

**London Ringers and Ringing in the
Seventeenth and Eighteenth
Centuries**

Volume III

Trollope, J. Armiger

London
Ringers and Ringing
in the
Seventeenth & Eighteenth
Centuries

By J. Armiger Trollope.

Chapters IV - VII.

Copyright.

Other men laboured and ye
are entered into their labour.

Contents.

Chapter Four. Composition in the
Seventeenth Century. page 1.

Appendix The figures of the peals
and methods composed in the
seventeenth Century. page 91.

Chapter Five. The Campanalogia
by J. D. and C. M. page 163

Chapter Six. Chronology of the
Seventeenth Century, page 243.

Chapter Seven. The General Condition
of the Exercise during the Eighteenth
Century. page 258.

Appendix. Ringing Societies in the
17th and 18th Centuries page 379.

The Use of Bells in Connection
with Deaths and Burials. page 384.

Index of Persons. page 483.

General Index. page 491.

Chapter 14.

Composition in the
Seventeenth Century

1

Authorities and Books Cited
in Chapter Four.

Annable, Benjamin, MS Notebook
Add. MSS. 33.357.

Central Council of Church Bell Ringers.

Collection of Doubles and Minor
Methods. First Edition, 1907.

do. do. Second Edition, 1931.

do. do. Third Edition.

do. do. Rules and Decisions 1891-1903.

do. Second Edition, 1928.

D. J. D. & C. M. Campanalogia Improved

or the Art of Ringing Made Easy

1702. 14008 (annotated by J. Patrick)

do. do. Second Edition 1705.

do. do. Third Edition 1703.

do. do. Fourth Edition 1753.

do. do. Fifth Edition, edited by
Joseph Skanks, 1766.

Davies, The Rev Charles D.P. M.A., F.R.A.S.

Spelman. The Historic Seals and
General History by Jasper Whitfield
London. 1903.

Spelman, J. see J.D. & C.M.

Hawlett, R. The School of Recreation or
Gentleman's Tutor by R.H. 1684.
Kings Library C 310 47.

do. do. another edition 1710, 785 C. 30.
do. do. do. 1710, 1040 C 11.
do. do. do. 1732, 1040 a 3
do. do. do. 1736, 785 C 31.

Jones, William, Reeves John, and
Blakemore, Thomas. Clavis
Campanalogia, a Key to the
Art of Ringing, 1788.

do. do. New Campanalogia or a Key
to the Art of Ringing U.D. but
said to be 1796. Second Edition
of above.

Jones, Reeves, and Blakemore (cm¹⁰)

Clavis Campanalogia. Reprint
of First Edition by Bell News.
1944 d. 13.

Locke, John, MS. Add. MSS. 28273.

Raven, D. J. J. The Bells of England
1906.

Shipway, William. The Campanalogia
or Universal Instructor in the
Art of Ringing, 1814-1816. 1400 C. 14.
do. do. Reprint by Bell News 1885. 6.
1898 aaa 67.

Siedman, Fabian, Tintinnalogia
or the Art of Ringing 1668.
do. do. Reprint Bell News, 1895.
do. do. Campanalogia or the Art
of Ringing Improved, 1677.
1400 C. 11.

Thompson, W. H. M.A. A Treatise on
Grandiose Triples, 1886.

Trollope, J. Arniger, The Methods
 Report, Rules and Decisions
 of the Central Council.

do. do. The Science of Change Ringing
 manuscript.

White, J. A Rich Cabinet with
 Variety of Inventions, by J. W.
 a Lover of Artificial Conclusions.
 Fifth Edition, 1677.

White J. The Art of Ringing etc by
 J. White Gent. U.S. Cur said to
 be 1698. 1400 a 20.

Chapter

Composition in the Seventeenth Century.

An account of Composition in the 17th Century is a record of the development of the science of change-ringing from the elemental fact that two following bells can change places, up to the standard forms of modern method ringing. In 1600, though ringing as an athletic sport had been popular for many years, there was no change ringing. ^① In 1700, though ^② as yet no true peal had been rung, composition on five bells had been

thoroughly explored, on six bells nearly every method which was rung in the following two Centuries was known, and the Exercise was ready for the great development of seven and eight bell ringing which took place in the first half of the 18th Century.

The primary idea which created the art was that of movement, the idea that one bell can move among the others and thus produce fresh arrangements; and this idea arose in the tower out of the peculiar circumstances in which bells were rung and the limitations imposed by the hanging of the bells. It was not as if some man had sat down to compose music for the bells,

nor yet as if he had tried to work 9
out the mathematical permutations of
which ringing bells are capable. The
result was musical, and the underlying
science was mathematical, but neither
music nor mathematics was consciously
in the minds of those who produced the
earliest changes.

Most of the things in human activity
which have permanent value are
based on some simple idea which
dominates the whole thing, but it
is seldom that this fundamental
idea can be worked out so logically
and over so long a space of time
without interference by secondary
influences as has been the case in
change ringing. Compare it with billiards

which for our present argument is a close parallel. Like ringing that is a sport based on a mathematical science, and in it the dominating fact is that when a moving object strikes any surface the angle of recession is the same as the angle of impact. In theory the path of the moving billiard ball can be calculated with mathematical certainty, but in practice it is complicated by many things including the side spin on the ball, the almost infinite number of angles at which contact can be made, and the deviation from accuracy of the table. In change ringing similar complications do not exist.

There the scope for variety though great, especially on the higher numbers of bells, is definite and easily calculable and no defect in material affects the essential part of the art. There is perhaps nothing in our ordinary experience which is so complete in itself, and so independent of the instruments it uses as change ringing. In addition, the conditions under which it is practised and the instruments it uses are in essentials stable and unalterable, and thus it has been possible for the idea of producing variety by movement to work itself out logically and without interference from secondary influences.

The idea of movement in change ringing is a simple one which was readily comprehended by the men who first invented the art, and has been readily comprehended by ringers during the following centuries, but like most simple things it is by no means easy to understand when we look deeper than our normal experience in the tower. Usually the idea of movement connotes the alteration of the position of some material object in time and space; but this movement in change ringing is not the alteration of the position of any material thing, but the alteration of the relative positions of a number of abstract entities. Conditions of space do not

exist, and time exists only in the sense of sequence. Time in fact may be said to be the only antecedent condition, but is static; and so when the bells in a round-block start from a row and finish with the same, the finishing row is not merely a repetition of the starting row but is exactly the same thing.

But the fact that this movement is abstract, though it makes it difficult for an ordinary mind to understand it, actually very much simplifies the science of ringing. For it rules out all secondary considerations and influences, and leaves a simple definite idea which can be logically

14

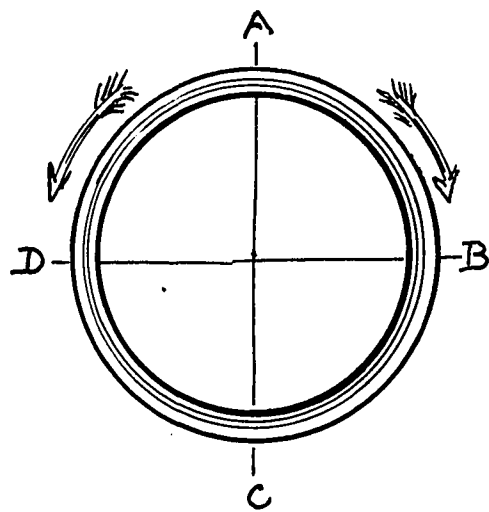
developed from its own inherent qualities. Here is the reason for the essential unity and coherence of change ringing during the whole of its history. The art and science as we have them now are the direct development of the first simple idea which was in the minds of the pioneers. The broad river of today is the same as the tiny stream of three centuries ago, because it has never had a chance to lose itself in the swamps and sands of secondary considerations.

All movement is of two kinds - regular and irregular. Regular movement is that in which the whole can be calculated from a segment. Irregular movement is that which cannot be so calculated. The movement

of a Cow feeding in a field is irregular, and so also is the movement of a train going from London to Leeds, although its track is known beforehand to a yard. The movement of the earth round the sun, or the path of a shell fired from a cannon is regular. And regular movement is of two kinds, open and closed. Closed movement is that which throughout is tending to return to the starting point and which if prolonged sufficiently will so return. Open movement is that which although prolonged to infinity never returns to the starting point. Familiar examples of the first are the circle and the ellipse; and of the second

the parabola and hyperbola. Or ¹⁶
in material things the paths of the
planets are examples of closed movement
and the path of a fired bullet of
open movement.

The movement in
change ringing is
closed regular
movement. It is



movement in which a bell starting
from a position is always tending
to return to that position, and will
so return unless the movement is
interrupted. In other words it is
Cyclical movement.

We can illustrate this movement by
means of a diagram. Suppose A to
be the position of any bell, it can
move in one of two ways. Either it

17

Can move clockwise towards B, or
it can move anti clockwise towards
D. There is no third alternative,
and in either case, unless the
movement is interrupted, A will be
reached again. Interruption can
take place in only one way. A bell
which has reached a certain point,
(say B), can retrace its path, and
again unless movement is interrupted
A will be regained. And if the return
journey is interrupted the movement
of the original cycle will be resumed.
The extent of possible movement is
included in the full cycle, either
forward or backward, and an arc
of the cycle forward and backward.
In ringing phraseology these two kinds

of movement are termed plain
hunting and dodging. ⁽⁴⁾

But in ringing a bell does not stand by itself. The movement of one bell implies the movement of others and so we get two blocks, one produced by continuous hunting by all the bells, which we call the Hunting Course; the other produced by a certain number of steps of forward hunting followed by the same number of steps of backward hunting, (or vice versa), which is the Dodging Movement, and of these two the whole of Change ringing is composed in a more or less complex manner. One condition was accepted as necessary from the very start, which is that the order of the

19

bells produced by movement, should never be repeated, or as we should say today, all touches and feels must be true.

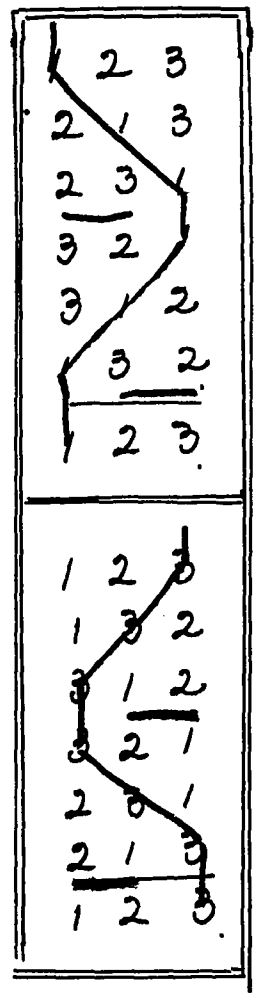
Most of this was sufficiently appreciated by the early pioneers. Not of course in the terms I have stated it, nor so fully as I have stated it, neither did they bother themselves about anything abstract. They worked in the concrete, by experiment and under the limitations imposed by three bells; but the dominant idea in their minds was that of movement, and they did realize that the movement must be cyclical. They did not at first produce changes by seeing what following bells could be

20

reversed in position, though that is how we might imagine change-ringing was invented. That came later when men began to prick changes on paper, but it is probable that the first generation of change-ringers had passed away before our familiar Convention was discovered by which the sound of the bells is represented by written figures. The difference between the earliest forms of ringing and those which followed them — between most of what is in the *Tintinnalogia* and almost all of what is in the *Campanalogia* — is that the former were ^{composed} composed in the belfry and the latter on paper.

The first idea was to move and

active bell (which was called the Hunt) among the rest which remained passive. On three bells the treble first moved into seconds, then into thirds, and now the pioneers made a very important discovery. They found out that if the cyclical path of the hunt was to



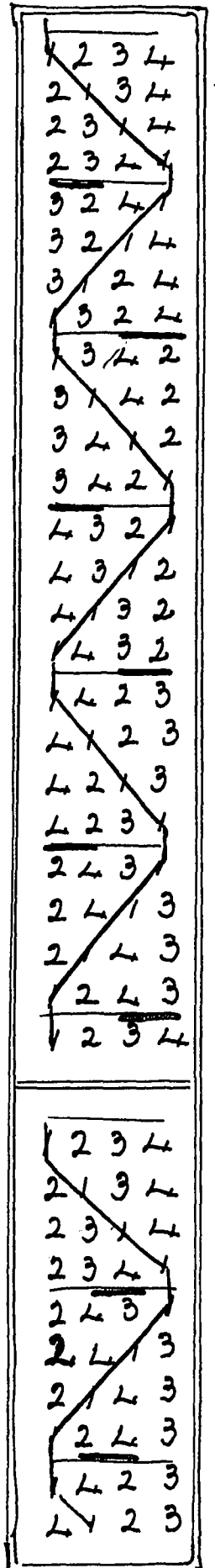
continue, a whole pull must be made behind, and at the same time the two passive bells must change positions, (this change was called an escream); and after the hunt had moved downwards into seconds and firsts, a whole pull had to be made in front and another escream.

An alternative method was to make the hunt the hunt and 1, 2, the scream bells. ⁽³⁾

Thus were invented the Sices, an event which Friedman places at about 1610, and which he marks as the birth of change-ringing. ⁽⁷⁾ Indeed there is very little in the science and art which is not a logical development of the sices.

If all the bells had been hunted the resultant changes would have been just the same as if the sible had been made the hunt and the others the scream bells, ⁽⁸⁾ but the essential difference between the two methods is vital, and is evident directly they are extended to four or more bells. A man who

was working out change-ringing on paper. Having got the pieces would have produced the hunting course on four bells. Not so the early pioneers. They kept to the single morning hunt and made Escreams when it was leading and lying. There are three Escream bells and the changes on them are the changes of the pieces. A definite system of ringing called Plain Changes was thus evolved which becomes quite clear when it is further extended to five and six bells. In its original form it quickly became obsolete and was



rest of the bells. Then you have
 (on six), the quarter hunt which, again,
 moves in a cyclical path taking a
 step whenever the whole hunt and
 half hunt are place making in the
 course of their cycles. Finally you have
 the three escream bells which go the
 six.

The system of hunts is a regular
 methodical working out of the different
 combinations of the various bells, and
 there is no method more mathematically
 effective for the purpose of producing
 escents. It can be extended indefinitely
 and will just as readily give the full
 escent of the changes on a million bells
 as on five or six. It contains, too,
 nearly all the rules and standards

which are held to be necessary 26
for a modern method and it illustrates
quite clearly why they are necessary.
Symmetry is of the essence of the system.
So is the division into equal Leads
and Courses, which perforce must be
in number the same as that of the
passive bells through which the hunt
is making its cyclical path. Even
the rule that a bell must not lie
for more than two consecutive blows
in any one position is adhered to
but is confined to the hunt, as the other
bells are supposed not to be moving
at all. The principle of Porphyry's
Lead Ends is there though their modern
form belongs to the next stage of

development (9)

27

All these rules and standards are inherent in the Tunes as originally rung with hunt and escream bells (10)

From the Plain Changes the early Composers learnt another important fact which is that the extent of the changes produced by hunts on any number of bells gives the Lead-heads and ends of the extent of the changes on the next higher number. Write out a pic on three bells calling them 2. 3. 4 and put 1 in front of each row and you will have the Lead-heads and ends of the extent on four bells. Write out that on 2, 3, 4, 5, and you will have the Lead-heads and ends on five bells. And in similar

fashion the escent on any number
 can be automatically produced (see
 pages 91, 117, 136). The knowledge of this
 fact did almost as much as anything
 to develop early composition.

Besides the Plain Changes there
 were other early five-bell peals
 produced by experiment in the tower
 in which the hunts were varied.

Hedman gives three of them "for
 Antiquity's sake", for by his time ⁽¹²⁾
 they were already rejected as obsolete.
 In the Twenty Over All (see page 92)
 the bells were hunted up in turn
 beginning with the treble, or in
 another version, hunted down in
 turn beginning with the tenor.

This survived in some Country Towers
and was still rung occasionally in
Suffolk as late as the end of the
19th Century. ⁽¹³⁾

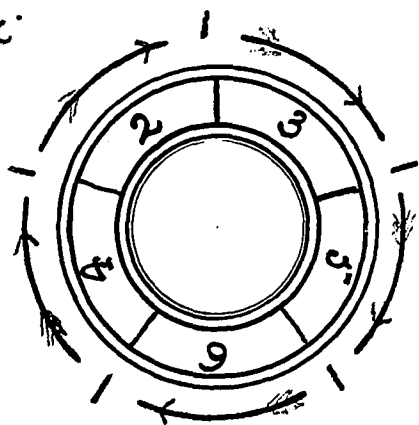
In An Eight and Forty the Tenor
was first hunted down to the Lead
and back again, then the fourth, and
so alternately. When either of the Tenors
was leading one of the changes of a
size was made on 1, 2, 3. (see page 92)
Cambridge Eight and Forty was more
complicated and seems to have been
produced without much design.

Plain Changes is an excellent
method of producing excellent, and
on three and four bells, hung with
the crude fittings of the early 17th Century

When half the attention of the ringer was taken up by the athletic task of managing the bell, it was interesting enough in practice; but when it was extended to five bells, (and still more so when it was extended to six bells), it was both difficult and monotonous.

So quite naturally a new system was introduced in which all the bells are continually moving and not just one at a time. This system was called Crown Peals, and is the same as our modern method ringing. In theory the difference between the two is that in the older form the active hand moves among passive bells which remain in the same positions, but in the later style the basis of composition

is the hunting Course, or as it is termed in this Connection the Plain Principle ⁽¹⁴⁾, and the hunt makes a cyclical path through the coursing order of the other bells which though they are always moving remain in the same relative order. ⁽¹⁵⁾ It is here that we get the Por Major Lead Ends, for the Por Major Lead Ends are the rows in which the extreme bells remain in the same coursing order. ⁽¹⁶⁾



The earliest Cross Piece was Doubles and Singles on four bells which is our familiar Plain Por Minorus. All the bells move, and when the hunt is leading the three extreme bells go the

sic. Hedman points out that
 the sic can be made either
 at the changes when the hunt
 is leading, or when it is
 lying behind or at both
 positions, and so the correct
 single, reverse, and double
 variations of the method were
 known from the earliest time. Hedman
 is also careful to explain that the
 hunt in Plain Changes or in any
 other method can move either
 forwards or backwards, but the cycle
 begun in one direction is always
 completed in the same. In ~~Plain~~ Plain
 Changes all the cycles, by the whole
 hunt, half hunt, quarter hunt etc
 are all in the same direction, but

1	2	3	4
2	1	4	3
2	4	1	3
4	2	3	1
4	3	2	1
3	4	1	2
3	1	4	2
3	2	4	1
1	3	4	2
4	3	2	1
4	2	3	1
2	4	3	1
2	3	4	1

in Cross Seals the secondary cycles are in the opposite direction to the primary cycles, and so we get dodging for the first time ⁽¹⁷⁾

Having got Plain Bob Minimus we should imagine that the next development would be Plain Bob Doubles, but that did not come at once. The influence of the Plain Changes was strong and the first Cross Seal on five bells was Doubles and Singles (see page 93). It is an attempt to apply to five bells the alternate single and double changes of Doubles and Singles on four. Each bell that turns the hunt from behind remains there until it returns.

Old Doubles, which may have been

Composed about 1640 was the first of the present standard methods to be rung. All the bells plain hunt and when the whole hunt is leading the others go the twenty four changes of Bob Minorus. The result is that while the plain course is the same as modern Bob Doubles, the Bob is slightly different - thirds being made instead of fourths.

1	2	3	4	5
2	1	4	3	5
2	4	1	5	3
4	2	5	1	3
4	5	2	3	1
5	4	3	2	1
5	3	4	1	2
3	5	1	4	2
3	5	2	4	1
1	3	2	5	4
1	3	5	2	4
5	3	4	2	1
5	4	3	2	1
1	5	2	3	4
4	2	5	3	1
2	4	3	5	1
2	4	5	3	1
5	4	3	1	2
5	3	4	1	2
3	5	4	1	2
3	4	5	1	2

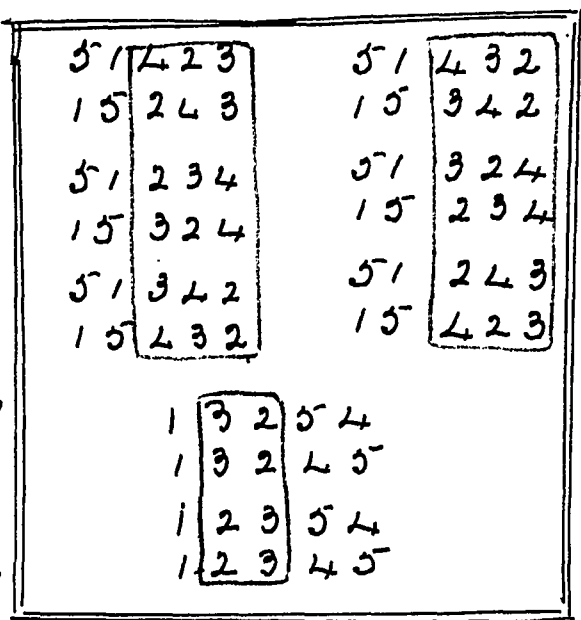
Grandine, as Stedman says ⁽¹⁸⁾ "is the best and most ingenious peal that ever was composed to be rung on five bells, it having no dependence on the course of any other peal." It is

author, Robert Roan, set himself the task of composing a pic-score with double changes throughout, and though he did not quite succeed, (for it was unattainable) he did come as near success as possible. Unfortunately we know nothing about him except that he was a clerk in one of the departments of the royal household. ⁽¹⁹⁾ But obviously he was accustomed to deal with accounts and figures and it well may be that he discovered the broad distinction between odd and even rows. Grandine his first introduced a new and important feature into Composition.

36

In the older peals all the hunts performed full cycles which gave the full combinations of the bells at backstroke, the ultimate division of the rows of opposite nature being made by the pieces the handstrokes of which are odd and the backstrokes even. But in Grandring Doubles the half hunt falls into half the positions at backstroke and half at hand and this feature is reproduced not only in Minor Composition but also in many Triples methods. ⁽²⁰⁾ Rowan did not recognise the modern distinction between the plain Course and the Composition formed from it by bobs. For him and for the 17th Century ringers

Grandserie was the full six-score;
 and in theory the plain course of
 the method is really the B. block of
 two Leads. The six-
 score consists of six
 of these blocks which
 are first joined together
 into two halves by
 two Q sets on 2-3-4⁽²¹⁾



and then the two halves are joined
 together by singles. This was the view
 that Garton took sixty years later
 and which he used to produce
 his peal of Triples.⁽²⁰⁾

Grandserie became deservedly the
 most widely practised of five bell
 methods and from it several others
 were produced. Steadman gives many
 variations of which Reverse Grandserie

is the most important. Probably
it was not much sung but it played
(as we shall see), a very important
part in the development of Composition.

Roan tried to get rid of the two
singles and did so by an ingenious
plan which he called Grandeur True

In each half of the six-score at one
of the bobs the bell in thirds moved

straight into fifths $\begin{matrix} 41325 \\ 14253 \end{matrix}$ instead of

$\begin{matrix} 41325 \\ 14352 \end{matrix}$

The fundamental idea of
movement is strictly adhered to, the
bell being supposed to move so rapidly
that it passed two others at one
blow; but fortunately the plan was
not adopted by the Exercise although
one or two experiments were later made

in the same direction

Tendrings's score (see page 94) is a very clever adaptation. The Composers took the in-Course three-score of Grandine and at every whole-full inserted two of the out-of-Course rows.

1	2	3	4	5
2	1	3	5	4
2	1	3	4	5
2	3	1	5	4
2	3	1	4	5
3	2	4	1	5
3	2	4	5	1
3	4	2	1	5

The result is a method in which the hunt has a complex path. It is unfortunate that this necessitates each bell leading for four blows.

Three other methods - Paradise, Phoenix, and What-you-please - are very similar to Tendrings, and probably are by the same author or one of his companions (see pages 94, 95)

Each of the four, in construction,

is based on a block of four changes which four times repeated would give a lead in which all the bells work alike. One of the bells is selected to be the whole-hunt and the six-score is produced by screams on the other bells either as in Grandure or in Old Doubles.

Phoenix and What-you-please are almost the reverse of each other. The foundation blocks are pure reverses but a difference is made in the position of the screams.

Two very early methods are excellent

TENDRINGS
1 2 3 4 5
1 2 3 5 4
2 1 5 3 4
2 1 5 4 3
2 5 1 3 4
PARADOX
1 2 3 4 5
1 3 2 4 5
1 2 3 5 4
1 3 2 5 4
3 1 5 2 4
PHOENIX
1 2 3 4 5
1 3 2 4 5
3 1 2 5 4
3 2 1 5 4
2 3 5 1 4
WHAT YOU PLEASE
1 2 3 4 5
1 2 4 3 5
2 1 4 5 3
2 1 5 4 3
2 5 1 3 4

and meet every modern requirement

Reading Doubles (see page 95) is the ancestor of the large class in which the two bells left on the front by the

treble, dodge until it returns ⁽²²⁾. The plain course consists

1	4	5	2	3
1	5	4	3	2
1	3	2	5	4
1	2	3	4	5

of two leads only, but as

the half-hunt (the third) falls into

every position in combination

with the whole hunt,

it needed only two @

sets on 2, 4, 5 and two

singles to give the

extent.

3	1	5	2	4
1	3	5	2	2
3	1	4	5	2
1	3	4	2	5
3	1	2	4	5
1	3	2	5	4
3	1	4	2	5
1	3	4	5	2
3	1	5	2	4
1	3	5	2	2
3	1	5	2	2
1	3	5	2	4
3	1	2	5	4
1	3	2	5	4
3	1	2	5	4
1	3	2	5	4
3	1	2	5	4
1	3	2	5	4
3	1	2	5	4
1	3	2	5	4

The other method is New Doubles (see page 95) which notwithstanding its name, is older than Stedman's time and probably dates from before

1660. Here the idea was to get the maximum amount of dodging both before and behind and it may have been suggested by the Plain Changes for instead of the whole hunt moving through passive bells it moves through dodging bells. When the whole hunt is leading the four extreme bells go the four-and-twenty changes of Bob Minimus, with a pic on 3, 4, 5 as the

1	2	3	4	5
2	1	3	5	4
2	3	1	4	5
3	2	4	1	5
2	3	4	5	1
3	2	5	4	1
2	3	5	1	4
3	2	1	5	4
3	1	2	4	5
1	3	2	5	4
1	2	3	4	5

ultimate foundation of the Composition.

All these early compositions are illustrations of the genesis and the nature of the bob and also of Q sets. The pic is the foundation and all these peals are either in three parts,

43.

Each part consisting of four Leads,
as in Plain Changes, Doubles and Singles,
Old Doubles, and New Doubles; or in
three parts, each part consisting of two
Leads, as in Tendingi, Paradox,
Phoenix, and What-you-please; or
in six parts, each part consisting of
two Leads, as in Grandine and Reading

In all cases the Leads throughout
the peal are alike except for the
pieces; if the pieces are omitted the
parts become independent Courses
in round block form; and though
the former at first were considered
as integral parts of the method,
it seems that it was usual to
call them and so naturally in time

they came to be looked upon as operations additional to the method whose use was to join Courses and blocks together, and which could be varied at the wish of the Composer or Conductor. If Change ringing had been the invention of some mathematical genius he could not have found any but more suitable than the three-bell stunt; but historically it came from the most elemental form of Change-ringing - The piece.

Now the piece has definite qualities. It is a cyclical movement of three bells, and can be rung in two ways only, either by forward movement,

or by backward movement; and thus the rows which comprise it are related to each other in an exact way, and it follows

that in any method like Bob Major or Superlative

3 2 4	2 4 3
3 4 2	4 2 3
4 3 2	4 3 2
4 2 3	3 4 2
2 4 3	3 2 4
2 3 4	2 3 4

or Double Norwich, if 1 2 2 3 5 6 7 8 is brought up at a bobbed lead so also must 1 3 4 2 5 6 7 8 and 1 2 3 4 5 6 7 8; but if one of them is brought up at a plain, so must all three. 4 2 3 5 6 might be brought up plain and 2 3 4 5 6 bobbed; or 3 4 2 5 6 bobbed and 2 3 4 5 6 plain, but in either case the third row cannot be brought up at all ⁽¹³⁾

This, in a nutshell, is the explanation of Q sets. All these Q sets are rises and the converse is true; every rise

is a \mathcal{G} set whether it consists of the bobs which make up a Composition or whether it be part of the Construction of a method; and whether its members all come together, or whether they are widely parted.

Another thing we learn from the Plain Changes and these other old Compositions, which is that, apart from the number of the bells and the nature of the rows, there is no difference between a cycle on three bells and one on four, or five, or six; and if the rows of a six form a \mathcal{G} set, so will the rows of a Hunting Course on four bells

47

or five. Doubles and Trebles on six bells, (page "7), gives the simplest illustration of these cycles. First we have a full Q set on six bells; then, when the whole hunt is leading, we have a Q set on five bells; then, when the whole and half hunts are together on the front, we have a full Q set on four bells; and finally we have the six on three bells.

Q sets are usually stated and explained in a rather different way. As a rule they concern us only when they consist of the bobs in a peal composition, and in peal compositions the hand-strokes

are ignored and the backslashes only written out. When three bells are concerned in a bob the Q set is given with three members; and when five bells are concerned in a bob the Q set is given with five members. The term actually arose in connection with the composition of Grandine Triples and as follows. Early Composers, (beginning probably with John Halli), found out that, in picking the method, if the lead end 1234567 is followed by a bobbed lead, then 1723546 must also be followed by a bobbed lead; if 1723546 is followed by a bobbed lead, so also must 1672534; and if

1672534, then 1467523. So that 49

There is a Cyclical group
of Lead end, and if one
of them is followed by a

2	3	4	5	6	7
7	2	3	5	4	6
6	7	2	5	3	4
4	6	7	5	2	3
3	4	6	5	7	2

bobbed lead end all must be followed
by bobbed lead ends; and conversely

if one is followed by a plain lead
end, all must be followed by plain

lead ends. ⁽²²⁾ Shipway pointed this

out, ⁽²⁵⁾ and Mr Thompson, following
him, called this group of rows a Cret.

They are the rows at the backstroke
lead of the treble previous to the bobs
being called or omitted, but if we
write out the hand and back rows
of the change where the bobs are
actually made we find out what

a G set really
is. It is exactly
the same
operation as
was used to
produce the
Plain Changes

PLAINED		BOBBED	
51	72634	51	72634
15	27364	15	76243
51	23746	51	67423
15	32476	15	64732
51	34267	51	46572
15	43627	15	43627
51	46372	51	34267
15	64732	15	32476
51	67423	51	23746
15	76243	15	27364

and the early "feats".

Between the publication of the
Tintinnalogia in 1668 and the appearance
of the *Campanalogia* in 1677 there
was a great advance in five-bell
composition; in fact during those years
practically everything was found out
that is possible. In most of the big
towns where there were bands of
skilled ringers men were inventing
new systems, and we have methods

and we have methods from Oxford, Cambridge, Nottingham, and Reading. Bristol and Norwich were then the two most important provincial cities; both had many bells, and both very early traditions of ringing; and we can hardly doubt that they contributed to the general development. But Friedman does not seem to have been in touch with the Norwich Scholars or the St. Stephens Society. Rather curiously, though the London men were foremost in practical ringing, they did not include any outstanding composer from the time of Row and Tending until Patrick

and Doleman appeared in the closing years of the Century. Hedman held a sort of unofficial position as Composer in ordinary to the College Juniors, and supplied them with some scores of methods and "peals", which they sang at their practices. One of the cleverest and most original Composers was Samuel Scattergood of Cambridge.

The methods produced divide roughly into three groups - those formed on the plan of Tondring's Piss-score, in which the pebble has a more or less complex path; those with the pebble a plain hunt; and those in

which there are no hunts.

Coxford Paradise is based on a block of twenty changes

which consists of five equal

divisions. Six of these blocks

are put together by screams made

when the treble is leading, the six

as usual being the ultimate foundation

of the composition. (see page 97).

Adventure, (see p. 99)

is based on the plain

hunting course, but instead

of it being rung with

continuous double changes

it consists of alternate

single and double changes,

by which means two odd

1	2	3	4	5
1	2	4	3	5
2	1	3	4	5
2	1	4	3	5
2	4	1	5	3
2	4	5	1	3
4	2	1	5	3
4	2	5	1	3
4	5	2	3	1

1	2	3	4	5	+
2	1	4	3	5	+
2	4	1	3	5	-
2	1	4	5	3	-
2	4	1	5	3	+
4	2	5	1	3	+
4	2	5	3	1	-
4	5	2	1	3	-
4	5	2	3	1	+
5	4	3	2	1	+
5	4	3	1	2	-
5	3	4	2	1	-
5	3	4	1	2	+
3	5	1	4	2	+
3	1	5	4	2	-
3	5	1	2	4	-
3	1	5	2	4	+
1	3	2	5	4	+

rows are inserted between every two even rows. When the treble (the whole hunt) is leading the other four bells ring the four and twenty changes of Bob Minimus.

Mary Honey, (page 99) is a similar composition, but is based on the same block as New Drubles.

In the same way Merry Andrew and Medley are based on Grandiose Drubles (p. 98)

with screams when the treble is leading to produce the extent. The other methods on pages 98-100 are variations on a similar plan.

1	2	3	4	5	+
2	1	3	5	4	+
2	1	3	4	5	-
2	3	1	5	4	-
2	3	1	4	5	+
3	2	4	1	5	+
2	3	4	1	5	-
3	2	4	5	1	-
2	3	4	5	1	+
3	2	5	4	1	+
2	3	5	4	1	-
3	2	5	1	4	-
2	3	5	1	4	+
3	2	1	5	4	+
3	2	1	4	5	-
3	1	2	5	4	-
3	1	2	4	5	+
1	3	2	5	4	+

On five bells there is not much scope for methods in which the treble is a plain hunt, and practically all of them were worked out and rung before 1677. The figures on pp. 96-97 are sufficient to explain the majority, but there are some compositions of rather more than usual interest. ⁽³⁶⁾

In Scattergood's Non-such, Jack-on-both-sides, Wirligigge, and Contention (pages 101-103) there is what amounts to a change of method whenever the nature of the rows is altered. The Contention, for instance, is made up of the B. block of Grandire Doubles rung when the bells are in-course,

and its reverse runq when the bells are out of course. They are joined together by singles giving a round block of four leads which is increased to the extent by planning two G sets on 3-4-5. Topsy-Turvy is similar except that a G set is made on 2-4-5. The Cheat (page 103) consists of six of the Grandine Doubles B blocks, joined together by six singles and two G sets on 2-4-5. The Dream (page 104) is similar, but two G sets on 3-4-5 are omitted. Non-Such and Jack-on-both-sides (page 101) can be looked at as very interesting variants of Original Doubles. In Non-such the four quarters

are joined together by a four-bell G set.

3	2	5	4
3	5	2	4
5	3	4	2
5	4	3	2
4	5	2	3
4	2	5	3
2	4	3	5
2	3	4	5

Heddlas, (page 104), is Plain Bob, but with the bob made at the handstroke in the first change of every course. Pleunderlus, (page 104), is Plain Bob, the three courses being put together by four G sets on 3.4.5. In The Checkquer, (page 108), the bells ring Grandire Doubles with the pebble the whole-hunt and the fifth the half-hunt until a single is called; then they ring Reverse Grandire with the fifth the whole-hunt and the pebble the half-hunt until the next single is called; and so to the end of the six-score.

All these compositions are produced by means of hunts, but Hedman set himself the task of composing a sic-score in which there are no hunts. The first on the plan was London Pleasure (see page 109), probably by an unknown man, but, as Hedman says, it is a "Confused deal". He tried to simplify it, (page 110), but in his version both the treble and second are hunts, although they have a very complex path. Grambo (page 111) was the first sic-score in five equal parts, and as a composition it was an outstanding performance although, since it consists of single changes throughout, it quickly became obsolete for practical purposes.

It is based on a round block of

59

four rows in which the
thirds place bell is fixed

1	2	3	4	5
2	1	3	4	5
2	1	3	5	4
1	2	3	5	4

and which gives the extent

of the rows with the same bells in 1-2,

and 4-5. The 120 rows

divide into thirty such

blocks, and Steedman's

problem was to join them

into one perfect five-part

block using single changes.

1	2	3	4	5
2	1	3	4	5
2	1	3	5	4
1	2	3	5	4
1	2	5	3	4
2	1	5	3	4
2	1	5	4	3
1	2	5	4	3
1	2	4	5	3
2	1	4	5	3
2	1	4	3	5
1	2	4	3	5

First the blocks are put together in
threes. A single change in 3-4 in place
of one in 4-5, has the same effect as a
bob and the resultant block of twelve
rows contains the extent of the rows
with the same two bells in 1-2. There
are ten of such blocks (see page 112)
which can be put into two cyclical

groups. To join up these ten blocks three different operations are used.

1 2 3 4 5	1 3 2 5 4
5 1 2 3 4	5 2 1 4 3
4 5 1 2 3	4 1 5 3 2
3 4 5 1 2	3 5 4 2 1
2 3 4 5 1	2 4 3 1 5

First (A.) one of the four-row sections is rung reversed.

1 2 3 4 5 1 2 3 4 5
 1 2 3 5 4 2 1 3 4 5
 2 1 3 5 4 2 1 3 5 4
 2 1 3 4 5 1 2 3 5 4

instead of

1 2 3 4 5	} A
1 2 3 5 4	
2 1 3 5 4	
2 1 3 4 5	
<hr/>	
2 1 4 3 5	
1 2 4 3 5	
1 2 4 5 3	
2 1 4 5 3	
<hr/>	
2 1 5 4 3	
1 2 5 4 3	
1 2 5 3 4	
2 1 5 3 4	} B
<hr/>	
2 5 1 3 4	
2 5 1 4 3	
5 2 1 4 3	
<hr/>	
5 2 4 1 3	
2 5 4 1 3	
2 5 4 3 1	
5 2 4 3 1	
<hr/>	
5 2 3 4 1	
2 5 3 4 1	
2 5 3 1 4	
5 2 3 1 4	
<hr/>	
5 2 1 3 4	} C
<hr/>	
5 1 2 3 4	

This does not produce any fresh rows or take the bells out of the block, but it alters the coursing order and gives a "natural" block-end 2 1 3 5 4. Secondly (B) a single change is made at the end of the block

in 2-3 instead of in 3-4. This puts the bells into block 7 which belongs to the second group. It is rung backwards and at the end a single change (C)

61

is made in 2-3 instead of a single
change in 1-2, bringing up 51232, the
first row of blocks No 2.

Crambo is produced by continuous
single changes, and consequently the
rows are alternately odd and even
throughout. If the odd rows only are
written down, (as I have given it; or the
even rows as Steidman gives it - page 111)
we get a three-score of Reverse Steidman
Doubles. Crambo, in fact, bears the
same relation to Reverse Steidman as
Tendrings does to Grand sire Doubles,
but it is doubtful if Steidman knew
it. For though he understood variation
as well or better than any composer
of the first two centuries, he seems to

have missed the reverse of his Principle, else he surely would have found room for it in his book.

Orpheus (page 113) is founded on a similar twelve row block to that in Grambo, except that it is produced by alternate single and double changes instead of continuous single changes.

The bells in 4-5 dodge continuously and the sections are joined by double changes in 2-3 and 4-5. The twelve

rows contain the extent with two bells in 4-5, and the whole 120 rows are contained in ten similar blocks. To join these ten together so as to form

1	2	3	4	5
1	2	3	5	4
2	1	3	4	5
2	1	3	5	4
<hr/>				
2	3	1	4	5
2	3	1	5	4
3	2	1	4	5
3	2	1	5	4
<hr/>				
3	1	2	4	5
3	1	2	5	4
1	3	2	4	5
1	3	2	5	4
<hr/>				
3	1	5	2	4
3	1	5	4	2
<hr/>				
3	5	1	2	4
3	5	1	4	2
5	3	1	2	4
5	3	1	4	2
<hr/>				
5	1	3	2	4
5	1	3	4	2
1	5	3	2	4
1	5	3	4	2
<hr/>				
1	3	5	2	4
1	3	5	4	2
<hr/>				
3	1	4	5	2

a perfect five-part six-score and at the same time keeping the blocks intact and starting with the first row of a section, is probably an impossibility, but Hedman used the plan he had learnt in Crambo. Every alternate block begins in the middle of a section and double changes in 1-2 and 3-4 join up the whole few blocks.

From Cophens to Hedman's Principle is but a step, for Cophens is the Principle with the slow work rung in whole pulls, but probably Hedman did not get it that way. He had composed Crambo with continuous single changes and Cophens with

alternate single and double changes.

He now tried to get a pic-score with all double changes, and it was to him an obvious thing to make three bells go the pic while the other two dodged.

When he had got the ten blocks which contain the pic in even rows, he found that he could only put them together by using the device he had employed in Crambo and Orpheus, and so he started every alternate block at the second change. The question has

often been asked, why did ~~Hickman~~^{he} begin his pic-score in the middle of a quick pic? Some people seem to think it rather a defect⁽²⁷⁾, but actually it is not only the best way

65

for practical ringing but it shows
the correct division of the method,
(the sixes) arranged symmetrically.

In the early editions of the J. D. and
C. M. Campanalogia, Stedman's
Principle is called Grambo, but
probably it was always known in
London by its correct name.

Two other ingenious six-scores
adapted from Stedman were composed
at some early date in Cambridge by
unknown men. In *Mermaid* (p. 114)
two Quirk Sixes, separated by a
parting change, are rung on the
front three bells while the two back
ones dodge; then a single puts the
bells out of course and the three back
bells go the sixes, the front ones

dodging. Success (p. 115) is similar, except that the paces are alternately quick and slow.

Two pic-scores by Samuel Scattergood which he called Jumping Tables (page 116), though they are outside the main development of the art, deserve attention. Robert Roan in Grandeur True⁽²⁸⁾ had moved a bell two positions at one blow, but that was done as a special expedient to get rid of singles. Scattergood used it as the main feature of a method and made a bell jump from fifts to thirds and then to the lead. It is just as well that the

Escreuse did not take to the idea, but it was an ingenious one, and the way the jumps are arranged, and especially the way in which the effect of a bob is produced, are very clever.

Six-bell Composition lagged behind five-bell Composition, and naturally, because rings of six were at first comparatively rare. Plain Changes was rung and an adaptation called the Twelve Score Long Hunt or the Esquire's Twelve Score, which seems to have been the favourite method of the Society of Esquire Junks (page. 93). First the tenor was hunted ⁽²⁹⁾

67
down to lead and back again;
then the fifth, and so alternately.
When one of them was leading and the
other lying, the other four bells went
the four-and-twenty Plain Changes.

It was really a revival of the old
English and French on five bells. Several
variations were rung in one of which
the four bells went the four-and-twenty
Changes of Bob Minorus (page 93)

When Cross Deals became general
several lengths were composed of
Doubles and Triples which is the same
as our Plain Bob Minor, but with
Escreams instead of bobs (see page 117)
but the most popular of all, (and
deservedly so), was Robert Roan's

Grandma Bob Minor. He had, as we have seen, Composed Grandma Doubles including the reverse variation. He picked the latter on 23456 and there were the lead heads and ends of his 720 on six bells ⁽³⁰⁾

It is what we now call the Standard 720 of Bob Minor ⁽³¹⁾ Then

1 2 3 4 5	2 3 4 5 6
2 1 4 3 5	3 2 5 4 6
2 4 1 5 3	3 5 2 6 4
4 2 5 1 3	5 3 6 2 4
4 5 2 3 1	5 6 3 4 2
5 4 3 2 1	6 5 4 3 2
4 5 3 1 2	5 6 1 2 3
5 4 1 3 2	6 5 2 4 3
5 1 4 2 3	6 2 5 3 4
5 2 4 3	2 6 3 5 4
1 2 5 3 4	2 3 6 4 5
2 1 3 5 4	3 2 4 6 5
2 3 1 4 5	3 4 2 5 6
3 2 1 4 5	4 3 5 2 6
2 3 1 5 1	3 4 5 6 2
3 2 5 4 1	4 3 6 5 2
2 3 5 1 4	3 4 1 2 5
3 2 1 5 4	4 3 2 6 5
3 1 2 4 5	4 2 3 5 6
3 4 2 5	2 4 5 3 6
1 4 3 5 2	2 5 4 6 3

it was usual to make the second the half hunt, and the fourth the quarter hunt. Now as a rule we make the sixth the half hunt and the fifth the quarter hunt.

In Grandma Bob True Rowan used the same device to get rid of singles

as he had already employed in Grandine True on five bells.

The early six-bell methods include a number produced either entirely by single changes, (as in The Single Method) or by alternate single and double changes, as in City Delight, A Cue for Melancholy, London Nightingale etc (p.p. 118-119). As Compositions they are not without interest, but it is hardly likely that they were much practised, for they would be exceedingly monotonous and difficult to ring. Nottingham Single Bob, (page 119), almost anticipates the spliced Alliance and Little Bob of the present day⁽³²⁾, but the method will not give a true 720.

70

During the last thirty years of
the century a large number of minor
methods with a plain hunting treble
were produced and rung in various
parts of the Country. They are sufficiently
explained by the figures on p.p. 120-124.
Cambridge P.D. both in its single and
double variations is one of the best
and most obvious of methods, and
seems to have been composed by
more than one man. Single Oxford
P.D. and Double Oxford P.D. were
first rung in that city, and so was
Oxford Treble P.D. The first version
of the latter had fourths place made
at the first cross section (page 125)
Other early Treble P.D. methods were

Reading Bob, (page 125), Cambridge
Bob (page 126.), and the five College Bobs
by Hedman (page 127-8)

In all these methods, and also in
those produced by Doleman and
Patrick at the Close of the Century
(see pp. 128-132) there is no particular
regard paid to what are now
called correct lead ends. Several
methods are given with what we
should call the bob-lead as the
plain lead; ⁽⁹³⁾ and the early composers
do not seem to have troubled
much about b's at back-stroke.
On the other hand all the Plain
and Treble Bob methods are perfectly

symmetrical and so will produce
 true escents. Hedman and
 Scattergood, Doleman and Patrick
 realized that an unsymmetrical
 method is a false method. In
 Hedman's two books and in the
 J.D and C.M Campanalogia there
 is no Treble P.D. and only two Plain
 P.D. methods which are Copsided.
 One of them is Hankinson's Good Will
 and in his copy of the 1702 Campanalogia
 Patrick wrote against it, "This is
 a false Course." ⁽³⁴⁾ The other is
 Hermaphrodite, or the Oxford Riddle
 (page 121.), and one rather wonders
 whether the curious name has

anything to do with the fact that
 the method is not balanced. Later
 Composers did not always realize
 the need for symmetry and sometimes
 with unfortunate results. (35)

Several of the early methods, such
 as My Lord, College Doubles, Non Such,
 Cambridge Harigold, Nightingall,
 and Tomphone, have hand-stroke
 places, but later on when Plain
 Changes and other methods produced
 wholly or largely by single changes
 had become obsolete, all the methods
 have back-stroke places only. This
 is probably why so apparently
 obvious a method as Kent Treble
 Bob was not known until the middle

of the next Century.

By the time the J. D. C. M. Campanalogia appeared the Exercise had almost exclusively adopted the standard form of ringing in which a method has a plain course, (Composed of as many equal and similar leads as there are working bells), and a recognized bob, the position of which can be varied at the will of the composer or conductor. But two attempts were made to introduce a different system. In Alteration of Hunts, (page 134), the bells rang any Plain Minor method until the lead-end; then thirds place was made; the

75

Treble dodged with the bell in
link of the lead, and became a
working bell; and the other links up
the work of ^{the} hunt. Sometimes two
or three leads were rung without an
alteration, sometimes only one; but
no alteration was ever made when a
Cb was called.

Crown Bob (p. 135) was the earliest
attempt at method splicing. It
consists of a bobbed lead of each of
Oxford Treble Bob, College Pleasure,
and College Treble Bob; a three-lead
course which will repeat four times,
and produce 360 changes. Unfortunately,
though the composer was careful to
give his lead leads and lead ends

fine, and though the construction
 of the methods, ensured that most
 of the internal rows should be fine
 also, there was one dangerous place
 which he missed; and the composition
 is false. 623514, which occurs in
 the third section of the first Oxford
 Treble Ps, turns up again in the
 third section of the second College
 Pleasure. Scattergood's Compositions,
 (p.p. 102-105), though composed as
 six-scores, in a sense consist of
 two methods spliced together. In
 them the G sets and the odd and
 even rows are arranged so as to
 produce fine exerts. Crown Ps

was a deliberate attempt at
 splicing but without sufficient
 knowledge of internal falseness.

The Composers of these early five and
 six bell methods were not afraid of
 giving them fancy and poetical names.
 Some of them, such as Merry Andrew,
 Topsy Turvie, Blunderbus, and Grambo
 strike us now as trivial and unsuitable
 but most of them are quite successful
 and some are excellent. How very
 good are such names as Orpheus,
 Symphony, Morning Exercise, and
 Evening Star! In later years
 the Exercise has confined itself
 almost exclusively to place names,

78

and it is well that it has done so; for though a fancy name can be a great success, it can much more easily be deplorable. Our old familiar Grand sire is a fine name, but change it slightly, turn it into Grandfather and it becomes ridiculous. ⁽³⁷⁾

Seven and eight bell Composition in the 17th Century is very much less interesting than that on five and six bells, for there was little ringing of Triples and none of Major. The Campanalogia (1677) gives Plain Bob Triples, Grand sire Triples, (under the name of College Triples), and the four following all Steadman's Composition - (see page 137), Dodging Triples,

College Pot Triples II, College Triples,
 (Dodging Behind), and College Triples,
 (Dodging Before and Behind). Steadman
 did not consider the plain Course
 of Grandeur Triples as the same method
 as Grandeur Doubles, for to him and
 to all his Contemporaries the latter
 was the full six-score. College Triples
 Dodging Behind eventually became a
 very popular method, but the original
 version is still by the two bells in 2-3
 lying still at the full leading of the
 treble, in order to get a lead-end
 which would repeat six times. The
 other methods were probably never
 practised and have little to recommend
 them. The four methods by Patrick
 which he called London Triples (page 138)

are no better, and his Treble Bob Triples (page 139) has far too many "False Course Ends" to produce anything near the extent of changes. There was an old composition, a variation of Bob Triples called Restoration Triples which as its name shows dated from the early part of Charles the Second's reign. (see page 136) It is an extension of the 720 of Doubles and Trebles on Six bells (page 117) and is produced not by bobs and singles, but by a system of escreams at the course-ends, giving hunts on the plan of the Plain Changes. It may have been the peal rung at St. Sepulchres in 1690. (38) It appears in neither Stedman's book

nor in the J. D. and C. M. Campanalogia
 of 1702, but Stunabel gives it in his
 note book. He probably copied it
 from some old manuscript, for it
 was obsolete long before his time.

Towards the close of the century
 Grandfire Triples was extensively
 practised in London, Norwich, and
 other places where there were eight
 bells, and ringers sufficiently skilled,
 and probably more than one length
 of 5040 changes was accomplished. (39)

But the problem of Composing a fine
 Escent had not yet been solved.

It seems that men were working
 on purely experimental lines, for
 the sound mathematical plan of

hunts which they had inherited from the Plain Changes here failed them completely, and it was left to the next generation to adapt this form of Composition to the method in Carthons, Vicars' and Annables' peals. Composers did use hunts and they marked them in the different Touches they composed; but they could not find a Combination of hunt, half-hunt, and quarter-hunt which would exhaust all the possible Combinations of those bells, and indeed such a Combination is not to be had except on the three-~~Course~~ Lead Course plan where the plain Course, strictly speaking, is the B.

Block. ⁽⁴⁰⁾ The touches given on page 140 from the 1702 Campanalogia show what was rung and the lines on which Composers were working.

In the 17th Century changes on eight bells were, according to Doleman, "seldom or never rung". Bob Major is given by Stedman in the Campanalogia with touches of various lengths and he goes on to point out that the full extent of 40,320 Changes can be had if at the course ends when 1-2 are together. The other six bells ring the 720 Changes of any Minor method in which half the Changes are triples.

In the four College Majors (p. 143)

Liedman came very near to the
 modern style of method. College Bob
 No 1. was afterwards very popular, and
 continued to be rung in parts of
 England down to recent times. In
 No. III and No. IV Liedman just missed
 Single and Double Norwich Court Bob.
 Imperial (p. 144) was the earliest of
 all Treble Bob Major methods. Nowadays
 it would rank as Surprise, and indeed
 is Norfolk with 7th and 2nd added;
 but it was probably suggested by the
 Plain Changes, for the Treble has a
 Treble Bob Hunt, through the other
 bells which are not quite passive
 but as far as possible dodge continuously

in the same position from the time the
treble leaves them until it returns.

Ringling in eight bell towers for Long
consisted of Doubles and Junior methods
with some of the bells as covers, ⁽⁴²⁾ and
there were one or two rather interesting
developments of this. In the Grand
Experiment (page 142) the front ring
rang a course of any Junior method in
which seconds is made at the lead end
while the two hind bells dodged continuously.
At the end of the course a parting change
produced a different pair of dodging
bells, and another course of Junior in
the same or another method was rung
on the front bells. And so on until

The bells came round.

In the Wild Goose Chase (page 141), first 7-4-8 were laid behind; then the fiddle had a plain hunting path through all the eight bells; the front five went a perfect hunting course; the bell in sixth place lay still; and the two hind bells dodged. They were always 4-8, but the sixth place bell was changed every time the fiddle passed up into sixths and down again.

On nine bells Grandmire Cater was the only method rung before the close of the century, and Composition was in a very crude state. It consisted mainly of seven-part punches, with one of the small bells, usually the

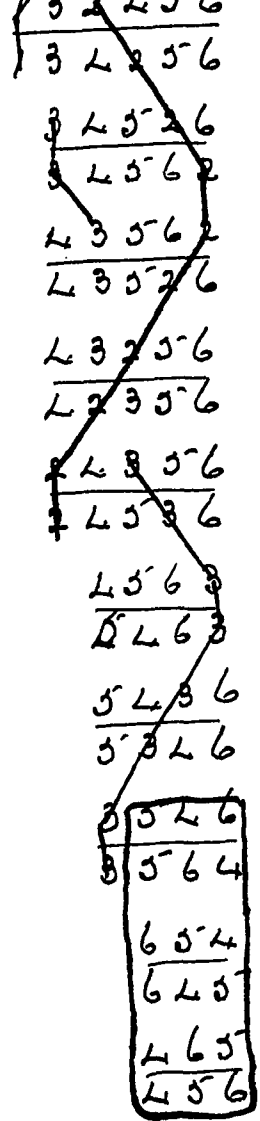
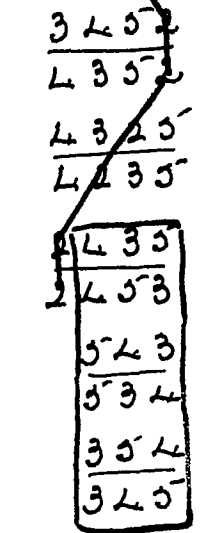
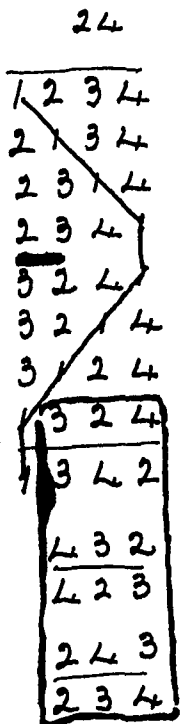
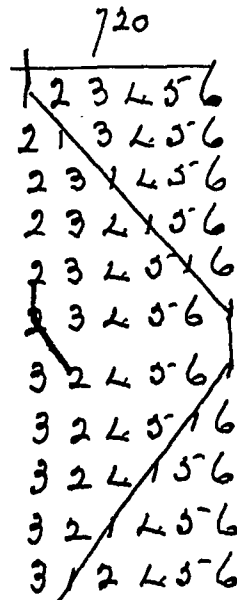
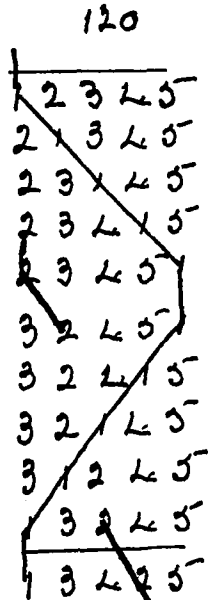
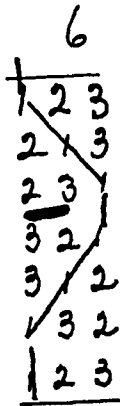
second or fourth as the hay hunt.

No regard was paid to the musical qualities of the big bells. The figures on page 145 will give an idea of these compositions.

Appendix.

Methods Composed in
the Seventeenth Century

PLAIN CHANGES



THE
TWENTY ALL OVER.

AN EIGHT
AND FORTY

CAMBRIDGE
EIGHT AND FORTY

1	2	3	4	5
2	1	3	4	5
2	3	1	4	5
2	3	4	1	5
2	3	4	5	1
3	2	1	4	5
3	4	2	5	1
3	4	5	2	1
3	4	5	1	2
4	3	5	1	2
4	5	3	1	2
4	5	1	3	2
4	5	1	2	3
5	4	1	2	3
5	1	4	2	3
5	1	2	4	3
5	1	2	3	4
1	5	2	3	4
1	2	5	3	4
1	2	3	5	4
1	2	3	4	5

1	2	3	4	5
1	2	3	5	4
1	2	5	3	4
1	3	2	3	4
2	1	2	3	4
2	2	1	3	4
2	3	1	3	4
2	3	5	1	4
2	1	3	5	4
2	1	4	3	5
2	4	1	3	5
4	2	1	3	5
4	2	3	1	5
2	4	3	1	5
2	3	4	1	5
2	3	1	4	5

Turns
repeated.

1	2	3	4	5
2	1	3	4	5
2	1	3	5	4
2	1	5	3	4
2	3	1	3	4
2	3	5	1	4
2	3	1	5	4
3	2	1	5	4
3	2	5	1	4
3	5	2	1	4
3	5	1	2	4
3	1	5	2	4
3	1	2	5	4
2	1	4	3	5
2	1	4	5	3
2	4	1	5	3
2	4	5	1	3
2	5	4	1	3
2	5	1	4	3
2	1	5	4	3
1	2	5	4	3
1	3	2	4	3
1	5	4	2	3
1	4	5	2	3
1	4	2	5	3
1	4	2	3	5
1	4	3	2	5
1	5	4	2	3
1	5	4	3	2
1	5	3	2	4
1	5	2	3	4
1	2	5	3	4
1	2	3	5	4
1	2	3	4	5

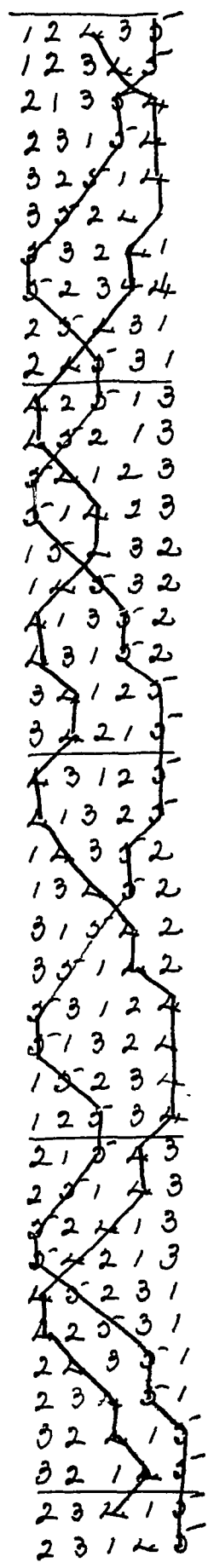
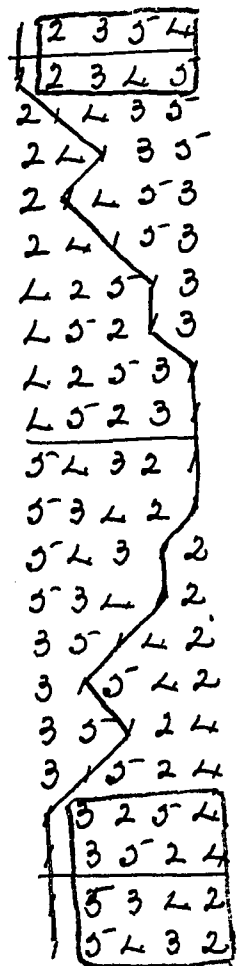
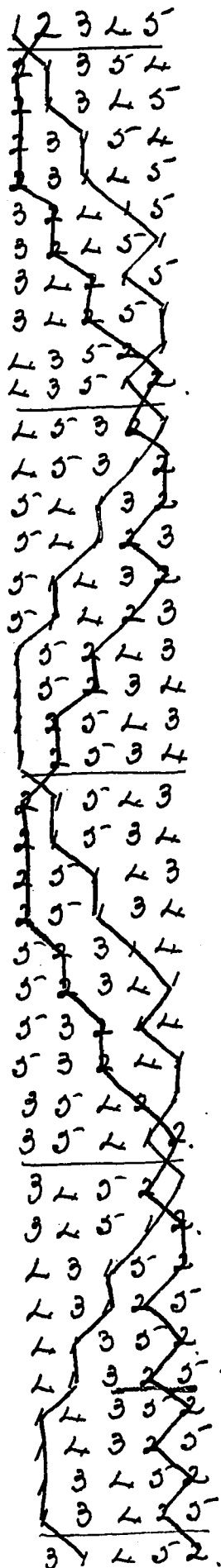
A

Eleven Changes
as A

TENDRINGS

PARADOX

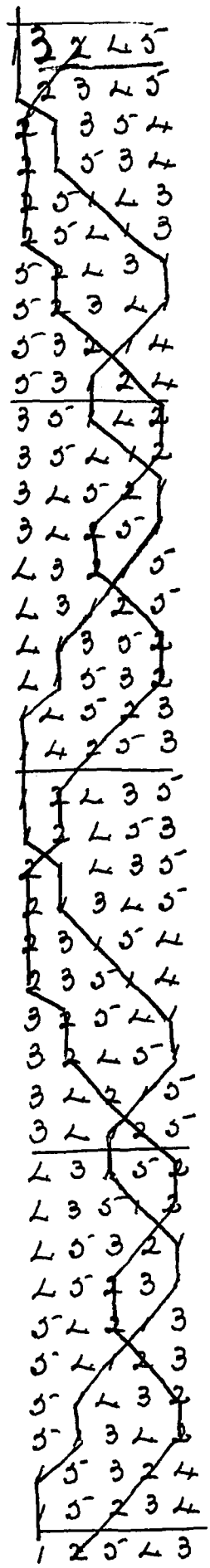
PHOENIX



Bob.

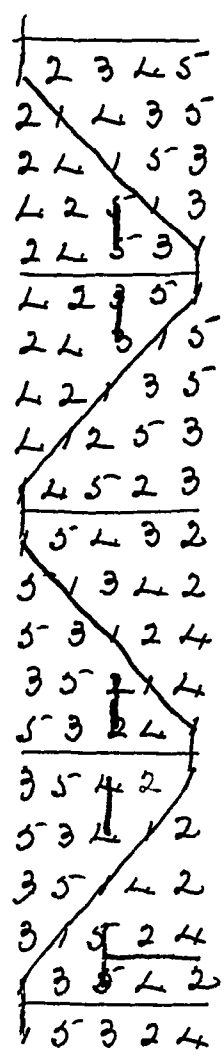
All. Twice repeated.

WHAT YOU PLEASE



Three repeated

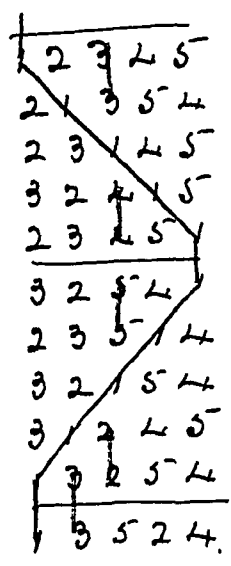
READING
DOUBLES



- $\frac{2453}{4235}$
- $\frac{3425}{4352}$ B
- $\frac{5243}{2534}$
- $\frac{3254}{2354}$ S

Repeated

NEW
DOUBLES



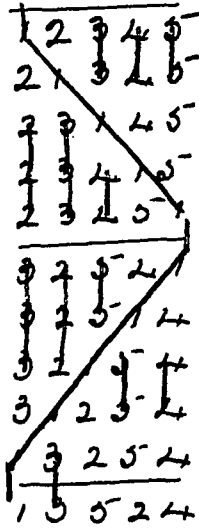
- $\frac{5342}{5432}$
- $\frac{4523}{4253}$
- $\frac{2435}{2453}$ Bob.

Three repeated.

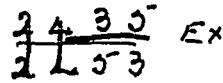
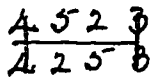
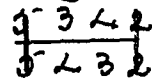
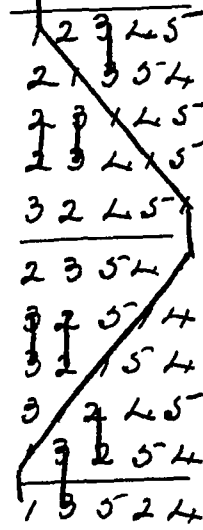
NEW DOUBLES+SINGLES



OXFORD SIX-SCORE



THE FAULCHION



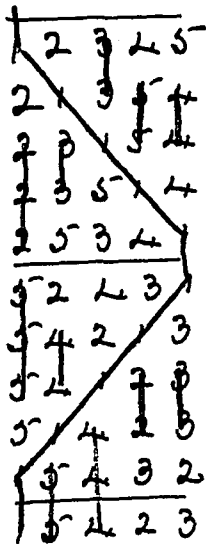
All twice repeated

F. Stedman.

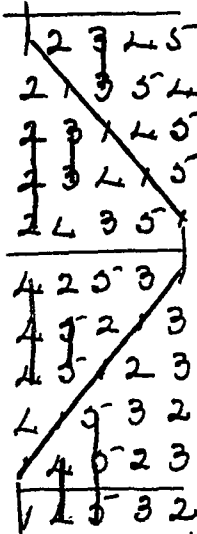
Oxford.

F. Stedman

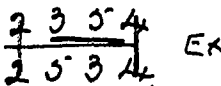
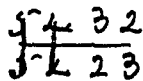
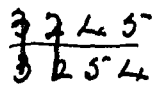
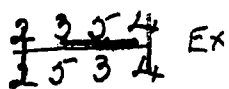
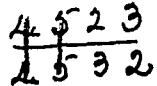
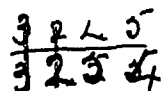
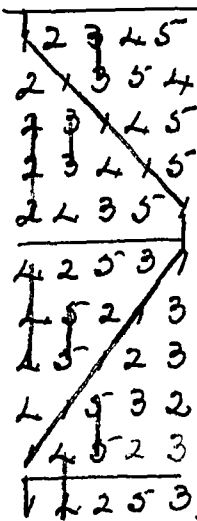
MORNING STAR



THE QUIRISTER



CAMELION



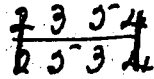
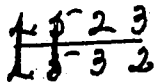
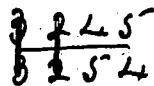
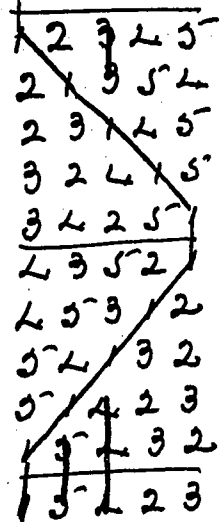
All twice repeated.

F. Stedman

F. Stedman.

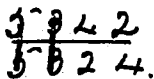
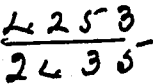
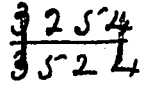
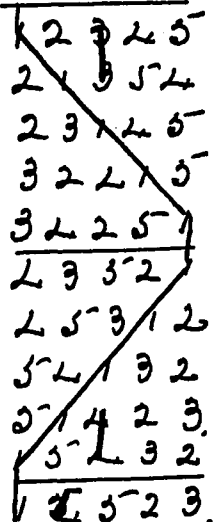
Oxford.

FORTUNE



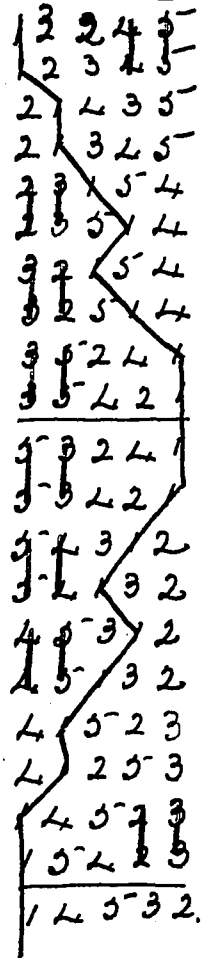
Oxford

WINWICK

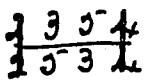
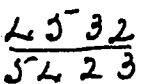
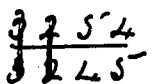
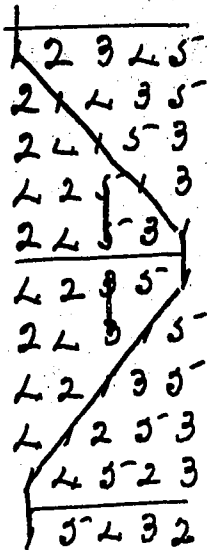


S. Scattergood

OXFORD PARADOX

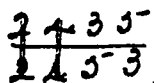
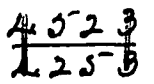
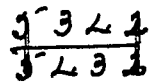
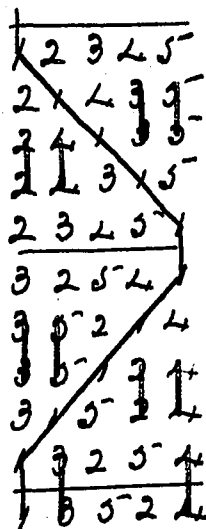


CHURCH DOUBLES



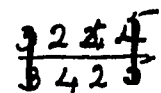
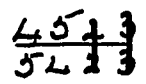
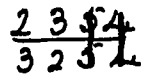
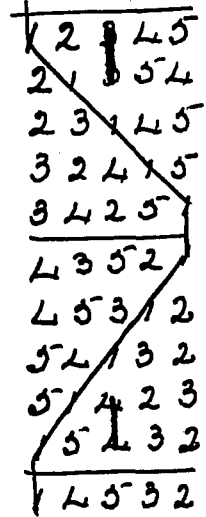
F. Stedman

THE PRIMROSE

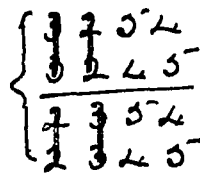
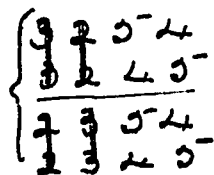
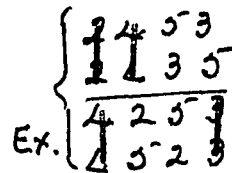
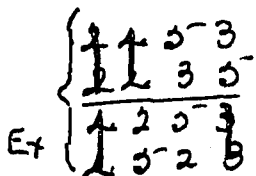
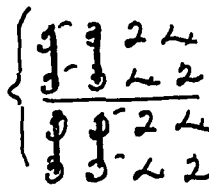
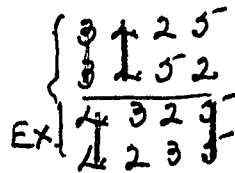
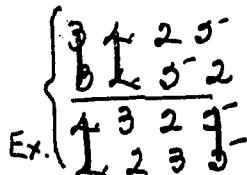
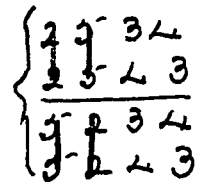
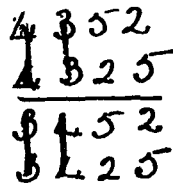
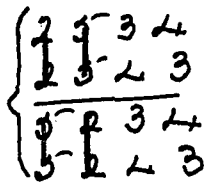
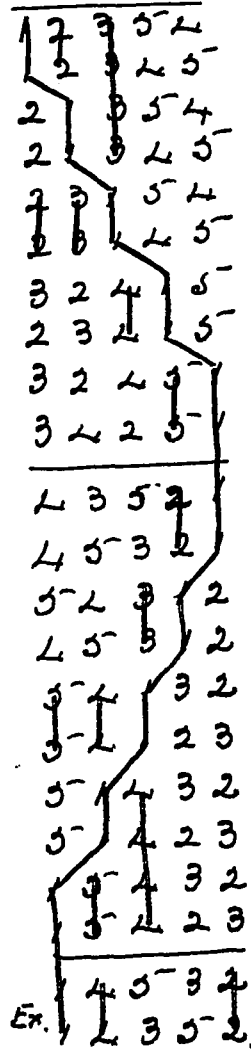
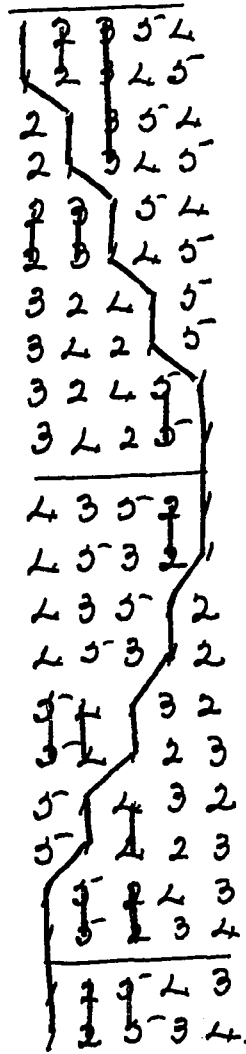
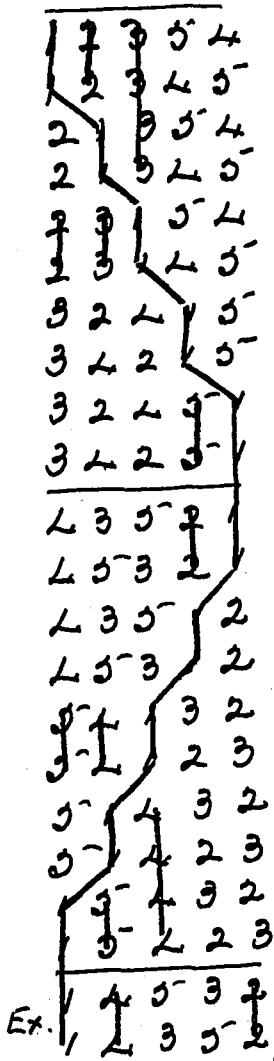


F. Stedman

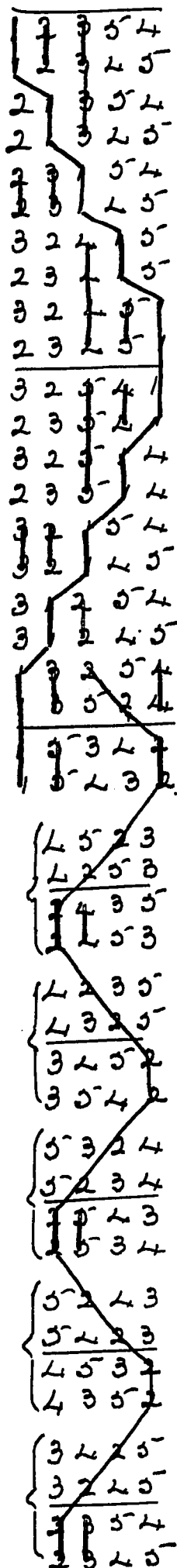
CHACE



All four twice repeated

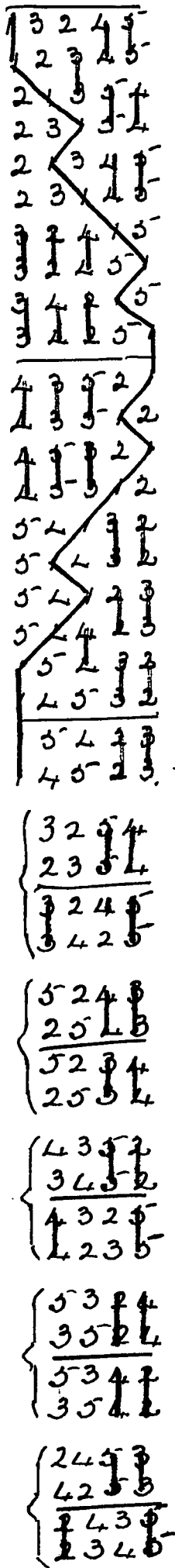


MY HONEY



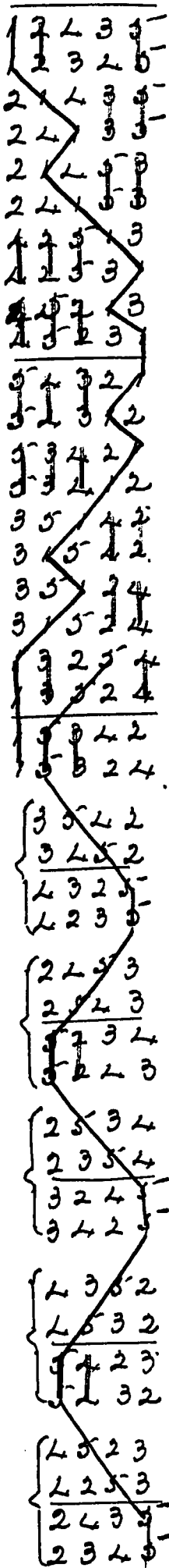
S. Scattergood.

MAY DAY



F. Stedman.

ADVENTURE



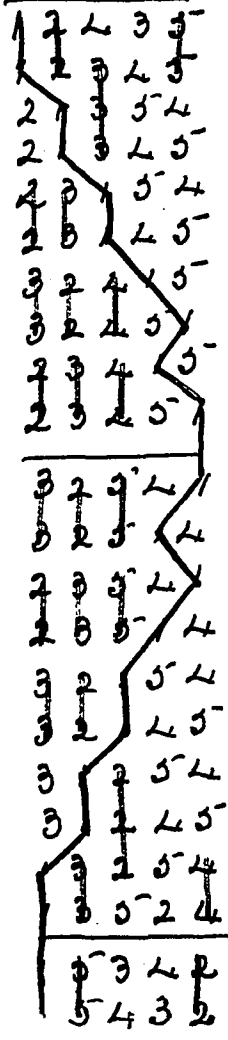
Oxford.

PARASITE



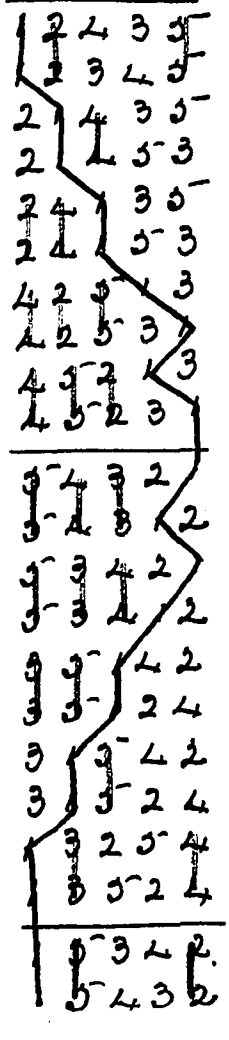
Cambridge

TULIP



Cambridge

HONEYSUCKLE

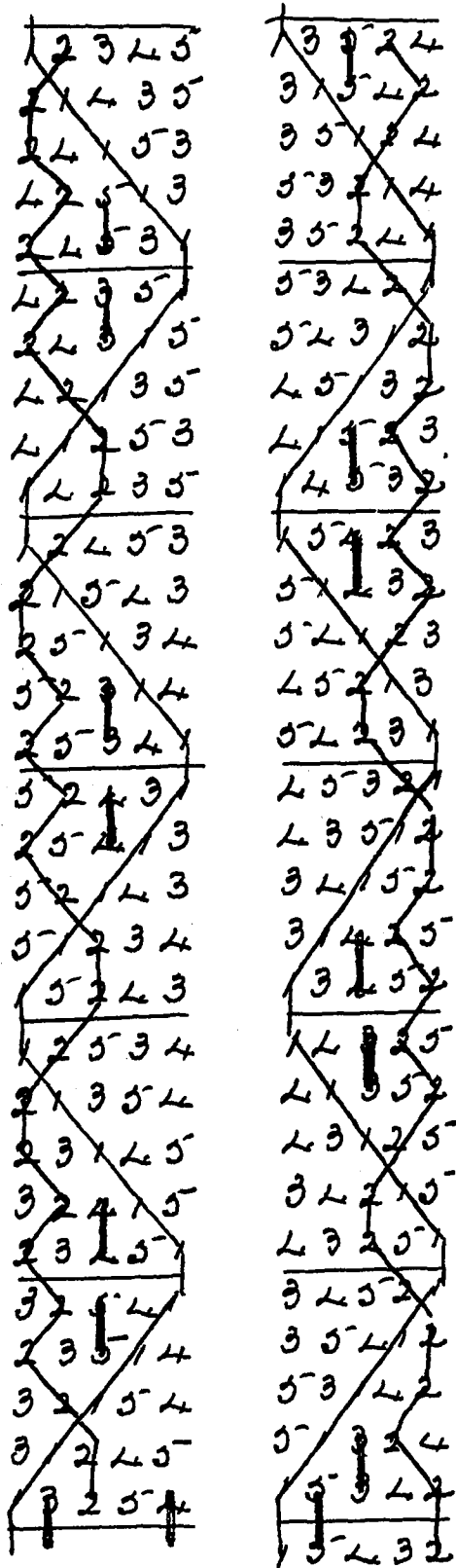


Cambridge

4 5 2 3
4 2 5 3
 1 4 3 5
 1 4 5 3

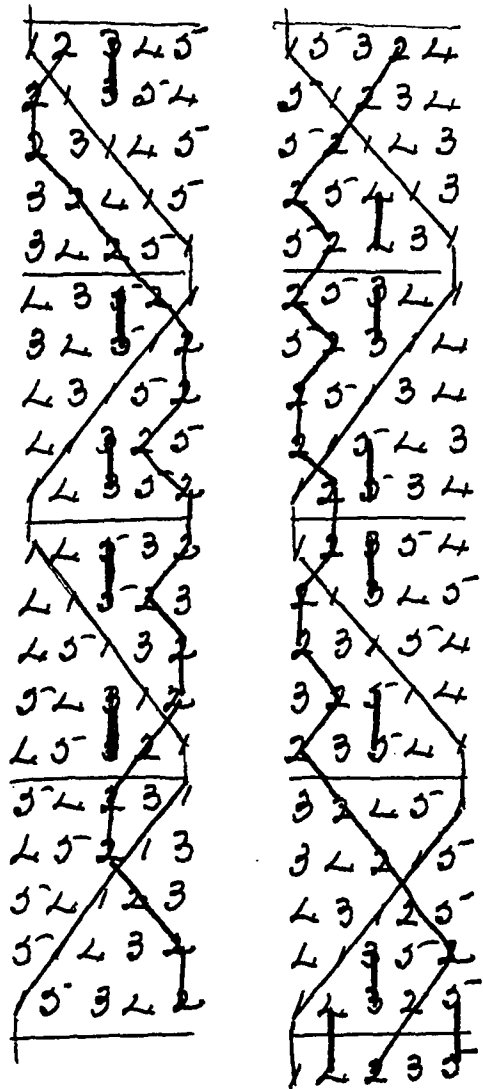
4 5 2 3
4 2 5 3
 2 4 3 5
 2 4 5 3

NONSUCH



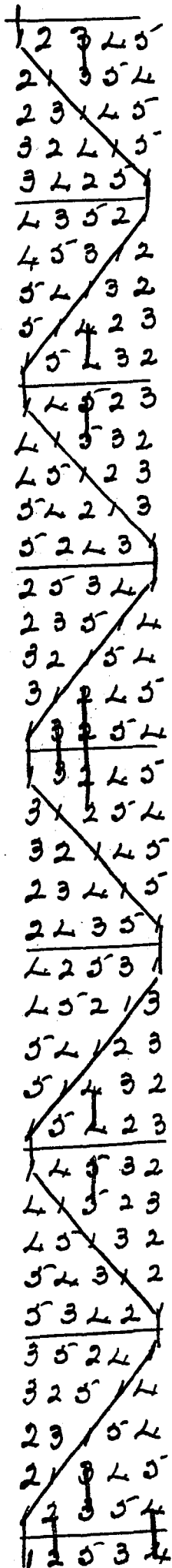
Repealed

JACK ON BOTH SIDES

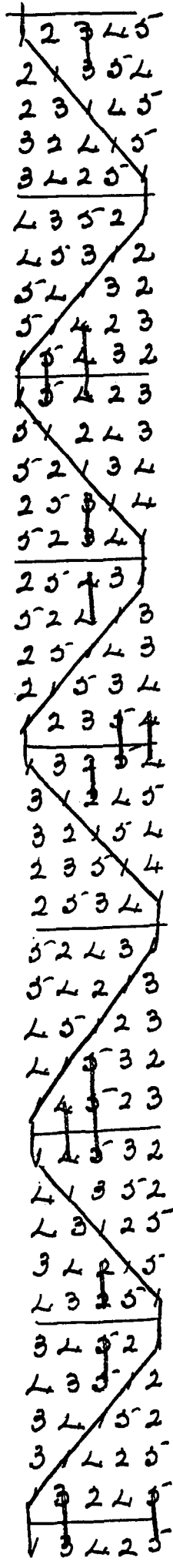


Trice repeated

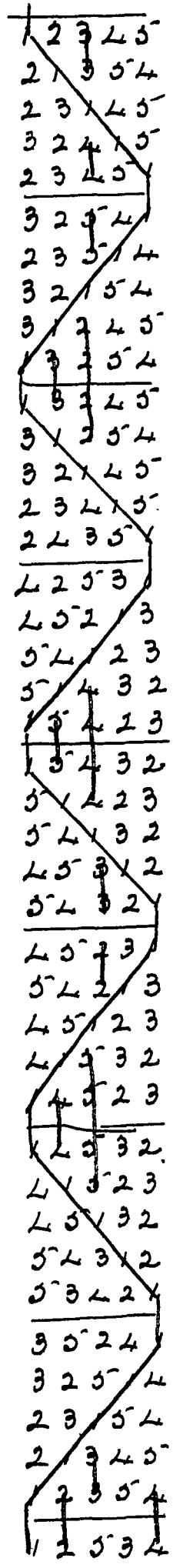
Samuel Scattergood.



F. Stedman.



S. Scattergood.



Cambridge

THE CONTENTION.

THE CHEAT

TOPSIE TURVIE

1 2 3 4 5
 2 1 4 3 5
 2 4 1 5 3
 4 2 5 1 3
 4 5 2 3 1
 5 4 3 2 1
 5 3 4 1 2
 3 5 1 4 2
 3 5 2 4 1
 3 5 4 2 1
 5 3 2 4 1
 5 1 3 4 2
 5 3 1 2 4
 3 5 2 1 4
 3 2 5 4 1
 2 3 4 5
 2 4 3 1 5
 4 2 3 5
 4 1 2 5 3
 4 2 3 5
 4 2 5 3
 4 1 5 2 3
 4 5 1 3 2
 5 4 3 1 2
 5 3 4 2 1
 3 5 4 2 1
 3 5 1 2 4
 3 5 4 2 1
 3 4 5 2 1
 4 3 2 5
 4 1 2 3 5
 4 2 1 5 3
 2 4 3 5
 4 2 5 3
 2 4 1 3 5
 2 1 4 5 3
 4 3 5 4 3
 1 2 5 3 4

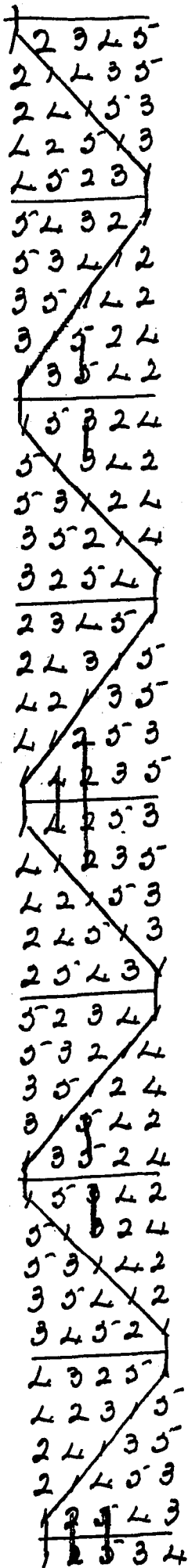
1 2 3 4 5
 2 1 3 5 4
 2 3 1 4 5
 3 2 4 1 5
 3 4 2 5 1
 4 3 5 2 1
 4 5 3 1 2
 5 4 1 3 2
 5 1 4 2 3
 5 4 3 2 1
 4 5 2 3 1
 4 1 5 3 2
 4 5 1 2 3
 5 4 2 1 3
 4 5 1 3 1
 5 4 3 2 1
 5 3 4 2 1
 3 5 1 4 2
 3 5 2 4 1
 3 5 4 2 1
 3 1 5 2 4
 3 5 4 2 1
 3 5 2 4 1
 3 5 4 2 1
 3 5 1 2 4
 5 3 2 1 4
 5 2 3 4 1
 2 5 4 3 1
 5 2 4 1 3
 2 5 1 4 3
 2 5 3 4 1
 2 5 4 3
 5 2 3 4 1
 5 1 2 4 3
 5 2 1 3 4
 2 5 3 1 4
 2 3 5 4 1
 3 2 4 5 1
 3 4 2 1 5
 4 3 1 2 5
 4 1 3 5 2
 4 1 3 2 5
 1 2 3 5 2

1 2 3 4 5
 2 1 3 5 4
 2 3 1 4 5
 3 2 4 1 5
 3 4 2 5 1
 4 3 5 2 1
 4 5 3 1 2
 5 4 1 3 2
 5 1 4 2 3
 5 4 3 2 1
 4 5 2 3 1
 4 1 5 3 2
 4 5 1 2 3
 5 4 2 1 3
 4 5 2 3 1
 5 4 3 2 1
 5 3 4 2 1
 3 5 1 4 2
 3 5 4 2 1
 3 5 2 4 1
 3 5 4 2 1
 5 3 2 1 4
 3 5 2 4 1
 5 3 4 2 1
 3 5 4 1 2
 5 3 1 4 2
 5 1 3 2 4
 5 2 3 4 1
 1 2 5 4 3
 2 1 4 5 3
 2 4 1 3 5
 4 2 3 1 5
 2 4 3 5 1
 4 2 5 3 1
 2 4 5 1 3
 4 2 1 5 3
 4 1 2 3 5
 4 4 3 2 5
 1 2 3 5 2

All twice repeated.

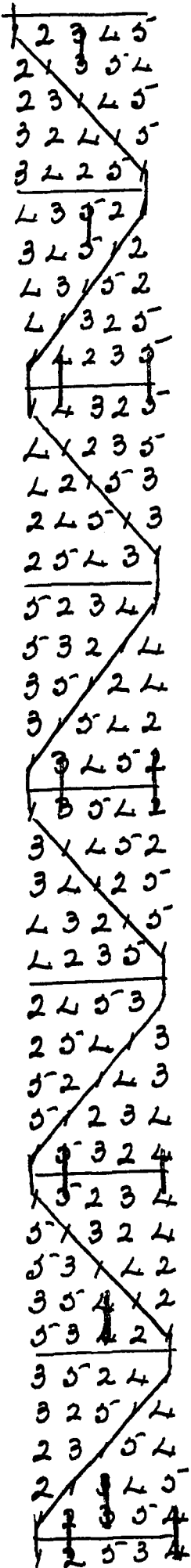
Samuel Scattergood.

THE DREAM



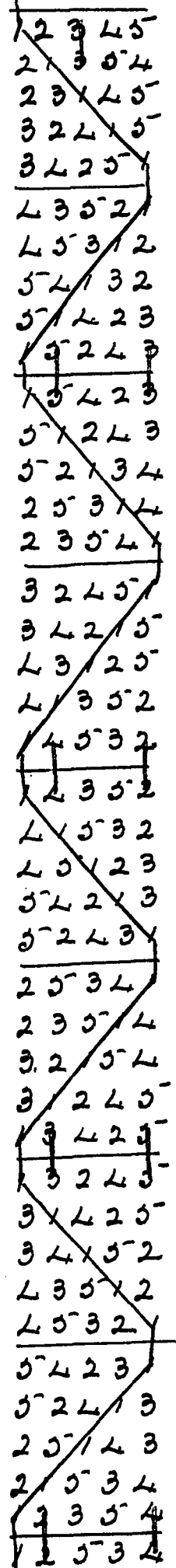
S. Scattergood.

BLUNDERBUS



Cambridge.

HUDIBRAS



Cambridge.

CAMBRIDGE
DELIGHT

1 2 3 4 5
 1 3 2 5 4
 3 1 4 2 5
 1 3 5 4 2

 3 1 4 5 2
 3 4 1 2 5
 4 3 2 1 5
 4 2 3 5 1
 2 4 3 1 5

 2 3 4 5 1
 3 2 1 5 4
 3 4 2 5 1
 4 3 5 2 1
 4 5 3 1 2

 5 4 1 3 2
 5 1 4 2 3
 1 5 2 4 3
 1 2 5 3 4
 2 1 5 4 3

 2 5 1 3 4
 5 2 1 4 3

2 4 1 5 3
 2 1 4 3 5
2 5 3 4 1
 2 3 5 1 4
2 4 5 3 1
 2 5 4 1 3
2 3 1 4 5
 2 3 1 5 4

Repeated

S. Scattergood.

CAMBRIDGE
DELIGHT, II.

1 2 3 4 5
 2 1 3 5 4
 2 3 1 4 5
 3 2 4 1 5
 3 4 2 5 1

 4 3 5 2 1
 4 5 3 1 2
 5 4 3 2 1
 5 1 4 2 3
 5 2 4 3 1

 4 5 2 3 1
 4 1 5 3 2
 4 5 1 2 3
 5 4 2 1 3
 5 2 4 3 1

 2 5 3 4 1
 5 2 3 1 4
 2 5 1 3 4
 2 1 5 4 3

 2 5 3 4 1
 1 5 2 4 3

3 4 2 5
 4 3 5 2
5 3 2 4
 3 5 4 2
2 4 5 3
 4 2 3 5
3 2 5 4
 3 2 4 5

Repeated

S. Scattergood.

ST. CLEMENTS
DOUBLES

1 2 3 4 5
 2 1 4 3 5
 2 4 1 5 3
 4 2 5 1 3
 2 4 5 3 1

 4 2 3 5 1
 2 4 3 1 5
 4 2 1 3 5
 4 1 2 5 3
 1 4 5 2 3

 1 5 4 3 2

3 2 5 4
 3 2 4 5
4 5 3 2
 5 4 2 3
3 3 5 4
 2 5 3 4

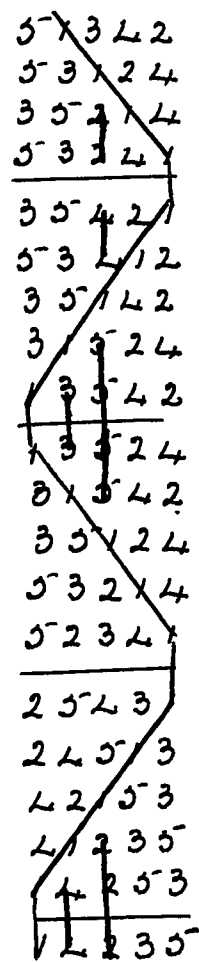
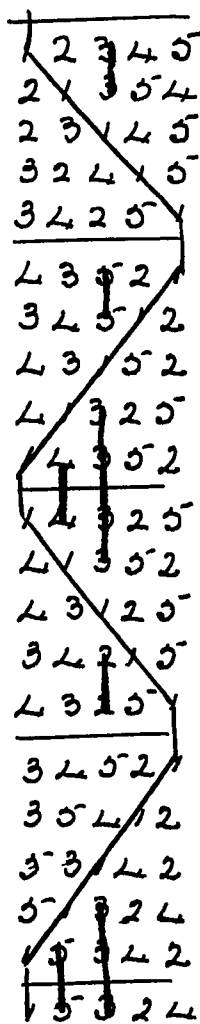
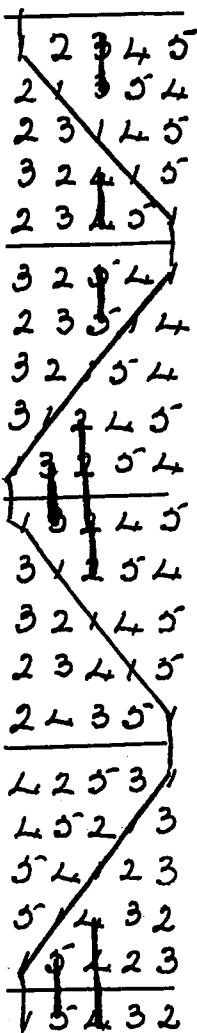
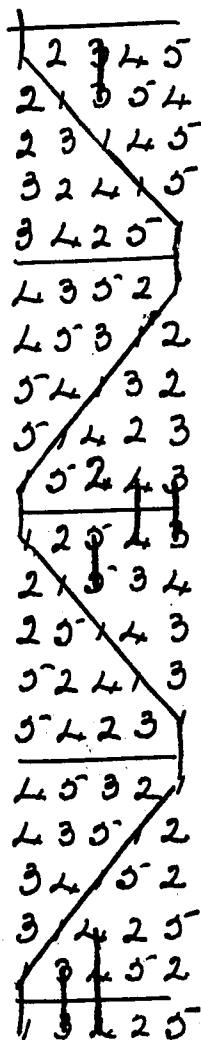
Trice repeated.

From J.D.C.M. Campanalogia

ANTILOPE

WESTMINSTER
DOUBLES.

WESTMINSTER DOUBLES
ANOTHER WAY



5 3 2 4
3 5 2 4

4 3 2 3
2 5 3 2

Trice repeated.

4 2 5 3
1 2 3 5

2 3 5 4
2 5 3 4

5 4 3 2
4 5 3 2

Trice repeated.

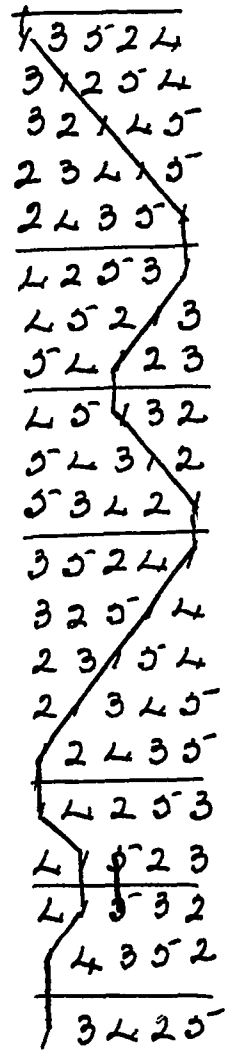
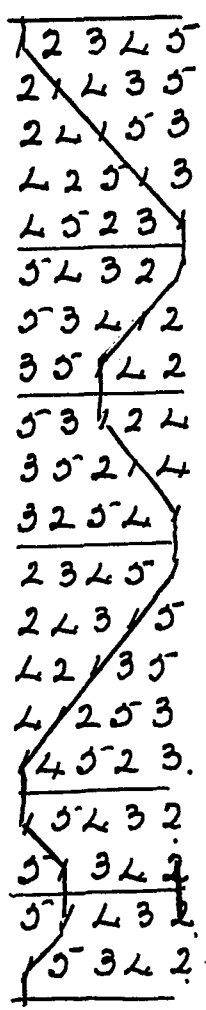
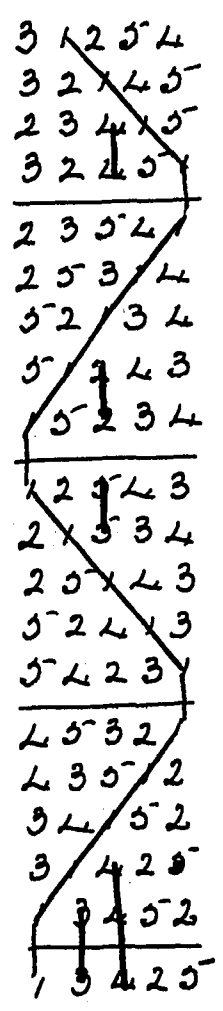
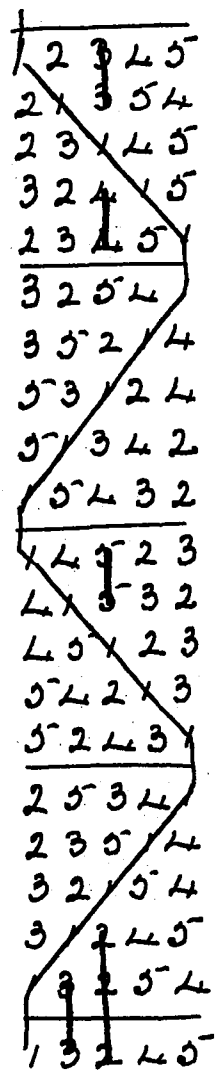
2 3 5 4
3 2 4 5

Repeated

From J.D.C.M. Campanalogia, 1702.

CAMBRIDGE JOURNEY.

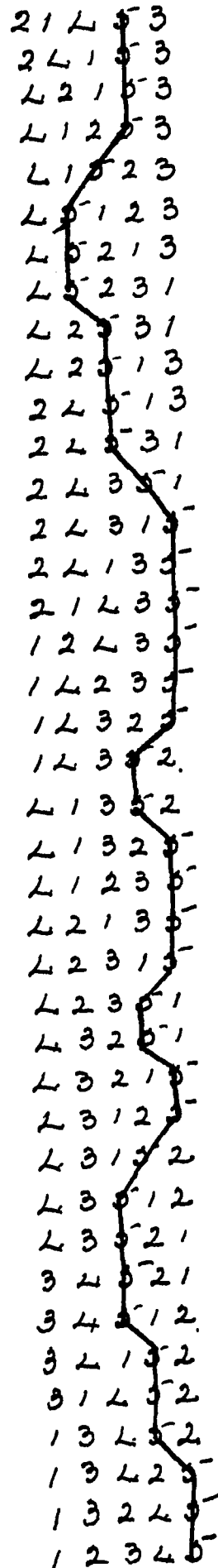
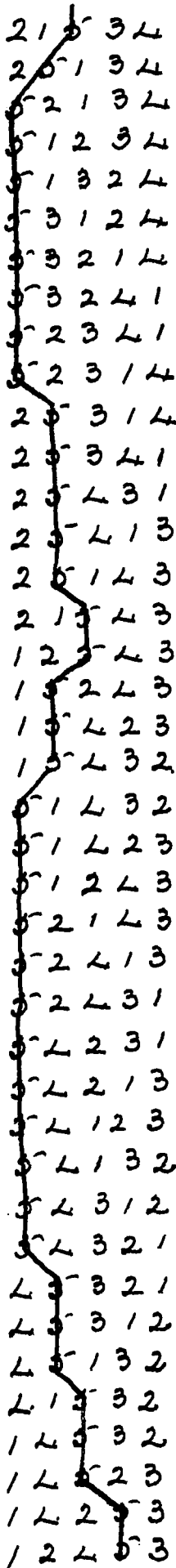
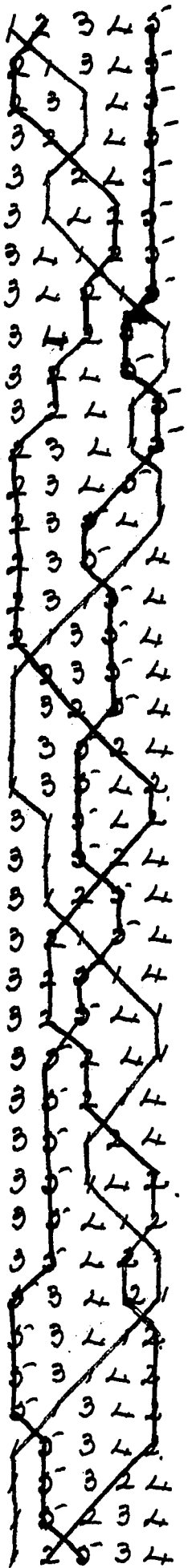
CALENDAR



Twice repeated

Twice repeated.

From J.D.C.M., Campanalogia, 1702.



① 1 2 3 4 5
2 1 3 4 5
2 1 3 5 4
1 2 3 5 4

1 2 5 3 4
2 1 5 3 4
2 1 5 4 3
1 2 5 4 3

1 2 4 5 3
2 1 4 5 3
2 1 4 3 5
1 2 4 3 5

⑥ 1 3 2 5 4
3 1 2 5 4
3 1 2 4 5
1 3 2 4 5

1 3 4 2 5
3 1 4 2 5
3 1 4 5 2
1 3 4 5 2

1 3 5 4 2
3 1 5 4 2
3 1 5 2 4
1 3 5 2 4

④ 3 4 5 1 2
4 3 5 1 2
4 3 5 2 1
3 4 5 2 1

3 4 2 5 1
4 3 2 5 1
4 3 2 1 5
3 4 2 1 5

3 4 1 2 5
4 3 1 2 5
4 3 1 5 2
3 4 1 5 2

⑨ 3 5 4 2 1
5 3 4 2 1
5 3 4 1 2
3 5 4 1 2

3 5 1 4 2
5 3 1 4 2
5 3 1 2 4
3 5 1 2 4

3 5 2 1 4
5 3 2 1 4
5 3 1 2 4
3 5 1 2 4

② 5 1 2 3 4
1 5 2 3 4
1 5 2 4 3
5 1 2 4 3

5 1 4 2 3
1 5 4 2 3
1 5 4 3 2
5 1 4 3 2

5 1 3 4 2
1 5 3 4 2
1 5 3 2 4
5 1 3 2 4

⑦ 5 2 1 4 3
2 5 1 4 3
2 5 1 3 4
5 2 1 3 4

5 2 3 1 4
2 5 3 1 4
2 5 3 4 1
5 2 3 4 1

5 2 4 3 1
2 5 4 3 1
2 5 4 1 3
5 2 4 1 3

⑤ 2 3 4 5 1
3 2 4 5 1
3 2 4 1 5
2 3 4 1 5

2 3 1 4 5
3 2 1 4 5
3 2 1 5 4
2 3 1 5 4

2 3 5 1 4
3 2 5 1 4
3 2 5 4 1
2 3 5 4 1

⑩ 2 4 3 1 5
4 2 3 1 5
4 2 3 5 1
2 4 3 5 1

2 4 5 3 1
4 2 5 3 1
4 2 5 1 3
2 4 5 1 3

2 4 1 5 3
4 2 1 5 3
4 2 1 3 5
2 4 1 3 5

③ 4 5 1 2 3
5 4 1 2 3
5 4 1 3 2
4 5 1 3 2

4 5 3 1 2
5 4 3 1 2
5 4 3 2 1
4 5 3 2 1

4 5 2 3 1
5 4 2 3 1
5 4 2 1 3
4 5 2 1 3

⑧ 4 1 5 3 2
1 4 5 3 2
1 4 5 2 3
4 1 5 2 3

4 1 2 5 3
1 4 2 5 3
1 4 2 3 5
4 1 2 3 5

4 1 3 2 5
1 4 3 2 5
1 4 3 5 2
4 1 3 5 2

1 2 3 4
 1 3 2 4
 3 1 2 4
 3 2 1 4
 2 3 1 4
 2 1 3 4

 1 2 3 4
 1 3 2 4
 3 1 2 4
 3 2 1 4
 2 3 1 4
 2 1 3 4

 1 2 3 4
 3 2 1 4
 2 3 1 4
 2 1 3 4

 2 1 3 4
 2 1 4 3
 1 2 4 3
 2 1 3 4
 1 2 3 4
 2 1 3 4
 1 2 3 4

 1 3 2 4
 3 1 2 4
 1 3 2 4
 3 1 4 2
 1 3 4 2
 3 1 2 4

 3 1 2 4
 3 1 4 2
 1 3 2 4
 1 3 4 2
 3 1 2 4
 3 1 4 2

 3 1 2 4
 3 1 4 2
 1 3 2 4
 1 3 4 2
 3 1 2 4
 3 1 4 2

 3 2 1 4
 3 1 2 4
 3 1 4 2

3 4 1 2
 3 4 2 1

 3 4 1 2
 4 3 2 1
 3 4 2 1
 3 4 1 2
 4 3 2 1
 3 4 1 2

 4 1 3 2
 4 1 2 3
 4 1 3 2
 3 4 1 2
 3 4 2 1
 1 3 4 2
 1 3 2 4

 4 1 2 3
 4 1 3 2
 4 1 2 3
 4 1 3 2
 2 4 1 3
 2 4 3 1
 2 1 4 3
 1 2 4 3
 1 4 2 3

 1 4 3 2
 4 1 3 2
 1 4 3 2
 4 1 2 3
 1 4 2 3
 4 1 2 3

 4 1 2 3
 4 2 1 3
 2 4 1 3
 4 2 3 1
 2 4 3 1
 4 2 3 1
 2 4 1 3

 2 4 1 3
 2 4 3 1
 4 2 1 3
 4 2 3 1
 3 4 2 1
 3 4 1 2

 2 3 4 1
 2 3 1 4
 3 2 4 1

3 2 1 4
 3 2 4 1
 3 2 1 4

 3 2 1 4
 2 3 1 4
 3 2 4 1
 2 3 1 4
 2 3 4 1
 2 3 1 4

 2 3 4 1
 3 2 4 1
 2 3 1 4
 3 2 1 4
 2 3 4 1
 3 2 4 1

 3 4 2 1
 3 2 4 1
 2 3 1 4
 3 2 1 4
 2 3 4 1
 3 2 4 1

 3 4 2 1
 3 4 1 2
 3 1 4 2
 1 3 4 2
 1 4 3 2
 4 1 3 2
 4 3 1 2

 3 4 1 2
 3 4 2 1
 4 3 2 1
 3 4 2 1
 4 3 1 2
 3 4 1 2

 3 1 4 2
 1 3 4 2
 3 1 4 2
 1 3 2 4
 3 1 2 4
 1 3 2 4

 1 2 3 4

1 2 3 4 5
 2 1 3 5 4
 2 5 3 4
 2 1 5 4 3
 2 4 5 3
 2 1 4 3 5
 2 4 1 5 3
 4 2 5 1 3
 2 4 5 3
 4 2 3 5
 2 4 3 1 5
 4 2 3 5
 4 2 3 1 5
 2 4 3 5
 2 3 4 1 5
 3 2 4 5
 3 4 2 1 5
 4 3 2 5
 3 4 5 2
 3 5 4 2
 5 3 4 2
 5 4 3 2
 4 5 3 2
 4 3 5 2
 4 3 5 2
 4 3 2 1 5
 4 3 2 1 5
 3 4 2 5
 3 2 4 1 5
 2 3 4 5
 3 2 1 5 4
 2 3 5 1 4
 3 2 5 4
 2 3 4 5
 2 3 5 4
 3 2 5 4
 3 5 2 4
 5 3 2 4

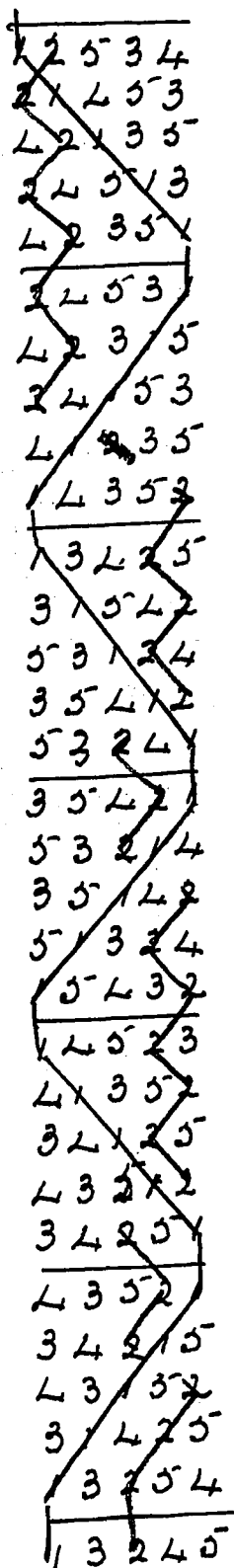
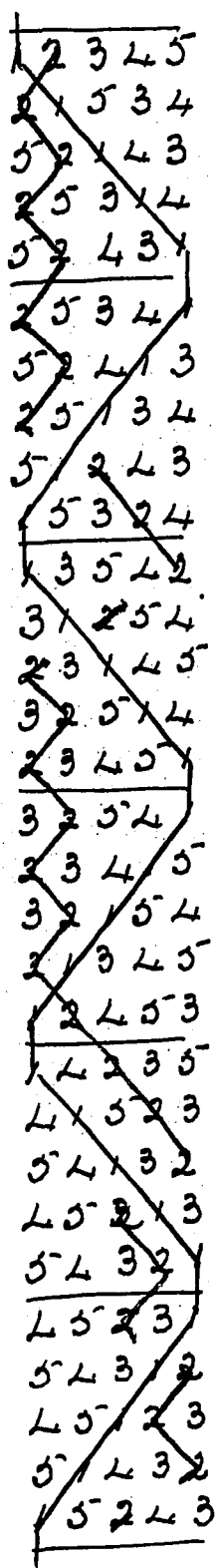
5 2 3 4
 2 5 3 4
 5 2 3 4
 5 2 3 4
 5 2 4 3
 5 2 3 4
 2 5 4 3
 2 1 5 3 4
 2 5 1 4 3
 2 5 3 4
 2 5 3 4
 5 2 3 4
 5 2 4 3
 2 5 4 3
 5 2 4 3
 2 5 3 4
 5 2 3 4
 5 3 2 4
 3 5 4 2
 5 3 4 2
 3 5 4 2
 5 3 2 4
 3 5 2 4
 3 5 2 4
 3 5 2 4
 5 3 4 2
 3 5 2 4
 3 5 4 2
 3 4 5 2
 4 3 2 5
 4 1 3 5 2
 4 3 1 2 5
 3 4 1 5 2
 3 4 1 2 5
 3 4 2 5
 3 4 2 5
 3 4 5 2
 3 4 2 5
 3 1 4 5 2
 3 4 2 5
 3 1 2 4 5
 3 2 5 4
 3 1 5 2 4
 3 5 4 2
 5 3 2 4
 5 1 2 3 4
 5 2 4 3

5 4 2 3
 5 4 3 2
 5 3 4 2
 5 4 3 2
 5 4 2 3
 4 5 3 2
 4 5 2 3
 4 5 3 2
 5 4 2 3
 5 4 2 3
 4 5 2 1 3
 4 2 5 3
 2 4 5 3
 2 5 4 3
 5 2 4 3
 5 4 2 3
 5 4 2 3
 5 4 2 3
 5 4 2 3
 4 5 2 3
 4 5 2 3
 5 4 3 2
 4 5 3 2
 5 4 3 2
 4 5 3 2
 5 4 3 2
 4 5 2 3
 4 5 2 3
 4 5 3 2
 4 3 5 2
 4 3 2 5
 4 2 3 5
 4 2 5 3
 4 5 2 3
 4 4 2 5 3
 4 1 2 3 5
 4 2 1 5 3
 2 4 1 3 5
 2 4 5 3
 2 4 3 5
 2 1 3 4 5
 2 3 1 5 4
 3 2 4 5
 3 2 5 4
 3 2 4 5
 3 2 4 5
 3 2 4 5
 2 3 5 4
 2 3 4 5

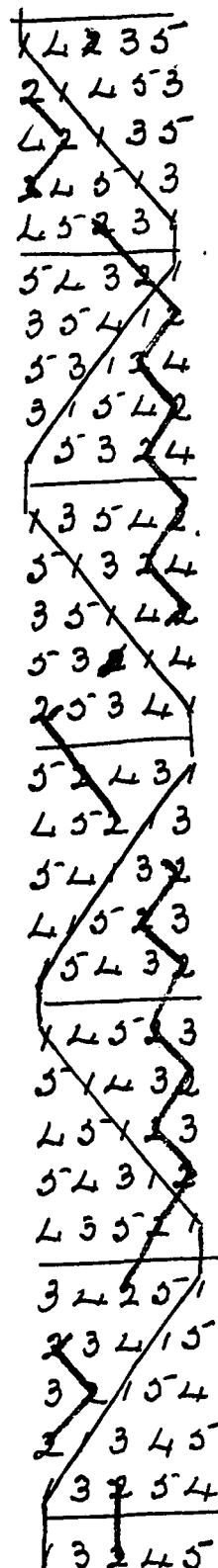
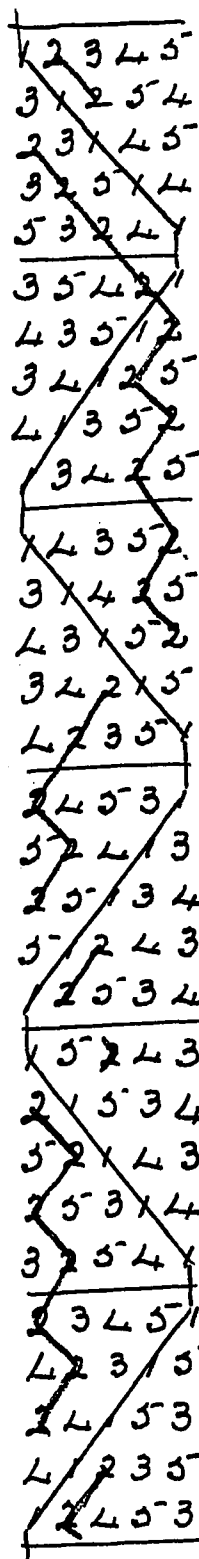
JUMPING DOUBLES

JUMPING DOUBLES

Dodging Behind



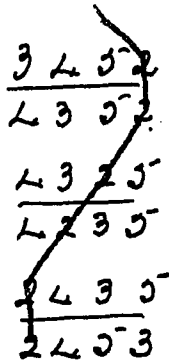
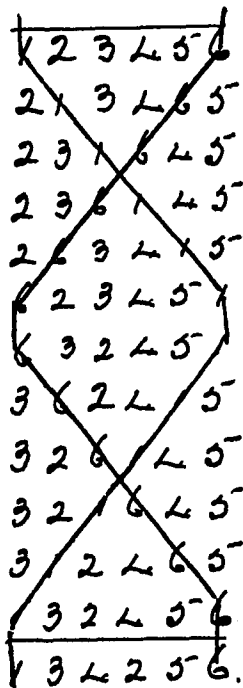
Repeated.



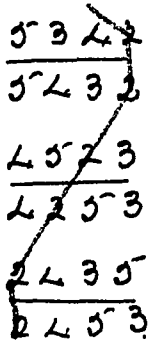
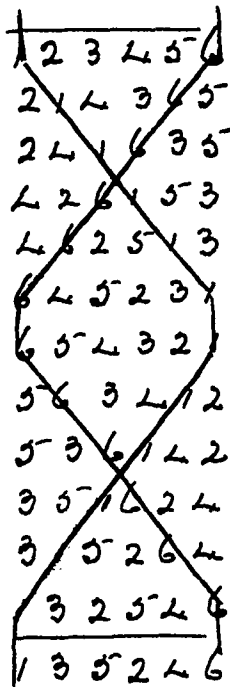
Repeated.

Samuel Scattergood.

THE
SEVEN SCORE AND
FOUR

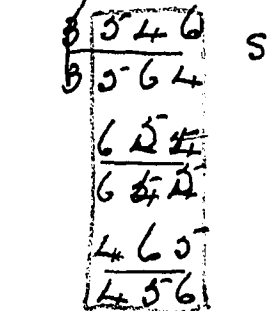
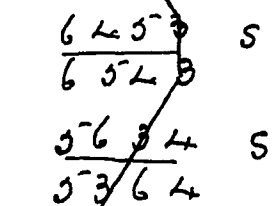
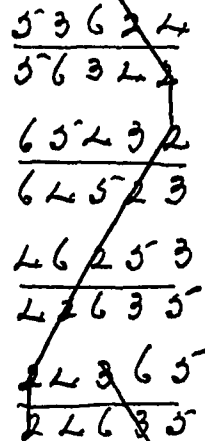
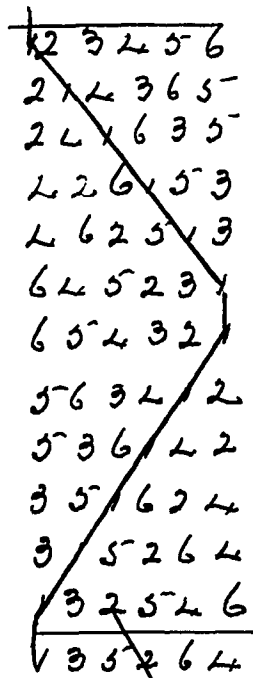


Three repeated



Three repeated

DOUBLES AND
TREBLES.
720



S
S
S
S

SINGLE METHOD

CITY DELIGHT

A CURE FOR MELANCHOLY

LONDON NICHTENGALE

1 2 3 4 6 5
1 2 3 4 5 6
 2 3 4 5 6
2 1 3 4 6 5
2 3 1 4 6 5
2 3 1 4 5 6
3 2 1 4 5 6
3 2 4 1 5 6
2 3 4 1 5 6
2 3 4 5 1 6
3 2 4 5 1 6
3 2 4 5 6 1
2 3 4 5 6
2 3 5 4 6 1
3 2 5 4 6 1
3 2 5 4 6
2 3 5 4 6
2 3 5 1 4 6
3 2 5 1 4 6
3 2 5 4 6
3 2 5 6 4
3 2 5 4 6
1 3 5 2 4 6
1 3 5 2 6 4

2 3 4 6 5
2 3 4 5 6
 2 3 4 6 5
2 3 4 5 6
2 3 1 4 6 5
2 3 1 4 5 6
2 3 4 1 6 5
2 4 3 1 6 5
2 3 4 6 1 5
2 4 3 6 1 5
2 4 6 3 5
2 6 4 3 5

2 4 6 5 3
2 6 4 5 3
2 6 5 4 3
2 5 6 4 3
2 6 5 4 3
2 5 6 4 3
2 5 6 3 4
2 5 6 4 3
2 5 6 3 4
2 5 6 4 3
1 5 2 6 3 4

1 2 3 4 6 5
1 2 3 4 5 6
 2 3 4 6 5
2 1 3 4 5 6
2 3 1 4 6 5
2 3 1 4 5 6
2 3 4 1 6 5
2 3 4 5 1 6
2 4 3 5 1 6
2 4 5 3 1 6
2 4 3 5 6
2 4 5 3 6

4 2 3 5 6
4 2 5 3 6
4 2 3 5 6
4 2 5 3 6
4 5 2 3 6
4 5 2 6 3
4 5 2 3 6
4 5 2 6 3
4 5 2 3 6
4 5 2 6 3
4 5 2 3 6
4 5 2 6 3
4 5 2 3 6
4 5 2 6 3
4 2 5 3 6

1 2 3 4 6 5
1 2 3 4 5 6
 2 3 4 6 5
2 1 3 4 5 6
2 3 1 4 6 5
2 3 1 4 5 6
2 3 4 1 6 5
2 3 4 5 1 6
2 4 3 5 1 6
4 2 3 5 1 6
2 4 3 5 6
4 2 3 5 6

2 4 5 3 6
4 2 5 3 6
2 4 5 3 6
4 2 5 3 6
4 5 2 3 6
4 5 2 6 3
4 5 2 3 6
4 5 2 6 3
4 5 2 3 6
4 5 2 6 3
4 5 2 3 6
4 5 2 6 3
4 5 2 3 6
4 5 2 6 3
1 5 4 2 3 6

5 3 6 4 2
5 3 6 2 4
3 5 6 2 4
3 5 6 4 2

5 3 4 2 6
5 3 4 6 2
3 5 4 6 2
3 5 4 2 6

5 3 2 6 4
5 3 2 4 6
5 2 3 4 6
5 2 3 6 4

2 5 6 4 3
2 5 6 3 4
2 5 6 4 3
2 6 5 4 3

5 4 3 6 2
5 3 4 2 6

5 6 2 4 3
6 5 2 3 4

6 4 3 2 5
6 3 4 5 2

6 2 5 3 4
2 6 5 4 3

5 6 4 3 2
6 5 4 3 2

4 3 6 2 5
3 4 6 2 5

6 2 3 5 4
6 3 2 4 5

2 5 6 3 4
2 6 5 4 3

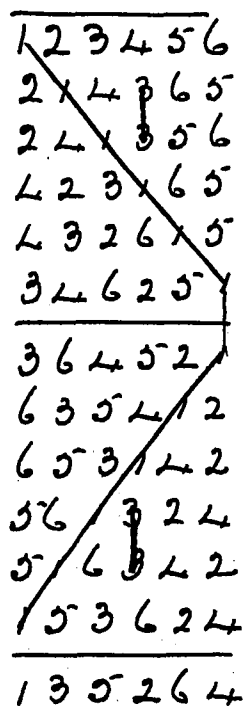
2 6 5 3 4
6 2 5 4 3

5 3 6 4 2
5 6 3 2 4

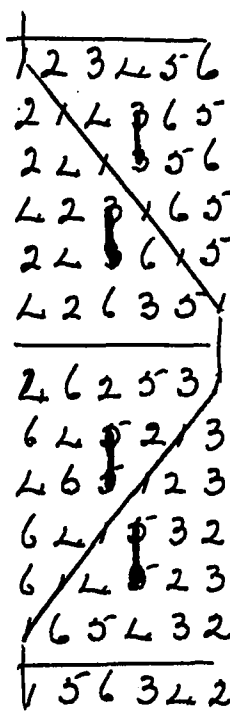
3 4 5 6 2
3 5 4 2 6

4 2 3 5 6
2 4 3 6 5

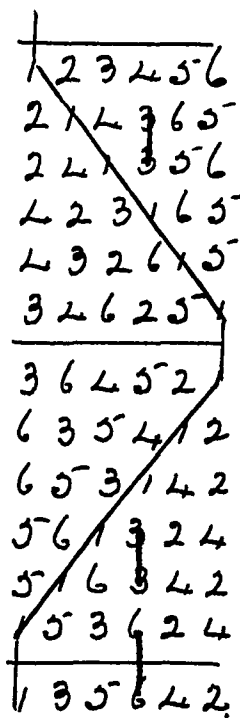
COURT
SINGLE BOB



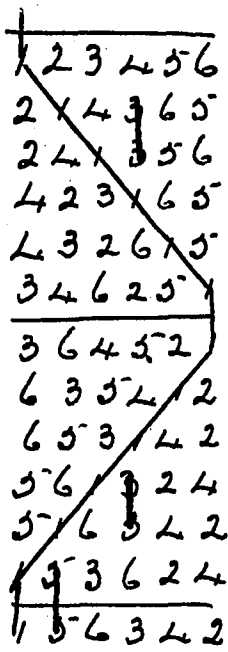
COURT BOB



COLLEGE
SINGLE BOB

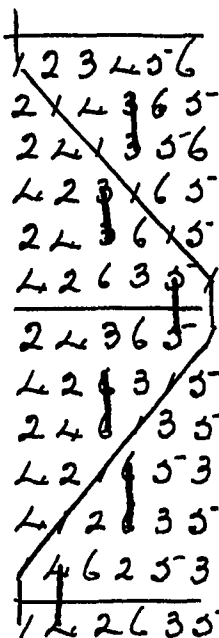


OXFORD
SINGLE BOB



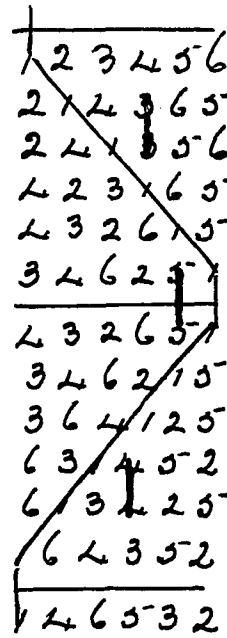
Oxford.

OXFORD
DOUBLE BOB



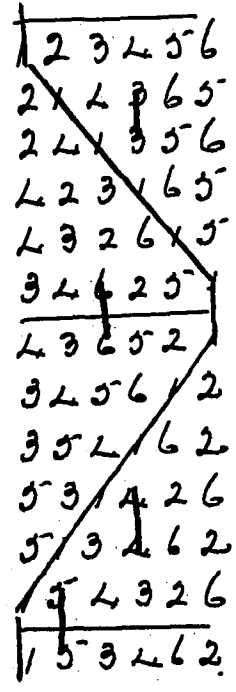
Oxford.

GRANDSIRE
COURT (a)



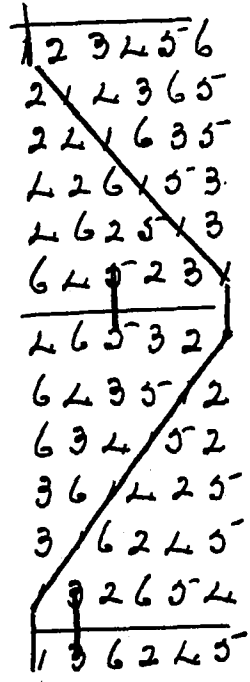
(a) Compare DUNSTABLE BOB (p.

LONDON
BOB



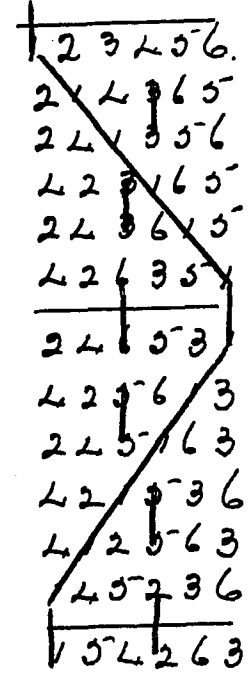
F. Stedman.

CITY
BOB



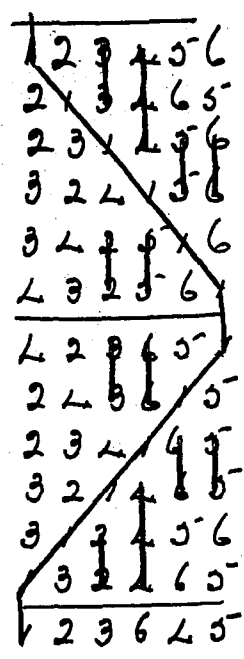
F. Stedman

COLLEGE
LITTLE BOB



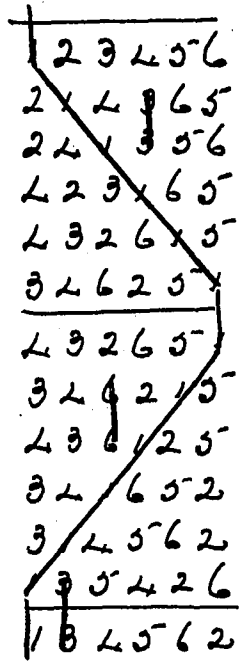
F. Stedman.

MY LORD



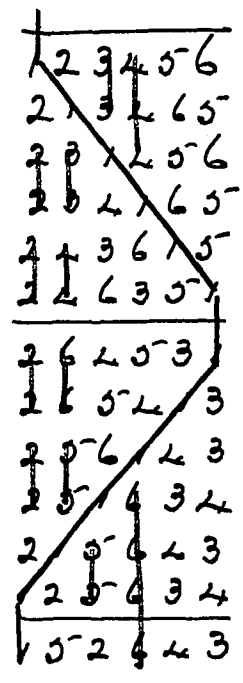
Oxford.

HERMAPHRODITE
OR. OXFORD RIDDLE



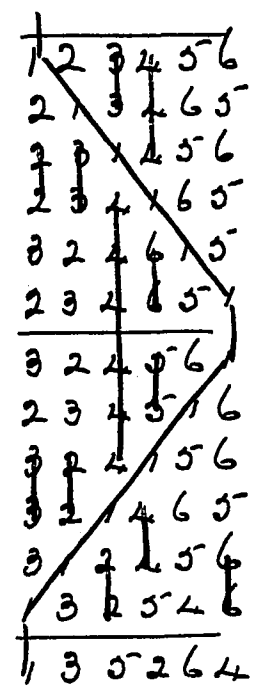
Oxford.

COLLEGE
DOUBLES



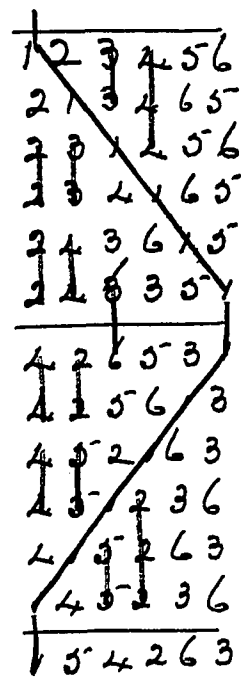
F. Stedman.

NON SUCH



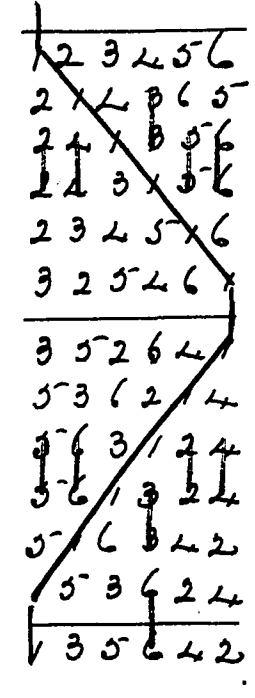
F. Stedman.

LONDON
DOUBLES



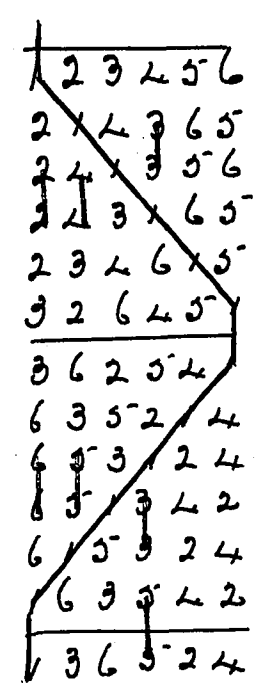
F. Stedman.

TRIPLES, DOUBLES
AND SINGLES.



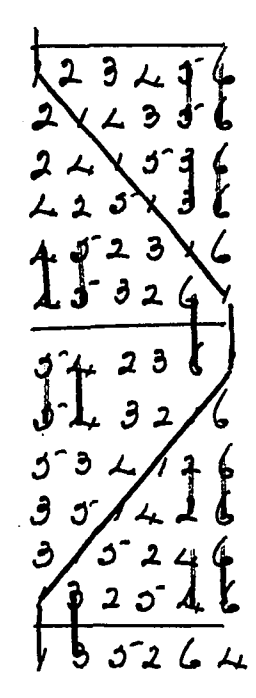
F. Stedman.

DOUBLES
AND TRIPLES



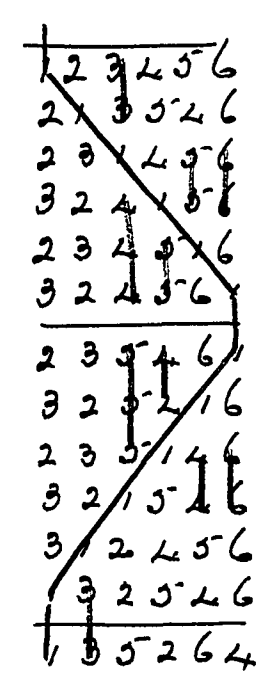
F. Stedman

CAMBRIDGE
MARIGOLD



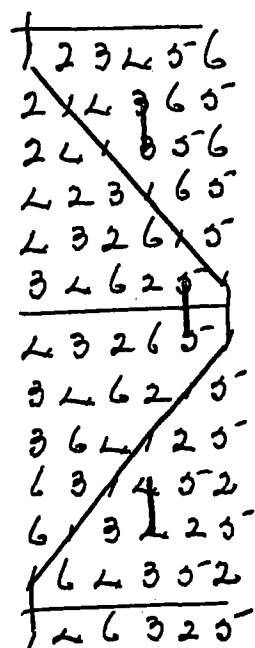
Cambridge

NIGHTINCALL



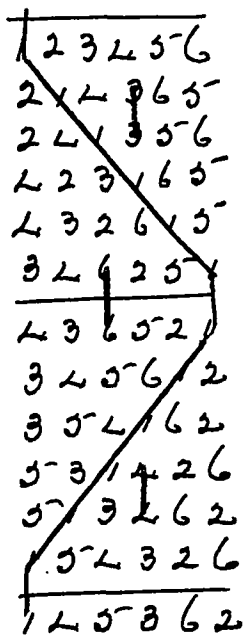
Cambridge

DUNSTABLE
BOB.



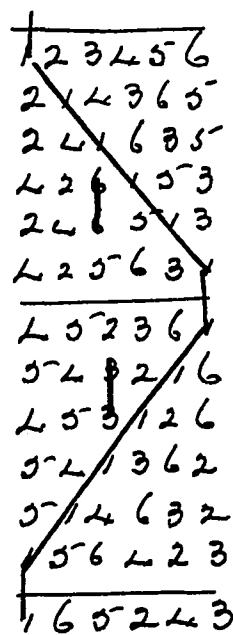
J. Patrick

LEDAURY
BOB.



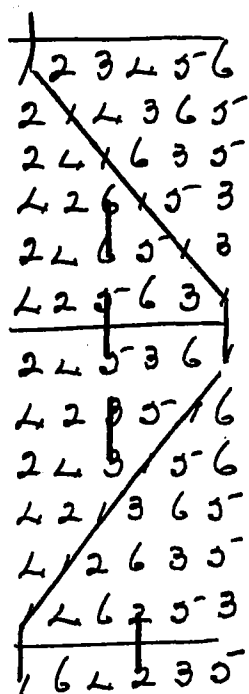
J. Patrick

BRIDGES
PLEASURE



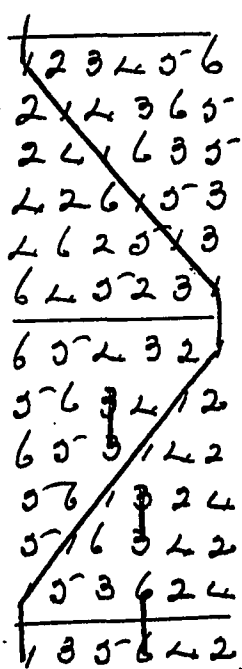
J. Doleman.

ST CLEMENTS
BOB.

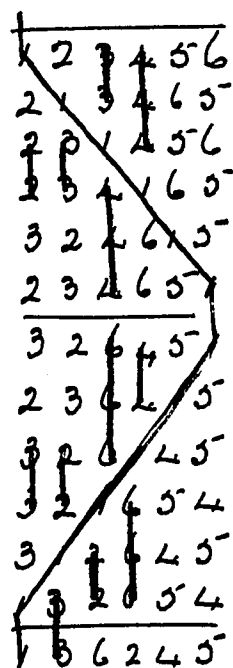


J. Doleman.

HARRISON'S
GOOD WILL

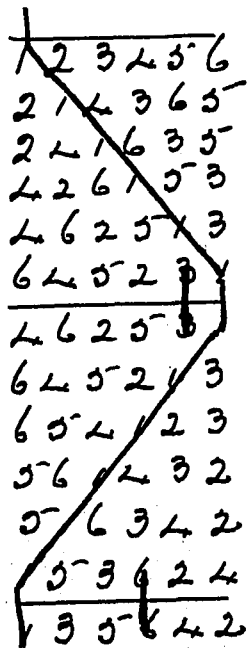


CAMELTON
SYMPHONIE



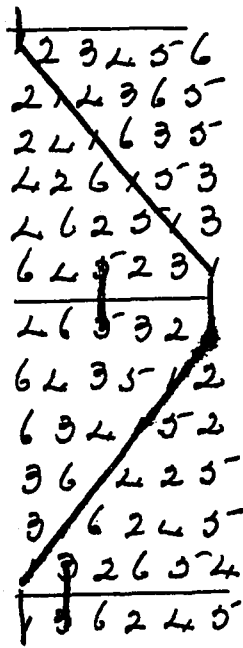
S. Scattergood.

LONDON
DELIGHT.



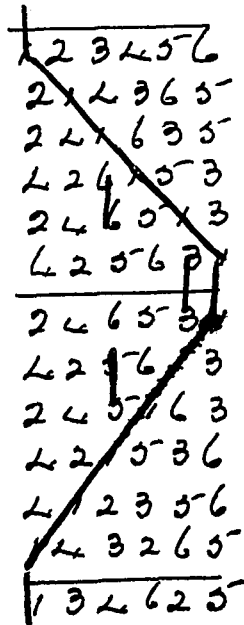
J. Patrick

LONDON
NEW BOB.



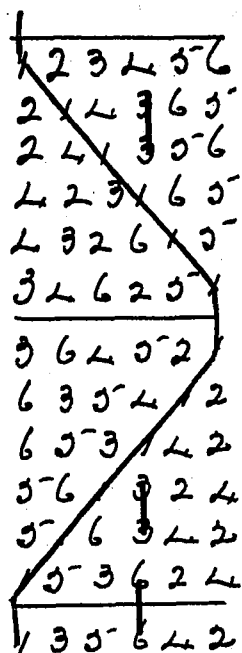
J. Patrick

LANCASHIRE (a) 124
DELIGHT



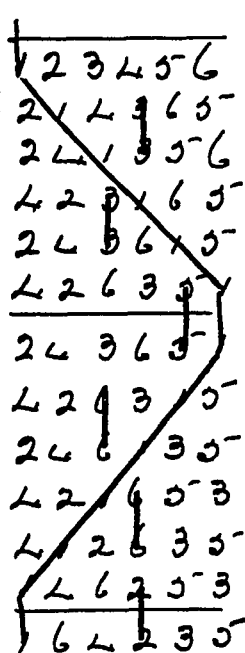
J. Patrick

LONDON
SINGLE BOB



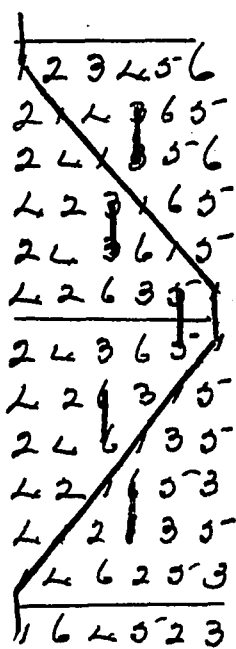
J. Patrick

LONDON
DOUBLE BOB



J. Patrick

ALBIONS
DELIGHT



J. Patrick

(a) also called GRANDSIRE DOUBLE BOB.

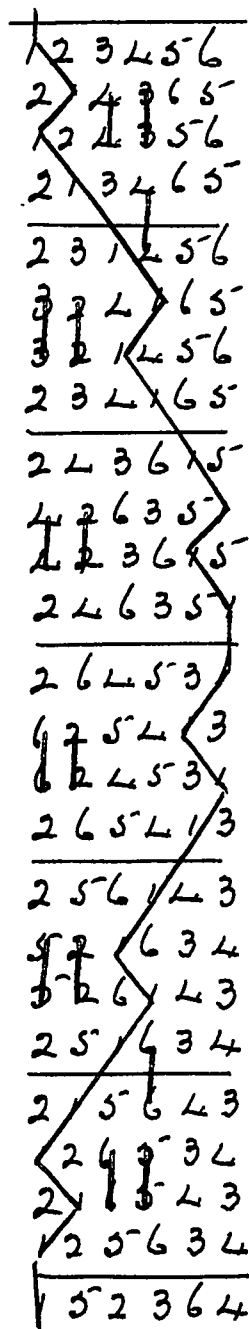
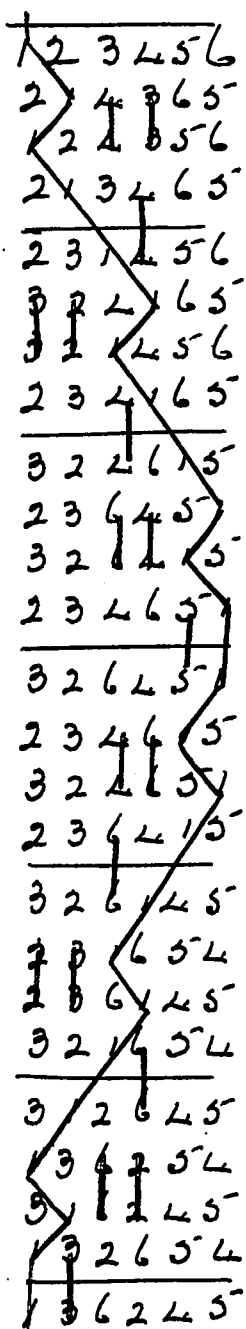
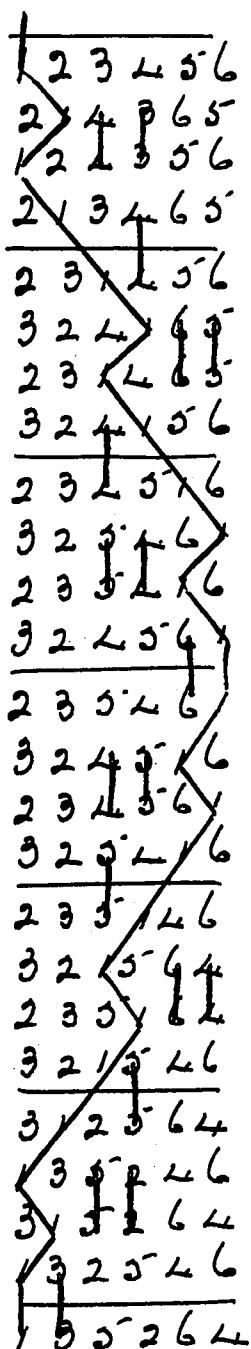
REDDING
BOB

REDDING
BOB

OXFORD
TRIPLE BOB

Cambridge way.

The First way



Reading.

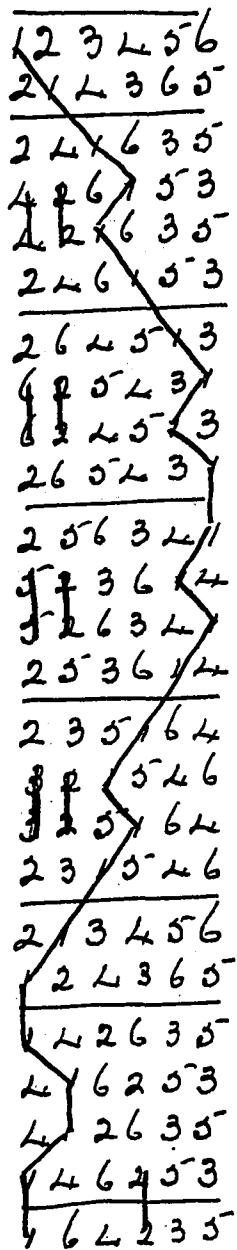
Cambridge.

Oxford.

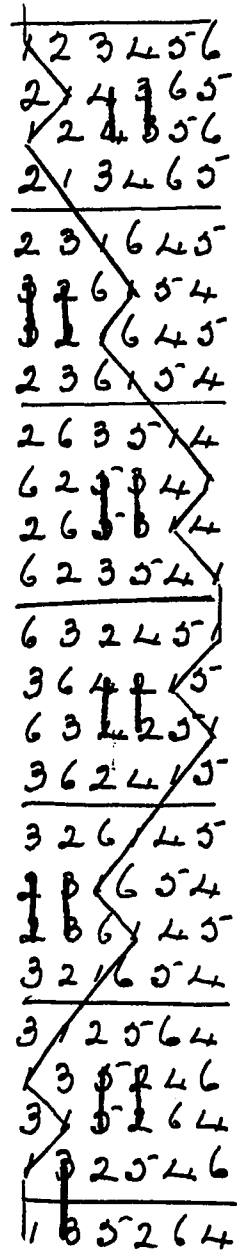
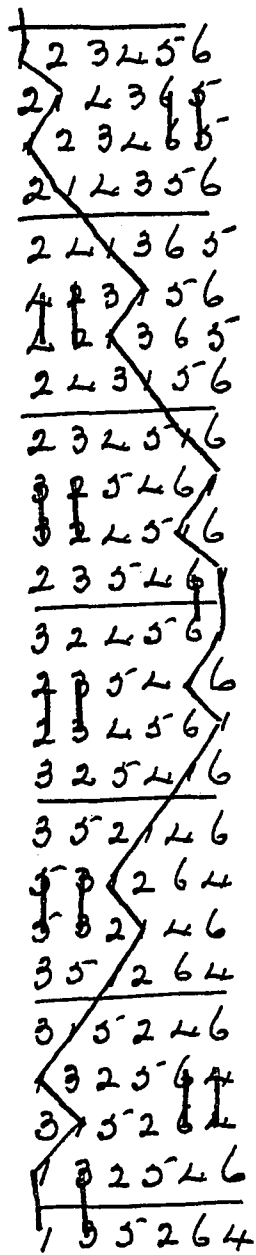
NOTTINGHAM
BOB

CAMBRIDGE
BOB

MORNING
STAR



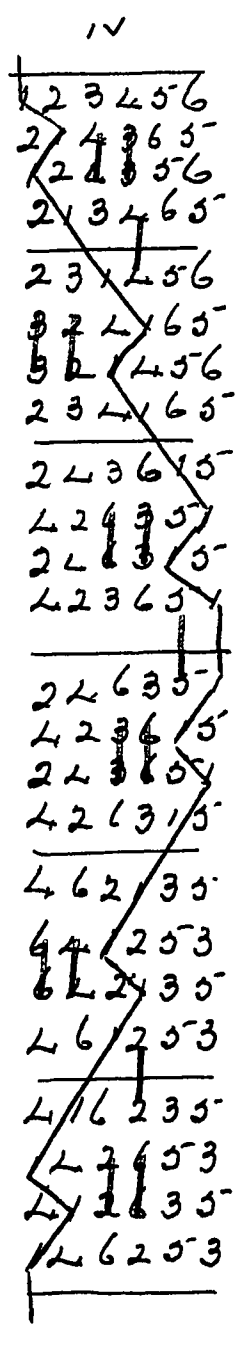
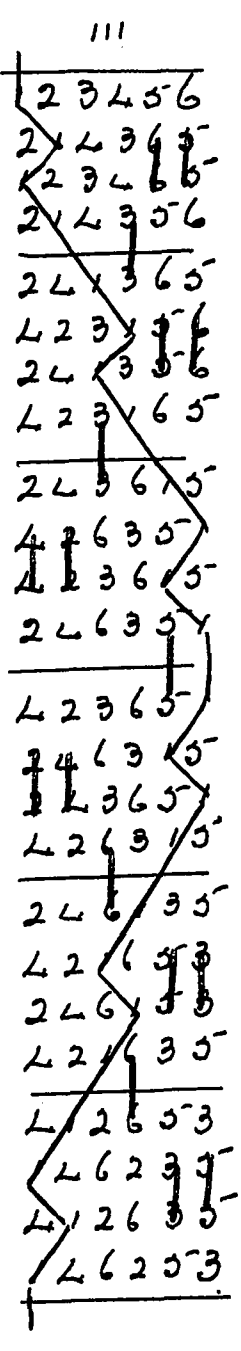
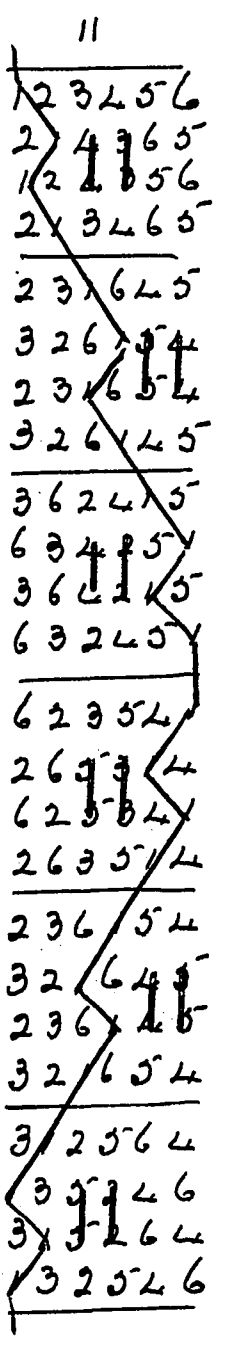
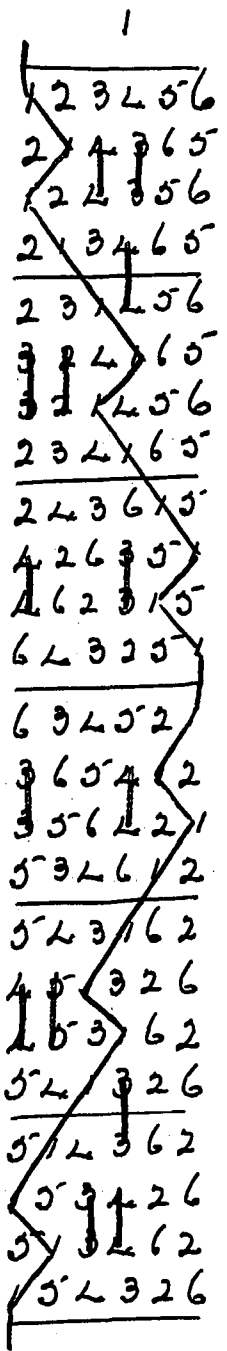
Bob.



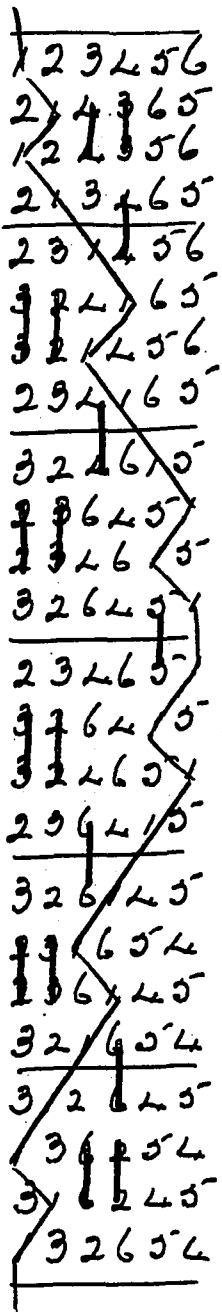
Nottingham.

S. Scattergood.

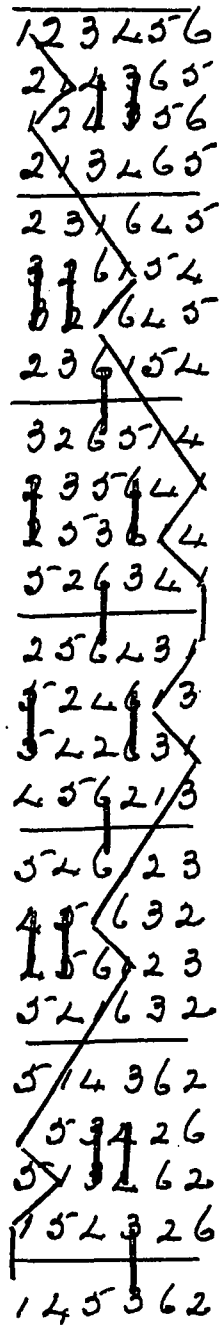
FIVE COLLEDGE BOBS



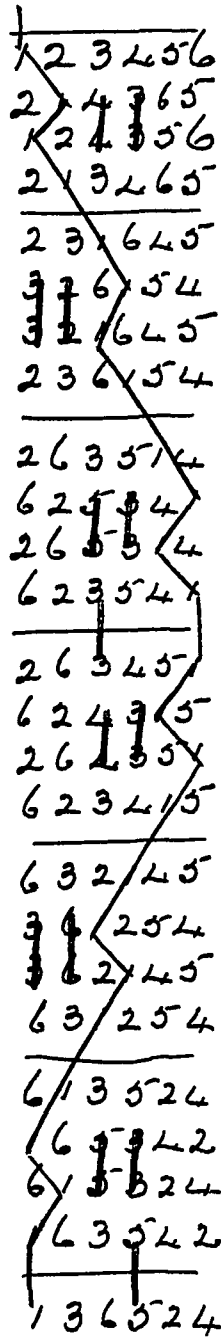
F. Stedman.

COLLEDGE
BOB V

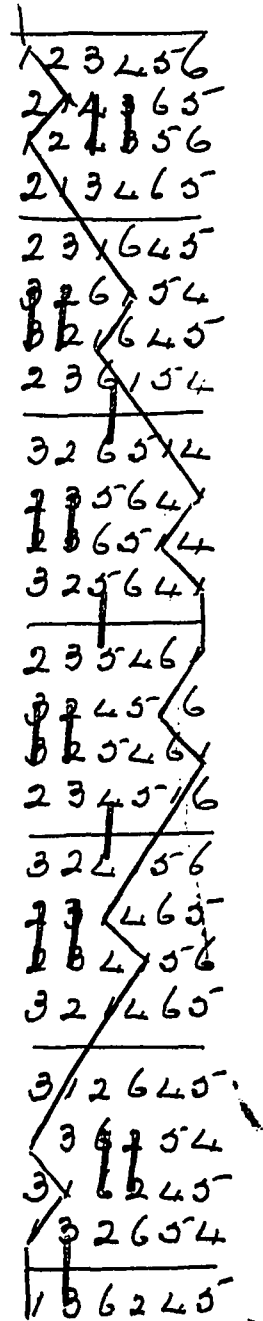
F. Stedman.

COLLEGE
TREBLE BOB

J. Patrick.

COLLEGE
PLEASURE

J. Patrick.

LONDON
DELIGHT

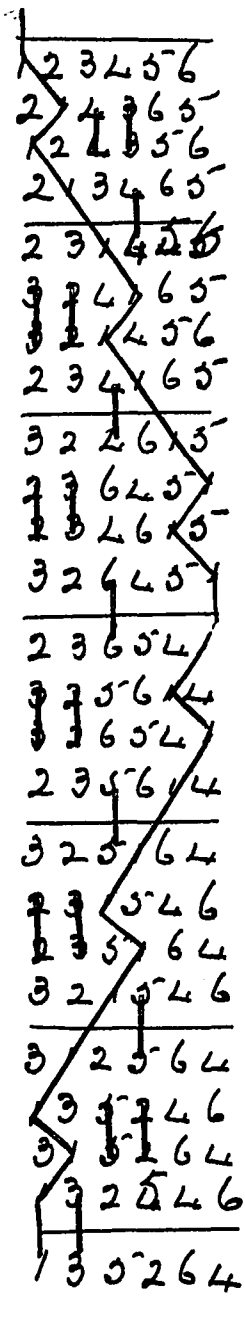
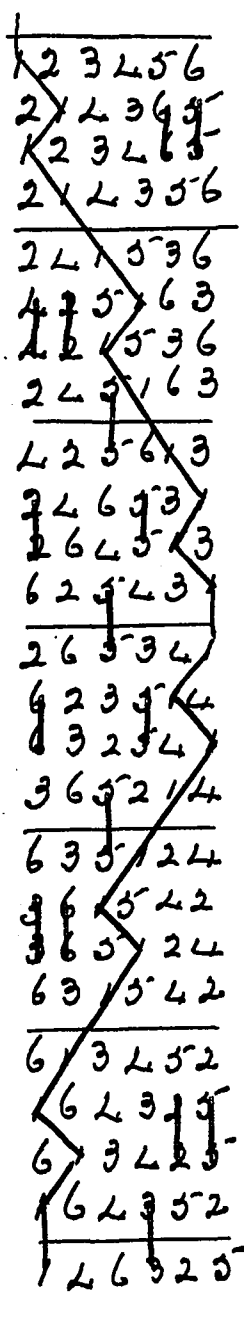
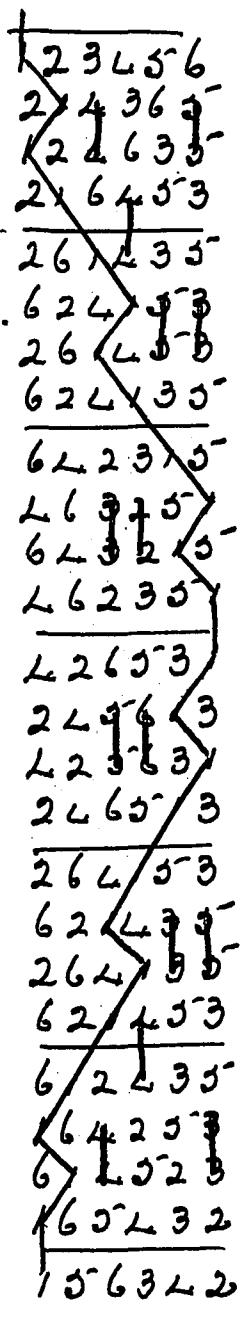
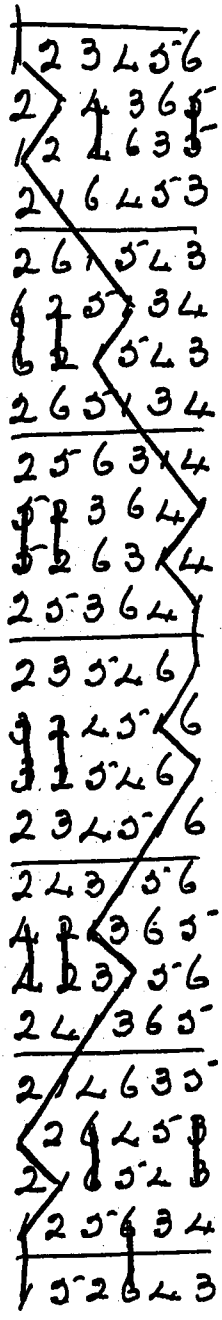
J. Patrick

VIOLET

CHEAPSIDE
BOB.

SYMPHONY

WESTMINSTER
BOB.



J. Doleman

J. Doleman

J. Doleman

EVENING STAR

MORNING PLEASURE

PRIMROSE

TULIP

~~1 2 3 4 5 6~~
~~2 4 3 6 5~~
~~2 4 3 5 6~~
~~2 3 4 6 5~~

~~2 3 6 4 5~~
~~3 2 6 5 4~~
~~3 2 6 4 5~~
~~2 3 6 5 4~~

~~3 2 6 5 4~~
~~3 2 5 6 4~~
~~1 3 6 5 4~~
~~3 2 5 6 4~~

~~3 5 2 4 6~~
~~3 2 4 5 6~~
~~3 2 4 6 5~~
~~3 5 4 2 6~~

~~3 3 4 2 6~~
~~3 3 4 6 2~~
~~3 5 2 6~~
~~3 3 4 6 2~~

~~3 3 6 4 2~~
~~3 4 3 2 4~~
~~3 3 4 2~~
~~3 3 6 2 4~~

~~1 3 5 2 6 4~~

~~1 2 3 4 5 6~~
~~2 4 3 6 5~~
~~2 4 3 5 6~~
~~2 3 4 6 5~~

~~2 3 6 4 5~~
~~3 2 6 5 4~~
~~3 2 6 4 5~~
~~2 3 6 5 4~~

~~2 6 3 5 4~~
~~6 3 5 3 4~~
~~6 2 3 5 4~~
~~2 6 3 5 4~~

~~6 2 5 4 3~~
~~3 6 4 5 3~~
~~2 6 5 4 3~~
~~6 2 4 5 3~~

~~6 4 2 5 3~~
~~4 6 2 3 5~~
~~4 6 2 5 3~~
~~6 4 2 3 5~~

~~6 4 3 2 5~~
~~6 3 4 5 2~~
~~6 3 2 5~~
~~6 4 3 5 2~~

~~1 4 6 3 2 5~~

~~1 2 3 4 5 6~~
~~2 4 3 6 5~~
~~2 4 6 3 5~~
~~2 6 4 5 3~~

~~2 6 4 3 5~~
~~3 2 4 5 3~~
~~3 2 4 3 5~~
~~2 6 4 5 3~~

~~6 2 2 5 3~~
~~3 6 5 4 3~~
~~3 5 6 2 3~~
~~3 2 4 6 3~~

~~2 5 2 3 6~~
~~3 2 3 4 6~~
~~3 3 2 2 6~~
~~3 5 4 2 1 6~~

~~3 3 2 1 2 6~~
~~3 5 4 6 2~~
~~3 5 4 1 2 6~~
~~3 3 4 6 2~~

~~3 3 2 2 6~~
~~3 5 4 3 6 2~~
~~3 4 6 3 2~~
~~3 5 6 4 2 3~~

~~1 6 5 2 4 3~~

~~1 2 3 4 5 6~~
~~2 4 3 6 5~~
~~2 4 6 3 5~~
~~2 6 4 5 3~~

~~2 6 5 4 3~~
~~4 3 5 3 4~~
~~6 2 5 4 3~~
~~2 6 5 3 4~~

~~6 2 5 3 4~~
~~3 6 3 5 4~~
~~2 3 6 5 4~~
~~3 2 5 6 4~~

~~2 3 5 4 6~~
~~3 2 4 5 6~~
~~3 4 2 5 6~~
~~4 3 5 2 1 6~~

~~3 4 5 2 6~~
~~4 3 5 6 2~~
~~4 3 5 2 6~~
~~3 4 5 6 2~~

~~3 4 6 5 2~~
~~3 6 4 2 5~~
~~3 4 2 4 5~~
~~3 2 6 5 4~~

~~1 3 6 2 4 5~~

COLLEGE
DELIGHT

LONDON SCHOLARS
PLEASURE

EVENING
DELIGHT

MORNING
EXERCISE

~~1 2 3 4 5 6~~
~~2 3 4 5 6~~
~~2 3 4 5 6~~
~~2 1 3 4 6 5~~

~~2 3 1 6 4 5~~
~~3 2 6 1 4 5~~
~~2 3 6 1 4 5~~

~~3 2 6 1 4 5~~
~~3 6 2 4 1 5~~
~~6 3 2 4 1 5~~
~~6 3 2 4 1 5~~

~~3 6 2 4 1 5~~
~~6 3 2 4 1 5~~
~~6 3 2 4 1 5~~

~~6 3 2 4 1 5~~
~~3 4 2 1 5~~
~~3 4 2 1 5~~

~~6 3 2 4 1 5~~
~~6 4 3 1 2 5~~
~~4 6 3 1 2 5~~

~~4 6 3 1 2 5~~
~~4 6 2 3 5~~
~~4 1 2 6 3 5~~

~~4 6 2 3 5~~
~~1 6 4 5 2 3~~

~~1 2 3 4 5 6~~
~~2 3 4 5 6~~
~~2 3 4 5 6~~
~~2 1 3 4 6 5~~

~~2 3 1 6 4 5~~
~~3 1 6 5 4~~
~~3 1 6 4 5~~

~~2 3 6 1 5 4~~
~~2 6 3 5 1 4~~
~~6 2 3 1 4~~
~~2 6 3 1 4~~

~~6 2 3 5 1 4~~
~~2 6 5 3 1 4~~
~~6 2 3 1 4~~

~~6 2 3 5 1 4~~
~~2 6 5 3 1 4~~
~~6 2 5 3 1 4~~

~~6 5 2 3 4~~
~~5 6 2 1 3 4~~
~~5 6 2 1 3 4~~

~~6 5 2 3 4~~
~~6 5 2 1 3 4~~
~~6 5 2 1 3 4~~

~~6 5 2 1 3 4~~
~~6 5 2 1 3 4~~
~~6 5 2 1 3 4~~

~~6 5 2 1 3 4~~
~~6 4 1 3 2~~
~~6 4 1 3 2~~

~~6 5 2 1 3 4~~
~~1 5 6 3 4 2~~

~~1 2 3 4 5 6~~
~~2 3 4 5 6~~
~~2 3 4 5 6~~
~~2 1 3 4 6 5~~

~~2 3 1 6 4 5~~
~~3 2 4 1 6 5~~
~~2 3 4 6 1 5~~

~~3 2 6 4 5~~
~~2 3 6 5 4~~
~~3 2 5 6 4~~
~~3 5 2 6 4~~

~~5 3 2 4 6~~
~~3 5 1 2 6 4~~
~~5 3 2 1 4 6~~
~~5 3 3 2 1 6~~

~~2 5 4 3 6 1~~
~~5 2 2 6 3~~
~~2 5 6 4 3~~
~~5 2 6 4 3~~

~~2 5 6 4 3 4~~
~~2 5 6 4 3~~
~~2 5 6 4 3~~

~~2 5 6 4 3~~
~~2 5 6 4 3~~
~~2 5 6 4 3~~

~~2 5 6 4 3~~
~~2 5 6 4 3~~
~~2 5 6 4 3~~

~~2 5 6 4 3~~
~~1 5 2 4 3~~

~~1 2 3 4 5 6~~
~~2 3 4 5 6~~
~~2 3 4 5 6~~
~~2 1 3 4 6 5~~

~~2 6 1 4 3 5~~
~~4 7 4 5 3~~
~~6 2 4 3 5~~

~~2 6 4 1 5 3~~
~~2 4 6 5 1 3~~
~~4 2 5 6 3 1~~
~~2 4 5 6 3~~

~~4 2 6 5 3 1~~
~~2 4 6 3 5 1~~
~~4 2 3 6 5~~

~~4 2 6 3 1 5~~
~~4 6 2 1 3 5~~
~~6 4 2 5 3~~
~~6 4 2 1 3 5~~

~~4 6 2 1 3 5~~
~~4 6 2 1 3 5~~
~~4 6 2 1 3 5~~

~~4 6 2 1 3 5~~
~~4 2 6 5 3~~
~~4 1 5 6 3~~

~~4 5 2 3 6~~
~~1 5 4 2 6 3~~

J. Doleman

J. Doleman.

J. Doleman.

NEW LONDON
PLEASURE (a)

1 2 3 4 5 6
 2 4 3 6 5
 1 2 4 6 3 5
 2 1 6 4 5 3
 2 6 1 5 4 3
 6 2 5 3 4
 6 2 5 4 3
 2 6 5 3 4
 2 5 6 3 4
 5 3 6 4
 5 2 6 3 4
 2 5 3 6 4
 2 3 5 4 6
 3 4 5 6
 3 2 5 4 6
 2 3 4 5 6
 2 4 3 5 6
 4 3 6 5
 1 2 3 5 6
 2 4 1 3 6 5
 2 1 4 6 3 5
 1 2 6 4 5 3
 2 5 6 3 4
 1 5 2 3 6 4

J. Doleman.

ROYAL BOB

1 2 3 4 5 6
 2 4 3 6 5
 1 2 4 3 5 6
 2 1 3 4 6 5
 2 3 1 4 5 6
 3 1 4 6 5
 3 1 4 5 6
 2 3 4 1 6 5
 3 2 4 6 1 5
 3 3 6 4 5
 2 6 3 1 5
 6 2 4 3 5
 2 6 3 4 5
 6 2 4 3 5
 6 4 2 5 5
 4 6 3 2 1 5
 6 4 3 2 5
 4 1 3 5 2
 4 6 3 4 2 5
 6 4 1 3 5 2
 6 4 3 2 5
 6 4 3 2 5
 6 4 3 2 5
 6 1 3 4 5 2
 6 1 3 4 2 5
 6 4 3 5 2
 1 4 6 3 2 5

J. Doleman.

CITY
DELIGHT (b)

1 2 3 4 5 6
 2 4 3 6 5
 1 2 4 6 3 5
 2 1 6 4 5 3
 2 6 1 4 3 5
 4 1 4 5 3
 4 1 4 3 5
 2 6 4 1 5 3
 2 4 6 5 1 3
 4 2 5 4 3
 2 4 1 3
 4 2 6 5 3
 2 4 1 3 5
 4 2 3 6 5
 2 4 6 5
 4 2 6 3 1 5
 4 6 2 1 3 5
 4 4 2 5 3
 4 4 2 3 5
 4 6 1 2 5 3
 4 6 2 3 5
 4 2 6 5 3
 4 2 5 6 3
 4 5 2 3 6
 1 5 4 2 6 3

J. Doleman

(a) Compare VIOLET (page 129)

(a) CITY DELIGHT in first & second editions of J.D.C.M.
Campanalogia.

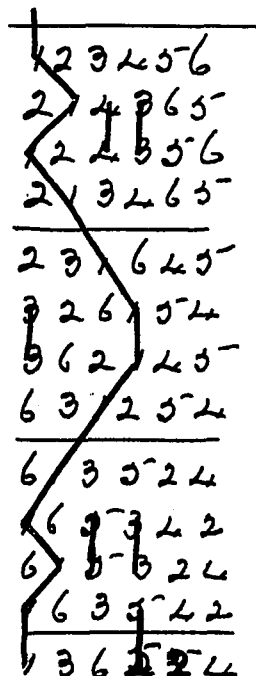
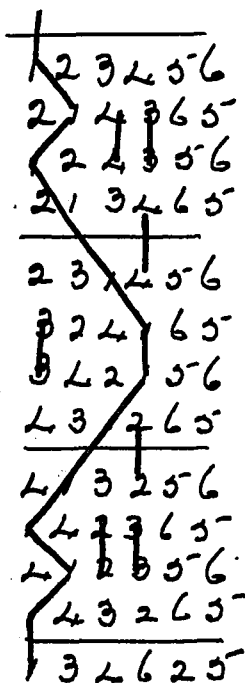
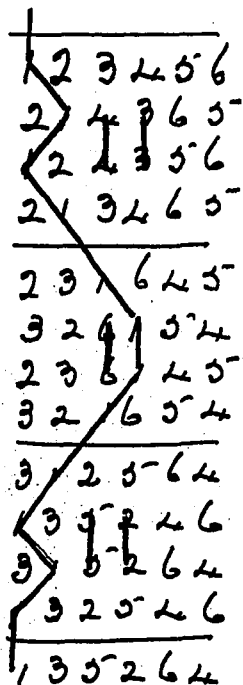
(b) See MORNING EXERCISE (p. 131), also Chap. xi p. 113.

ST SEPULCHRES

CRIPPLEGATE

ST LAWRENCE

BOB



J. Patrick.

J. Patrick

ALTERATION OF HUNTS.

~~1 2 3 4 5 6~~
~~2 1 4 3 6 5~~
~~2 4 1 3 5 6~~
~~4 2 3 1 6 5~~
~~4 3 2 6 1 5~~
~~3 2 6 2 5 1~~

~~3 6 4 5 2 1~~
~~6 3 5 4 1 2~~
~~6 5 3 1 4 2~~
~~5 6 3 2 4 1~~
~~5 1 6 3 4 2~~
~~5 3 6 2 4 1~~

~~1 3 5 6 4 2~~
~~3 1 6 3 2 4~~
~~3 6 1 3 4 2~~
~~6 3 5 1 2 4~~
~~6 5 3 2 1 4~~

~~5 6 2 3 4 1~~
~~5 2 6 4 3 1~~
~~2 5 4 6 1 3~~
~~2 4 5 1 6 3~~
~~4 2 1 3 3 6~~
~~4 2 5 6 3 1~~

~~4 3 2 3 6 1~~
~~4 1 3 3 2 6~~
~~1 4 3 3 6 2~~
~~1 3 4 3 2 6~~
~~3 1 5 4 6 2~~
~~3 5 1 6 4 2~~

~~5 3 6 1 2 4~~
~~5 6 3 2 1 4~~
~~6 5 2 3 4 1~~
~~6 2 5 4 3 1~~
~~2 6 4 5 1 3~~
~~2 4 6 5 3 1~~
~~4 2 5 6 1 3~~

~~4 5 2 6 3 1~~
~~5 4 6 1 1 3~~
~~5 6 4 2 3 1~~
~~6 5 2 4 1 3~~
~~6 2 5 1 4 3~~

~~2 6 1 5 3 4~~
~~2 1 6 3 5 4~~
~~1 2 3 6 4 5~~
~~1 3 2 4 6 5~~
~~3 1 4 2 5 6~~
~~3 4 1 2 6 5~~

~~4 3 2 1 5 6~~
~~3 2 1 5 1 6~~
~~4 3 5 1 6 1~~
~~4 5 3 2 1 6~~
~~5 4 2 3 6 1~~

~~3 1 2 6 4 5~~
~~3 2 1 6 5 4~~
~~3 5 1 4 2 6~~
~~5 3 1 2 4 6~~

~~5 4 1 6 3 2~~
~~5 1 4 6 2 3~~
~~5 2 4 3 3 6~~
~~2 5 4 1 3 6~~

~~2 3 4 6 5 1~~
~~2 4 3 6 1 5~~

~~2 1 3 5 4 6~~ B
~~2 3 1 4 5 6~~

~~3 2 1 5 4 6~~ B
~~3 1 2 4 5 6~~

~~1 3 2 5 4 6~~ B
~~1 2 3 4 5 6~~

~~1 2 3 4 5 6~~
~~2 1 4 3 6 5~~
~~2 4 1 3 5 6~~
~~4 2 3 1 6 5~~
~~4 3 2 6 1 5~~
~~3 2 6 2 5 1~~

~~3 6 4 5 2 1~~
~~6 3 5 4 1 2~~
~~6 5 3 1 4 2~~
~~5 6 3 2 4 1~~
~~5 1 6 3 4 2~~

~~5 3 6 2 4 1~~
~~5 1 3 6 4 2~~
~~1 5 6 3 2 4~~
~~1 6 5 3 4 2~~
~~6 1 3 5 2 4~~
~~6 3 1 2 5 4~~

~~3 6 2 1 4 3~~
~~3 2 6 4 1 5~~
~~2 3 4 6 5 1~~
~~2 4 3 5 6 1~~
~~4 2 3 3 1 6~~
~~4 3 2 3 6 1~~

~~5 4 3 2 1 6~~
~~4 5 3 2 6 1~~
~~5 4 2 3 1 6~~
~~5 2 4 3 6 1~~
~~2 5 3 4 1 6~~
~~2 3 5 1 4 6~~

~~3 2 1 5 6 4~~
~~3 1 2 6 5 4~~
~~1 3 6 2 4 5~~
~~1 6 3 4 2 5~~
~~6 1 4 3 5 2~~
~~6 4 1 3 2 5~~

~~4 6 3 1 5 2~~ B

~~1 3 6 5 1 2~~
~~3 2 5 6 2 1~~
~~3 5 4 6 1 2~~
~~5 3 6 4 2 1~~
~~5 6 3 2 4 1~~

~~6 5 2 3 1 4~~
~~6 2 5 1 3 4~~
~~2 6 1 5 4 3~~
~~2 1 6 4 5 3~~
~~1 2 4 6 3 5~~
~~1 4 2 4 5 3~~

~~4 1 6 2 3 5~~
~~4 6 2 1 5 3~~
~~4 1 2 4 3 5~~
~~4 2 1 6 5 3~~
~~2 4 6 1 3 5~~
~~2 6 4 3 1 5~~

~~1 5 6 3 4 2~~ B
~~1 6 5 4 3 2~~ B

~~6 1 5 4 2 3~~ B
~~6 5 1 2 4 3~~ B

~~2 3 1 6 4 5~~ B
~~2 1 3 4 6 5~~ B

~~6 4 3 1 2 5~~ B
~~6 3 4 2 1 5~~ B

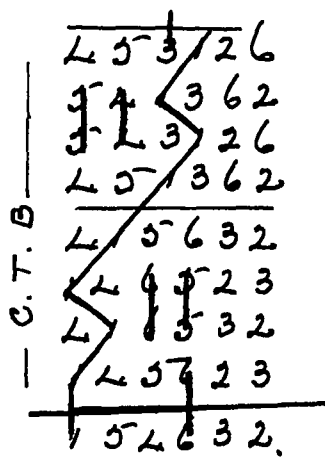
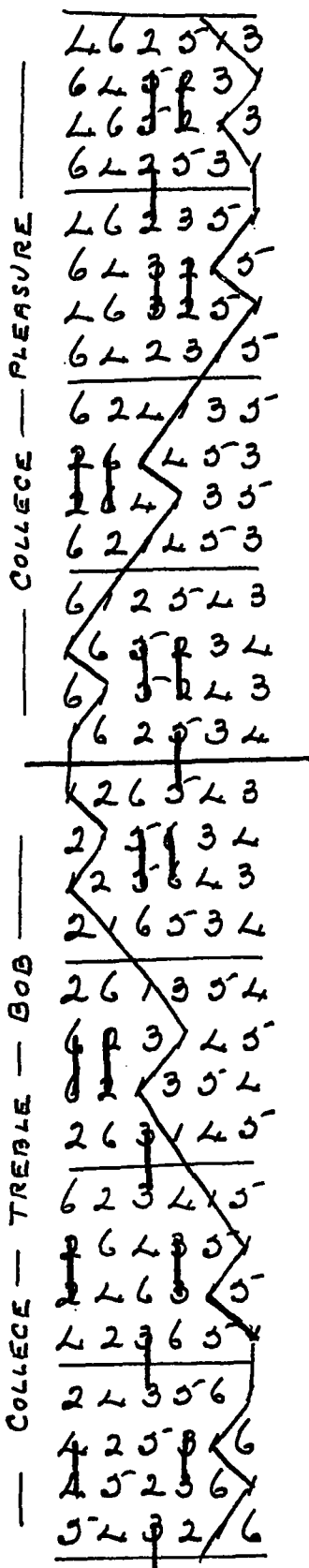
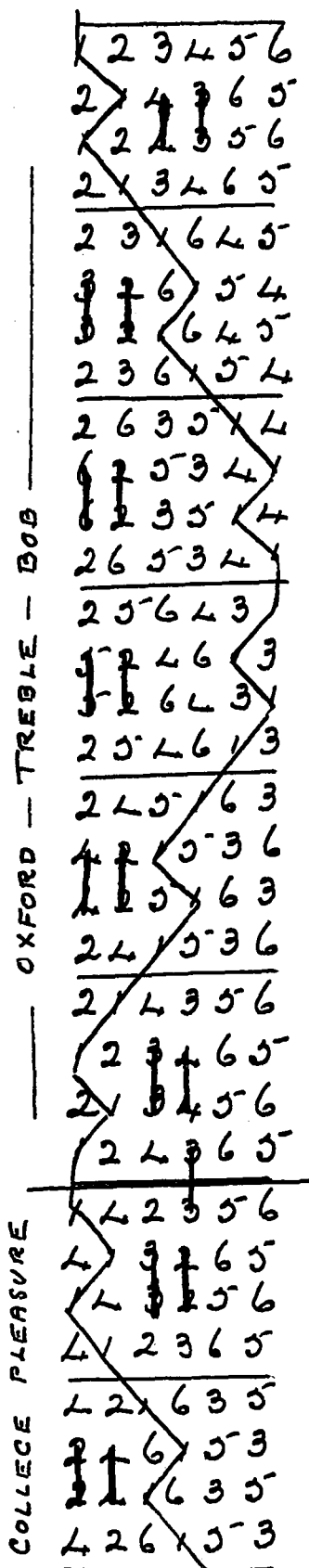
~~3 6 4 2 5 1~~ B
~~3 4 6 5 2 1~~ B

~~5 1 6 3 2 4~~ B
~~5 6 1 2 3 4~~ B

~~3 2 1 6 5 4~~ B
~~3 1 2 5 6 4~~ B

~~1 3 2 5 4 6~~ B
~~1 2 3 4 5 6~~

CROWN BOB



6 3 2 5 4
3 6 2 4 5

2 4 5 3 6
4 2 5 6 3

5 6 3 4 2
6 5 3 2 4

3 2 4 6 5
2 3 4 5 6

From J.D.C.M. Campanalogia, 1702.

RESTORATION TRIPLES

5040

Hunts = 1, 2, 3, 4.

~~2 3 4 5 6 7
 2 4 3 6 5 7
 2 4 1 6 3 7 5
 4 2 6 1 7 3 5
 4 6 2 7 1 5 3
 6 4 7 2 5 1 3
 6 7 4 5 2 3 1

 7 6 5 4 3 2 1
 7 5 6 3 4 1 2
 5 7 3 6 1 4 2
 5 3 7 1 6 2 4
 3 5 7 2 6 4
 3 5 2 7 4 6
 1 3 2 5 4 7 6

 1 3 5 2 7 4 6

 5 3 7 2 6 4
 5 7 3 6 2 4

 7 5 6 3 4 2
 7 6 5 4 3 2

 6 7 4 5 2 3
 6 4 7 2 5 3

 4 6 2 7 3 5
 4 2 6 3 7 5

 2 4 3 6 5 7
 2 4 6 3 7 5~~

~~2 4 6 3 7 5
 6 4 7 3 5

 6 7 4 5 3

 7 6 5 4 3

 7 5 6 3 4

 5 7 3 6 4

 5 3 7 4 6

 3 5 4 7 6

 3 5 7 4 6

 7 5 6 4

 7 6 5 4

 6 7 4 5

 6 4 7 5

4 6 5 7

 4 6 7 5

 7 6 5

 7 5 6

 5 7 6

 5 6 7~~

DODGING TRIPLES (a)

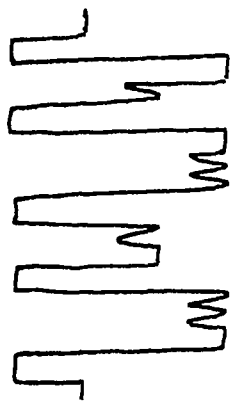
COLLEGE BOB TRIPLES, II.

1	2	3	4	5	6	7
2	1	4	3	5	7	6
2	4	1	5	3	6	7
4	2	5	1	3	7	6
4	5	2	3	1	6	7
5	4	3	2	6	1	7
4	5	2	3	6	7	1
5	4	3	2	1	6	7
4	5	2	3	7	1	6
5	4	3	2	7	6	1
5	3	4	2	7	6	1
3	5	1	4	2	7	6
3	5	2	4	6	7	1
3	2	5	4	7	6	1
1	3	5	2	7	4	6



F. Stedman.

1	2	3	4	5	6	7
2	1	3	5	4	7	6
2	3	1	4	5	6	7
3	2	4	1	5	7	6
3	4	2	5	1	6	7
4	3	5	2	6	1	7
4	5	3	6	2	7	1
5	4	6	3	7	2	1
5	6	4	7	3	2	1
6	5	7	4	3	2	1
6	7	5	1	4	2	3
7	6	5	2	4	3	1
7	6	2	5	3	4	1
7	2	6	3	5	4	1
1	2	7	3	6	4	5

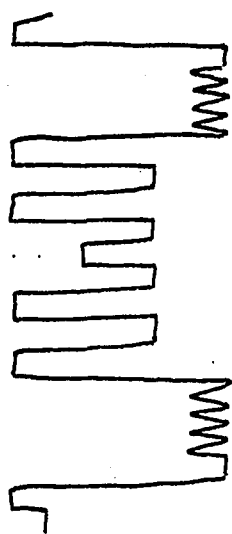


F. Stedman

COLLEGE TRIPLES
(Dodging behind)

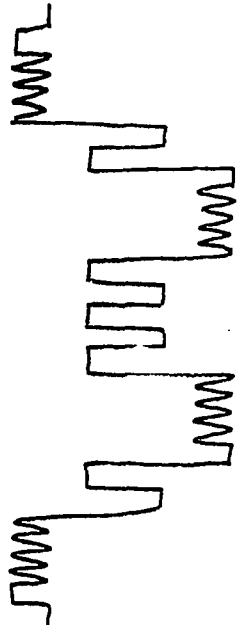
COLLEGE TRIPLES
(Dodging before and behind).

1	2	3	4	5	6	7
2	1	4	3	5	7	6
2	4	1	5	3	6	7
4	2	5	1	3	7	6
4	5	2	3	1	6	7
5	4	3	2	6	1	7
5	3	4	6	2	7	1
3	5	6	4	7	2	1
3	6	5	7	4	1	2
6	3	7	5	1	4	2
6	7	3	1	5	2	4
7	6	1	3	5	4	2
7	1	6	5	3	2	4
7	5	6	3	4	2	1
1	7	5	3	6	2	4



F. Stedman.

1	2	3	4	5	6	7
2	1	4	3	5	7	6
2	4	1	5	3	6	7
4	2	5	1	3	7	6
4	5	2	3	1	6	7
5	4	3	5	6	1	7
2	4	3	6	5	7	1
4	2	6	3	7	5	1
2	4	6	7	3	1	5
4	2	1	6	3	5	7
2	4	1	6	5	3	7
4	2	1	7	6	3	5
4	2	6	7	5	3	1
4	6	2	7	3	5	1
1	4	6	7	2	5	3

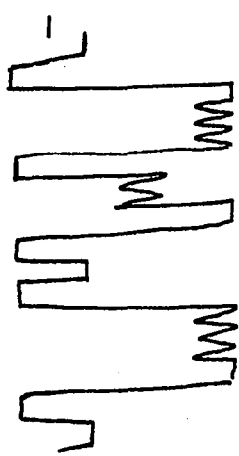


F. Stedman

(a) CARSHALTON BOB in Collection of Triples Methods, 1935.

LONDON TRIPLES
(Single Bob Method.)

1	2	3	4	5	6	7
2	1	3	5	4	7	6
2	3	1	4	5	6	7
3	2	4	1	6	5	7
3	4	2	6	1	7	5
4	3	6	2	7	1	5
4	6	3	7	2	5	1
6	4	7	3	5	2	1
6	7	4	5	3	1	2
7	6	5	4	1	3	2
7	5	6	4	2	3	1
5	7	1	6	2	3	4
5	1	7	4	6	2	3
5	1	7	6	4	3	2
1	7	5	4	6	2	3

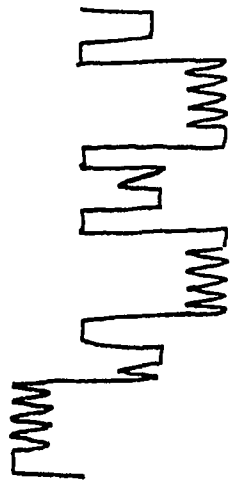


Bob.
5 1 7 4 6 2 3
1 5 4 7 2 6 3

J. Patrick.

LONDON TRIPLES
(Double Bob Method)

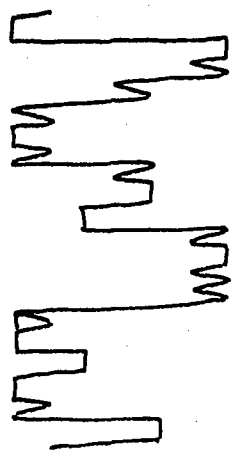
1	2	3	4	5	6	7
2	1	3	5	4	7	6
2	4	1	5	3	6	7
4	2	5	1	6	7	3
2	4	5	3	1	6	7
4	2	3	5	6	1	7
2	4	3	6	5	7	1
4	2	1	3	7	5	6
2	4	6	7	3	5	1
4	2	7	6	1	3	5
2	4	7	1	6	5	3
4	2	1	7	6	3	5
4	1	2	6	7	5	3
4	2	7	6	3	5	1
2	4	6	7	5	3	1



J. Patrick

LONDON TRIPLES
(Court Bob Method.)

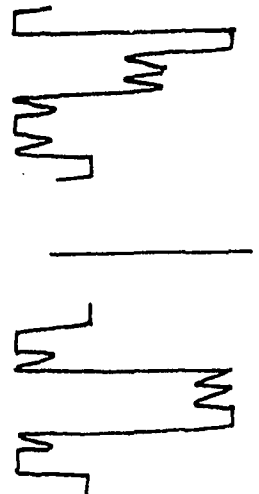
1	2	3	4	5	6	7
2	1	3	5	4	7	6
2	3	1	4	5	6	7
3	2	4	1	5	7	6
3	4	2	5	1	6	7
4	3	5	2	6	1	7
3	4	5	6	2	7	1
4	3	6	5	7	2	1
4	6	3	7	5	1	2
6	4	7	3	1	5	2
4	6	7	1	3	2	5
6	4	7	5	1	3	2
6	4	1	3	7	2	5
6	3	4	2	7	1	5
1	3	6	2	4	5	7



J. Patrick.

NEW LONDON TRIPLES

1	2	3	4	5	6	7
2	1	3	5	4	7	6
2	3	1	4	5	6	7
3	2	4	1	6	5	7
3	4	2	6	1	7	5
4	3	6	2	7	1	5
3	4	6	7	2	5	1
4	3	7	6	5	2	1
4	7	3	5	6	2	1
7	4	5	3	1	6	2
4	7	5	1	3	2	6
7	4	1	5	2	3	6
7	4	2	5	6	3	1
7	4	5	2	3	6	1
1	4	7	2	5	6	3

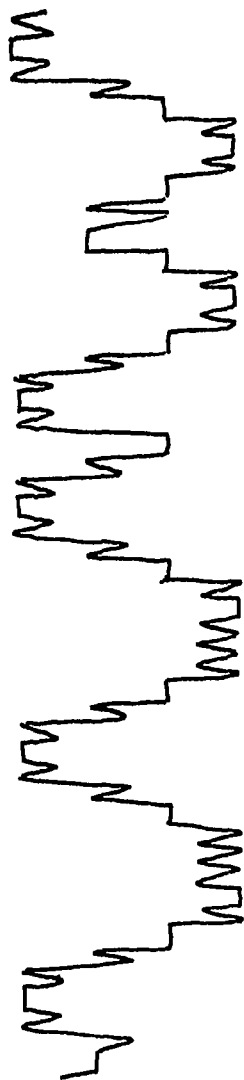


J. Doleman.

LONDON TRIPPLES

TREBLE BOB METHOD

1	2	3	4	5	6	7
2	1	4	3	5	7	6
1	2	4	5	3	6	7
2	1	5	4	6	7	6
2	5	1	3	4	6	7
5	2	3	1	4	7	6
2	5	1	3	7	4	6
5	2	3	1	7	6	4
5	3	2	7	1	4	6
3	5	7	2	1	6	4
5	3	2	7	4	1	4
3	5	7	2	6	4	1
3	7	5	6	7	1	4
7	3	6	5	2	4	1
3	7	5	6	4	2	1
7	3	6	5	4	2	1
7	6	3	4	1	2	1
6	7	4	3	5	1	2
7	6	3	4	5	2	1
6	7	4	3	1	2	5
6	4	7	1	3	5	2
4	6	7	1	3	2	5
6	4	7	1	3	5	2
4	6	7	1	3	5	2
4	6	7	1	3	5	2
4	6	2	1	3	5	2
4	2	6	1	3	5	2
4	6	2	5	7	3	1
4	6	5	2	3	7	1
1	6	4	2	5	7	3



J. Patrick.

GRANDSIRE TRIPLES.

168

2 3 4 5 6 7
 3 4 2 5 6 7 - 4
 4 2 3 5 6 7 - 4
2 3 4 5 6 7 - 4

350

2 3 4 5 6 7
 6 7 2 4 5 3 - 2
 4 7 6 3 2 5 - 5
 3 7 4 5 6 2 - 5
 5 7 3 2 4 6 - 5
 2 7 5 6 3 4 - 5
 P.L. 2 3 4 5 6 7 - 3

504

2 3 4 5 6 7
 7 5 2 6 3 4 - 1
 6 5 7 4 2 3 - 5
 5 7 6 4 2 3 - 4
 4 7 5 3 6 2 - 5
 P.L. 4 6 2 5 3 7 - 3
Repeated

630

2 3 4 5 6 7
 5 3 2 7 4 6 - 5
 2 4 5 3 6 7 - 3
7 3 2 6 4 5 - 1
Four times repeated

700

2 3 4 5 6 7
 6 7 2 4 5 3 - 2
 2 5 6 7 3 4 - 3
 3 4 2 6 7 5 - 2
 P.L. 3 7 5 2 6 4 - 3
Four times repeated

1260

2 3 4 5 6 7
 7 5 2 6 3 4 - 1
 6 5 7 4 2 3 - 5
 7 2 6 5 3 4 - 3
 2 6 7 5 3 4 - 4
 4 5 2 3 6 7 - 1
4 2 6 5 7 3 - 4
Four times repeated.

1008

2 3 4 5 6 7
 3 4 2 5 6 7 - 4.
 5 4 3 7 2 6 - 5.
 7 4 5 6 3 2 - 5.
 6 4 7 2 5 3 - 5.
 4 7 6 2 5 3 - 4.
 2 7 4 3 6 5 - 5.
 6 5 2 4 3 7 - 2
 5 2 6 4 3 7 - 4
 7 4 5 3 2 6 - 1
 P.L. 7 3 4 6 5 2 - 1
Repeated.

2520

2 3 4 5 6 7
 6 7 2 4 5 3 - 2
 4 7 6 3 2 5 - 5
 7 6 4 3 2 5 - 4
 3 6 7 4 5 2 - 5
 6 7 3 4 5 2 - 4
 5 7 6 2 3 4 - 5
 6 3 5 7 4 2 - 3
 7 3 6 2 5 4 - 5
 4 2 7 5 3 6 - 1
 P.L. 4 6 5 3 2 7 - 2
Four times repeated

From J. D. & C. M. Campanalogica.

~~1 2 3 4 5 6 7 8~~
~~1 2 3 5 4 6 7 8~~
~~1 2 3 5 6 4 7 8~~

~~1 2 3 5 6 7 4 8~~
~~2 1 5 3 6 7 8 4~~
~~2 5 1 6 3 7 4 8~~
~~5 2 6 1 3 7 8 4~~
~~5 6 2 3 1 7 4 8~~
~~6 5 3 2 7 1 8 4~~
~~6 3 5 7 2 8 1 4~~
~~3 6 7 5 4 8 1~~

~~3 7 6 2 5 4 8~~
~~7 3 2 6 5 4 8~~
~~7 2 3 5 6 4 8~~
~~2 7 5 3 1 6 8 4~~
~~2 5 7 3 6 4 8~~
~~5 2 1 7 3~~
~~5 2 3 7~~

~~3 5 7 2~~
~~3 1 7 5 2~~
~~3 7 1 2 5~~
~~7 3 2 1 5~~
~~7 2 3 5 1 6 4 8~~
~~2 7 5 3 6 1 8 4~~
~~2 5 7 6 3 8 1 4~~
~~5 2 6 7 3 8 4 1~~

~~5 6 2 3 7 4 8 1~~
~~6 5 3 2 7 4 8~~
~~6 3 5 7 2 4 8~~
~~3 6 7 5 1 8 4~~
~~3 7 6 1 5 2 4 8~~

~~7 3 1 6 5~~
~~7 1 3 5 6~~
~~7 5 3 6~~

~~5 1 6 7 3~~
~~5 6 1 3 7~~
~~6 5 3 1 7~~
~~6 3 5 7 1 2 4 8~~
~~3 6 7 5 2 1 8 4~~
~~3 7 6 2 5 8 1 4~~

~~7 3 2 6 5 8 4 1~~
~~7 2 3 5 6 4 8~~
~~2 7 5 3 6 4 1 8~~
~~2 5 7 6 3 1 4 8~~
~~5 2 6 7 1 3 8 4~~
~~5 6 2 1 7 3 4 8~~
~~6 5 1 2 7~~
~~6 5 7 2~~

~~6 7 5 2~~
~~7 6 2 5~~
~~7 1 2 6 5~~
~~7 2 1 5 6~~
~~2 7 5 1 6~~
~~2 5 7 6 1 3 4 8~~
~~5 2 6 7 3 1 8 4~~
~~5 6 2 3 7 8 1 4~~
~~6 5 3 2 7 8 4 1~~

~~6 3 5 7 2 4 8 1~~
~~3 6 7 5 2 4 8~~
~~3 7 6 2 5 4 8~~
~~7 3 2 6 1 5 8 4~~

~~7 2 3 1 6 5 4 8~~
~~2 7 3 6~~
~~2 1 7 6 3~~
~~2 6 7 3~~

~~6 2 3 7~~
~~6 1 3 2 7~~
~~6 3 1 7 2~~
~~3 6 7 1 2~~
~~3 7 6 2 1 5 4 8~~
~~7 3 2 6 5 1 8 4~~
~~7 2 3 5 6 8 1 4~~
~~2 7 5 3 6 8 4 1~~

~~2 5 7 6 3 4 8 1~~
~~5 2 6 7 3 4 1 8~~
~~5 6 2 3 7 1 4 8~~
~~6 5 3 2 1 7 8 4~~
~~6 3 5 2 7~~
~~3 6 1 5 2~~
~~3 1 6 2 5~~

~~3 2 6 5 7 8 4 1~~

~~1 2 3 5 6 4 7 8~~
~~1 2 3 5 4 6 7 8~~
~~1 2 3 4 5 6 7 8~~

Bob.

~~1 3 2 6 5 7 8 4~~

~~1 2 3 6 7 5 4 8~~

COLLEDGE TRIPLES

Dodging Before and Behind

1	2	3	4	5	6	7	8
2	1	4	3	5	6	8	7
2	4	1	5	3	6	7	8
4	2	5	1	3	4	8	7
2	4	5	3	1	6	7	8
4	2	5	3	6	1	8	7
2	4	5	6	3	8	1	7
4	2	5	6	8	3	7	1
2	4	5	8	6	7	3	1
4	2	5	8	7	6	1	3
2	4	5	8	6	3	1	7
4	2	5	7	1	8	3	6
2	4	5	7	8	6	3	1
4	2	5	7	8	3	6	1
4	1	2	7	5	8	6	3
1	4	7	2	5	8	3	6
1	7	4	5	2	8	6	3

COLLEDGE TRIPLES

Dodging Behind

1	2	3	4	5	6	7	8
2	1	4	3	5	6	8	7
2	4	1	5	3	6	7	8
4	2	5	1	3	6	8	7
4	5	2	3	1	6	7	8
5	4	3	2	6	1	8	7
5	3	4	6	2	8	1	7
3	5	6	4	2	8	7	1
3	6	5	2	4	1	8	7
6	3	2	5	1	7	8	4
6	2	3	4	5	1	7	8
2	6	4	3	5	8	7	1
2	4	6	3	5	7	8	1
4	2	6	3	5	8	7	1
4	1	2	3	6	5	7	8
1	4	3	2	6	5	8	7
1	3	4	6	2	8	5	7

F. Stedman

THE GRAND EXPERIMENT

142

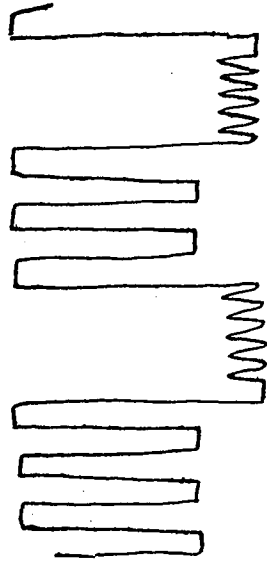
1	2	3	4	5	6	7	8
2	1	4	3	6	5	8	7
2	4	1	6	3	5	7	8
4	2	6	1	5	3	7	8
4	6	2	5	1	3	7	8
6	4	5	2	3	1	7	8
6	5	4	3	2	1	7	8
5	6	3	4	1	2	7	8
5	3	6	1	4	2	7	8
3	5	1	6	2	4	7	8
3	5	2	6	4	1	7	8
1	3	2	5	4	6	8	7
1	3	5	2	6	4	7	8
5	3	6	2	4	1	7	8
5	6	3	4	2	1	7	8
6	5	4	3	2	1	7	8
6	4	5	2	3	1	7	8
4	6	2	5	3	1	7	8
4	2	6	3	5	1	7	8
1	2	4	3	6	5	8	7
1	4	2	6	3	8	5	7
4	6	2	8	3	7	5	1
6	4	8	2	7	3	5	1
6	8	4	7	2	5	3	1
8	6	7	4	5	2	3	1
8	7	6	5	4	3	2	1
7	8	5	6	3	4	2	1
7	5	8	3	6	2	4	1
5	7	3	8	2	6	4	1
5	3	7	2	8	4	6	1
3	5	2	7	4	8	6	1
3	2	5	4	7	6	8	1
2	3	4	5	6	7	8	1

F. Stedman

COLLEGE BOB MAJOR

I

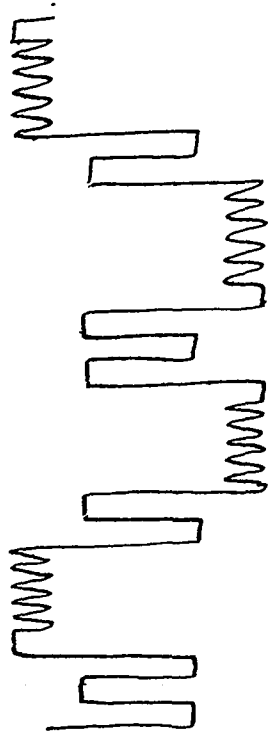
1	2	3	4	5	6	7	8
2	1	4	3	6	5	8	7
2	4	1	6	3	5	7	8
4	2	6	1	5	8	7	
4	6	2	5	1	3	7	8
6	4	5	2	3	1	8	7
6	5	4	3	2	8	1	7
5	6	3	4	8	2	7	1
5	3	6	8	4	7	2	1
3	5	8	6	7	4	1	2
3	8	5	7	6	1	4	2
8	3	7	5	1	6	2	4
8	7	3	1	5	8	4	2
7	8	1	3	6	7	2	4
7	1	8	6	3	5	4	2
7	6	8	5	3	2	4	
6	7	5	8	3	4	2	



F. Stedman

II

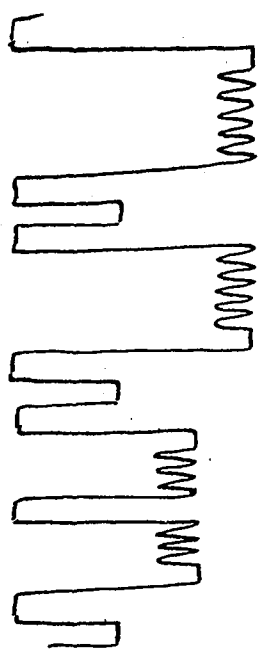
1	2	3	4	5	6	7	8
2	1	4	3	6	5	8	7
2	4	1	6	3	5	7	8
4	2	6	1	5	8	7	
2	4	6	5	1	3	7	8
4	2	5	6	3	1	8	7
2	4	5	3	6	8	1	7
4	2	3	5	8	6	7	1
2	4	3	8	5	7	6	1
4	2	8	3	7	5	1	6
2	4	8	7	3	1	5	6
4	2	7	8	1	3	6	5
2	4	7	1	8	3	5	6
4	2	7	3	8	6	5	
4	1	2	3	7	8	5	6
4	3	2	8	7	6	5	
3	4	8	2	7	5	6	



F. Stedman

III

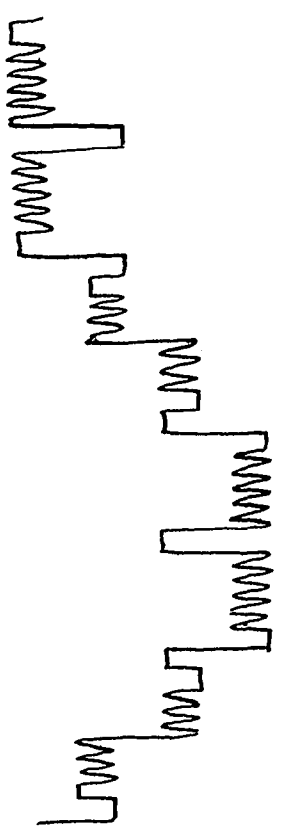
1	2	3	4	5	6	7	8
2	1	4	3	6	5	8	7
2	4	1	3	5	6	7	8
4	2	3	1	6	5	8	7
4	3	2	6	1	5	7	8
3	4	6	2	5	1	8	7
3	6	4	5	2	8	1	7
6	3	5	4	8	2	7	1
6	5	3	8	4	7	2	1
5	6	8	3	7	4	1	2
5	8	6	7	3	1	4	2
8	5	7	6	1	3	2	4
8	7	5	1	6	3	4	2
7	8	1	3	6	2	4	
7	1	8	5	6	3	4	2
7	5	8	3	6	2	4	
5	7	8	6	3	4	2	



F. Stedman

IV

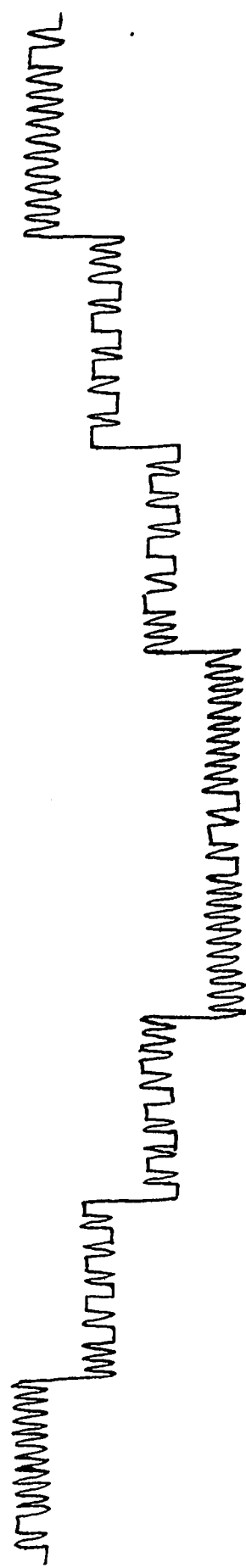
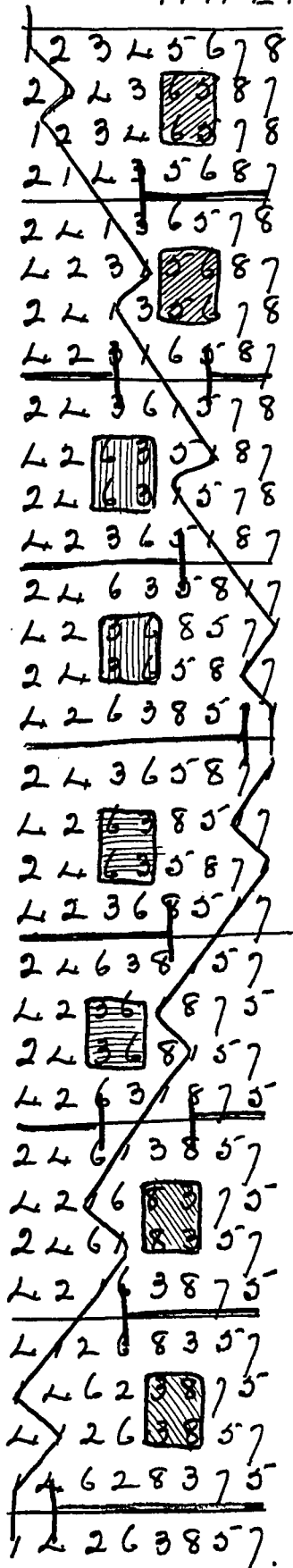
1	2	3	4	5	6	7	8
2	1	4	3	6	5	8	7
2	4	1	3	5	6	7	8
4	2	3	1	6	5	8	7
2	4	3	6	1	5	7	8
4	2	6	3	3	1	8	7
2	4	3	6	5	8	1	7
4	2	6	3	8	5	7	1
2	4	3	6	8	7	5	1
4	2	6	3	7	8	1	5
2	4	3	6	7	8	5	
4	2	6	3	1	5	8	
2	4	6	3	7	8	5	
4	2	6	3	7	8	5	
4	2	6	7	3	5	8	
4	2	6	3	7	8	5	
4	6	7	3	5	8		
6	4	2	3	7	8	5	



F. Stedman

IMPERIAL BOB

144



Bob
 1 4 6 7 8 3 7 5
 1 6 4 2 3 8 5 7

F. Stedman.

GRANDSIRE CATERS

540

23456789
 25374968
 27593846
 29785634
 28967453
 - 46238597
 43652789
 45376928
 47593862
 49785236
 - 28469375

27495836
23456789

1386

23456789
 25374968
 27593846
 29785634
 28967453
 26849375
 - 34256789
 35472968
 37594826
 39785642
 38967254
 - 26348597

Six times repeated

2772

23456789
 53274968 - 7
 68549273 - 3
 48625397 - 7
65489273 - 5

Six times repeated.

1008

23456789
 25374968
 27593846
 29785634
 - 68249375
 64832597
 - 53674982
 57396248
 - 29587436

 26834597
 27395864
 24968375
 25673948
 28749653
23456789

11,340

23456789
 53274968 - 7
 73592846 - 7
 93785624 - 7
 83967452 - 7
 63849275 - 7
 38649275 - 6
 86349275 - 6
 46823597 - 7
 26458739 - 7
 56274983 - 7
 76592348 - 7
 96735824 - 7
 36987452 - 7
48326597 - 1

Six times repeated

1260

23456789
 25374968
 27593846
 29785634
 28967453
 - 26849375
 - 34256789
 35472968
 - 97385642
 98763254
 - 26948573

 28397456
 27635948
 25864397
 24789635
 29573864
23456789

5,670.

23456789
 53274968 - 7
 73592846 - 7
 93785624 - 7
 83967452 - 7
 63849275 - 7
 43628597 - 7
 97485623 - 3

 36428597
 75492836
 68439275
 52473968
 89467352
23456789

The British Museum Library contains a memorandum book written by John Locke, the father of the famous writer and philosopher. Locke (1623-1655) was a Country solicitor and his book consists chiefly of forms of licenses, bonds, warrants, and other legal documents, but among them are six tunes to be rung on five bells. They are not of course composition or even change-ringing but they have some historical interest.

5 3 1 2 3 4 3 4 }
 4 3 1 1 2 1 } The
 5 3 1 2 3 4 5 4 } 163 psm.
 1 2 3 2 4 5 }

5 3 4 3 5 4 3 2. } The
 2 3 4 3 3 4 }
 4 3 2 4 3 3 4 5 } 42 psm.
 3 4 3 2 4 5 }

5 3 4 4 4 5 }
 3 4 3 2 4 5 } The
 4 3 2 4 1 2 3 4 } 25 psm.
 1 2 3 2 4 5 }

3 4 3 5 2 2 2 }
 5 3 4 5 4 }
 5 4 3 5 2 2 2 }
 3 4 5 4 4 5 }

3 4 5 2 1 4 5 }
 2 2 1 3 2 4 } Ladies
 2 2 1 3 4 1 4 5 } Hall.
 1 3 2 1 4 5 }

1 3 2 1 }
 2 3 4 5 }
 3 4 3 5 4 3 }
 2 1 3 4 5 }

Notes

1. Spedman, *Tintinnalogia*, p. 1.
2. With the possible exception mentioned in Chapter II, page
3. The most important exceptions are Kent's Treble P.B. and London Surprise. Of course many minor methods were composed during the 18th and 19th Centuries, but no essential advance was made in ring bell composition between 1700 and the publication of the Collection of Minor Methods in 1907 by the Methods Committee.
4. In actual practice the leim dodge is confined to one step backward in a forward path, but there are many methods (e.g. Bristol and Goslany) in which the dodge consists of three steps backwards.

5. Spedman gives the obvious reason for the Escreams. "Here you may observe that if the Hunti had been hunted down without an Escream Change first made, those Changes in hunting it down would have been the same with those that were made in hunting it up." - *Tertinnalogia*, reprint p. 5.
6. *Tertinnalogia*, reprint, p. 3.
7. *Ibid*, p. 1.
8. "On three Bells there are six several Changes to be made; in Ringing of which there is one Bell to be observed which is called the Hunti, and the other six are Escream Bells (but they cannot properly be so called because every Bell hunts in the six Changes) yet because it is commonly rang by observing a Hunti and six Escream Bells

I will therefore proceed in that
 Course," Hedman *Tintinnologia*
 reprint, p. 3.

9. See the Methods Report. Rules and
 Decisions of the Central Council,
 First Edition, page 16. Second
 Edition p. 21.
10. This was the real justification for the
 rules laid down in the Methods
 Report, but the leading Composers
 of the closing decades of the 19th
 Century were quite unable to see
 it. Compare the following extract
 from a letter by Sir Arthur Heywood
 in the Pall Mall News. "I admire
 the persistence of our experts, but
 ordinary persons like myself who
 venture to hold the view that the
 prime object of change-ringing, is

which everything must defer, are patiently amused at these earnest endeavours to shackle Composition into Conformity with quite arbitrary and wholly questionable rules."

11 See Chapter XI pp 55. 76.

12 *Tintinnalogia*, reprint, page 10.

13 Dr. J. J. Raven *The Bells of England* page 233. He says it was known at ^{the} Fressingfield (of which parish he was vicar) as Christmas Eve.

14. *Methods Report, Rules and Decisions of the Central Council*. First Ed. page 16. Second Ed. page 21.

15. The whole of method Construction and real Composition consists of a number of these cycles, and is therefore based on the underlying principles of the Plain Changes, but the basis is the Principle (Plain, Treble D.S., etc) instead

of a number of passive bells. In modern methods there are usually many of these cycles with various hunts. They overlap and obscure each other, but they can always be disentangled. The G & L's are a form of the cycle. - See The Science of Change Ringing by J. A. Frolope. M.S.

- 16 The term *Passive Major Lead Ends* is applied to the lead ends of any method on any number of bells in which the working (or extreme) bells are in the same coursing order.
- 17 E.G. in a course of *Passive Major* all the bells hunt forward, but at each whole pull on the lead of the hunt the other bells take one step in a complete cycle of backward hunting.
- 18 *Tintinnalogia* reprint p 72.

19. See Chapter
20. See Chapter XI.
21. The Q set is formed by the omission of three bobs.
22. Plain Major Methods p.p. 3. 16. 17. and Chapter XI p. 64.
23. This, of course, applies to Compositions produced by bobs only. When singles are used another form of the Q set is possible -

5 2 4 3 6	W R	2 5 3 4 6	W. R	5 4 2 3 6	W R	4 5 3 2 6	W. R
4 3 5 2 6	- -	3 2 5 4 6	- -	2 3 5 4 6	- -	3 4 5 2 6	- -
2 4 5 3 6	- -	5 4 3 2 6	- -	4 2 5 3 6	- -	5 2 3 4 6	- -
5 3 2 4 6	- -	3 5 4 2 6	- -	5 3 4 2 6	- -	3 5 2 4 6	- -
4 5 2 3 6	- -	4 2 3 5 6	- -	2 5 4 3 6	- -	2 4 3 5 6	- -
2 3 4 5 6	- -	3 4 2 5 6	- -	4 3 2 5 6	- -	3 2 4 5 6	- -

These four blocks can be joined together by a Q set which consists of substituting alternate plain and singled leads for the final bobs.

3 2 4	6 5	P.
3 4 2	5 6	
4 3 2	6 5	S.
4 3 2	5 6	
3 4 2	6 5	P.
3 2 4	5 6	
2 3 4	6 5	S.
2 3 4	5 6	

The Q set is still a cyclical movement, but is a dodge and not a full cycle. Note

That $\begin{matrix} 243 \\ 423 \end{matrix}$ and $\begin{matrix} 423 \\ 243 \end{matrix}$ are not concerned
in the \mathcal{G} set.

- 24 assuming of course that the full extent
of the rows is to be included in the
Composition.
- 25 Shipway, Campanalogia reprint iii p 72.
- 26 W. H. Thompson, A Note on Grandine
Triples p. 13.
- 27 C. D. G. Davies, Hedman, p. 1.
- 28 Vide supra, page 38.
- 29 See Chapter II, p.
- 30 "This is the absolute foundation from
whence the excellent Deal of Grandine
Pds (on six bells) had its beginning
and method " " " for the half-hunt,
the quarter hunt, and the three scream
bells do make these six-score changes."
Hedman, Tintinnalogia, reprint p. 78.
- 31 In course of time the term Grandine
Pds came to be used rather loosely as

almost the equivalent of Plain Bob,
 and H. L. James argued that it was a
 proof that the ancients recognized the
 fact that Grandine and Plain Bob are
 the same method, the first with two hants
 and the second with one. In the J.D.
 and C.M. Campanalogia the term is
 used in the looser sense, but to Row
 and Hedman it strictly meant only the
 720.

32. Collection of Doubles and Minor Methods
 2nd edition p. 66.
- 33 See Chapter XI p. 64
- 34 John Patrick's copy of the 1702 Campanalogia
 is now in the British Museum.
- 35 See Chapter XI p. 61.
- 36 London Doubles "differs from Grandine
 only in this that the Treble Leadings in
 this are Bobs in that, and the Bobs in

This are Treble Leadings in that -

Campanalogia J.D.C.M. p. 33.

157

37 In Connection with ringing the word
Grandsire has almost entirely forgotten
its original association with the words
grandsire. It is pronounced differently.
The correct pronunciation is Gran'sir,
as it was sometimes spell in early
times, not Grand-sire as some few
people rather affectedly call it.

38. See Chapter

39. See page 198.

40. See Chapter XI, page 28.

41. Ibid p.p. 65, 125.

42. See page 192.

Chapter V.

The J. D. and C. M.
Campanalogia.

Authorities and Books Quoted
in Chapter Five.

D. J. D. + C. M. Campanalogia Improved

or the Art of Ringing made Easier.

First Edition 1702. 1400 C 12

Second do. 1705. 1400 C 13

Third do. 1733. 1400 C 13

Fourth do. 1753. 1400 C 13.

Fifth do. 1766

Reprint of Fifth Edition, 1887. 7898 cc 8.

Doleman, J. See J. D. + C. M.

* Husbandman's Magazine, containing
a chapter on the Noble Recreation
of Ringing, By T. S. London 1684.

Jones, William; Reeves John; and

Platimore, Thomas, Clavis
Campanalogia, 1788.

*

1644

Lambert's Countryman's Treasure,

to which is added The Art of Hawking
Hunting, Angling, and the most
Noble Recreation of Ringing.

Printed on London Bridge, Not
Dated, but obviously late 17th Cent.
or early 18th.

Shepherds Kalendar, The, 1604.

Ephemerides 715 L. 21.

Shepherds Calender, The, 1702.

Chapter Five.

During the latter years of the seventeenth century, publishers found a steady sale for books dealing with ringing. Besides the *Tertinnalogia* and the *Campanalogia* there was a number of other publications which contained chapters on the art. They were somewhat ephemeral productions which professed to give information on sport, gardening, weather forecasts, drinks, fireworks, and odds and ends of subjects. In the year that Steedman's *Campanalogia* appeared an edition of J. White's *Rich Cabinet* was issued which included a chapter on ringing.

and it is not unlikely that it was put in by the publisher to take advantage of the interest created by Spedman's book. Seven years later Howlett's School of Recreation and The Husbandman's Magazine appeared; at the end of the century Lambert's Countryman's Treasure, and White's Tintinnalogia; and in the early days of the new century, the Shepherd's Calendar, of which more anon. I have already described White's and Howlett's books⁽¹⁾; whether any copies of the Husbandman's Magazine or of the Countryman's Treasure are still extant I am unable to say. Each contained a chapter on The Noble

Recreation of Ringing" and it is pretty certain that they were by hack writers and cribbed from Siedman either directly or through Howlett's or White's books.⁽²⁾ There may have been other similar publications. As text books on ringing they are worthless, though for the Exercise they have now a considerable historical and bibliographical value, and they are evidence that at the time there was a fairly wide public which took an interest in the art.

The Campanalogia was now nearly thirty years old; the original impression had long since been sold out; and in the circumstances it seemed to

168

George Lawbridge, a bookseller of Little Britain, a good business proposition to reprint the book.

Hedman was still alive, but he had probably retired from active ringing, and in any case it is not likely that he was consulted about the matter. The law of Copyright was very vague, and, as we have seen, other publishers had not scrupled to make use of his work without any acknowledgement.

Lawbridge went to the London Scholars and two of them agreed to help him. Probably they had already themselves formed the intention of writing a book which was to be an entirely new production; but Lawbridge knew

169

The selling value of Hedman's book,
and insisted that its form should
be followed closely, its title retained,
and only such additions made to
its title page as were necessary. ⁽³⁾

The book appeared in 1702, and is
a landmark in the history of the
Exercise. Coming, as it does, at
the close of one Century and the
beginning of another, it shows on
the one hand what progress had
been made during the seventeenth
Century, and on the other the starting
point of the eighteenth. The

Tintinnalogia appeared at the close of
the period when the foundations of the
art were laid; the *Campanalogia* at

the close of the time when five-bell
 ringing was developed to its utmost;
 the J.D. - C.M. work almost at the
 close of the time when six-bell
 ringing supplied the main interest
 of ringers. In the early 18th Century
 the best bands became eight and ten
 bell ringers, and a whole field was
 opened up which was entirely unknown
 to the men of the previous Century. As
 a consequence, all three books were
 quickly out of date for the more
 advanced bands though they formed
 during many years the standard
 text books for lesser Companies.

The authors of the new work were
 two members of the Society of London
 Scholars, and the book was produced

171

under the patronage of that Company.
The custom of putting the author's initials instead of his full name, on the title page was common at the time, and was a survival from the days when the honours of authorship were outweighed by the dangers. Tho J. D. and C. N. were was early forgotten and can now only be partially known. From a statement by Thomas Shelton in the Norwich Gazette of December 11th 1731, ⁽⁴⁾ we learn that J. D.'s name was Doleman, and that is practically all we know about him. On September 18th 1718 a John Doleman of All Hallows the Less married Mary Constable of Greenwich at S. Benet's Paul's Wharf,

172

but there is nothing to identify
him with the ringer, and if there were
it would not carry us very far.
Who C.M. was is still more obscure.
One or two attempts have been made
to identify him with men whose
names appear in the lists of the
members of the Union Scholars, College
Youths and other Societies. Charles
Marsh who joined the Union Scholars
in 1717 has been suggested, but
indeed it is not likely. Charles
Mason who joined the College Youths
in 1696 is perhaps more probable; but
C.M. was a prominent member of the
London Scholars and unfortunately
all the records of that society are lost.
The presence of two names (or initials)

173
on the title page raises a rather
interesting speculation. Experience
has shown that men fully qualified
to write a really good book on ringing
are rare. There have been many who
possessed the requisite technical
knowledge; there have been some who
possessed the requisite literary skill;
but the two have seldom been found
together. More than once the Exercise
the Exercise was promised a book
on ringing by a recognized master
of the science, but nothing came of
it. ⁽³¹⁾ Such was the case with Benjamin
Annable ⁽⁵⁾ and with Christopher Lindsey. ⁽⁶⁾
That Annable knew more about ringing
than any other man of his time is

Certain. Whether he was able to 174
write a good book on the subject is
more than doubtful. Fabian Hedman
possessed both qualifications to a
greater degree than almost any man
that the Exercise has produced. He
knew what he was writing about, and
he knew how to write about it. But
there have been few like him. This
no doubt accounts for the dual
authorship of the 1702 Campanalogia.
Soleman was the technical expert;
that we know from the testimony
of Melchior and Strömable, and also
from the book itself. C. M. probably
was the literary author. We shall
find a somewhat similar division

of Labour in the case of the Clavis. ①175
John Patrick, who had become the
leading Composer among the College
Youths, also lent his assistance.

The title page of the book is as
follows, -

Campanalogia Improved: or the
Art of Ringing made Easie: by Plain
and Methodical Rules and Directions
whereby the Ingenious Practitioners,
may with a little Practice and Care
attain to the Knowledge of Ringing
all manner of Double, Tripple, and
Quadruple Changes. With variety
of New Deals upon 5, 6, 7, 8, and 9
Bells. Its also the Method of Calling
Bobs for any Deal of Tripples from
168 to 2520 (being the Half Deal)
Also for any Deal of Quadruples or

176

Cato's from 324 to 11,340; never
before Published. By J. D. and C. M.
Members of the Society of London Scholars.
Liberi artibus instruendi. Cat's Lib. 1.
London. Printed for George Sawbridge
at the Three Flower-de-Luces, in
Little Britain, 1702.

The following is part of the epistle
dedicatory to "our honour'd and
much esteem'd friends, the Society
of London Scholars. (I have already in
my first Chapter quoted the rest of
the dedication.) "Gentlemen, It
being a thing much observ'd, and
(as it were), made a general Rule
by writers, to shelter their works
under the wings of Protection of some
ingenious Person whose knowledge

177

is not only commonly esteem'd, but
likewise experimentally known to be
universal in the matter they treat of,
we cannot but think ourselves
absolutely obliged to have you in
in the front of this small Treatise, not
only because your knowledge in this
art, (from whence we have gain'd
what our mean Capacities would
receive in the knowledge and
experience of the same) together
with your natural reasons, is a
sufficient Guard to defend it from
the Assaults of ignorant and partial
Persons, and may prove a means
to disprove or confute the malicious
sentiments of Escajudicious and

Illiterate Readers; but also in regard 'tis the only way we can procure to let the World know the Happiness and Pleasure we enjoy in the fraternity of such ingenious Persons. We mean yourselves.

“And now it would be proper to particularize to the World wherein the said Happiness and Pleasure consist, but we are afraid we shall be censur'd and thought (though without a cause), guilty of flattery and self praise; nevertheless to speak in general terms 'tis your unanimity, sobriety, and ingenuity, (together with the strict observance and

performance of the Civil Orders and Constitutions whereby our society is incorporated), which has been the cause of its being rendered meritorious and deserving of fame."

The first sentence contains no fewer than one hundred and sixty words, and the whole seems very ponderous, but such was the fashion of the times in penning epistles dedicatory, and a good deal of literary skill was needed to write like this. Long sentences are characteristic of the authors' style, one describing muffled ringing has two hundred and twenty words

and that does mean rather heavy going for a modern reader.

The book is modelled on Hiedman's *Campanalogia*, and in many ways the influence of the older work can be seen, but the authors are careful to point out that they are not merely copying Hiedman, and indeed they make no more use of him than was perfectly legitimate and advisable. They are however not very generous in acknowledging the debt that they did owe. "Toward the latter end of the Reign of his late Majesty King Charles the Second was published a book intituled *Campanalogia*, or the

Art of Ringing, which name at
 the request and desire of the Bookseller,
 we have given to this Treatise, with
 such other Additions in the Title
 Page hereof as was Necessary for
 the same, but we hope and are
 assur'd that the Courteous Reader
 will not think that we have borrow'd
 any other thing but the name
 from so Unnecessary a Book as the
 same now is; tho' to speak with
 respect to all Ingenious Persons
 works, the same might when writ
 be of use and necessary for all
 Ringers, though it does chiefly
 consist of plain or Single Changes
 That is hardly fair Comment.

for there are many things in the latter book which came direct from the earlier, and without the one the other could hardly have existed at all, at least not in its present form. It is a remarkable tribute to the influence that Niedman's book has had on the Exercise that not only the J.D. & C.M. book and its reprints, but every text book on Change ringing published down to the latter part of the 19th century was called by the same name.

"Nullum in Parvo", say J.D. and C.M. in their preface, "is a saying that may properly be applied in the case of this book, which though short contains full and methodical rules

and instructions for a true perfection
 and knowledge in this Art of Ringing
 - the excellency whereof has but lately
 been found out by the laborious study
 of several ingenious persons who have
 had a particular respect or regard
 for the same." The claim is a fair
 one, for the selection and arrangement
 of the methods ~~is~~ ^{are} excellent; and as
 soon as the reader gets used to the
 somewhat ponderous style, the
 directions are clear and accurate.

After having given the defence of
 ringing which I have already quoted ⁽⁸⁾
 the authors go on - "Thus having in
 short and according to our abilities

answered what objections have been
 made against this ingenious and
 pleasant exercise, we shall in the
 next place venture to say something
 in praise and commendation of this
 art; whereby it will further appear
 that the aspersions cast upon it are
 altogether malicious and uttered
 without the least consideration
 imaginable * * * * because, (as we
 have said, and hope made it appear,
 before) it is a very wholesome and
 healthful exercise: and though there
 are several other exercises and
 recreations, as bowling, tennis-ball,
 nine-pins and such like (too tedious
 and long to be here inserted) that

185
may work and stir the body and
every of its parts as much as this exercise
does, yet they are not in the least to be
compared to this, because not so artful
or requiring so thoughtful and ingenious
a head piece to attain to the universal
knowledge of them as this art does"

"Among other diversions and
recreations practised by and delightful
to the inhabitants of this island, none
is more diverting, ingenious, harmless
and healthful than the art of ringing
used and practised with discretion.

And although it be esteemed by the
generality of people to be a mean and
mechanical exercise; yet were it
duly weighed and considered by a

judicious and impartial person, it would be found very artful, and not to be attained to its highest perfection but by an ingenious and thoughtful undertaker.

It is thoroughly characteristic of the times that it never occurred to the authors in their defence of ringing to point out that it was work done in the service of the Church. The art had been far too completely secularized for that.

Referring to raising and ceasing in peal they say that it was not esteemed to be one of the easiest parts of the art, "and we could wish with all our hearts that it was more practised than it is by the ancient and experienced

ringers, being very melodious and 187
worthy any man's pains to learn.
That is copied from Piedman with the
directions how to raise, for by 1702 the
London ringers had entirely dropped it.
Plain Changes too, had long since
been abandoned by the more expert
bands, certainly in London and probably
elsewhere, though it is likely that
the degenerate form we now know
as stoney had already appeared.
In Piedmans time, say J. D. and C. K.
they "were then most of all practised
but now this as well as all other
arts is by age and time improved,
and instead of plain changes, there
are double, triple and quadruple
changes rung, which are far more

ingenious and pleasant. However in many parts of England, plain Changes are still in use and therefore we have briefly said something in relation thereto that we may please, (if we can) every person. But 'tis our request and desire to all that are practised in plain Changes, to suspend the practice thereof and betake themselves to the practice of double and triple Changes, for the attaining whereof we recommend them to the perusal and study of this book which consists of several peals which for their excellency have remained in use and practice ever since they were made; as also of several new peals composed as well

189
by ourselves as Mr John Patrick, who
with great care and pains hath exercised
his ingenuity to the great improvement
of this art.

"These Plain or Single Changes are
so old that they are scarce practised
anywhere because by ingenious and
skilful practitioners this art is made
far more melodious and easy by
double and triple changes and therefore
we shall forbear to make a long
discourse upon what is not needful
or requisite, but shall only set
down five or three peals of Plain Changes
for the satisfaction of some particular
persons.

A five-score of Plain Changes follows
and then - "It may perhaps be

wonder'd at by some why we have 190
not set down more large and methodical
rules and instructions for ringing
Plain Changes, but if duly considered
we think (with submission) tis not
the least necessary, not only because
(as we have said before), they are
almost out of practice everywhere;
but also because Cross Deals are more
easy and melodious; therefore we hope
we shall be excused by the ingenious
and knowing reader, for the omission
that we have made, being as we
conceive requisite, and assur'd that
were he or any other, (whose genius
leads them to the practice of musick),
to buy a Collection of songs or tunes, that
he would sooner chuse and have

those that were lately composed than those that had been composed many years.

In 1702 the greater part of ringing was still upon five and six bells; necessarily, because full octaves were rare. But all over the Country, in villages as well as in towns peals of eight began to be put up, either as complete new rings, or by adding trebles to rings of six. In London, seven bell ringing was almost entirely Grandire Triples, and those bands, like the London Scholars and the College Youths, which were able to practise at St Sepulchres, were ringing Grandire Caters. But Royal was unknown and there was little Major. "Changes upon eight bells," say J.D. & C.M. are seldom or never rung unless it be a five, six, or seven bell

feal is rung thereon. A five bell feal ¹⁹²
that is rung upon eight is by laying three
of the eight bells behind. And the most
musical to be behind is 218, 148, 418,
248, 468, 348, 648, 548, 864, 241, 321, and
135 to be laid behind and first and
third to dodge throughout the feal and
also 184 to be laid behind and to go
the sixes at half-pulls. The most
musical to be laid behind in a six
bell feal are 48, 68, 18, or 41 and the
feal to be rung on the six foremost
bells and the seventh and eighth to
dodge." "There are a great number
of several feals to be picked upon
eight bells, but our design being not
to stuff this book with what is altogether
unpractised, we shall therefore forbear
to set down any farther examples of

193
What is not in the least at this time
nor never was in practice, and which
will only waste both paper and time."

Much of this was suggested by
Hedman's Campanalogia, and it is
clear that there had been little or no
development in eight bell ringing between
1677 and 1702. The cause is probably to
be found in the peculiarities of the
construction of Plain Changes and the
tenacity with which the Exercise clung
to old customs and ideas. When
Changes were first invented upon three
and four bells, men quickly found out
the convenience of using the pebble as
the whole hunt. When five and six
bell ringing was practised the same

bell was obviously the most suitable for the same purpose, and quite naturally when half-hunts and quarter-hunts were needed, the next smallest were chosen. Thus in Roan's first 720 of Bob Minor the treble is the whole-hunt, the second the half-hunt, and the fourth the quarter hunt. Steadman pointed out that this was merely a matter of choice and that any other bell could be either the whole, half, or quarter hunt, yet it is probable that in early days the 720 was generally rung with those bells as hunts, in the same way that now-a-days it is generally rung with 1, 6, 5, as hunts. When ringing on the higher numbers was introduced the same ideas were retained

with the result that in Triples, Major, ¹⁹⁵
and Caters, the big bells were very much
broken up, and anything like good or
regular music was a matter of chance.
On seven and nine bells the covering
tenor largely redeemed the situation,
but on eight bells the defect was glaring.
It was not until ringers discovered the
merit of keeping 7-8 together that Major
ringing became popular, and that was
not until the 18th Century was some
years old. Benjamin Annable had the
credit of making this discovery, ⁽¹⁰⁾ and
possibly so far as Bob Major is concerned
justly so; but before he was a ringer
or at any rate before he had joined
the College Youths, Robert Baldwin

196

had composed a peal of Treble Bells, with
7-8 together and the Union Scholars had
rung it. ⁽¹¹⁾

It is clear however that the great
majority of the ringing in eight bell
towers in the early years of the 18th Century
was Grandring Triples. Certainly so in
London, and probably so in the Country.
And this fact has a good deal of bearing
on the question as to when the first five-
thousand was rung.

J. D. and C. S. having given touches of
Grandring Triples of various lengths up
to a half-peal, ⁽¹²⁾ proceed to tell their
readers - "Now having gone through
the several parts or divisions of this peal
what remains thereof, is to show the
method for the whole which is 5040;

but in regard that there is no certain
 method known whereby this feat (as to
 length), can be rung, and that the
 number of changes contained therein
 being so many that they require so
 long a time as four hours to perform
 them in, which being not only very
 tedious but likewise tiresome for any
 person to ring a bell so long, we shall
 therefore for these reasons, suspend what
 may be expected in reference to this
 matter save only add for the satisfaction
 of those that are desirous to adventure
 upon so great an undertaking, that
 the only way that hath been practised
 is by making of a double change at
 the end of the hay, (wherein the bells in

second and third places, (when piddle leads), must lie still, according to the same method and rule as the singles in Grandone upon five bells, then by observing the same method for the bells as is before shewn, will doubtless the peal is 5040 Changes.

Two things are clear from this. The first is that 5040 Changes had been rung before 1702, once at least, perhaps more than once. I have referred to the tradition that the College Youths rang a peal of Bob Triples at St. Sepulchres in 1690. The evidence is not very good, and if either just before or just after 1700, that society had

199

ring a peal of Grandire Triples, we should have expected that the men who preserved the list of members and officers from the very beginning, ~~it~~ would have also preserved the record of such a performance, and not numbered the Cinques of 1725 as their first peal.

But that is no reason why other bands may not have rung a five-thousand.

The Exercise has agreed to recognize the 5040 of Grandire Bob Triples, rung at Norwich in 1715 as the first five peal, and the 5040 of Grandire Calens at St. Brides in 1717 as the first five peal rung in London, but that earlier five-thousands were rung is certain.

The still existing board which records the Norwich performance says that it was "the 3^d whole peal that they [the Norwich Scholars] have rung, but the first whole peal that ever was rung to the fifth by any ringers whatsoever; and the board which records the peal of Grandeur Triples rung in 1718 says - "the extent of this peal being 5040 have ofentimes been rung with changes alike, but the first time that ever it was rung fine was in three hours and a half without any changes alike, or a bell out of course, by these men whose names are underwritten.

A very great interest was taken

in ringing affairs by Norwich people, they seem to have been well acquainted with what ringers were doing in other parts of England, and we may take the statement that five thousand and forty changes had oftentimes been rung as literally true and not as mere rhetoric.

Secondly, it is clear that Doleman knew that the five-thousand obtained by doubling his half-peal would not be five, but his comments on it are so worded that his readers would not necessarily understand it so; and it is likely that most of the early peals were this composition. It

202

is noticeable that in many of the early records the expression whole peal is used, and when it is used it seems extremely likely that the reference is to this false peal.

Here too we may find the explanation of the statement in the Clavis that the peals in the method rang before the time of Holt were false. "Not but they had a peal, to be sure, which they rang, but what credit or satisfaction can arise from repeatedly practising a false peal when so many fine ones present themselves in other methods?" (14)

It is interesting to notice that in his copy of the book (15) John Patience made

a note referring to the 5040 - This
is a Composition that's wrong. The first
half may do."

It seems likely that the first five-
thousand was rung before the 17th
Century ended, but where and when
can never be known. The first time
peals accomplished were almost
certainly those generally accepted
as such by the Exercise.

By the time the J.D and C.M.
Campanalogia was published most
of the technical terms used in practical
ringing were known. They were originally
ordinary English words adopted
almost unconsciously, because their
meaning in ringing was almost the

same as in ordinary life. Only gradually did they become definitely technical terms, and consequently they were for long used rather loosely, though the context in which they appear always saved them from ambiguity. The most striking example of this is the word "change." In ordinary English the word then meant, (as it still means), the alteration from one thing or condition to another, and in a secondary sense it also meant the result produced by that alteration. Both meanings were adopted by ringers. The movement between two or more bells which altered their position was a change, and early writers

especially Fabian Hedman, continually
 use the word in that sense. But it
 also meant the order of the bells produced
 by that movement, and in course of
 time this meaning became much the
 more predominant. A third meaning
 and perhaps the original was the
 reversal in position of one pair of bells; 22
 and as an extension of this meaning
 we have single changes, double changes
 triple changes and the rest. The
 earlier meaning became obsolete, but
 in the 1702 Campanalogia we are
 told that in Oxford Treble Bob Minor
 "every time the half hunt makes a
 change next the whole hunt a bob

must be made "

The word "Course" originally meant the work or path of a bell in the sense that we talk of the Course of a river. ⁽⁴²⁾ Thus Spedman says that in New Doubles "the whole hunt has a perfect Course in hunting up and down; in Paradox "each of the other bells has the same Course as the whole hunt until the whole hunt leads", and that the feat of Old Doubles is grounded on the twenty four changes of Doubles and Singles on four bells which are made in a perfect Course herein." J. O and C. C. continually speak of the Course of the feats, meaning the general rules for ringing them. They say that in Oxford

Treble P.B. Minor "a Constant dodging Course is assigned to the treble"; in another place they talk about the Course of a Colled punch of Plain P.B. Minor. They did however perhaps more than anybody to fix the modern meaning of the term, for they print and describe the plain Course of Grandeur Triples as the "ordinary" Course of the method. But the bell in the hunt is said to be in the "plain" Course. Spedman says that in The Wild Dove Chase "the first five bells go a perfect hunting Course", ⁽¹⁶⁾ and though the idea in his mind was not quite that of modern times, in effect and meaning it comes to exactly the same thing. ⁽²¹⁾

In the earliest systems every change (with certain definite exceptions) was made by the hunt changing positions with one of the bells immediately next to it.

The exceptions were changes made by the two bells furthest from the hunt, and naturally they were called "escreams".

These escreams were sometimes called

by the ringers of the half-hunt (by saying "Escream", ⁽¹⁷⁾ and so the term

came to be used of any special movement of the bells. ⁽²³⁾ The word "bob" originally was used in much the same sense as the word "dodge", and

the origin of the two is practically the same. In ordinary speech a "dodge" meant a rapid movement

backwards and forwards, and so bob
 meant to move rapidly up and down.
 Friedman says that in Grandeur
 Doubles there are two sorts of bobs, ⁽¹⁸⁾
 a single and a double, which correspond
 to the modern plain and bobbed
 leads, but to him they were equally
 part of the method, and neither
 was called. J. D. and C. M. say that
 "the word *escream*, we must confess,
 is the most proper signification, but
 now there is, and for some time has
 been, a word called "bob", instead
 of *escream*; upon what account
 the word was changed we know not;
 yet nevertheless, for fashion's sake, we
 advise every one to use it."

A "single" meant a single change and it was long before the term was applied to any special call used to turn the nature of the rows. In the same way a "double" was a double change, and it was some time before every five-bell method was called Doubles, and every seven-bell method Triples. In the earliest days we have Singles and Doubles on four bells, Doubles and Triples on six, and so on. One of Steadman's six-bell methods is called College Doubles⁽¹⁹⁾, and one of his eight-bell methods College Triples;⁽²⁶⁾ Minor as the general sub-title of all six-bell methods does not appear in the J. D. and C. M.; and Major as the general sub-title of

all eight-bell methods date from
 earliest days of the 18th Century. Royal
 and Maschiuso ⁽²⁴⁾ are a little later.

The use of the word *Pob* as part of
 the title of a method grew up in early
 times and was quite distinct from the
 use of the word as a call. Both usages
 came from the same original meaning
 i.e. as the equivalent of dodge, for
 what chiefly distinguishes one method
 from another is the amount and position
 of the dodging, and the word *Pob*
 was used (in titles) as meaning much
 the same thing as "method"; Grandiose
Pob was the Grandiose Method, Oxford
Pob the Oxford Method, Cant *Pob*
 the Cant Method and so on. It would

be a mistake to suppose that early ringers used the word to distinguish one part of method from another, or to see in early usage anything of modern classification.

There was one early term, which although now obsolete might still occasionally be very useful. Any deviation from the strict method, made to produce results not otherwise attainable, was called an "alteration".⁽²⁵⁾ The term covers all special calls like Hods Singles and the various forms of "Doubles" used in early peals of Shedman Triples, and all irregular startings as were sometimes employed in Grandire Caters, and Home-Comings as in Lockwood's 9120 of

Treble P. A. Major. ⁽²⁶⁾

213

The J. D. & C. M. Campanalogia of 1702 was financially a success; the issue was quickly sold out, and three years later Lawbridge published a second edition. The first edition is now very rare. ⁽²⁷⁾ The second edition is an exact reprint of the first except for the title page, mistakes and printers errors being copied. The title page reads as follows - "The Second Edition, Corrected. London. Printed for S. P. and sold by Henry Green, at the Sun and Bible, on London Bridge, 1705." The usual custom of the time was for authors to sell the copyright of their books outright and it is not likely that J. D. or C. M. had

any interest in this or in any of
 the three other editions which subsequently
 appeared. "The Third Edition. Corrected.
 London. Printed for A. Bettesworth
 and C. Hitch at the Red Lion in
 Paternoster-Row MDCCLXXXIII." This is
 merely a reprint of the second edition
 but owing to the spacing of the Letterpress
 it contains one leaf more. Concerning
 this edition Thomas Hearne has the
 following entry in his Diary under
 the date Tuesday, July 9th, 1734 -
 "Anno 1733, came out in London a
 little book in 12's, being the third
 edition of Campanalogia or the Art
 of Ringing. One Annables is now
 putting out a new edition of the same

book which is said will be the best of its kind that ever yet was printed on that subject. The said Annables is one of the London ringers that rung at Oxford at Whitsuntide in 1733. He rang the 9th bell, and is judged to understand ringing, as well as, if not better than any man in the world." (28)

Annables edition never appeared but ^{what} it would have been like we may see from the manuscript now in the British Museum. So far as seven-bell ringing and that on the higher numbers is concerned there is an immense advance on the earlier books. But Annable did not understand five-bell composition

as Stedman did, nor miscell 216
Composition as Doelman and Patriek
did, nor is there the slightest reason
to suppose that he had sufficient
literary skill to write the Letterpress.
The existing manuscript was a
preliminary to another book which
has disappeared and which may
have been the draft of the proposed
publication; but if so, some hitch
occurred, and it was not until
twenty years later, three years before
he died, that the next Campanalogia
appeared.

"The Fourth Edition, Corrected.
London: Printed for C. Hitch and L.
Hawes in Taler-nostev-Rew; and J.
Hodges, near London-Bridge, MDCCLIII.

This contains twelve pages more than ²¹⁷
the third edition and some attempt is
made to bring it up to date. The first
part of the book is reproduced unaltered
but the remarks about the whole peal
of Grandeire Triples are dropped. Several
touches of Plain Bob and College Single
Triples are given and Annables peals
in the two methods as well as Baldwin's
method and peal of Union Triples. ⁽³⁰⁾
On eight bells the methods are Bob Major
with touches up to 1680 and Annables
three-part peal; Treble Bob on Eight,
commonly called Union Bob, with the
original 5120; Bob Major Double, with
a brief note that peals of Plain Bob
Major will apply; and College Single.

218

The old crude peals of Grandserie
Caters are reproduced unaltered, and
ten bell ringing is dismissed in
a short paragraph. There certainly
was some improvement, but when
we consider that by the time the
edition appeared, the work as composed
and rung of both Annable and
Hollis was virtually completed; that
peals of Royal, Lingues, and Maximus
had been accomplished; and fifteen
thousand changes had been rung
on eight bells, - we can hardly
praise the man, (whoever he was),
that acted as editor.

The Fifth Edition. Corrected by
J. Monts. Printed for L. Hawes. H. Clarke,

and R Collins; and J Crowder in
 Paternoster Row. MDCCLXVI. This was
 a reprint of the fourth edition but
 College Exercise Major and Cambridge
 Surprise Major are added. The latter
 however is Annables' defective extension. ⁽³⁸⁾
 Concerning it Montg wrote, "The ingenious
 Performer having rung the foregoing Scale
 will need no other Directions for ringing
 the following intricate Scale than to
 carefully peruse it as it is picked
 down, and he will be the best Judge
 which Method to take in order to
 ring it."

In 1702 was published *The*
Shepherds' Kalender or the Citizens
and Country Mans Daily Companion.
It is a little book of 157 pages
and contains a Chapter on ringing.
In the preface the author tells us
that "in this Laboured Work you
will find so many Useful and Profitable
Things, that I am persuaded to
be Constrained to acknowledge that
you never before found the like (of
what Volume power,) and I have
digested them into so Easy a Method
that any ordinary Capacity may
Comprehend what has so long been
huddled in Ambiguous Sentences
Dark and Abstruse, to keep all

221

but those who are very learned in Ignorance." What there so many and profitable things are we may learn from the title page, where they are given as "many Things that are Useful and Profitable to Man-kind, with above Two Hundred Wonderful Curiosities, never before Published. Also a Discourse of the Eclipses of the Sun and Moon with Rules to know when they will happen; Infalible Signs of the Weather. To know when Wet or Dry, and when sudden Storms arise. Hot or Cold Weather by living Creatures. A Curious Observation never made Publick before.

"An Account of the Lucky and

Unlucky Days throughout the Year.

The Mosaic Wand to find out Hidden Treasures. The Calculations of Statistics and to Resolve all Lawful Questions

"To which is added

"The Countryman's Almanack, Directing when to Feed and Diet the Body;

A Treatise of Bees, Warrens, and ordering of Cattle, Hawks, and how

to Kill Vermine. The Measuring

Land and Timber. The Art of Ringing.

The true Value and Worth of a Single

Penny: or a Caution to keep Money.

"Being above Forty Years' Study and Experience of a Learned Shepherd"

A Treatise on ringing seems strangely out of place among such quaint Company; but it is a sign of the

popularity of the art. The Learned
 Shepherd promises to give a plain
 and easie Introduction to the most
 Curious Art and healthful Exercise
 of Ringing Musically on 3, 4, 5, 6, 7,
 8, or 9 Bells, but he hardly keeps
 his promise. He goes no further than
 The Old Doubles and Trebles on Six
 Bells, which is a plain Course of Bob
 Minor. He thus begins his Chapter -
 "Since a Knowledge of this Art has
 been much desired by many, and
 is a very Healthful as well as Pleasant
 Exercise, I have plac'd an Introduction
 to Young Ringers in this so useful a
 Book of Rarities, though at first sight
 it may appear a Digression from the

rest; however since I have design'd
 this Work to fit every one as near
 as may be, I cannot but conclude
 that this will be desired by many
 and cannot be hurtful to none"

After a statement of the number
 of Changes to be had on different
 numbers of bells, there follows a short
 discourse "Of Peals" "The Musicalness
 of the Changes not being very Intelligible
 to ordinary Ringers, and the best
 many times puzzled and at a loss
 to find them out, the more Judicious
 Professors conclude it necessary to
 cast peals that so Musical Notes
 might the better strike the Fancy

and lead them to a more feasible
 and easier to a true understanding
 in Ringing, rendering it (for their
 Encouragement) the more pleasing and
 delightful, for every Peal on Bells
 Tuned to the Principals of Church
 Express the Notes, for in a Peal of
 Six Bells you have exactly the six
 Musical Notes, viz La, Sol, Fa, Mi
 Re, Ut. But to make them charming
 and harmonious they must be struck
 with skill and deliberation gradually
 striking or leading with the lowest
 Note, and so rising up to the highest
 and then down again to the lowest
 causing the Fourth Bell to Hunt up

226

is the Seventh, and then dodg'd
unless prevented by the Treble ⁽³¹⁾ and
so any other of the number Seven, so
that in the Complete number of Changes
of the first striking there shall not
be rung over twice the same. And
in this doing you must have a
Musical Ear and a Steady Hand.
is observe the least Defect and mend
it by dodging or falling in Course
as the Bells hunt up or down by
putting in between or taking place
in a Complete Harmony.

I should imagine that that paragraph
is the biggest piece of nonsense that
has ever been written seriously about

227

change-ringing. Evidently the
writer had read Stedman's Campanalopia
and was trying to condense it and
paraphrase it without understanding
it. In fact, to quote his own words,
"I am persuaded to be constrained
to acknowledge" that he was no
learned shepherd at all, but some
hack writer who was given the job
of filling up so many pages, which
he did by jumbling together odds
and ends of sentences from Stedman
without regard to their context or
meaning.

The next thing our author deals
with is Cross Seals. "Having", he says
already laid the ground work for

(22)

plain Peals to introduce the Learner
I now proceed to Cross Peals. These
are so termed because of their Intricacy
or Cross Method, wherein divers
Notes moving, as it were, at once,
Cross each other, some moving up
and others down at the same time;
and that the Learner may the easier
find it out and Comply with it.
Let him observe that one Note &
the Bass, is a guide to the rest,
making one Constant motion and
uniform throughout the Peal, differing
from that of the other Notes through
keeping a continual Motion through
the several Notes strucken, viz -

From the leading to the striking 229
behind and so thence to the Lead, which
Motion up and down is reckoned the
complete Course, tho' some Teals on
Five Bells, as the Old Doubles etc consist
only of single Courses every single
Course admitting 10 Changes and twelve
Courses are a complete Teal; other
Teals on Five Bells, as the London Paradise
etc. consist of Double Courses, 20 Changes
going to every Course and 6 Double
Courses to the Teals; but on 6 Bells
there are double and single Courses,
viz 12 Changes to every single Course
as in Grandure Bob etc. The Change
in which the Hunt leaves leading
is properly the first Change in every
Course, and in Cross Teals all the

Courses agree in three Respects, (1) in the Motion of the Horns, (2) in the Motion of the remaining Notes, (3) in the making of the Changes; which being exactly taken Notice of may serve as a certain guide to the Rest, some few Changes in each Year Excepted."

This is Copied from the Campanologia and in its original Context is an accurate and clear description of a Lead of a method; whether it conveyed any meaning to the Learned Shepherd's readers may well be doubted.

New Doubles is given, and descriptions more or less muddled of Doubles and Singles on Four Bells, and the "Yeals Called Old Doubles and singles

on five Bells." In this there is the curious direction that "the Treble moving down out of the Fifth Place, the bell that comes into it must Remain Silent till the Treble Hunts up to it again; and this, I think, proves that our Learned Shepherd was a fraud. For Piedman in his description of The Wild Goose Chase, wrote, "the bell that moves up into 6th place when the Treble moves down from thence lieth still there until the Treble displaceth it." ⁽³³⁾ Now the word "still" had more than one meaning (as it still has). It might mean silent or without sound; ⁽³⁴⁾ or it might mean without movement; ⁽³⁵⁾ or it might mean ⁽³⁶⁾ "quiet" (i.e. without sound or movement);

or it might mean 'Constantly' or
 "without intermission". ⁽³⁷⁾ When Friedman
 wrote that "the bell *** lieth still",
 he was using an expression that has
 always been quite familiar to
 ringers and one which no practical
 ringer would misunderstand. It may
 mean, etymologically, either that
 the bell was not to move out of that
 position, or that the bell was to be
 in that position for the whole of the
 given time - which things in practice
 are the same. But it could not
 have meant that the bell was to be
 silent, and since the Learned
 Shepherd read it so, it shows that
 he did not understand anything

about the art but was copying 233
unintelligently.

The book as a whole is mere trash
and is one of those publications like
Old Moore's Almanac which are
printed to be sold to ignorant and
uneducated people. The name comes
from a popular work which was
first printed in France in 1493 and ^{(38) (40)}
was translated into English and
reproduced several times. It is
a quaint book with a quantity
of astronomical and other information
but, of course, nothing about ringing.
The full title is "The Shepherds Kalendar
Here Beginneth the Kalendar of the

Shepherds["]

I know of only one copy extant
of the Learned Shepherd's book. It
belongs to Mr. E. M. Atkins. It is
entered in the catalogue of the
British Museum Library, but I am
informed that that copy has been
missing since 1879.

Notes to Chapter Five

1. See Chapter II page
2. My knowledge of these two books comes from E. Leacombe's list in *Bells of the Church*. It is possible that there are copies in the Bodleian Library. There is none in the British Museum.
3. Preface to J. D. & C. M. Campanalogia.
4. See Chapter XI, page 54.
5. See Chapter XI, page 57.
6. See Chapter XII, page 547.
7. See Chapter
8. See Chapter I. page.
9. *Tintinnalogia*, reprint p. 94.
10. *Clavis Campanalogia*.
11. See Chapter XI page 40.
12. See page 140
13. See Chapter II.
14. *Clavis Campanalogia*, First Ed.
15. now in the British Museum.
16. See page. 141.

- 17 Tintinnalogia, reprint p. 39. 237
- 18 Ibid pp. 72. 91.
- 19 See page
- 20 See page
- 21 In the Campanalogia Hedman uses the term "Cune" as the equivalent of the modern "lead". See page
- 22 "A Change is made between two Bells that strike next to each other by removing into each others places" - Hedman, Tintinnalogia, reprint p. 3.
- 23 As early as the Tintinnalogia, Hedman points out that the Escreams may be made by the two bells nearest to the Hunt.
- 24 The earliest use of the term Mascinus seems to be in connection with the feat of Plain Twelve-in rung by the College Juniors in 1725. The eschant record dates from twenty or thirty years later.

- 25 See Chapter xi p. 53.
- 26 Snoddon. A Treatise on Treble Bob. part i
p. 5, part ii p 78.
Hubbard. Campanalogia, 4th Ed. p 147-8.
- 27 There is a copy in the British Museum
and Mr Pearson possesses another.
- 28 Thomas Heame Diaries Vol 1. 142 folios 144
July 9 1934. - Doble C.E. Oxford
Historical Society Heame T. Remarks
and Collections.
- 29 A perfect copy of this edition is in the
Central Council Library.
- 30 See Chapter xi.
- 31 This is copied without any rhyme or
reason from Liedman's description
of the Wild Goose Chase; see page 141.
- 32 Actually he had done nothing of the
sort.
- 33 See page
- 34 c.f. Isaiah 42 v. 14 "I have long time
holden my peace; I have been still
and refrained myself"

35. cf. 1 Kings, 22. v. 3. Know ye that Ramoth Gilead is ours and we be still

36. cf. Psalms 23. v. 2. He leadeth me beside the still waters

37. cf. Shakespeare, The Tempest. - the still vessel Bermoothes

38. See Chapter xi p. 129.

39. The British Museum Catalogue gives the date as ? 1705.

40 36. Composi et Kalendrier des bergiers
Icy est le Composi et Kalendrier
des bergiers nouvellement refait etc
1493. LR 41 d 2. The Earliest English
seems to be The Kalendars of the
Shyppars 1503 C 70 92.

37 41 Dr. Samuel Parr, the famous Greek scholar at one time had the intention of writing a book on Change-ringing - Quarterly Review 1854, p. 337.

42. In "Grandeur" p. 23, Jasper Snowdon 241
speaks of the treble as having "a plain hunting
course"

Chapter Six.

Chronology of the
Seventeenth Century.

1936.

Chronology of the Seventeenth Century

1603

KING JAMES THE FIRST.

Feb. 2. The Society of Schollers of Cheapside founded. John Silverton
first General.

1606

Joseph Carter, bell founder at Whitechapel.

1610 (c)

The Lices invented

1610

William Carter, bell founder at Whitechapel.

1611 Feb. 28

Lord Breerton born.

1615 (c)

Clifford Clifton born.

1619

Thomas Parlett bell founding at Whitechapel.

1620

Company of St. Stephen's Ringers of Bristol founded.

1624

Richard Everard born.

1625

KING CHARLES THE FIRST.

1630

St. Katherine Creechurch rebuilt.
John Tending born.

- 1631 Nov. 28. The six bells at St. Sepulchre's rung by eighteen men all of whom had held the office of General in the Society of Cheapside Schollers.
- 1632 Henry Chauncy born.
- 1634 Francis Withens born.
- 1635 A ring of six at St. Giles' in the Fields by Ellis Knight.
- 1637 Nov 5(?) The Society of College Youths founded. William, Lord Breinton first Master.
Richard Rock General of Cheapside Schollers.
- 1638 Clifford Clifton, Master of College Youths.
- 1640 THE LONG PARLIAMENT
- 1640 (C) The first Cross Peals rung on five bells.
1642. THE CIVIL WAR
- 1642 (C) Fabian Hedman born.
- 1643 Act of Parliament forbidding Sunday bell-ringing
Robert Shackworth, Master of College Youths.
- 1644 Captain John Harrison, Master of College Youths.

- 1646 Samuel Scattergood born.
- 1647 Robert Roan joined the College youths.
John Newton joined the College youths.
Anthony Bartlett bellfounder at Whitechapel
- 1649 THE COMMONWEALTH
- 1650 John Newton, Master of the College youths.
- 1650(c) Grandnie Doubles composed by Robert Roan.
- 1652 Robert Roan, Master of the College youths
A new ring of six bells at Fulham by Brian Eldridge.
Brian Eldridge cast four bells for Battersea.
- 1653 Christopher Milton joined College youths.
- 1654 Francis Withens joined College youths.
- 1655 The heavy ring of five at New College Oxford recast into
a ring of eight bells by Michael Darlie.
- 1656 Richard Everard joined the College youths.
A ring of six bells at Chiswick.

1657

John Tending joined the College Youths.

A new ring of eight bells by Michael Barbie, at Aberton
College Oxford

1659

John Tending, Master of the College Youths.

Henry Tulse joined College Youths.

New tower built at All Hallows, Parking, Tower Street.

The bells increased to six.

1660

THE RESTORATION OF KING CHARLES THE SECOND.

John Breeton, Master of College Youths.

Henry Chauncy joined College Youths.

1661

Lord Breeton made Lord Lieutenant of Cheshire in
conjunction with the Earl of Derby.

John Hackett appointed Bishop of Coventry and Lichfield

Richard Everard, Steward of College Youths.

Dec. 21 Clifford Clifton, knighted.

1662

Richard Everard Master of College Youths
Fabian Hedman Treasurer of Society of Cheapside Schollers.
John Jenkins Steward of Society of Cheapside Schollers
The Society of Esquire Youths founded. Henry Chauncy
first General.

Samuel Scattergood and Isaac Newton entered Trinity
College Cambridge.

John Jenkins joined the College Youths

The Five Bell Consort by John Jenkins published.

New ring of six bells by Anthony Bartlet at St. Olaves
Hart Street.

1663

The Society of Schollers of Cheapside Lapsed.

The bells of St. Margaret's Lynn increased to eight

The bells of St. Benet's Cambridge increased to six.

1664 April

Death of Lord Breeton.

Fabian Hedman joined the College Youths.

- 1664 De Tintinnabulis by Magius published at Antwerp
Second Edition.
- 1665 The Plague of London.
- 1666 The Great Fire of London.
- 1667 The bells of Great St. Mary Cambridge increased to eight.
- Nov 1. The Tintinnalogia licensed by Roger L'Estrange.
- 1668 The Tintinnalogia published
- May 15 A Letter from Fabian Hedman to the ringers of Leicester.
John Holland joined College Youths.
- The bells of St. Giles Cripplegate increased to eight.
- 1669 May 31 The Society of Northerne Youths founded.
- June Death of Sir Clifford Clifton.
Fabian Hedman visited Leicester.
John Jenkins Steward of College Youths.
- 1670 Death of Bishop Hackel
A new heavy ring of six at Lichfield Cathedral

- 1670 Fabian Hedman parish clerk at St. Benet's Cambridge.
- 1671 Second edition of the *Tintinnalogia* published.
New ring of six by John Darlie at St. Vedasti Foster Lane
- 1672 The bells at St. Peter Mancroft, Norwich, increased to eight.
- 1674 The bells at All Saints Hertford increased to eight.
- 1675 John Holland Steward of College Youths.
- 1676 July 7 Last recorded meeting of the Society of Northerne Youths.
Samuel Scattergood Steward of College Youths.
James Bartlett, bellfounder at Whitechapel
New Church at St. Lawrence, Jewry, finished.
- 1677 The bells at Exeter Cathedral increased to ten.
Fabian Hedman Steward of the College Youths.
The *Campanalogia* published.
A Rich Cabinet by J. White published with chapter on ringing

1678

The Popish Plot.

The bells of St Sepulchre's Holborn, increased to ten by
Michael (? John) Darbie.

July.

Thomas Kearne born

1679

John Jenkins elected Master of the College Youths.

John Patrick joined College Youths.

1680

New Church and tower at St Mary-le-Bow finished
a heavy ring of eight bells by John and
Christopher Hodson.

A ring of five bells by Bartlet at Richmond.

A new ring of eight by Christopher Hodson at Merlion
College, Oxford.

The bells at Christ Church, Oxford, increased to ten
by Christopher Hodson.

Great Tom of Oxford cast by Christopher Hodson.

- 1681 The bells at York Minster increased to twelve.
- 1682 Fabian Hedman Master of College Yrths.
Peter Bradshaw joined College Yrths.
- 1683 Mar 25. The Society of Greenwich Yrths founded
The Society of Western Greencaps founded.
Sir Henry Tulse, Lord Mayor.
The bells at Denham, Bucks increased to eight by James Partlet.
- 1684 The tower at St. Dromis Backchurch rebuilt.
Sir Henry Tulse Master of College Yrths
Husbandman's Magazine ~~the~~ including The Noble
Recreation of Ringing by T.S.
The School of Recreation by R. H. [owlett] published.
Case Underhill joined the College Yrths.
John Patrike, Steward of College Yrths.

KING JAMES THE SECOND.

- 1684 Nov 18. College Yuths rang 720 of each Oxford Treble PB Minor
College Single, and Oxford PB on the largest six
bells at St. Saviour's Southwark.
- 1685
New ring of ten bells by Henry Bagley at Lichfield
Cathedral
The Society of Loyal Yuths at Lichfield.
Samuel Scattergood, Master of the College Yuths.
A new ring of six bells by James Bartlet at St. Dionis
Parishchurch.
- 1687
Henry Bret joined the College Yuths
Gilbert Dolben joined the College Yuths
A new ring of eight bells, tenor 32 cut, by James Bartlet
at St. Laurence Jewry.
- 1688
John Dolben joined the College Yuths.
John Windham Master of the College Yuths.

- 1688 Peter Bradshaw Steward of College Youths.
- 1689 WILLIAM AND MARY
- Jan 7 The College Youths said to have rung 5040 Plain
Bob Triples, at St Sepulchres Holborn.
- Death of Sir Henry Tulse.
- 1690 Cave Underhill, Steward of College Youths.
- 1690 (c) Lambert's Country Mans Treasure, to which is
added * * * * The Noble Recreation of Ringing.
- 1692 John Patrick Master of the College Youths.
- 1693 A new ring of eight by James Bartlet, at St Stephens
Coleman Street.
- A new ring of eight by Philip Knightman at St
Clement Danes.
- 1694 Aug. Death of Sir Richard Everard.

- 1694 John Bradshaw Master of the College Juntho.
The bells at Skollake increased to six
- 1695 The bells at Turickenham increased to eight by Brian
Eldridge
Henry Priei Steward of College Juntho.
- Nov 29 Death of Anthony a Wood.
- 1696 Dec. Death of Samuel Scattergood.
- 1697 New tower at St Vedast, Foster Lane.
- 1698 (c) The Art of Ringing by J. White, Gent.
- 1698 Abraham Rudhall joined College Juntho
Bell Tower at Westminster pulled down
Philip Wightman cast a big bell for St. Pauls
The bells of St Mary Redcliffe, Bristol, increased to
eight.
The tower and spire of St Dunstons-in-the-East rebuilt.

1699

The ninth at S. Sepulchres' recast at cost of the
College Juntho.

1700.

The Steeple at S. Brides' Fleet Street built.

A new ring of eight by James Bartlet at Christ
Church, Southwark.

A new ring of eight at Bath Abbey.

The bells at S. Michaels, Styloham, Norfolk increased
to eight.

Chapter Seven.

The General Condition of the Exercise during the Eighteenth Century.

Appendix

1. Ringing Societies in the 17th and 18th
Centuries, page. 379.
2. The Use of Church Bells in Connection
with Deaths and Burials, page 384.

Notes to Chapter VII page 441.

Written 1932.

Revised 1936.

Authorities and Books Quoted
in Chapter Seven.

Those marked * are not quoted from the originals
but at second hand.

Beaufoy, S. late minister at Lady Huntingdon's
Chapel at Town Sutton. The Ringers'
True Guide. 1804. Reprinted 1857 with
a preface by H. T. Ellacombe LL406 c 34.

Bede, The Venerable, * Opera Bedae Venerabilis
1563. 474 f. 8.

do. do. Ecclesiastical History of England
edited by J. A. Giles 1847 2500 a 1.

do. do. Revised Translation by A. M. Sellar
1912. 2500 a 1*

Besant, Sir Walter, London in the
Eighteenth Century

Boswell, James, The Life of Samuel

* Johnson, LL.D. 1791. 633. 1.3.4.

Bacon, Francis, Natural History

Brand, John, Observations on Popular
Antiquities, 1813. 7705 c 45

do. do. 2nd Ed. Edited by Sir H. Ellis 1849
600 c 1.

Britton J. and Brayley E.H.

Memoirs of the Tower of London 1830

196 g 29

Cambridge Chronicle and Journal

Cambridge Modern History.

Canons of the Church.

Chancellor, E.B. Annals of Covent Garden

Cheapside The Scholars of Original

Rule Book, Sloane MSS. 3463.

Cheetham, F.H. Article in Preston

Newspaper, 1927.

* College Youths, The Society of Name and
 Seal Book.

do. do Osborn's verbatim copy.

College Youths, The ancient and respectable

Society of. Printed copy of rules 1776.

The only extant impress of this ps in the
 British Museum.

College Youths, The Ancient Society of
 Rules and Regulations, 1928.

Concanen de Jr and Morgan St

The History and Antiquities of the Parish of St. Saviour Southwark 1795. There are copies of this book in the Guildhall Library B+ 2704 D and in the library at the County Hall; but none in the British Museum.

Copley, Anthony 1567-1607 His Fits and Fancies, or a Generall and Serious Collection of the Sententious Speeches, Answers Jestis and Behaviours of all sorts of estates. 1614. C40 d 35.

[This is a very rare book]

Cosin, John Bishop of Durham. Works, Library Anglo Catholic Theology. 2204 d 4.

J. J. D. C. M Campanalogia Improved 1702. 1400 C12.

Daniell, Robert St. Remarks on the Secular Nature of the origin and development of Change Ringing - Bell News, May 1899.

De Foe, Daniel, History of the Plague
in London. 261
2501 C 1.

Doleman, J. see J. D. & Co.

Durandus, Guilielmus, (1230-1296), Bishop
of Mendoc. Rationalis divis. officio.
libri. regist. etc 1473 F.C. 9115

[The book was written before 1286. The
above is the earliest edition in the British
Museum and probably the first printed.]

Durandus, William, sometime Bishop of
Mendoc. The Symbolism of Churches
and Church Ornaments, a translation
of the first book of the Rationale
Divinorum Officiorum. by the Rev.
John Mason Neale and the Rev Benj^m
Ward 1843.

Eastern Scholars, Society of, Seal and
Name Book.

Ellacombe, Henry Thomas,

The Church Bells of Devon, 1872.

3477 C 24

Ellacombe, Henry Thomas Bell of the
Church, 1872. 3477 c 24.

Letters in Notes and Queries

Encyclopedia Britannica

Esquire youths, Society of Original
rule and name book. ADD. MSS. 28504

Faulkner, Thomas. History and Antiquities
of Brentford, Ealing, and Chiswick.

History and antiquities of Kensington

Frazer, Sir James George. Folk Lore
in the Old Testament, 1919.

Fuller, Thomas D.D. Good Thoughts in
Worse Times, 1647. E 1132.

Grose, Francis, A Provincial Glossary
with a Collection of local proverbs
and popular superstitions, 1787
2278 g.6.

Hall, Joseph, sometime Bishop of Norwich.
A Common Apology of the Church
of England against the unjust

Challenges of the over-just sect
called Brownists, 1610. 698 q 40.

Hawkins, Sir John History of Music
1776. 130f. 12-16.

Hearne, Thomas Remarks and
Collections 8 Ac. 8126/12.

Hering, Francis, Certaine Rules
Directions or Advertisements for
this Time of Pestilentiall Contagion.
First published for the behoofe of the
City of London in the last visitation
1603, and now reprinted 1625.

Hone, William. The Table Book, 1827.
1167e 33.
P.P. 5730.

Hooper, John. Sometime Bishop of
Gloucester * Injunctions

do. do. A Funerall Oratizon made
the xiiii day of January by John
Hooper the yere of our salvation 1549
upon the feste wytygne in the
Revelatizone of Sayncte Johnne C37c25.

Jones William, Reeves, John and
Blakemore, Thomas. Clavis
Campanalogia, 1788.

Laughton, William, MS Guildhall Library.

Lecky, W. H. E. History of England in
the Eighteenth Century. 9525 cc 12.

Leadham, J. S. Political History of England
1909. 2084d

London Parishes. 1824 L.C.C. A2193.

London Youth, Society of Original Name
Book.

Muskett, George Letter in Bell News
October 17, 1885.

Neale, John Mason. The Symbolism of
Churches and Church Ornaments
a translation of the first book of
the Rationale Divinorum Officiorum
1843 1352 L 13

Notes and Queries.

Norwich Gazette.

265

North, Thomas, F.S.A. The Church Bells
of Leicestershire, their Inscriptions Traditions
and Peculiar Uses. 1876. 3477 ee 1

do. do. The Church Bells of Northamptonshire,
etc. 1878.

do. do. The Church Bells of the County and
City of Lincoln, etc. 1882. 3478 g. 4

do. do. The Church Bells of Rutland, 1880.
3478. g. 3.

do. do. The Church Bells of Bedfordshire
etc., 1883 (posthumous)

do. do. English Bells and Bell Lore, 1888.
3478. g. 11.

Osborn, Edward John, Manuscripts.

ADD. MSS. 19368-19372.

Oxford English Dictionary.

Owen, H. and Blakeway, J. B. History of
Shrewsbury, 1825.

Pennant, Thomas, The History of the Parishes
of Whiteford and Holywell 1796
568 f. 5.

Quarterly Review, The 1854.

Raven, J. J. D.D., F.S.A. The Bells of 266
England, 1906. 2260 a 11.

Rock, Daniel The Church of our Fathers
as seen in St Edmund's Rite for the
Cathedral of Salisbury 1849-53

do. do. another edition Edited by C. W. Hart
and W. H. Freer 1903. 3477 aa 27.
2010 b.

Royal Historical Society.

Shakespeare, William Henry IV. part II.

Shipway, William The Campanologia or
Universal Instructor in the Art of Ringing
1816. 1400 b. 14

do. do. Reprint 1885-6 7898 aaa 67.

Smith, J. Toulmin, English Guilds, 1870.
R A/c 9925/33.

Stow, John, A Survey of the Cities of
London and Westminster and the
Borough of Southwark, 1603.

267

Spedman, Fabian, *Tintinnalogia*
or the Art of Ringing, etc. 1668.

do. do. Reprint, 1895.

do. do. *Campanalogia* or the Art of
Ringing Improved etc 1677 1400 & 11.

Stell, John. *The Beehive of the Romish
Church. A worke of all good Catholics
to be read and most necessary to be
understood. Wherein the Catholike
Religion is substantially Confirmed and
the Hereticks finely felched over the Coals
Translated out of Dutch into English
by George Silfen the Elder, 1598.*

3932 aaa 11.

* Stettin-Pomerania Philip Julius Duke of

Styrpe, John, Survey of the Cities of
London and Westminster 1754

Stubbs, Philip, The Anatomie of Abuses
Containing a Discoverie or Briefe Summaire
of such Notable Vices and Imperfections
as now raigne in manye Countreyes of
the World etc 16 August, 1583. Made
Dialogue-wise by Phillip Stubbes. Seene
and allowed according to order. 697.a.34.

Stubbs, William, Constitutional History
of England.

Thornbury, Walter, Old and New London

Trail, H. D. and Mann, J. S. Social England
1904.

Turberville, A. S. Johnson's England. An
Account of the Life and Manners of
his Age. Clarendon Press. 1933.

Tyack, Rev. G. S. A Book about Bells.
1898.

2202. C. 10.

Union Scholars, The Society of
Rules.

ADD. MSS.

269

Véron, Jean. (d. 1563) The huntings of
Tingalouze to deathe made dialogue-
wise by Jhon. Veron. 1561. 697 a 19.

Walters, H. B. London Church Bells and
Bellfounders, 1907. 3477 e 31

do. do. The Church Bells of Wiltshire, their
inscriptions and history 1927. 8. 9.
W. P. 8737.

do. do. The Church Bells of England, 1912.
3477. eeee. 13.

Wheatly, Charles, The Church of England
Man's Companion or a Rational
Illustration of the Harmony, Excellency,
and usefulness of the Book of Common
Prayer, etc. 1710. 3476. e. 5.

Wood, Anthony a Life and Times of
Anthony Wood. 1891 RAc 8126/11.

* Worde, Wynken de The Golden Legend.

* Bucer, Martin Scripta Anglicana 270
1577. C46. K7.

Godolphin, John, LL.D. Repertorium
Canonicum, or an Abridgement
of the Ecclesiastical Laws of the
Realm Consistent with the Temporal
1678. 495 g. 23.

Chapter Seven.

The seventeenth century was for ringing a period of growth and development; of growth so slow and development so gradual, that although the Sixes had been invented by 1610, the first time and complete peal had not yet been rung when the century passed out. As a result of this slowness of growth and inevitability of development, change ringing has a purity and a logical coherence the like of which no similar thing can claim. It is a remarkable fact that though it has never had any recognised code of rules nor any

authority with power to enforce them, change ringing is always essentially the same thing. The more skilled bands ring more methods than the less skilled but the most complex method differs from the simplest not in kind but in degree. It is still more remarkable that throughout its long history change-ringing has remained essentially the same thing. Progress and development there have been in abundance, but progress and development have been in adding to the accumulated store of knowledge not in forgetting and abandoning the things of old time. If Fabian Steadman or one of his band from St. Benet's could visit one

274

of our five bell towers today, there would be very little that would be strange to him. Perhaps what would strike him most would be the fact that of all the methods of Doubles he knew, he would need to know so few. If Benjamin Annable or one of his companions could by any chance attend one of our modern meetings, he, so far as method ringing went, would be at no greater disadvantage than the average visitor. And should he be asked to take a rope with the most advanced of our ringers he would only need to have the figures of any method to learn it as he used to do five hundred years

ago and as we do today.

275

Two things mainly contribute to all this. The first is that Change-ringing is based on a simple, single, strong, idea which is worked out by mathematical law. That idea, as we saw in Chapter four ^① is the production of the different orders in which bells can be struck, by the movement of the bells among each other; and we saw that once that idea is formulated development can only take place in one direction, and along a very straight path.

The second fact is that the conditions under which change ringing is practised

and the instruments which it uses
are stable and practically unalterable.
One belfry is for essential purposes
just the same as another; one ring
of bells just the same as another;
and what they are now, that they
have always been. Except for
differences in weight and number,
and the state of the hanging what
you can do on one ring of bells, that
you can do on another. The problem
of ringing a peal of Grandeur Triples
the conditions under which you attempt
it, and the instruments you use,
are, in all essentials, exactly the
same as they were five hundred

years ago.

Here then is the explanation of the remarkable purity in the history of change-ringing. To appreciate it fully it is well to consider the story of some of the different sports with which, for this purpose, it may be compared. Football had a genesis which goes back as far and farther than ringing; but modern football has little in common with its parent. In quite modern times it has split into different forms, each with its own code of rules, so that the various forms of rugby and association are quite distinct games. Hedman's Companions

Could if they visited us ring
Grandmire Doubles as they used to do;
they would be hard put to it to
understand a varsity rigger match.

It naturally follows that there is
a marked sameness and absence of
drama in the history of ringing.
Influences were at work all through
moulding the exercise and making
it what it is today. But they worked
slowly, and it is only when we compare
dates far apart that we can see
signs of any real change. Looked at
as a whole the eighteenth century
has characteristics which distinguish

it from the seventeenth on the one hand, and from the nineteenth on the other. If the seventeenth was a period of growth and development, the eighteenth was a period of achievement; the seed that was sown in the one produced flower and fruit in the other. The nineteenth Century was in London for the most part a time of stagnation and even decay, a time when the influences which had created the Exercise had largely worked themselves out and become bankrupt.

As I explained in my first Chapter ⁽²⁾ the general religious and political opinions of the sixteenth

and seventeenth Centuries were potent factors in determining the Characters of rings and of the Exercise. In the following Century those opinions completely changed. The religious Controversies had burnt themselves out, and in place of strong Convictions, zeal, and bigotry, there were apathy, tolerance, and indifference. The men of the seventeenth ^{Century} thought so much of strict Sabbath observance that they passed an Act of Parliament to stop bell ringing (among other things) on that day; the men of the eighteenth Century would have laughed

at the idea of such a thing. The
 difference in the characters and opinions
 of John Tynon and Sir Robert Walpole
 is the measure of the change which had
 come over public opinion. Puritanism
 as a direct political force came to an
 end in 1660, and for some years the
 Catholic party was the most influential
 in the Church, but the effect on the
 Exercise was negligible. These men
 had no objection to Sunday ringing
 or to the "superstitious" use of bells
 but their interests was in doctrine
 not in ritual. They made no attempt
 to restore the ^{the} use of bells in the

Church services, they were largely occupied in controversies with Romanists and nonconformists, and so long as public worship was conducted with dignity and reverence they were content with the simple ritual which for a hundred and fifty years had been used in the English Church. Their influence was largely dissipated by the schism of the nonjurors in 16 and after the reign of Anne there was a long period when the Whigs were all-powerful in Church and state. These changes had the effect that they confirmed instead of contradicting the character that the earlier influences

had given to the Exercise. Puritan
bigotry and sabbatarianism had made
ringing a secular sport. Eighteenth
Century indifference accepted it as
such, and saw no reason why it
should be otherwise. Puritanism
fought against the "superstitious ringing"
of bells and such like things, and
its victory was complete. At no
time during the long history of the
English Church was the ritual of its
services so bare and slovenly as during
the eighteenth century; at no time
were the material things of divine
worship so little revered. In
many cases the altar was regarded
as a mere table to be used for

putting things on when it was not
 required for the infrequent Celebrations
 of Holy Communion. If there was
 a sacristy at the east end of the Church
 small wonder ~~if~~ that the west end
 was still more neglected, and that
 the bells were little thought of as
 adjuncts of religious worship, and
 generally regarded as instruments
 of sport, or for celebrating national,
 civic, and personal events. Except
 in the north, service ringing was
 quite unknown; on Sundays one
 or more bells were chimed. ⁽¹⁰⁸⁾ ⁽³⁾ In the
 Country ~~at~~ villages it is probable
 that the men who chimed on Sunday

were the same as the men who rang on week days. In London it was not so. There the ringers were not connected with any particular church, and, as ringers, had no reason or occasion for going near a church on Sunday. It seems that there was little or no personal contact between the ringers and the church authorities. The parish appointed and paid a steeple-keeper, ^(L) and when any special ringing was required he was the person who was expected to find the ringers. When the ringers wished to have a practice or a peal attempt at the tower he was

the person to whom they went
for the keys. ⁽⁵⁾ Whatever may have
been the legal rights, (and they
were the same as they are now,)
the incumbents of the various city
churches do not appear to have
concerned themselves in the slightest
about their bells or ringers. The
clergy and the lay officers of the
church were very often keenly
interested in the bells, and in
many instances rings were put up
or restored by a general rate levied
on the parish; ⁽⁶⁾ but the interest was
mainly a secular one.

Thus a curious and entirely
illogical state of affairs had grown

up. The ringers firmly entrenched in custom and supposed rights were using the bells for their sport and diversion without the slightest consciousness of any obligations toward the Church. And the Church authorities and clergy on their part had as little idea that they had any duties toward their ringers or any obligation to see that their bells were used for worthy purposes.

The right of a band or society to practise in any particular place consisted simply in the fact that they had been accustomed to do so, and had managed to keep on good terms with the place-keeper and, slender as those rights may have been in strict law, time and custom

had given them a reality which lasted
down to quite recent times. (114)

Judged by modern standards this state of affairs was quite wrong and indefensible, but public and Church opinion in the eighteenth century, saw nothing amiss in it. It was not until the following century that changes in Church life and altered standards of divine service brought about a sharp conflict between the ideals of the Exercise and the ideals of Churchmen and so led to that movement for helpful reform which was really the most important thing in the history of the Exercise during the last fifty years.

During the eighteenth century change

ringing must be judged purely as a peculiar sport, and from that standpoint, so far as London is concerned, it was a time of success. The Exercise was left alone to itself free from outside interference. The striking difference between the history of this time and that of the preceding Century is that whereas in the earlier period the interest is chiefly supplied by the influence of outside opinions and by the number of ringers who had made a name in other walks of life, now the interest is supplied by the activity of men who were distinguished as ringers but are quite unknown to ordinary history.

We have no longer a long list of names of men who had distinguished themselves as lawyers, parsons, or soldiers.

The majority of ringers belonged, as at all times in the history of the Exercise to the lower and lower middle classes of society. This was so in the preceding century, but then as we have seen, there was a small but influential leaven of better class men. Early in the eighteenth century this practically ceased. In the seventeenth century the squire ringer of the type of Henry Prett, John Tending and Henry Smyth was fairly common, in the next century men of the type of Theodore Eccleston and still later of J. P. Powell of Quercy Park

were so exceptional as to be looked 291
upon as almost eccentric.

Socially the most important thing
in the history of the time was the decay
and final disappearance of ringing
as a sport at the two universities.

This took place at the end of the 17th
Century and probably was a minor effect
of the changes in social life which
followed the Revolution of 1689. The
result^{is} was that the lawyer element which
had been so prominent in the leading
London societies, disappeared. The
list of members of the Society of College
Youths still contained for some years
the names of men of wealth and position

but there are indications that some time before 1720 the Society went through changes which left it very much altered socially. There had been a marked theatrical element in it and it is probable that there was a certain Bohemian atmosphere about it which attracted the lawyers of the Restoration period but appealed less to the sober tastes of later years. Cave Underhill, as we have seen, was a member. Two other actors Benjamin Johnson and George Tack, who were sufficiently distinguished in their profession to leave something of a name behind them, joined in 1712, and probably

293

There were others now forgotten. Later on John Hardham and John Cundell both eminent singers, although not actors were intimately connected with the theatre, and in 1745 John Rich the well known manager who produced Gay's *Beggars Opera*, was elected a member. Rich served in the office of steward for the year 1750, but it is not likely that he was a practical singer. It is however a fair inference from his presence in the Society that other members were actors, or in some way connected with the theatre and it has some value in enabling us to form an opinion of the class of

men who at the time formed the
Exercise in London.

For many years after the Restoration
of 1660 the English stage was exceedingly
licentious. Many of the plays acted were
brilliant and witty but they were such
that "no decent woman could venture
to appear at the first representation of a
new Comedy and those whose Curiosity
triumphed over their delicacy usually
came masked." ⑦ Inevitably the actors
were as a class dissolute and profligate
and earned a bad name in sober
and sedate circles. A great improvement
set in during the early part of the
new Century and by the time of Garrick
(1741-1776) the stage had largely gained

295

a good reputation, but neither then nor during the greater part of the 19th Century, did the straiter part of religious people think it right to go to the theatre. ⁽⁸⁾ It must be remembered that with all their faults, the actors of the time had very real virtues - generosity good fellowship and Comradship qualities which perhaps were not so conspicuous in their critics. Both in their failings and in their virtues the singers of the day had much in common with the actors.

So far as we can piece them, the men who have left names as singers were for the most part artisans and

small tradesmen. Stuntable was a baker, Helli a shem-maker, Laughlin a clock-maker, Cather a carpenter and bell-hanger, George Cross a weaver, and so on. In later years there grew up a tradition that the College youths of Stuntable's time were men of wealth, dignity and position. "It was very currenty reported", says Osborn "that everyone who rang [in the peal of Bob Maccamus at St. Bride's in 1726] left the church in his own carriage - how far the real truth of this statement extends I cannot pretend to determine, but I have often heard it remarked that

When St. Bride's bells were first put up, and for some years afterwards Fleet Street was thronged with Carriages and gentry who came far and near to hear them ring; report says that St. Bride's bells were formerly considered one of the greatest novelties of the day." (9)

However this tradition may have arisen, there is not the slightest truth in it. Annable a baker, was a baker, and Laughton a watch maker; Catlin was foreman to Samuel Knight the bell-founder; Hardham was at the time a lapidary (10) or according to another account

a servant; Geary was a boy of ²⁹⁸
seventeen years who although he came
of a good family, certainly did not
at that time possess a carriage;
Hard and Deamore we shall meet
again with Laughton among the
Rambling Ringers. They were not
"Carriage folk" (11)

These tales of the wealth of previous
ringers seem to have been common
at all times during the history of
the Exercise. As early as 1733 Laughton
relates that the pedlar at Newington
told "puck Darnid unaccountable
eyes" about the rich ringers in his
young days. (12) No doubt this was all

a recollection of the time when the College Juniors consisted largely of lawyers and of such societies as the Esquire Juniors. It is indicative of the changes that had taken place in the Society of College Juniors that Sir Watkin Williams Wynne, who was elected a member in 1717, Sir Henry Hicks elected in 1718 Kingby Bethell, elected in 1716 were all men of wealth and position and at the time Loughlin wrote were all in the prime of life and activity. They probably had long since ceased to have any active connection with the Society.

All through the eighteenth century as in the seventeenth the College youths were superior in class to the average ringers. Many of the latter belonged to the lower orders of society and their general condition was not high. In fact at no time was the state of the town population worse than in the first half of the eighteenth century. "The religious and social condition of the masses under the two Georges is the severest condemnation of the religious life of the period. The masses were ignorant and brutalised and their numbers

and demoralization rapidly increased. The Government pandered to mob passions by public executions and by unworthy concessions to mob violence and insulted humanity by the brutal ferocity of its Criminal Code. ⁽¹³⁾ "In habits of providence and of economy [the English workman] ranked extremely low in the industrial scale; his relaxations usually took the form of drunkenness or brutal sports and he was peculiarly addicted to riot and violence." ⁽¹⁴⁾ On the other hand probably no workman in Europe could equal the Englishman in physical strength, in sustained power and energy of work, and few, if any could

surpass him in thoroughness and fidelity in the performance of his task, and in general rectitude and honesty of character." Bull-baiting and cock fighting and other cruel sports were popular throughout the century and the church bells are said to have been sometimes rung in honour of the victor in the "Welsh main", the most sanguinary form of cock-fighting. ⁽¹⁵⁾ The contrast of bell-ringing as a sport with such things as these is striking and no doubt shows that the ringers as a body were superior to their class in humanity and intelligence.

One of the worst vices of the time was drunkenness. Excessive drinking had been common among all classes since at least the sixteenth Century; the evil increased at the time of the Restoration and was prevalent among statesmen, judges, lawyers, at the two universities, and in the homes of the Country gentry⁶⁶. The amount of hard drinking among the upper classes was very great and it is remarkable how many of the most conspicuous characters were addicted to it. Addison the foremost moralist of his time was not free from it. Oxford

whose private character was in most
 respects singularly high, is said to have
 come not infrequently drunk into the
 very presence of the queen. Bolingbroke
 when in office sat up whole nights
 drinking. * * * * The brilliant intellect
 of Carteret was clouded with drink,
 and even Pulteney, who appears in
 his later years to have had stronger
 religious convictions than any other
 politician of his time is said to
 have shortened his life by the same
 means. (16) The same tale can be told
 of many of the leading statesmen of
 the later part of the century. Pitt,
 Fox, Dundas, Thurlow, Sheridan, all

305

habitually consumed incredible quantities of port wine.

Among the masses beer was the usual drink until about the year 1724 when a change took place which had deplorable results. This was a passion for gin drinking which spread over the country with the rapidity and violence of an epidemic.

In 1684, 527,000 gallons of the spirit were distilled in England. In 1724 the number was 3,601,000 and in 1735 5,394,000. Gin sellers used to hang out notices that their customers could get drunk for a penny and dead drunk for twopence and no extra charge for straw. ① The general consequences were

306

disastrous Owing to some Acts
of Parliament and to the Wesleyan
and Evangelical religious movements
the evil was somewhat abated, but
its effects were felt far down into
the following century.

It is necessary to remember these
facts when we consider the second
of the two serious charges which were
brought against ringers during so
long a period in the history of the
Exercise. The first - that they
neglected their duties toward the
Church and though they called others
to divine service, were never seen
there themselves - I have already

dealt with and shown that under
 the circumstances it was not a fair
 one. ⁽¹⁸⁾ The other - that of drunkenness
 is harder to dispose of.

From at least the closing years
 of the seventeenth century until the
 closing years of the nineteenth, it
 was commonly said that ringers
 as a class were drunkards. The
 authors of the J. D. and C. M. Campanalogia
 though they do not admit the justice
 of the charge bear witness that it
 was made before 1702. The book was
 republished four times at different
 dates between 1705 and 1766, and
 though they were reprints and hardly

new editions, the fact that the 308
references to these charges against singers
were not out of date is shown by the
authors of the *Clavis Campanalogia*
reproducing them in their book. Still
later, in 1816, William Shipway
referred to the same theme. "The
practice of the art," he says, "has
been objected to from its tendency
to alienate the minds of men from
their business by leading them into
idleness and as being too frequently
productive of habitual drunkenness.
In reply I observe that there is no
exercise or diversion which if unduly
followed, will not reduce a man to

309
poverty, and alas! if a man be
addicted to drink, he will obtain
it, let his amusements be what
they may. But far from inducing
a practice so ruinous and detestable
ringing can afford no entertainment
to individuals of this character; it
is generally performed in a place
where liquor cannot be readily
procured; and the intellect of the
performer must be perfectly unclouded
to enable him to practise with any
degree of credit. (19)

We have thus clear evidence
extending over the whole century that
the charge was made. True all the

authors mention it, in order to rebut it; but we may be quite sure that it would not have been made, and still more that it would not have been noticed, if there had not been some foundation for it. No writer would think it worth while to defend present day ringers from the charge of drunkenness and it is rather significant that the line of defence was not a flat denial that the vice existed but that if it did it was not ringing which was responsible for it. Which, of course, is true enough. William Laughton wrote a lively and detailed account of some men

311

Who called themselves the Rambling
Ringers Club. ⁽²⁰⁾ Later on I will give
a full description of it; for the
present it is sufficient to point out
that the references to eating and
drinking are nearly as prominent
as the references to ringing. The
Club always met at a tavern and
nearly always adjourned to a tavern
after they had finished ringing.
That by no means shows that they
were drunkards, or anything like
it; but it is quite clear that they
drank quite a lot. "Tho' I cannot
say but now and then, says Laughton
"Ringers tipple as much as other

men", yet he goes on to claim 312
that owing to their exercise, they
are able to throw off the effects much
quicker than other people who simply
"sit in a House and drink and talk"

Toward the end of the Century we
have a glimpse of another society
whose reputation in this matter was
very bad. George Gross in 1784
quarrelled with the Cumberlands
and started a new company which
was called the Junior Society of
Cumberland Youths. Only his ~~sons~~
and one or two others followed him
from the old society and the band
was made up from lower class men

from the east end of London. After a while Gross and the more reputable members returned to the senior society of the remainder, "the less that is said of them the better" says Colburn, They moved their meeting place from Tavern to Tavern in the east end, stopping as long as the Landlord would encourage or pursue them, getting into debt for beer, and when they had outstayed their welcome, moving on to the next public house. There were excellent singers among them. ⁽²¹⁾

In 1804 a little book was published by S. Beaufoy Late Minister of Lady

Herbertingdon's Chapel at Town Sutton. (22)

The writer belonged to one of the stricter religious sects and no doubt saw his subject with a somewhat distorted vision; but his object was a thoroughly Christian-like one and he was animated with a sincere desire for the good of sinners. He paints a very dark picture of their general condition which however refers chiefly to Country towns and villages and decidedly was not true of the better class London sinners.

"Are they not [in the City] employed at these and other seasons in lying and swearing, in idle and filthy conversation in despising real religion

315

and the truly religious and in
almost every species of vice and abomination
They generally go to the ale house and
spend [the money they receive] in
waste. At such times filthy conversation
and swearing lying and quarrelling
frequently abound among them.
Intoxication often ensues and each
man's share of liquor in one night
is very often as much as would
refresh a man and his whole family
a whole week, yea more than many
get in a month.

There is much exaggeration in
this passage and one would hesitate
to reproduce it had not Ellacombe

Who had exceptional opportunities 316
of knowing the truth in these matters
thought it worth while to republish
the book forty years later.

One of the reasons given for pulling
down the detached bell tower at
Salisbury Cathedral in 1790 was
that the ringers were apt to make the
belfry a scene of Carousal and disorder (23)
We may feel indignant that so faulty
an excuse was given for that deed
of vandalism, but it is further
evidence that among some ringers at
any rate there was excessive drinking

All along the Exercise contained
a proportion of men of lower class

317
than the members of the great
London societies - the College Juniors,
the Eastern Scholars, the London Juniors
and the rest - and their chief interest
in ringing was what they could get
out of it. ⁽²⁴⁾ They stood no chance of
being admitted to the leading Companies
during the eighteenth Century, but
it was on them that George Gross
fell back when he founded the junior
Society of Cumberlands, and from
them or their like the London ringers
were recruited when during the early
years of the nineteenth Century the
supply of better class men failed.

The ordinary outside opinion of

ringers and ringing is expressed
 by Sir John Hawkins when he wrote
 in 1776 that the ringing of bells
 is a curious exertion of the invention
 and memory and though a recreation
 chiefly of the lower sort of people, is
 worthy of notice" ⁽²⁵⁾ and by Thomas
 Faulkner the antiquary when he
 wrote that "bell ringing though a
 recreation chiefly of the lower class
 is not in itself incurious or unworthy
 of notice"; but "it was very seldom
 well performed except by the Society
 of College Youths, the parish ringers
 being ignorant of the musical changes
 practised by the former." ⁽²⁶⁾

319

A good deal has been urged at various times in defence of the old ringers. ⁽²⁷⁾ It has been said that they were really not nearly so black as they have been painted, that they had many virtues and that their failings, such as they were, ~~th~~ were those of the class of society to which they belonged. There is much truth in all that. It would be manifestly unfair to judge any body of men because their standards were no higher than those of their fellows. No doubt it would have been a fine thing if the eighteenth Century ringers had been a shining

example of sobriety and good
churchmanship to their generation,
but under the circumstances that was
not to be looked for. The gravamen
of the charge against them was that
in a drunken age they were conspicuous
for drunkenness. Now it must be
remembered that these men naturally
and on account of the conditions
which had grown up, were sociable
convivial and clubbable persons.
They assembled at a tavern when
they met to sing and they adjourned
to the tavern when they left the
belfry. There they kept their property

and there they held their meetings. ³²¹

They had no lack of opportunity or inducement to drink. Mr Daniell urges in their favour that in London at any rate there was no drinking in beeries, and Shepway in the passage quoted above says much the same thing. But then there was no need for the London ringers to be at the bother of carrying drink into the belfry - the pattern was quite handy enough both before and after they rang. Country ringers when the church was some distance did carry their gallon bottle of beer into the belfry, and the number

322

of ringers jugs which still exist
in different places shows that the
Custom was quite Common all over
the Country. But granted that they
did we may ask whether after all
it was such a serious matter. To
drink beer in a belfry may be an
offence against good order and decorum
- that depends largely on the standards
of the times-; there certainly is nothing
morally wrong about it. He should
not condemn a man who ate some
biscuits in a belfry, why then condemn
men who drank half a pint of beer?
for a gallon does not go very far
among six or a dozen ringers. The

truth is that there are people and once were many people who held that beer or any form of alcoholic drink was an evil thing in itself, which in effect is a survival or a revival of the old Manichean heresy.

In the rules of the Society of Union Scholars which were drawn up in about 1713 it was "ordained that at all weekly meetings each member should expend six-pence and if the reckoning amount to more the stewards shall pay it." Sixpence in those days would buy a large quantity of drink. We can make a fair estimate from the fact that

during the years 1706 to 1730, mutton was $2\frac{1}{2}$ d a pound, and during the years 1740 to 1760 beef was the same price. Beer was proportionately cheap, and as I have already mentioned, gin sellers advertised that a man could get drunk for a penny and dead drunk for sixpence. But no doubt there was some exaggeration in that.

It is clear that in the eighteenth century there was a good deal of drinking among ringers, and it is clear too that though ringing was not responsible for it, the conditions under which it was

practised did encourage drinking.

But it does not follow that because a man got drunk now and then in company, he was a drunkard and it certainly is no occasion of reproach, either then or now, against a body of men that they used taverns for their meeting places and social gatherings. Public opinion of the time saw little to find fault with in a man taking a drop too much and the subject would have scant interest for us if it were not for the effect it had on the Exercise in the following century. When the nation began to wake up to the

Curbs of intemperance, reformation naturally began with the middle classes of society. The masses lagged behind. The ringers were all of the masses and they, far more than most people, clung to their old habits and opinions. The result was that the gap between their standards and those of church people widened and a state of affairs which was tolerated in the eighteenth century became a scandal in the nineteenth. There is no need to judge later ringers hardly; it is true of evil things as of good that what one man sows

327.

another reaps. It will be necessary
to say a little bit more on this
subject when we come to deal with
the Condition of the Exercise in the
nineteenth Century. ⁽²⁸⁾

The majority of the men whose
names we shall come across in this
history were of decent class. They
belonged to much the same orders
as present day ringers and were
decidedly superior to the ringers of
the nineteenth century. The leading
London societies were small bodies
and were enabled to keep their
membership select. In the earlier
times the College Juniors, the Eastern

Scholars and the London Scholars 328
contained the best of the metropolitan
ringers. Possibly the Union Scholars
the City Scholars and one or two other
Companies were composed of a similar
class of men. Later on the two Societies
of College Youths were very particular
as to whom they admitted. The Cumberlands
apparently were not quite so exclusive.
Outside these Companies there were
many ringers of lower class who did
most of the very considerable amount
of paid ringing that there was. They
came very little into the history of the
time but it is likely that the low
opinion that outsiders formed of the

Exercise was chiefly due to them.

329

The organization of the Exercise had come down from the seventeenth Century and the description of the early societies given in my first Chapter will serve in all essential matters for the later Companies except that we have more details concerning them. They were small and exclusive bodies which existed solely for the practice of change-ringing as a secular sport and as social clubs. It is hardly possible to estimate the number of active members at any particular time but it could never have been large until the rise of the Cumberlands

The Society of College Youths was the most numerous Company in London. From 1637 to 1700 they elected, (according to the list of names) two hundred and forty-three members, an average of less than four a year. From 1700 to 1754 they elected three hundred and ninety-seven members, an average of rather more than seven a year. After 1754 we have no certain means of knowing the number of members elected but it is probable that neither in the "ancient" society nor in the "junior" society was the average greater. A certain proportion of these members were Country singers

and some were honorary members ³³¹
whose connection with the Society was
confined to the annual feast; and
after making allowances for these, it
is clear that the members elected
were only just sufficient to fill vacancies
caused by the deaths or retirement of
members. The Society consisted of
one band only and the number of
those who were feal ringers was quite
small. Other Societies (except
perhaps the Cumberlands) were still
smaller. Between 1714 and 1757
the Union Scholars who started with
a membership of eight only, elected
one hundred and eighty two members

332

an average of rather more than
four a year. Between 1733 and 1763
the Eastern Scholars elected one
hundred and forty members, about
the same average. Between 1753 and
1783 the London Junths elected eighty
six members, an average of less than
three a year.

In some ways these old societies
remind us of the small Greek states
of classic times. While to outsiders
their attitude was one of scarcely
veiled hostility, internally their
Constitution was entirely democratic.
All the members were, at least in
theory, equal; all had equal rights;
and all had an equal share in the

333

government of the society. The
officers were chosen by a general
meeting and they held office for one
year only. As a rule they were
appointed according to seniority,
the master being selected from those
who had already served as stewards.
Once a man had been master
he was not considered eligible for
a second term of office. There was no
written law to that effect, but it
certainly was the general custom
and no doubt had been inherited
from the old guilds. There was a
close parallel between the rules and
customs governing the election of a

master and those governing the election of the Lord Mayor. From the time of its foundation in 1637 until 1754 when the records cease there is only one instance of a man holding the office for a second term; ⁽²⁹⁾ and a similar thing may be said about the other societies.

The authority of the master was very great. Besides presiding at the social and business meetings he had, at least nominally, authority in the tower. It was the custom in the early days of the seventeenth century for a society to hold regular monthly and quarterly meetings of

335
varying importance. At these
meetings the officers took charge in
turn according to seniority. A
hundred and fifty years later we
find the same thing in the rules of
the Cumberlands Society; and it
is a fair inference that it was for
long the general custom of the London
Exercise. "The Master, Treasurer,
or Stewards", so runs the rule, "shall
have the ordering of all the month's
feals, the Master first, the Treasurer
next, and then the Stewards everyone
in order; and all the quarter's feals
are at the Master's disposal."

The officer in charge was supreme

It was his right and his duty 336
to toll everyman when he had to
ring and where he had to ring,
and against his orders there was
in law no appeal. "The Master
or Treasurer, or any other Member
in their absence that knows best,
shall set every Man to his Bell;
and he or they that shall refuse
to ring that Bell he or they are set
to, then he or they shall forfeit 4^d."

When we consider the objects of these
societies and the conditions under
which they existed we cannot but
agree that their constitution and
rules could hardly be bettered. They
were based
on the broad principle of the equality

337
of all the members. Everyone had
an equal chance of filling the office
in his turn, and his turn was
decided by seniority. So long as a
member was an officer he had
ample authority to discharge his
duties; but directly his term of
office was up, he stepped back
again into the ranks, and was expected
to obey the orders of his successors
as they had been expected to obey
his. Just as the Consuls of ancient
Rome exercised supreme authority for
one year and one year only; and
that year ended became once more
ordinary private citizens.

But, admirable as these regulations were in theory, there was one stubborn fact that they left out of account.

They assumed that all men were equal, and that is just what never happens, neither in a ringing society nor in any other body of men.

Some are more talented than others. Some are more ambitious. Some have a genius for leadership. It might well happen that the mastership was filled by a man who was quite willing to follow others, but neither by inclination or qualification, was fitted to lead. A young, talented, and ambitious man who joined

339

a society was faced with the prospect of having to wait ten, fifteen or twenty years before he reached the position of undisputed leadership; and all the while he would have to pay deference to men whom he would consider (and rightly) far inferior to himself in all the necessary qualities. The natural thing happened. Side by side with the official masters, there were men who strove for and gained the real control without any official status. In a general way, no doubt, it worked in practice very well, but at times there was sure to be friction.

340

Sometimes there were five men
each striving for the mastery. Sometimes
the attempt of one man to establish
a virtual dictatorship led to
disputes and quarrels. For many
years Benjamin Annable was the
real leader (at least in the tower)
of the College Juniors, though he had
to wait twenty-five years before
he was elected master. He only
maintained his ascendancy by
 dint of a continual struggle which
got the fiercer as time went on,
and ended after his death by
splitting the society from top to
bottom. (31) In like manner George

341

Particks the virtual founder of the Society of Cumberland Youth, after having for many years called almost all their peals, quarrelled with them and for a time left them; and George Gross at the very zenith of his career was driven out of the same society to form a new and rival band.

The same thing happened with lesser men and the constant migrations of ringers from one society to another are proof of the very frequent quarrels and clash of personal interest and ambition that occurred.

To these changes the peculiar Circumstances of the London Exercise Lent themselves

342

readily enough. In the Country
towns and villages where there was
but one fiver and one band, a
ringer who quarrelled with and
left his fellows would have to give
up ringing altogether; but in
London there were other bands who
were ready and anxious to welcome
a competent recruit. In those
towns where there were more than one
fiver and one band, similar things
happened, and the history of the
Norwich Scholars is full of disputes
secessions and rival Companies.

Though it may be rising rather

too strong language to say that the attitude of one society towards another was one of veiled hostility it is quite true that there was no feeling of cooperation or of mutual interest among them. The Exercise as a whole in its modern sense of fellowship and brotherhood did not as yet exist. Each society looked for loyalty from its own members and that loyalty included having nothing to do with any other society. To belong to two societies at the same time was an impossibility. The leading Companies, of course, had

344

Country members who also belonged to their local bands. That was a different matter altogether. So far as rules could keep members from joining or even pinging with other societies it was done. The Esquire Youths were required to give a pledge "to have not now or ever hereafter any interest in any Company but this." The College Youths had a rule that if any member met another society with the intention of joining them, and was not accepted, he should be suspended until he had made due submission and humbly acknowledged his fault when a ballot was taken

345

as to whether he should be reinstated
or not. And "if any member should
revolt and set his name down in
any other society whereby he became
a member and in process of time
should have an inclination to come
back again, he should not be
readmitted until he had been
ballotted for and if accepted, paid
double entrance fees. Any member
of the Cumberlands who sang with
another band on the same day as
any of the society's meetings was fined
half-a-crown, a sum equal to the
the entrance fee and far greater than
the forfeits for other offences, which

346
ranged from piopence to pispence.

This mutually exclusive spirit was no doubt necessary to the continued existence of the societies; but it prevented anything like combined practice, and it is certain that progress in method ringing would have been much more rapid had it been possible to pick the best band from the Combined societies. ⁽³³⁾ An attempt to do anything of the sort usually meant the break-up of one of the societies as in 1787, ⁽³²⁾ but there were cases where the wishes and interests of ringers did override the rules. Teals rung by men from two or more

347

Societies were not unknown. They were said to be "friendly feals"; and the use of the term is an indication that the normal feeling between Companies was that of hostility, or at any rate of rivalry. Such feals were for the most part unrecorded either in feal books or on feal boards, and so have been forgotten, but the accounts of some of them have been preserved.

At survival of this spirit of mutual exclusiveness has come down to modern times in the rules which forbid a member of the present Ancient Society of College Youths to be a

Cumberland Youths, or a member
 of the Society of Royal Cumberland
 Youths to be a College Youths. The
 rule is said to be for the purpose
 of keeping up a friendly rivalry,
 and thus promoting the art of change
 ringing, ⁽³⁴⁾ but we may well doubt
 its efficacy in attaining those ends.
 Rather it is an anachronism, a relic
 of times and conditions which have
 long since passed away.

And if the societies tried to
 prevent their members ringing with
 other companies they did not
 encourage the visits of strangers to
 their own meetings, unless of course

349

it were someone whom they desired as a recruit. There was nothing like the present day custom and etiquette, by which a man so long as he is a ringer can enter practically any town in the country and expect and receive a welcome and the offer of a rope. "If any member of this Society", said the Cumberlands "shall give his bell out of his hand to any ringer of another society without the ask leave of the master or by consent of the company when ringing, he shall forfeit 6^d." (105)

The two most important events in the lives of these societies were the annual outing and the annual feast. Both were established in the seventeenth

Century. The report of the visit of ³⁵⁰
the College youths to Cambridge in 1657
though not accurate as given by Shipway ⁽³⁵⁾
is probably founded on fact, and no
doubt is a recollection of more than
one visit. All through the eighteenth
Century the College youths rarely
omitted their annual journey, and
as a rule they went a very considerable
distance. It is difficult to realize
now-a-days what a journey to Exeter
or Cambridge or Birmingham meant
then. The roads were bad and infested
with highwaymen and foot pads.
Public Conveyances did not exist.
Noblemen and great persons travelled
in their Coaches with retinues of armed

servants, Others that could afford 351
it, rode on horseback. But ordinary
people walked on their feet, and
that is how our ringers travelled.

Their custom was to take one day on
the outward journey, ringing perhaps
at some of the farms and villages
they passed through. After they had
reached their destination, if it were
a long distance they rested for a day,
and the next day or two they spent
in feet ringing; and then the long
tramp home again. Although the

other societies do not appear to have
travelled so far as the College youths
they, too, had their outings. The
Cumberland's rule was "that the

master once a year shall have ³⁵²
power to command the society ten
miles out of London, and he that
refuses to go shall pay 2/6."

Besides the annual outing, the
more active ringers made frequent
visits to the outlying towns and
villages round London in the Counties
of Middlesex, Surrey, Kent, and
Essex, to ring churches and peals.

Sunday was a favourite day for
these expeditions, and it suited them
because they had no obligations at
home and no service ringing to
attend to. The sabbatarian opinions
which were so strong in earlier years
had entirely disappeared among

353
the masses, though there were
still many people who would strongly
disapprove of this or any other form
of what they considered sabbath
breaking. Laughlin, when he was
giving an account of one such an
outing on a Sunday asked rather
defiantly what did it signify "so
long as 'twas one day", and boasted
that he and his friends were not
tied to any particular day. And,
of course there could not have been
any peals or other ringing on a
Sunday at the village steeples, without
the consent of the local church authorities
or at any rate without the absence

354

of any active opposition from them.
It is not likely that the clergy were asked for their permission. It was usually a question of getting the keys from the steeple keeper or perhaps the churchwardens. As I said in my first chapter, Sabbatarian opinions revived during the second half of the century but they were not shared by the ringers.

The social side of the old societies represents a phase in the life of the Exercise which has now almost entirely disappeared. Founded on the inherited traditions of the old guilds it was immensely strengthened and

355

influenced by the Customs of the
time. In the eighteenth Century social
Clubs were very numerous and existed
in all classes of society. A small
and limited number of men of
similar interests and tastes joined
themselves together. They might
consist of eight, ten, or a dozen
tradesmen in a particular locality
or a number of lawyers, or of people
interested in art or literature, or of
a few personal friends - in short
wherever there was a number of men
who for one reason or another desired
each others society there was the
material for a club. They agreed

to meet at stated intervals, usually once a week, at a Tavern or Coffee House. They appointed a Chairman drew up a Code of rules to regulate their proceedings and a scale of fines for faults and omissions. The rules related chiefly to the times and place of meeting and to the money that was to be spent in drink. The fines were for absence, or being late and such like things. The money each paid was pooled and spent in drink. No strangers were ever admitted. The evening was spent in talking drinking smoking and sometimes singing.

There were clubs in the early seventeenth Century though not known by that name. There was that famous one held at the Mermaid to which belonged Ben Jonson, Beaumont, Donne, and William Shakespeare; but it was not until the reign of Anne that they reached their full popularity. Many of them were composed of distinguished people. Such were the Hi-Kai, the Cocoa Tree, the Royal Society, Almacks, Whites, the Peepstake and others. The Literary Club consisted of nine members only and included Samuel Johnson, Sir Joshua Reynolds, Edmund Burke, Oliver Goldsmith and others hardly

less famous. ⁽³⁶⁾

358

At the other end of the social scale were what were called mug-houses. They were not exactly clubs, for they were not exclusive and did not require their members to go through any form of being elected. Each man brought his own mug and paid a certain sum of money which was pooled and spent in beer which was consumed by the assembly. ⁽³⁷⁾

What was perhaps the most famous of these mug-houses was held at the Barley Skew in Salisbury Court the house which for many years was the headquarters of the Society of College Youths.

359

Ringling societies were clubs in the strictest sense of the word, the social life was of as great importance as the actual ringing in the tower, and consequently a proportion of the rules dealt with the conduct of members in the meeting room.

The Union Scholars fixed the amount each man was to pay for drinks at sixpence and provided penalties for gaming and profanity. The College Youths' rules forbade quarrelling and ordered that any member who offended in that way should be suspended for the night. The Cumberlandians forbade any member to go out of the

fewer to drink before the rest of the
 Company, and another rule was intended
 to stop the practice of some members
 having drink at the Tavern where
 the society met and charging it up
 to the general fund. The reckoning
 at the meetings was done by Counters,
 and one of these a small oblong copper
 plate with the name of the Society of
 College Jurts engraved on it, is now
 in the British Museum.

The eighteenth Century saw the rise
 or the expansion of modern Freemasonry
 and one of the London singing Companies
 for a time organized itself as a sort
 of parody of the craft. We shall deal

with the details of this more fully 361
when we come to the story of the London
Youths. ⁽²⁸⁾

The tendency of all this was to harden
and standardize the characteristics
which the Exercise had gained in
the earlier years - its exclusiveness,
its independence, its tenacity of
tradition. Since each society admitted
none but its own members to its
meetings, it cared for no interests
but its own, and recognised no duties
or obligations to others; it made its
own rules and tolerated no interference
from without. And since the punctilious
observance of a particular ritual
was of the essence of a club, it clung

to its old forms and ceremonies. 362

Much of this spirit survived till the end of the nineteenth century among London ringers. In small things there was the custom of excluding visitors from business meetings, even when the business was merely formal and routine. More important was the hostile spirit shown toward the movement for the federation of the Exercise, first as a National Association and later under the Central Council. (39)

It was due to the survival of this spirit that the London Exercise took no part in the reform movement of fifty or sixty years ago and that

The metropolitan societies had such difficulty in coming into line with the diocesan and County Territorial associations which indeed were a challenge to the traditions of the older bodies. On the other hand the tenacity of tradition has had very great value in preserving the unity and continuity of the art.

The annual feast was the central event in the social life. In the wealthier societies it was a very elaborate affair and even when members were less well off it was as sumptuous as their means permitted. The rules of the Union Scholars provided

364
That the feast should be held on
the first Monday in May at some
convenient place within the City of
London. It was the duty of the stewards
to arrange for the dinner and towards
its cost they were to collect two shillings
and pence from each member, and
the years for fees and fines were allotted
to the same purpose. Five weeks
before the day of the feast the College
Furths held a general meeting to
decide whether the stewards and the
master were willing and able to bear
the cost. If any of them could not
or would not undertake the responsibility
other means were adopted but the
general funds of the Society were not

to be used for the purpose. The 365
guarantors recouped themselves by
selling tickets not only to the members
but to others whose presence was
welcome. The dinner tickets were
very elaborate affairs artistically
designed and engraved from copper
plates. In the British Museum are
copies of three of these tickets issued
by the Cumberlands, two belonging to
the London youths, and two belonging
to the College youths. The earlier of the
latter was designed by Thomas Kichen
of Holborn, an English engraver who
flourished about the year 1750 ⁽¹²⁰⁾ The other
was the familiar engraving by
Francesco Bartolozzi which is now

used as the Certificate of membership. 366

Barilozzi was a very famous engraver who did an enormous amount of work during the last thirty years of the eighteenth Century. The number of his engravings runs to over two thousand and many of them were really done by his assistants, he only putting in the finishing touches; but it is said that he usually did the dinner tickets with his own hand and so probably the College Juniors' Certificate is the master's work therefore I do not know how early the custom arose of issuing a certificate to new members, but probably it was not until fairly late in the 19th.

Century. The earliest I have been ³⁶⁷
able to trace belonged to Robert
Haworth and was dated August 13th
1839 but it probably was not given
to him until long after. The secretary's
name on it was John Cooper, but
Cooper was not secretary but held the
old office of beadle.

At one time in their history the
College Youths attended divine service
in Church on the morning of their feast.
This service was not the counterpart of
the services which now-a-days are
usually held as a part of ringing
meetings. It was rather the parallel
of similar services ~~held~~ attended by
the City Companies. The College Youths

paid a clergyman a guinea to
 read the service just as it is customary
 in present times for the City Companies
 to pay a clergyman five or three
 guineas for saying grace at their dinners (119)

It is difficult to say how far there
 was any competitive ringing between
 bands and what form it took.

Ringing was a sport and there is
 little sport into which competition
 does not enter in some form or other.

But competition may be direct in
 the form of a set match between two
 parties; or it may be indirect, one
 party trying to better what another
 has already done. The latter form

Has always existed in the Exercise; it still exists and is one of the greatest incentives to progress. There was plenty of that in London during the eighteenth Century, notably between the College Youths and the London Scholars in 17 and 17; between the College Youths and the Cumberlands in 1777; and between the "ancient" and the "junior" Societies of College Youths in 1784. But of set matches there is no trace whatever. There was little sport in the Country at the time into which betting and wagers did not enter, but again there is no trace of anything of the sort in London

ringing. It does not follow
 however that these things did not
 exist. The rules of the societies in
 the previous century contemplate
 competitive ringing. The Scholars of
 Cheapside forbid any member to
 accept a challenge from any other
 company without the consent of the
 general; and a rule of the Esquire
 youths orders that "none shall engage
 the company in a challenge without
 the general's consent, on pain of being
 amerced 2/6; and in case the company
 shall be engaged, every man shall
 lend his best assistance if required." (40)

It is quite clear that the companies

did not object to having matches with other bands, but they were particular as to whom their opponents were.

In the Country towns and villages general challenges backed by wagers were common enough. The first peals rung at Exford were the result of a wager. Annables band had been to the city and failed to score a peal through broken ropes; someone offered to bet the local men that they could not succeed in such attempts; they accepted the challenge and won the money. ⁽⁴¹⁾ When in 1731 Edward Crane advertised in the Norwich Gazette, that

A RINGING MATCH—Mor. — — — — — .bg

IN THE EIGHTEENTH CENTURY.

'Norwich Gazette,' January 27th, 1733.

'January 27th, 1733. This is to give notice, That the Company of Five Bell Ringers, who go by the Name of Garboldisham Ringers in Norfolk, do challenge both Suffolk and Norfolk to ring the Best of Ten several Peals with them, for the Value of Five or Ten Guineas, to the Time and Truth of Ringing; the Ringers Names are as follow, and the Wager to be accepted by publick Notice within Three Months from the Date hereof.—William Clarke, Crispin Taylor, Robert Hull, Robert Collings, John Dove.'

'Norwich Gazette,' March 17th, 1733.

'Saturday, March 17th. Whereas the Ringers at Garboldisham have in a late Advertisement challenged any Five Ringers in Norfolk or Suffolk to ring the Best of Ten several Peals on Five Bells to Time and Truth, for a Wager of Five or Ten Guineas; This therefore is to let them know, that we Five Norwich Ringers, whose Names are underwritten, do accept their challenge; And pursuant thereto we desire them to meet us at the Red Lion in Bunnill in Norfolk on Monday the 2nd April next insuing, at 10 a clock in the Fore-noon, and bring their Ten Peals pricked at Length with them; there to Article and put down the Money, and ring for it the same Day.—Robert Crane, John Harvey, William Callow, Edward Crane, John Webster.'

'Norwich Gazette,' April 7th, 1733.

'Saturday, April 7th. I am credibly informed, That the challenge lately given by the Garboldisham Ringers, to ring 10 Peals on 5 Bells for a Wager, and accepted by the Ringers of this City, has been decided in favour of the latter; They rung for 5 Guineas, and both Sides performed to Admiration, the Garboldisham Ringers erring only in the 9th Peal; and what redounds too to their Credit, was the treating each other with the utmost Civility.'

372
He had brought to light and
truth that most noted and harmonious
peal Stedman Triples, he added that
if any ringer doubted the truth of the
peal let him come to the sign of the
Lion Ringers in St. Michael of Coolman
and he could have any wager from
two guineas to ten. Two years later
the ringers of Garboldisham issued
a challenge to both Norfolk and
Suffolk to ring the best of ten several
peals for the value of five or ten
guineas and five of the Norwich Scholars
not only accepted the challenge but
won the prize. ⁽⁵⁵⁾ Parham's band was
frequently engaged in competition with

other bands. ⁽⁴²⁾ It was a common 373
thing in villages for matches to be
arranged in which bands rang for
a set of hats. ⁽⁵⁶⁾ The genesis of these
matches is easy enough to see. The
village inn was the centre of the village
social life, the Communal Club room.

These men talked and boasted of
what they could do. If a dispute
occurred between the bands of two
neighbouring villages there was pretty
certain to be some farmers or small
gentlemen of sporting tastes who
would find the money for the stake
and the village innkeeper was the
natural person to arrange the ~~match~~

It meant custom to him. In the 374
social conditions of the time we need not
suppose that these contests led to anything
particularly objectionable though later
in the North and West prize ringing was
accompanied by grave abuses.

The College Youths won a Cup at
Tonning in 1783 in competition with
bands from Oxford and Farnham, but
it was quite an unusual thing with
them and it is not until 1802 that we
have an account of any contest in
London. Seeing however that these
competitions were common all over the
Country we may suppose that they were
not altogether unknown in London

among the lesser bands, but as I 375
have already said no trace of it in the
eighteenth Century remains, and in the
nineteenth anything like the prize-
ringing meetings held in the North
was definitely forbidden in the metropolis.

The above chapter, (which was revised
in 1936), can be qualified and extended
to some extent by the evidence supplied
by a newspaper printed in 1784. The
original cutting which was given me in
1939 by Canon T. P. Stevens will be found
on page of Volume It gives an account
of the opening of the ten bells at St. John's
Horsleydown on January 19th 1784. It
"Society of gentlemen, lovers of the art

of ringing gave ten gold laced hats and 376
a dinner to be rung for. Two Companies Competed,
perhaps three, and two full peals were rung.
The Cumberlands rang 5399 changes of Grandine
Caters and the College Youths 5040 changes of
Treble Bob. Royal. The latter were adjudged
the winners.

The newspaper account was written by a
man who was heavily biased in favour of the
Cumberlands. According to him not only was
the College Youths' ringing far inferior
to their opponents, but they were unfairly
allowed to start for their peal a second
time although they had broken down
down after ringing nearly 4000 changes
and they won the prize by bribing the
umpire.

The incident shows that competitive
ringing for hats was not unknown in
London, and it also shows that the

relations between the two societies at the time 377
were anything but friendly. The deals are duly
recorded in the deal books but there is no hint
of any competition. A full description of the
incident will be found in Volume Eleven.

Appendix

Ringling Societies in the 17th and 18th Centuries

The average life of these societies was not long and many doubtless arose and disappeared leaving no trace behind them. Others have left bare names, others the records of a few peals. The following is a list of those that are known to have existed in London and suburbs during the 17th and 18th Centuries

1. The Schollers of Cheapside,
founded February 2nd 1603
Lapsed in or shortly after 1662.

2. The Society of College Youths,
 founded (?) November 5th 1637,
 in 1757 it split into two Companies
 the elder branch of which was called
 the "ancient" Society of College Youths
 This lapsed in 1788. The junior
 branch was styled the Society of
College Youths and is the lineal
 ancestor of the present Ancient
Society of College Youths.
3. The Society of Esquire Youths,
 founded in 1662 lapsed
4. The Northeme Youths
 founded May 31. 1669.
 lapsed in or shortly after 1676.
5. The Western Greencaps
6. The Greenwich Youths
 founded, on or before, March 25th 1683.

7. The Society of London Scholars,
founded towards the close of the
seventeenth Century; Lapsed
about the year 1742.
8. The Eastern Youths,
were in existence in the early years
of the eighteenth Century
9. The British Scholars,
were in existence at the same time
as the last mentioned Company.
10. The Union Scholars,
founded May 1st 1713; Lapsed
shortly after 1757.
11. The Eastern Scholars,
founded in or before 1733; Lapsed
shortly after 1763.
12. The City Scholars,
were ringing peals in 1732.
13. The Turkenham Scholars

14. The Fulham Junths

were in existence in 17

15. The Kentish Junths

founded in or before 1732.

16. The Rambling Ringers Club.

begun in November 1733; and
ended in March 1735.

17. The "old" or "ancient" Society of
London Junths

founded before 1737; Lapsed
in or shortly after 1803.

18. The Society of London Junths

founded 1753; Lapsed in or
shortly after 17

19. The Society of Cumberland Junths

founded September 6th 1747;
still in existence.

20. The Prince of Wales Junths

were in existence in 1788.

21. The Hammersmith Youths,
founded in or before 1774.

22. The Society of Junior Cumberland
Youths.

founded 1784; Lapsed in or
soon after 1824.

23. The Society of Eastern Youths.

This was distinct from the society
mentioned above and probably existed only
for the purpose of ringing a peal of Bob
Triples at Watford in 1751.

The Use of Bells
in Connection with
Deaths and Burials.

384

Bells have been used in the Christian Church in connection with deaths and burials from very early times, and the custom goes back much further still into remote antiquity. When Christianity triumphed over heathenism and paganism in the fourth century and became the dominant religion of the West, there was no clean sweep made of all the old customs and beliefs, mainly because such a thing was not possible. Many of them still continued, and attempts were made to purify them, Christianize

them and give them new meanings. The most important of them probably was the belief in malignant spirits. It is a belief which is almost universal in the human race, and had its beginnings in the dark backward and abyss of time when man first began to be a thinking and observing animal. He was faced with the forces of nature, forces which he could neither control nor understand. Too often they worked to his harm, and he could only explain them on the supposition that thunder and lightning, tempest and earthquake, were the work of evil spirits, who must be placated

386
or driven away if only there were
means of doing so.

It was but a step further to see
the influences of evil spirits in the more
intimate things of life. It was they
that caused disease, and especially
were they active in the awful and
mysterious hour of death, when the soul
had left the body but not yet reached
the shelter of the final resting place of
the departed. It was a common belief
that these spirits could be put to
flight by the sound of metal, whether it
be the musical jingle of little bells,
the deep mounded clangour of great
bells, the shrill clash of cymbals, the
booming of gongs, or the simple clink

and clanks of plates of bronze or 387
iron knocked together or struck with
hammers or sticks." (43) Hence all over
the world it was the custom, as soon as
a person died, to make a noise with
some metal instrument so that the
spirits should be kept at a distance
until the soul had safely taken its
departure.

The teaching of Our Lord and his
apostles gave little or no support to
these beliefs, but still it was not very
difficult to adapt them to the Christian
religion. The Jews, in the centuries
just before Christ's time, had taken
over from the Zoroastrians the belief
in a personal Devil, the enemy of

God and man, the author or instigator
of most of moral evil; the temple; and
Our Lord and his Church accepted
this belief. There is a vast difference of
course between influences working for
moral evil, and those powers of nature
which in their operations are sometimes
destructive, but to the half Christianized
Gaul or Iberian the difference was
not apparent. They continued therefore
to use hand-bells when a man died,
and after bells had been hung in Church
towers it was the natural thing to
use them also for the same purpose.

But there were many more enlightened
men whose beliefs were based on something
better than folk-lore and inherited

389

superstition; teachers and theologians who knew and had studied the writings of the Apostles and the early Fathers. They too accepted the use of bells at deaths and burials, but they gave to it a higher and purer meaning. The first Provincial Council of Cologne laid it down as an opinion that at the sound of the bells summoning Christians to prayer, demons are terrified and depart, and the spirits of the storm, the powers of the air, are laid low. However, the members of the Council inclined to attribute the result rather to the fervent intercession of the faithful, than to the musical

clangour of the bells. ⁽⁴⁴⁾ There 390
were others, too, who looked on the
bells as the voice of the Church. When
they rang she spoke as clearly as she
did in liturgy or psalm, and backed
as she was by the tremendous powers
at her disposal, what wonder that
the powers of darkness and evil should
tremble and be afraid? Writers have
talked much about the superstitious use
of bells. It was superstition no doubt
to believe that evil spirits could be
frightened by noise as a child is
frightened by thunder, but there is no
superstition in the belief that the Church
has power to resist and overcome evil,
and more than there is when a modern

391

Congregation rings lustily that
"at the shout of triumph Salan's host
doth flee."

There was, then, a common use of bells
at deaths, but a use to which various
meanings were attached according to
the knowledge and enlightenment of
the users, and this use went on with
little alteration for a thousand years.
During the middle ages belief in the
existence of evil spirits was strong, (it
seems like a dark background against
the thoughts, and hopes, and fears of
the people), but in the course of the ages
its nature had considerably altered.
There was still an official belief in the
power of bells to allay tempests (45) This
died out in England during the

Reformation, ⁽⁴⁶⁾ but was strong in 392.
Latin Countries down to quite recent
times ⁽⁴⁷⁾ ⁽⁵¹⁾ ⁽¹¹²⁾ It was in connection with
the after life that the men of the middle
ages most dreaded the power and
influence of evil spirits. They looked
on them, not merely as tempters, but
as the agents by which men will be
punished for their sins. In the paintings
and sculpture of the times there are
vivid pictures of lost souls suffering
torments at the hands of demons ⁽⁴⁸⁾ The
fear of hell and of purgatory was one
of the chief sources of the Church's strength
and influence. She alone could enable
a man to escape the one, and could
mitigate the terrors of the other. It was

393
better that a man should lead
a saintly life but that was seldom
possible. For the sinner there was a
system of masses and indulgences by
which hell might be escaped and
purgatory shortened. It cost money
and men paid the money, but not
always willingly. Men grudged the
inroads which were made into their
estates to endow chantries in which
masses were said for their fathers' souls
and Acts of Abolition were passed to
prevent too much land passing into
the hands of the Church. ⁽⁴⁹⁾ Then came
the time when the reformers began
to question the efficacy of the whole
system, and the men who wanted a

394

a purer doctrine found themselves supported by the men who coveted the Church's lands and the men who resented having to pay Church dues. (107)

Of all the changes of beliefs and doctrines in England at the time of the Reformation this seems to have come about the earliest and the easiest. The ringing of bells was one ^{of the} principal features of the old practice and belief, and yet it remained unaltered throughout the changes.

Very early another meaning and use had been given to the death bell. It was rung before the man was actually dead, and pious men, hearing it and knowing that a soul was

passing to its last account, took ³⁹⁵
it as a summons to offer up prayer
and intercession. Bede in his
Ecclesiastical History tells how when
the Abbess of St. Hilda's died, one of
the sisters of a distant monastery
heard in her sleep the sound of the
passing bell, and rousing up the
other sisters she called them into the
Church where she exhorted them to
pray fervently for their departing
mother, and to sing a requiem. (50)

The same writer says that the bell
should be tolled before death that
good men might give the benefit of
their prayers, adding that if they do
no good to the departing sinner, at

least they show the Charity of the 396
person who offers them.

Guillaume Durand, ⁽⁵¹⁾ who wrote a
standard work on Church ritual called
Rationale Divinorum Officiorum, gives
the official use in the thirteenth century
"When any one is dying bells must
be tolled that the people may put up
their prayers, ⁽⁵²⁾ twice for a woman and
thrice for a man, if for a clergyman
as many times as he had orders;
and at the Conclusion a peal on all
the bells to distinguish the quality
of the person for whom the people are
to put up their prayers. A bell too
must be rung while the corpse is
conducted to Church and during the

bringing it out of the Church to the 397
grave.

Durand describes the medieval use of bells better than anyone else - The bells are rung in processions that demons may hear and flee. For when they hear the trumpets of the Church militant, that is the bells, they are afraid as any tyrant is afraid when he hears in his land the trumpets of a powerful king, his foe. And that too is the reason why at the sight of a storm rising, the Church rings its bells in order that the demons hearing the trumpets of the eternal King, that is the bells, may be terrified and flee away and abstain from stirring up the tempest. " (53)

The aim of the reformers was to ³⁹⁸
retain the use of the passing bell, but
to empty it of all meaning save that
of a call to pray for the dying person; ⁽⁷⁵⁾
but among the common people the
old ideas still lingered and one of them
was a belief that the ringing of the
bell in some way or other lessened
the pains of death. There are several
references to this belief in the writings
of the time and it was probably one
of the superstitions connected with bells
and ringing to which the puritans
objected. John Hooper in one of his
sermons mentions it ⁽⁷⁸⁾ and says that
theye remedies be folysh and to be
mocked at, as the ryngringe of belles

his ease the payne of the dead. ⁽⁵⁴⁾ 399

In the settlement of religion at the beginning of Elizabeth's reign the Church of England finally repudiated the medieval doctrine of purgatory and the beliefs which had grown up in connection with it. The idea that a dead man could be benefited by the saying of a number of ~~for~~ masses by a hired priest was condemned as a blasphemous fable and dangerous deceit. The protestants went much further and held that once a man was dead his final destiny was fixed and that therefore prayers for the dead were not only useless but positively wrong. One minute before death the

prayers of a good man might still ⁴⁰⁰
avail to save a soul; one minute
after death nothing availed. These
beliefs forced the use of the death bell
during the following Century and a
half. In the advertisement for due
order issued in the 7th year of Queen
Elizabeth was the following Item;
that when anye Christian bodie
is in passing that the bell be tolled
and that the Curate be speciallie
called for to comforte the sicke person;
and after the time of his passing to
ringe no more but one shorie peale
and one before buriall and another
shorie peal after the buriall.

Canon number 67 issued in 1604

repeats the injunction - "And when any is passing out of this life a bell shall be tolled, and the ministers shall not be slack to do his last duty. And after the party's death, if it so fall out, there shall be rung no more than one short peal, and one other before and one other after the burial."

Philip Julius Duke of Stettin Pomerania in his Diary of the journey through England in 1602 ⁽¹¹⁵⁾ wrote "They do not ring the bells for the dead. When a person lies in agony the bells of the parish he belongs to are touched with the Clappers until he either dies or recovers again. Its sound as this sign is given everyone in the street as well as in the houses

falls on his knees offering prayers for ⁴⁰²
the sick person" (58)

Poets and writers of the time, from Shakespeare downwards, often referred to the passing bell, and the point of many of the stories told lies in the fact that the sick person cured himself by hearing it. When Lady Catherine Grey lay dying a prisoner in the Tower the Governor said to one of the attendants "Were it not best to send to the Church that the bell may be rung?" and she, catching the words, herself answered "Good Sir Owen, let it be so." (69) Philip Stubbs in *The Anatomie of Abuses* describes the death of a hard swearing reprobate, "at

the last the people perceiving his 403
ende to approach caused the bell to
toll. Who hearing the bell toll for
him rushed up in his bed very
vehemently, saying Gods blood, he
shall not have me yet! " (60) " A

gentleman lying very sicke abed
heard a passing bell ring out, and
said unto his physician, Tell me
maister Doctor is yonder musicke
for my dancing? " (61)

Among the
macabre incidents in the Plague of
London recounted by De Jure is the
following. A youth was sent with a
message to a shopkeeper in Whitecross
Street and coming to the door and
finding it shut knocked pretty hard.

404

"At length the man of the house
came to the door. Says he what do
you disturb me thus for? The boy
though a little surprised, replied,
I come from such a one and my
master sent me for the money which
he says you know of. Very well, child,
returns the living ghost, call as you
go by at Cripple Gate Church, and
bid them ring the bell, and with
these words shut the door again,
and went up again, and died the
same day" (62)

The leaders of the Church while
insisting on the importance of ringing
the bell before death, were anxious

405

to limit the ringing after death
and to defend the Church against
the charge that she was continuing
the superstitious ringing of pre-reformation
days. (63) Among the Articles to be
enquired of throughout the Diocese of
Chichester in the year 1638 was whether
"there is a passing bell tolled that
they who are within the hearing of it
may be moved in their private devotions
to recommend the state of the departing
soul into the hands of their Redeemer,
a duty which all Christians are bound
to out of a fellow feeling of their
common mortality." The question was
put to the Church Wardens and Sworn

Men of the Archdeaconry of York, ^{406.}
"Whether doth your clerk or pesson
when any one is passing out of this
life neglect to toll a bell having
notice thereof, or the party being dead
doth he suffer any more ringing than
one shoulde fele, and before his burial
one and after the same another." They
were also asked "whether at the death
of any there be any superstitious ringing?" ⁽⁶⁴⁾

The relatives of the sick man would
naturally delay giving notice until the
last moment, and when it was sent
it not infrequently happened that the
pesson was busy about other matters
or was away from home, and so very
often the bell was rung after the man

was actually dead. "Hearing a ⁴⁴⁰⁷
Tolling Bell", wrote Thomas Fuller in
1645, "I prayed that the sick Man
might have through Christ a safe
Voyage to his long Home. Afterwards
I understood that the Party was dead
some hours before, and it seems that
in some places of London the Tolling
of the Bell is but a preface of Cause
to ringing it out. Bells better silent
than thus telling Lies. What is this
but giving a false Alarme to mens
Devotions, to make them ready armed
with their Prayers for the assistance of
such who have already fought the
good fight, yea and gotten the Conquest.
Not to say that mens Charity herein

may be suspected of Superstition 408
in praying for the Dead" (65)

Men's Charity herein was suspected. One of the charges brought against the Church by puritans and sectaries was that by bell ringing she encouraged prayers for the dead, but Bishop Hall replying to the Brownists said "We call them soul bells for that they signify the departure of the soul, not for that they help the departure of the soul." (66)

When the puritans were in power during the Commonwealth it is probable that the ringing of the bell was stopped in many places, but owing to the tenacity of old customs, not in so many as might have been expected. At all

Saints, Newcastle-on-Tyne it 409
ceased for a while and then the church
wardens, faced with a serious deficit
in revenue through the loss of the fees
charged, brought the matter before
the vestry. The question was referred
to the ministers and they satisfied
their consciences that there was no
superstition about it and the bell
was ordered to be rung again. ⁽⁶⁷⁾

The use of the passing bell continued
throughout the seventeenth century
and was mentioned in episcopal
visitations ⁽⁶⁸⁾ and by writers but as the
years went on it gradually died
out, at first in the towns, and then
in the villages. It was replaced by

The death bell rung to announce 410

that the person was dead and without any doctrinal or religious significance.

The change took place slowly, and probably unconsciously. We can see the beginnings of it in Fuller's Complaint

quoted above, and no doubt it was hastened by the reaction against the Puritans' habit of somewhat ostentatious prayer.

Long before 1700 ⁽⁶⁹⁾ the death bell was rung in Oxford and probably in London, though it still was called by the old name. Men listened for

the bell as they walked in the streets to learn who had died much in

the same way that men now-a-days

turn to the obituary column of the

Times or the Telegraph. Anthony 411
à Wood has scores of references to the
bell in his diary and he says that
"he set down the obits of the persons
by the tolling of the passing bell".
In Country villages and the smaller
towns the older use survived into
the eighteenth Century. It is said
to have ceased at Shelton Newbury
about 1738, ⁽⁷²⁾ and there are instances
of later survivals; ⁽⁷⁶⁾ but the death bell
was the common use during the
eighteenth and nineteenth Centuries.
The usual custom was to toll a bell
at slow intervals for an hour, and
at the Conclusion to toll the age
and sex of the deceased person, but

412

in different parishes slight variants
of the use appeared. ⁽⁷¹⁾ Durand tells us
that as early as the thirteenth Century
it was the general custom of the
Catholic Church to mark the rest
of the dead person by three strokes
for a man and two for a woman,
and the custom still held in England,
the usual form being three times
three for a man ⁽¹¹⁷⁾ and three times
two for a woman. ⁽⁷⁴⁾ In quite recent
years the death bell has become
obsolete and is now seldom used
save on exceptional occasions. ⁽⁷⁹⁾

In this connection we may mention
the custom of tolling the great bell

of St. Paul's on the occasion of the death ⁴¹³
of the sovereign. When the king dies almost
the very first thing that is done is to
send a message to the Lord Mayor of
London requesting him to order the
great bell of St. Paul's to be tolled.

This is not a survival of the passing
bell or of the death bell; it has no
religious significance, and it is not
done, (or was not done originally,)
out of respect for the dead monarch.

It is a survival of the old civic
use of bells, and was intended to
give the Citizens of London the earliest
opportunity of knowing of the demise
of the Crown, and in some circumstances,
a disputed succession for instance,

414

early knowledge might be a very important thing. That is the reason why the message is sent to the Lord Mayor and not to the Bishop or the Dean. (76)

We are reminded by this that bells once had a meaning which is now almost obsolete. In olden times a bell was a voice which delivered a definite message. We say now, and quite rightly, that the bells are the Church's voice by which she calls people to worship, but the appeal is a vague one and to sentiment, feeling, and Conscience. In olden times it was a plain message that a particular

415
form of service was about to be held, or that some parishioner had just died, or that the citizens were to come together for some particular purpose. I then got the information from the ringing of the bells that they now get from the notice board or the daily newspaper. Even when bells were rung to drive away evil spirits they were voices with a definite message addressed to any demons that happened to be within hearing. Today the bell that tolls the hour is almost the only counterpart of this. When a man hears the clock strike one, he may be reminded that time is passing and eternity near, but

L16

he is much more likely to be reminded that it is time for lunch.

From very early times too, bells were used in connection with burials. Durand says that a bell must be rung while the corpse is conducted to church, and during the bringing it out of the church to the grave. This with slight variations was the general use throughout Christendom. In England the custom was to ring after the interment, and this custom was continued unaltered through the Reformation period except that the Elizabethan advertisements and the Jacobean canons limit the ringing to one short peal before burial and

417
and another after. Originally the
use was for exorcism, but in course
of time it was looked upon as part
of the regular funeral ritual, and it
does not seem to have caused any doctrinal
controversy as did the death bell and
the passing bell. Durand had said
that at the conclusion of ringing the
passing bell there should be a peal on
all the bells to distinguish the quality
of the dead person, and this was largely
the object of the burial peal. ⁽⁷⁷⁾ It added
to the pomp of the ceremony and the
greater the importance the more ringing
there was. ⁽¹¹⁸⁾ Bishop Grandison of Exeter
endeavored to stop long ringing on

grounds which have a curiously modern touch about them. It did no good to the departed; it annoyed the living; and it wore out the fittings of the bells.⁽⁸⁰⁾ The extent to which post burial ringing was sometimes carried is shown by the account of the funeral of Lady Isabella Berkeley at Coventry in 1516. Thirty-three peals were rung at St. Michaels, thirty-three peals at St. Johns, thirty peals at Trinity, and fifty-seven peals at Balylike; and for each peal 12d was paid.⁽⁸¹⁾ There were usually regulations as to the amount of ringing and the number of bells that might be used. It depended sometimes

419

on the quality of the deceased person
and sometimes on the amount of
money his executors were prepared
to spend. Orders issued at Preston
in 1588 provide that, First there shall
be but three peals rung for a Corpse or
dead person, according to the Law
therein provided, that is to say a
passing peal, a peal coming into the
Church and a peal to the grave.

Item, that for a child or poor person
three bells to be rung and no more.

Item, for any other person being not
a child or poor beggar four bells and
no more.

Item for a gentleman, yeoman, or
honest householders five bells and both

for man and woman. (82)

L20

It is not evident in this case whether the bells were chimed or rung for the word "ring" has always been used comprehensively to include almost every means of sounding a bell, but it is clear that much of the funeral use was technically ringing, the bells being swung as high as was then possible. (83)

There were fixed fees not only for funeral ringing, (116) but also for the passing bell, and as we saw in the case of All Saints, Newcastle, it was one of the principal sources of revenue of the Church. The table of fees was approved by the vestry and altered

from time to time. Almost always ⁴²¹
a distinction was made between the
use of the bells, the fee being very
much higher when the tenor was rung.
It has been suggested that this was
because the tenor, being the most
powerful bell, was originally thought
to be the most effective against demons.
But such an explanation is not a
likely one. It was the easiest and
fairest way of providing for the wants
of people whose means differed.

At St. Mary Woolnoth in 1526 the
clerke was to have ["]for p^ollynge of the
passynge belle for manne, womanne
or childe, if it be in the day, 4^d. and
if it be in the night for the same, 8^d.

In 1709 the "bell dues" payable at 422
St Savino's Southwark on the occasion
of a burial when the great bell was
used, were $5\frac{1}{4}$ p^s to the Churchwardens,
6^d to the bellringer for the passing bell,
one shilling for an hours knell, and $\frac{1}{4}$
for an afternoon's knell. When the
"Lady Bell" ⁽⁸⁸⁾ was used $2\frac{1}{10}$ was paid to
the Churchwardens, 6^d to the bellringer
for the passing bell, $\frac{1}{-}$ for an hours
knell and 6^d for an afternoon's knell.
For every burial within the walls of
the Church the higher fees were payable
and for the poorer parishioners a
third rate was provided which had
to be paid when the third bell, (that
is the sixth in the octave), was used

$\frac{1}{2}$ to the Churchwardens, 2^d to the
 bellinger for the passing bell and
 4^d for the knell. When the scale of
 charges was revised in 1792 the fee
 to the Churchwardens was reduced
 to 1/2. ⁽⁸⁴⁾ Forty years ago a similarly
 graduated table of fees was in force
 at St. Peter Mancroft Norwich. ⁽⁹⁶⁾

The custom of using more than one
 bell at burials seems to have ceased
 early in the eighteenth century except
 so far as it was continued by muffled
 ringing; but there were country villages
 at which forty years ago it was
 still the custom to chime all the
 bells. ⁽⁸⁵⁾

In pre-reformation times there was another use of bells derived from the funeral use. It was the custom for men to provide for the safety of their souls after death by leaving money and lands to the Church so that so many masses could be said. Very wealthy men endowed Chantries in Cathedrals and parish Churches. Rich men not quite so wealthy, left money to provide for "obits" ⁽⁸⁶⁾ On the anniversary of their death mass was to be sung by the priests and clerks of the church with full ritual and ceremony and an important part of the ritual included

the burning of papers and the 425
ringing of bells. A typical instance
of these obits was at St. Dunstons
in the East. In 1479 Sir Bartholomew
James willed that the great messuage
or tenement in which he dwelt,
seated in the parish of St. Dunstons
in the East, should wholly remain
to the Parson and Church Wardens of
the said Parish for the Time being, for
Use of the Reparation and Works of the
said Church for evermore, on Condition
that the said Wardens of the said Parish
and their successors yearly on the Day
of the Month on which he should
decease or be buried should hold

and keep in the said Church an ⁴²⁶
Obit or Anniversary for him, and
his two wives, honestly as it ought
to be done, solemnly by note, by
the Priests and Clerks of the said
Church, with was to be had and
spent about the same, ringing of
Bells, and all other things that
belong to the same. ⁽¹¹⁶⁾ For ringing
the bells and for bread and drink ⁽⁸⁷⁾
among the ringers 20d was allowed.
It probably means that the ringers
were engaged the greater part of the
day, and no doubt partook of the
refreshment within the precincts
of the Church. If all the old endowments

For ringing were still in existence, 427
ringers would now have a very considerable
income, but all the provisions for obits
were declared to be superstitious and by
the statute 2. Ed. VI were swept, nominally
into the royal treasury, but largely into
the hands of a set of rapacious men
who were filling their pockets with
ecclesiastical spoils. (109)

Our modern muffled ringing reproduces
much from all the old uses, but it had
a different genesis, and is not a direct
survival of any one of them. The rules
of the medieval guilds ordain that once
a year or at other stated intervals the
members should attend church and ring
a derge and placebo in memory of the

brethren who had died, and an important
 part of the ritual of the service was the ringing
 of bells. ⁽⁸⁹⁾ This custom was continued by
 the early ringing societies at least so far
 as the bell ringing was concerned. It is
 true that most of the guilds were suppressed
 in 1547, and that those which remained
 were entirely secularized; while we have
 no definite record of any ringing society
 before 1600. But ringing had been a
 popular sport long before that, and it
 is probable that some societies had been
 in existence as early as the middle of
 the century. All the extant codes of rules
 of early societies provide for memorial
 ringing. The Company of St. Hugh of
 Lincoln were under obligation to attend

the funeral of any member and to ⁴²⁹
ring one or two peals at least, in his
honour, failure to do so being punished
by a fine of 12d. ⁽⁹⁰⁾ The St. Stephen's
Ringers of Bristol agreed that yearly there
should be a peal rung in commemoration
of a benefactor, and if any shall refuse
to assist, warning being given by the
Master, he shall pay 4d. Other dead
members were also commemorated. ⁽⁹¹⁾ On
the death of any member, the Schollers
of Cheapside attended the funeral and
for a further token of their love rang
one knell peal either at the parish
church where the burial took place,
or at the next parish church at which
the Company could conveniently be

got together. ⁽⁹²⁾ This ringing differed from all other funeral use of bells in that it was a complete memorial in itself and not part of a service; the motive was personal respect shown by one ringer to another; and it was a tribute that only ringers could pay except vicariously. Throughout the seventeenth Century the bells were rung in the ordinary way, but when the hanging had been improved sufficiently to enable the bells to be rung at a "set pull" at hand and back, it was sometimes the custom to ring them before the interment at a very slow rate. When Thomas Flascow

was buried at Oxford in 1727 his 431
brother ringers rang "two handsome peals
one round ringing (as he was carrying
to Church) the other changes (after he
was put in the ground)." ⁽⁹³⁾ In the 17th and
18th Centuries there was much tolling of
bells at Oxford for citizens and
University men, but judging from what
Wood and Heame say, (and still more
from what they do not say), ringing
was an honour reserved for ringers.

Shuffled ringing was unknown
before the Restoration, ⁽⁹⁴⁾ and probably
was not introduced until the closing
years of the century. Fabian Hedman
says nothing about memorial ringing,
and though it was somewhat outside

432

The scope of his books, he most likely would have done so had there been anything distinctive about in his time; but in the early part of the following Century we have few detailed sets of directions for performing it. In the Campanalogia of 1702. it is pointed out that it was customary, not only in London but also in most Counties and towns of England, to ring a peal at the funeral of any ringer, ⁽⁹⁵⁾ and that such peal ought to be different from those rung for mirth or recreation. There were two ways of doing it. The first was while the body was being brought to the ground to ring the whole full and stand, but so slowly that there may be

the distance of three notes at least 433
(according to the true Compass of ringing)
between bell and bell"; and after the
interment to ring a short touch of rounds
or changes in ordinary time. The
second way was by "buffeting the bells
that is by tying pieces of leather, old
hats or any other thing that is pretty
thick round the ball of the clapper of
each bell, and then by ringing them as
before is shewn, they make a most
doleful and mournful sound." After
the interment the bells were rung open.
This was the way most practised in London.
Laughton tells how the Rammers rang
a muffled peal at Islington in 1734
for William Ibbot -

For William Ibbot we met to Ring

a Dead peal at Islington for him 434
'tis the last Respect that can be shown
to a Ringers when he is Dead and gone
so it would be a pity to neglect it
for most ringers when they die expect it
besides in Country or in Town
theres many that like the solemn sound
and to hear a funerall peal will come
two or three miles to hear it Ring.

He describes the ringing as follows -
"Ring one full round and stand all
but the tenor, but let her ring one
pull by herself; then ring two pulls
round and the tenor two pulls by herself;
then three pulls and the tenor three;
then four and the tenor four; then five
and the tenor five; then six and the
tenor ~~six~~ as many strokes as the person
is years old. Then ring the numbers

backwards and repeat the age of ⁴³⁵
the deceased, then ring a course of
Grandine with the tenor behind or
Plain Bob or anything else not to
exceed six-score changes, and after
that the whole-pull and stand until
the body is brought to the grave.

After the interment ring the whole
pull and stand thirty or forty times;
"then finish with a 720 of any peal
you can cleverly manage and cease
the bells without standing." (97)

Half muffled ringing was introduced
considerably later than fully muffled
but how much later cannot be said.
The earliest recorded notice of it
seems to be in the register of Chacombe

436

Northants, where an entry in the registers dated February 27, 1785 records the burial of Matthew Bagley the bell-founder, "who requested a dumb peal the bells muffled on one side."⁽⁹⁸⁾ Fully muffled ringing was the ordinary use in London until well on into the 19th Century; half-muffled ringing is said to have been introduced by Edward Lansdell, who came from Rolwenden in Kent and joined the Junior Society of College Youths in 1823.⁽⁹⁹⁾ The first muffled five-thousand was rung on January 15, 1817 at Bromley by the Society of Bromley Youths in memory of William Chapman who for many years had been

(100) 437

their leader and conductor. The first muffled five-thousand in London was rung in 1839 in memory of John Cooper Master of the Society of College Juniors in 1822 and for several years leader of the society. (101)

The question has been asked what difference in significance is there between fully muffled and half muffled ringing and which is the correct use on solemn occasions like the death of the sovereign? The account of the origin of the mires shows that there is no difference in significance between them, and one is not more correct than the other. Both aim at creating a solemn impression in the minds of the hearers, and which best

438

attains that end can only be a matter of opinion; nor does it seem necessary that the custom in this thing throughout the land should always be the same. In the funeral of an English sovereign the ceremony, apart from the actual service in church, is a military one, and there is no room in it for bells. Their place is taken by military bands, trumpets, and minute guns. (102)

Bells are sometimes rung muffled for other purposes than funerals. The use at the close of the year is now quite common, but it does not seem to be a very old custom. In some places

reasons such as Advent and Good ⁴³⁹
Friday have been marked in the same
way, but these were attempts to introduce
new uses rather than continuations
or revivals of old.

In some old writers we occasionally
meet with the statement that the bells
were "rung backwards." This is said
to mean that they were sounded in the
reverse order beginning with the tenor
and ending with the treble. ⁽¹¹⁰⁾ In Scotland
it was a form of the alarm bell and in
England a means by which ringers
showed their disgust at something
or other. ⁽¹⁰³⁾ This latter seems a rather
fanciful explanation, but it obtains
credence from the story repeated by

It came that when D. Holland 440
was made peer of East Hendered, "the
bells rung backwards, the D. giving the
ringers but a crown, whereas the custom
was a guinea." 104

Notes to Chapter Seven.

441

1. See page 8 supra.
2. Chapter 1. page
3. The use of bells before services on Sundays differed in various parts of the County but all the uses seem to have been variants of one general plan. In Norwich thirty years ago the custom was to ring one ~~of~~ bell up for a quarter of an hour (this no doubt was the old sermon bell; see Chap. 1. page.) then all the bells were chimed for ten minutes, and finally the tenor was tolled for five minutes. As this was the use in all the Churches of the City it probably had existed for centuries. In other places it was customary to toll in on the pebble That no doubt was the same

L.L.L.2

as the use of the "prieſt's" bell. Owen and Blakey in their History of Shrewsbury give the following account of the service ringing in that town - The mode of ringing the bells of the several Churches of Shrewsbury for divine service until within these fifty years was very different from the present. The peſion began at nine in the morning and having chimed a full hour, two ſmall bells were rung for half an hour. Then the great or ſermon bell, as it was called, was rung for another half-hour till ſervice commenced. For daily prayers and holidays the chiming and ringing of two bells took up an hour. On faſt days the chiming was omitted and the

great bell was tolled for full two ⁴⁴³
hours. It was probably a continuation
of the manner of performing this duty
before the Reformation; almost the
whole day was employed in the ringing
of bells. At our Abbey Church the
peston still begins to chime at ten
o'clock, at half past ten he rings
two bells, and at twenty minutes before
eleven the great or sermon bell is rung-

H. Owen and J. B. Blakeway, History
of Shrewsbury, 1825, p. 7.

In London after the Fire of 1666 nearly
all the Churches were provided with two
bells one of them a small or "presto" bell
which was chimed immediately before
the service. In 1801 the Vicar General
of the Bishop of Winchester wrote to the

444

Churchwardens of Thalfleet I. of W. as follows - I think you may without impropriety apply two of your four bells to the repair of your tower and steeple. Two bells seem to me to be necessary to every parish Church, that notice may be given when the minister comes in. I cannot therefore agree to your parting with more than two of which the broken bell should be one -

- quoted in Stories and Queries May
12th 1888.

In 1781 at Louth in Lincolnshire the bells were rung before service morning and evening for which the ringers were paid £4 per annum. In 1792 it was ordered that the bells should be rung in the morning and chimed in the

Evening - North. p. 154

445

Elcombe used all his influence
in favour of chiming instead of ringing
before divine service - Ringing before
service is peculiar to the northern
Counties In other parts of England
the more correct use obtains that of
Chiming the bells for as it occurs in
an old poem -

To call the folk to church in time we chime
When joy and mirth are on the wing we ring.

In places where the bells are rung before
service it is often too painfully found
that when the ting-ting begins or
the parson walks in, the ringers walk
out, but such unseemly conduct
rarely takes place where the bells are
chimed for service - Notes and Queries
Nov. 26. 1870. See also Chaplin 1. p.

4. See Copy of Circular addressed to the 446
ratepayers of St. Martin-in-the-Fields
(given in Appendix).
5. See Laughton's M.S.
6. "If by agreement of a majority of the
parishioners a fifth bell be made
where there were four before and a
rate agreed to by a majority for the
payment of the same, it shall bind
the lesser part of the parishioners
though they do not agree to it -"
GODOL. C xii L 30 - quoted in "London
Parishes" 1824 p. 14.
7. History of England, by H. E. H. Lecky
Vol. 1. p. 539.
8. Ibid p. 549.
9. British Museum Add. MSS. 19368.
10. Walter Thornbury, Old and New London
Vol. 1. p. 69 See also Chapter
11. Mr. H. B. Wallers in London Church
Bells and Bellfounders p. 120 referring

to this tradition says that the peal ¹⁴⁴⁷
was one of Treble Bob Maccimus and that
Rear Admiral Sir Francis Beary and
Lord Chief Justice Hale rang in it.
Hale died in 1676; Beary was born
in 1710. Thus are legends created.

12. Laughton's MS. Guildhall Library, 254.

13. Cambridge Modern History.

14. Lecky Vol. 1. p. 559.

15. "That ritualist would have thought
it a prostitution of the sacred utensils
had he heard them rung, as I have
often done, with the greatest impropriety
on winning a long main at Cocks
fighting." — John Brand F.S.A. ii 212.

"In Wales as well as in some parts
of England Cocking mains took place
regularly in churchyards and in
many instances even inside the

Churches themselves" Encl. Brit. 448

The Welsh main was a knock-out competition in which the winners of each heat were matched against each other until all but one was killed.

16. Lecky Vol 1 p. 477-8.

17. This notice is said to have been outside a tavern in Bow Street. - Annals of Covent Garden by E. B. Chancellor p. 64.

18. Chapter 1. page

19. William Shipway Campanalogia
reprint Part III pp. v. vi

20. Loughlin's MS. Guildhall Library, 254.

21. See Chapter

22. Beaufoy, S. The Ringers True Guide
1804 Edition by H. T. Ellacombe, 1857.

23. Wallers, H. B. Church Bells of Hillshire
p. 171.

24. Osborn. Ellacombe

25. Hawkins Sir John History of Music
1776. Vol IV. p. 152.

- 26 Faulkner Thomas History and 449
Antiquities of Brentford Ealing and
Chiswick p. 218. History and
Antiquities of Kensington p. 228.
27. See, inter alia, a series of articles
by R.A. Daniell, Bell news. May 27
1899 et seq.
28. See Chapter
29. Peter Bradshaw was master in 1694
and again in 1723. It is possible that
there was a crisis in the society's affairs
in that year and he was brought in
again to tide over a difficulty.
John Breedin was master in 1660 and
possibly also in 1661. There may have
been no election in that year owing
to political changes.
30. See the rules of the Scholars of Chesham
- 31 See Chapter XII p. 248.
- 32 See Chapter XII p. 555.

33. Practically every one of the great 450
performances of modern times has
been by a mixed band though under
the auspices of some society.
34. Rules of the Society of Royal Cumberland
Youths 1891 p. 13.
35. Shipway, W. Campanalogia Reprint
page xxiii
36. Boswell's Life of Johnson Globe Ed.
p. 164 et seq.
37. Pesani Si Traller London in the 18th
Century.
38. See Chapter 12 p. 443.
39. See a Characteristic Letter from the
then secretary of the Society of College
in the Bell News of Oct. 17 1885. Mr.
Muskete wrote that "the society of
College youths have been in existence
a quarter of a thousand years, and
it is in as good a position now for

451

strength both mentally and financially
as it was five hundred years ago. We
can boast of some of the best ringers
in the land, we transact our business
in a consistent and proper manner
we do our duty without being found
fault with, we ask nothing of anyone,
all our records and seals are intact
from 1627 (sic), and we stick up for
our character and rights. **** I will
tell him at once that we don't want
a National Association, and what
is more, we won't have one."

40. See Chapter 11

41. See Chapter

42. See Chapter XII page, 314.

43. Sir James George Frazer. Folk Lore in
the Old Testament, 1919 vol iii p. 447.

Frazer is probably the best authority on

primitive and savage myths and 452
superstitions and his books contain many
references to the use of bells in that connection

44. Ibid page. 448.

45. See Latimer's sermon quoted in Chap. 1.
Wynkin de Worde one of the earliest
English printers wrote in The Golden
Legend -

"It is said the evil spirytes that
ben in the regyon of th'ayre double
moche when they here the belles ringen;
and this is the cause why the belles
ben ringen whan grete tempestie and
outrages of wether happen to the ende
that the feinde and wyched spirytes
should be abashed and flee and
cease of the mooyng of tempestie."

In St. Pauls Cathedral there was
a special endowment for ringing the
hallowed bells in great tempestes

and lightnings. H. B. Halliers,
Church Bells of England p 263.

453

46. But learned and scientific men for
a long time afterwards thought that
the ringing of bells might have some
effect in allaying tempests, but from
natural causes. Francis Bacon
who as a thinker and man of science
was far in advance of his age wrote
in his Natural History - "Great
ringing of bells hath chased away
thunder and also dissipated pestilent
air. All which may be also from the
concussion of the air and not from the
sound." and D. Hering in his rules
against pestilentiall Contagion wrote
in 1625 "Let the bells in Cities and
Townes be rung often, and the great
ordnance discharged; thereby the air

is purified.

47. "a letter from Malia dated October 22nd 1852 stated that a gale had been blowing for about five days and while it continued two vessels were unfortunately lost at the mouth of the Harbour with nine of their crews. While the storm was at its height the Roman Catholic Bishop ordered all the church bells to be rung which was accordingly done - Notes and Queries, Nov 27th 1852.

"The Bishop of Chalons christened a peal not many years since, 'The Bells'. He said 'placed ~~Eight~~ like sentinels in the towers watch over us and turn away from us the temptations of the enemy of our salvation, as well as storms and tempests' - Quarterly Review 1854 p 329

Notably in the sculpture in the portals
of French Cathedrals and in early Flemish
paintings. There is no example I think
of these in the National Gallery but
several unforgettable ones at Bruges.
A much later representation of the
same theme is the series of drawings
by Rubens in the print room of the
British Museum where Coniummate
art is used to paint the utmost
horror. The sincerity and naïveté
of the earlier paintings give a better
idea of the popular belief. The idea
that lost ~~the~~ souls will be tortured
in hell by devils survives still in
many places, even in England; but
there is not the slightest foundation
for the belief in the New Testament.

49. Statute de Religiosis passed in ¹⁴⁵⁶
1279. See Stubbs Constitutional History
of England, Vol ii p. 117.
50. Ecclesiastical History Book IV Chap. 23
51. Guillaume Durand 1230-1296 French
Canonist and Liturgical writer
Bishop of Meade The Rationale div.
off. was written before 1286. It is still
regarded as an authority on ritual etc
and many editions have been published.
52. Aliquo morente Campanae debent
pulsari, ut populus hoc audiens
oret pro illo.
53. Rat. div. off. lib. 1 Cap. 4, 14.
54. Funeral Oration made 14th day of
January by John Hooper in the year
of our Salvation 1549. Hooper was
Bishop of Gloucester and Worcester in
the reign of Edward VI and was burnt
as a heretic in the reign of Mary. 1555.

This is to give notice that the Company of Five Bell Ringers who go by the Name of Carboldisham Ringers in Norfolk, do Challenge both Suffolke and Norfolk to ring the best of Ten several Seals with them for the Value of Five or Ten Guineas in the Time and Truth of Ringing The Ringers Names are as follows and the Wages to be accepted by public Notice within Three months from the Date hereof.

William Clarke

Robert Collings

Crispin Taylor

John Dove.

Robert Hall

- Norwich Gazette Jan 27th 1732.

Whereas the Ringers at Carboldisham have in a late Advertisement challenged any Five Ringers in Norfolk or Suffolke to ring the Best of Ten several Seals on Five Bells for a Wages of Five or Ten

458

Guineas, Thus therefore is to let
them know that we Five Norwich Ringers
whose names are under-written do
accept their Challenge. And pursuant
thereto we desire them to meet us at the
Red Lion in Bunnell in Norfolk on
Monday the 2nd of April next issuing
at 10 a clock in the Fore Noon, and
bring their Ten Peals picked at Length
with them there to article and put
down the money, and ring for it the
same day.

Robert Crane

Edward Crane

John Harvey

John Webster.

William Callow

— Norwich Gazette, Saturday March
17th 1732.

I am credibly informed that the
Challenge of late given by the Carboldisham
Ringers to ring 10 Peals on 5 Bells

for a wager and accepted by the L59
Ringers of this City has been decided
in favour of the latter. They rang for
5 Guineas and both Sides performed
to Admiration, the Carlodisham
Ringers erring only in the ninth Peal;
and what redounds to their Credit
was the treating each other with the
utmost Courtesy - Norwich Gazette
April 7th 1732.

56. On Monday June 11th 1759 will be
given Gratis eight pairs of gloves of
2/6 each pair, to be rung for the best
of two different peals, each peal not
less than a thousand, nor more than
two Companies to ring; which ringing
shall be determined by two Judges
who shall be chosen by the Companies
that ring. Each Judge shall have a

Law of Gloves of the Same Value 460
Whereal Gentlemen and others shall meet
with a glass of good liquor and a
heartly welcome from their humble
Servant
Thomas Lizar.

N.B. There will be a very good
Ordinary ready exactly at one o'clock.
North Elmham - Norwich Gazette.

Collishall Monday July 1.st 1771.
Seven Gold Cased Hats; the
Company that ring the best 720 will
be entitled to the Hats. A very
good Ordinary will be provided at
Mr Hudson's, the Kings Head in
Collishall.

This was won by a band from Halesworth.

This is to acquaint all gentlemen
Ringers That there is half a Dozen
Hats given (gratis) by J. Taylor at

the Queens Head at Sawston in ^{461.}
the County of Cambridge on Monday
the 16th day of May 1774 to any
Titch or Set of Ringers that shall be
allowed to ring there three escream
Teals; the best St Dunstan's Doubles,
the Dream and Fortune to be determined
by a substantial Ringer as Judge
who shall be chosen before the time
and be entitled to the Titch that
which said person shall fairly and
clearly determine, and without any
Dispute Whoever are the winners
shall have them; and it will not
be allowed for any more than two
of the Ringers belonging to the same
Parish to be in any one Titch

N.B. The Bells and Wheels are in

good repair — Cambridge

462

Chronicle and Journal April 30th

1774.

57. "The King of Prussia directed an ordinance prohibiting the practice, to be read in 1783, in all Churches of his dominions — Quarterly Review, 1854 p. 330.

58 Royal Historical Society Vol. 4.

59 "The first bringer of unwelcome news Hath but a losing office; and his tongue Sounds ever after as a sullen bell Remember'd knolling a departing friend."

Henry IV Act II. Sc 1.

60 Philip Stubbs Anatomie of Abuses 1585 p. 75.

61 Anthony Copley Wit's Titles and Fancies 1614 p. 195.

62. Daniel de Foe History of the Plague in London Edition Bohn's Libraries S. Bell and Sons 1891 p. 63. The account is largely fiction founded on fact and this incident may be the

result of De Foës imagination.

463

63. In "The hurtinge of Purgatorie to death" published in 1561 the writer Jean Véron, vicar of St. Sepulchres, makes two men argue about the use of bells in the services of the Church. The first took the puritan view - "We have no need of belles for too represent unto us Goddes worde." The second man represented the moderate Anglicans - "If they should cause their belles to be rung for to make the people to come for to heare the worde of God, or when anye bodie is deade for to warn all men of the infirmitie and weaknesse of this mortall life, and so to preach unto them the judgementis of God and how every man ought to prepare him self unto death;

if they should folle their belles (as ¹⁶⁴
they did in good kynge Edwardes dayes)
when any bodye is drawinge to his
end and departinge out of this worlde
for to cause all menne to praye unto
God for him, that of his accustomed
goodnesse and mercye he should
vouchesafe to receave him unto his
mercye forgeringe him al his synnes,
both their ringinge and singeing should
have better appearance and should
be more comfortable to the auncient
Catholike Church. " The third man
spoke up for the mediaval ways and
beliefs - " If ye had readded diligently
the olde and auncient writers ye
should have learned that the belles
are rung in processions and funerals

465

and in other doings of the Church
for to praye the devyls away. For as
they witness and testifie in their
writings, they be the trumpets of the
militaunt Church. Therefore we
ought not to doubt but they have
as much power to drive away devylls
from about the deade Corpses and bodies
as ye holy water hath especially
synth they be baptized, halowed, and
Chrusted. But these things ye will
not marke nor understand." The
fourth man who viced Veron's own
opinion retorted that if a child or an
old woman said such things every
man would laugh at them.

64. Brand ii p 204

65. Fuller Thos. Good Thoughts in Worse Times

66 A Common Apologie of the 466
Church of England against the unjust
Challenges of the over-just sect
Commonly called Brownists. By
J. Hall, 1610. The Brownists were
the original Independents and the
ancestors of the modern Congregationalists.

67 All Saints Newcastle upon Tyne
Vestry holden January 21 1655.
Whereas for some years past the
Collecting of the duty for bell and
polling hath been forborn and laid
aside, which hath much lessened
the revenue of the Church by which
and such means it is brought into
dilapidations and having now taken
the same into Consideration and

fully debated the objections made by ⁴⁶⁷
some against the same, and having had
the judgement of our ministers concerning
any superstition that might be in it,
which being made clear it is this day
ordered that from henceforth the Church
officers appointed therein do collect
the same and bring the money unto the
Churchwardens and that those who desire
to have the use of the bells may freely have
them as formerly, paying the accustomed fee

68. Visitation Diocese of Worcester 1662 - "both
the parish clerk or session take care to
admonish the living by tolling of a passing
bell of any that are dying, thereby to
meditate of their own deaths and to commend
the others' weak condition to the mercy
of God?"

Visitation of Cosin Pp. of Durham, 1662. -

"And when any person is passing out of this world doth he [the clerk or sexton] upon notice given him, go and toll a bell as hath been accustomed, that the neighbours may thereby be warned to recommend the dying person to the grace and favour of God?" - Cosin's Works, Lib. Ang. Cath.

Theology, Vol IV. p 517.

69 Anthony a Wood's diary contains scores of references to the bell.

70 "That excellent memento to the living the passing bell is punctually sounded. I mention this because idle viceries have in great towns often caused the disuse."

Thomas Pennant The History of the Parishes of Whiteford and Holywell, 1796. p. 99.

71 Thomas North in his books on the bells of Lincoln, Leicester gives an account of

- of very many of these variants.
72. Bell. of Northamptonshire, Thomas North
p. 131.
73. Britton J. and Brayley E. H. Memoirs of
the Tower of London, 1830, p. 460.
74. The medieval explanation of these numbers
is given by Durand - For a woman they
ought to be rung twice because she first
caused the bitterness of death for she first
alienated mankind from God. But for a
man they ring three times because the
Trinity was first shown in man. For
Adam was first formed out of the earth;
then the woman from Adam; afterwards
was man created from both, and so they
be therein a Trinity - Rat. Div. Off. Book 1
Chapter IV. Neale's translation. The
same idea is expressed in the Homily
for Trinity Sunday - The fourme of the

470

Trinity was founded in manne that
was Adam our forefader, of earth our
personne, and Eve of Adam the secunde
personne and of them both was the third
personne. At the death of a manne three
bells should be rung as his knell in
worshippe of the Trinitie, and for a womanne
who is the secunde of the Trinitie two
bells should be rung. " This has all
the appearance of being an *esc post facti*
esplanation of a custom which had
already grown up.

75. Among Bp. Hoopers Injunctions issued in
the year 1551, was one That from henceforth
there be no knells or forth fares rung
for the death of any man. The death
knell however continued to be generally
rung.

76. At the time of Edward II the Common bell

of the City was at S. Martin-le-Grand. ⁴⁷¹
It may have been in the old "Clochiard"
of St. Pauls in which, says How, "of old
times the Common Bell of the City was
used to be rung for the assembly of the
Citizens to their folkemotes."

77. "A Rich Churl and a Beggar were
buried at one time in the same Church
yard, and the Bells rang out amaine
for the Miser. Now the woe are, his
Son and Excecutor to the ende that the
Worlde might not thinke that all that
ringing was for the beggar but for his
father byed a Trumpetter to stand
at the ringing while in the Belfrie and
betwixen every peale to sound his Trumpet
and proclaime aloude and say Sirres,
this next Peale is not for R but for

Marsden N, his father. - Copley, ^{472.}
Miss Fils and Fancies 1614 p. 196.

78 "Then the ungodlye Curate setteth the
fathe bys marchaundes to sale. Bells,
ringyng, lightes, peregrinations with
other Cyke." - Bp. Harper's sermon.

79 For other references to the passing bell see -
Wheatley Charles Illustrations of the
Book of Common Prayer 1710
Spre, Francis, A Provincial Glossary
1787.

Prand, J Popular Antiquities 1813

Ellacombe H. F. Bells of the Church 1872

North Thomas The Church Bells of

Leicester, 1876, page 103.

do. do. The Church Bells of

Northamptonshire, 1878, p 129.

do do The Church Bells of Lincoln

1882, p. 170.

Tyack, S. P. A Book about Bells 1898

page, 191.

Raven D. J. J. *The Bells of*
England, 1906, page 26.

473

Waller, H. B. *The Church Bells of*
England, 1912, page 152.

80. Ellacombe, H. T. *The Church Bells of*
Devon 1872. page, 75.

81. Smyth *Lives of the Percys*, p. 165.

82. Original MS. in possession of Miss Langton
Moniaque Place London printed by
F. H. Cheetham, F.S.A., in Preston newspaper.

83. But a distinction was sometimes made
the bells being said to be "rung" or
"knolled."

84. Concanen and Morgan - *The History*
and Antiquities of the Parish of S. Savinus
Southwark, 1795.

85. North, Thomas *The Bells of Northamptonshire*
page 135.

86. For instances of obits see *The Church*
of our Fathers by Daniel Rock, vol iii
p. 80 2nd ed. 1903.

87. John Styrpe *Survey of London*, edition

1754, Book II page, 296.

474

88. In 1709 There were eight bells at St. Saviour's the seventh being inscribed Maria, and it would seem that the eleventh of the new ring of twelve was officially known by the same name throughout the 18th Century.
89. Stubbs Constitutional History Vol 1. p. 448
Foulmer Smith
90. Thomas North The Bells of Lincoln p. 548
91. Rules of St. Stephen's Guild printed in Ringing World Dec. 13. 1929.
92. Rules of the Scholars of Cheapside Feb. 2. 1603 Sloane MSS. 3463.
93. Thomas Heame Diary July 25 1727
94. Brand.
95. The old custom of ringing for any one after the burial though nearly obsolete was not entirely forgotten. "This is a merry peal rung at the request of the relations as if they rejoiced at the escape

of the departed out of this troublesome ⁴⁷⁵
world" — Thomas Pennant, History
of the Parishes of Wharfedale and Holywell
1796, page 100.

96. In 1496 the charges at S. Michaels'
Coventry were as follows — It is ordained
for all the bells for a peal for a deceased
person 2/10 to the Churchwardens and 4^d.
to the Clerkes; if but four bells xij to
the Churchwardens and iiij to the Clerkes;
for three bells every p'son yt will have
theym to paye but iiij to the Clerkes —
Notes and Queries, March 26, 1866.

97. Laughton's MS. Guildhall Library.

98. Thomas North, The Church Bells of
Northamptonshire page, 43.

99. See Chapier

100. From a framed record formerly at the Swan
public house Prumley, Copied in Hone's
Table Book, 1827, p. 527. (Now in the Belfry of
the Church)

- 476
101. See Chapter
102. In the funeral ceremonies of the last two kings two bells were tolled and both were secular bells. One was Big Ben at Westminster the other the desecrated Sebastopol bell in the Round Tower at Windsor.
103. Thomas Faulkner.
104. Thomas Hume Diary VIII p 72 See Chapter II. Holland probably in his younger days was a ringer and a member of the Society of College Youths.
105. C.f. the rules of the St. Hugh Society of Lincoln 16 Anyone taking a stranger without permission of Master into the steeple is forfeit 4^d; also doorkeeper 4^d.
106. The charge against ringers that they had drinks in the belfry is a very old one. The following is from Bishop John Cosin's Notes and Collections on the Bells of

Common Prayer, page 417. — "Purcer ⁴⁷⁷
in his Censure upon the Preface of Ceremonies
abolished and retained findeth great fault
with the ringing of bells in a peal which
he saith is a Custom still kept up by
superstitious men and foolish boys that
carry the ringers beer and ale to drinks;
and that it is against reason to ring all
the day time and all the night time too
when they please, doing this especially
upon superstitious holidays and upon
All Souls Day, the Feast of the Conception
the Presentation of the Virgin Mary; upon
St. George and other fabulous saints'
days; with more to that purpose. And
now by this passage we know the reason
why Archbishop Grindal (who was well
acquainted with him and affected his
ways) inquired in his Articles of

478
Visitation Whether there be any
superstitious ringing upon saints' days, etc.
For Puceur will allow no ringing at all
but to call the people to Church, or to
pray for the sick or to come to public
meeting for the affairs of the Commonwealth
The quotation is from Puceur's *Censura*
in *Ordinatione Eccl. in Anglia*, included
in *Scripta Anglicana* published in 1577.

This is valuable as showing the opinions
of leading Protestant reformers on the use
of bells. Martin Puceur was consulted by
Cranmer when he was drawing up the
Prayer Book and the above is part of his
criticism. He died at Cambridge in 1551
and during the reign of Mary his body
was dug up and burnt as that of a
heretic. Bishop Cosin was one of the
leading Anglo Catholics of the 17th century

and took a prominent part in
the revision of the Prayer Book in 1662.
He does not appear to have been concerned
about the "superstitious" ringing of bells.
Archbishop Grindal () had
marked leanings towards puritanism

107. See Dialogue by Christopher Lant-German
(1460-1540) quoted by Cardinal Gasquet in
The Eve of the Reformation, p 61.

108 See the regulations for ringing the bells
at Ashby de la Zouch given in the appendix
to my Chapter VIII. Vol

The Sunday ringing there forbidden was
"pleasure" feals not service ringing

109 The payments for a typical obit at St
Margaret, Westminster, are as follows -

Paid at the Glybe of Sr Richard Lascille
for vij prestes & ij clerkes eche of them

iiij s

iijs

Also to the Bedell

ija

Also for ryngyng of the Bells

xij d

Also paid to the Almes folk iijs iiijd 480
Also to the maidens xv d.

110. See North Dales of Northamptonshire, p. 365
for the account of annoyance caused to the
Town of Peterborough by the Parliamentary
soldiers ringing the Cathedral bells
"anker" (backwards) and so giving false
alarm of fire.
111. Rec^d for ij peales for Goodman Shakespeare
viijs (1606). Rec^d for Thomas Shakespeare
his Childe 3 peales xviijs (1631). C'wardens'
accounts, Holy Trinity, Coventry.
112. The custom it seems survived in remote
districts of France even into post war times
"Cette année même le 22 juillet" - "on
sonne encore les cloches dans nos villages
du Centre surtout les moines accessibles
pour obtenir la désagrégation des nuances
menaçant grêle" - quoted from *L'Intermédiaire*
in *Notes and Queries* Apr. 4. 1925.

113. Birkington, 1535 "For Rynnyng at
The Tempesi vj d." L81
114. Compare the statement in the Rule Book of the
London County Association (1903) "xxx nothing
should be done to impair the dignity or privileges
of the two veteran London Companies" xx
115. The Diary was not written by Duke Philip
himself but by Frederick Gerschow who accompanied
him. See Vol II.
116. "To make solemnlyte with dirige & messis
& wasc & rennyng." John Wyclif A.D. 1380.
117. It is frequently said that this custom is
the origin of the proverb that "nine tailors
make a man", and that the original saying
was "nine fellers make a man". The first
person (so far as I know) to make this
suggestion was J. A. Johnson in a letter to
Church Bells Feb 25 1871 and it was adopted
by North, H. P. Wallers and others. It does
not seem to me to be a very likely
explanation of the proverb.

118. "March 26 1246. To Edward the king's clerk 32s to feed the friar preachers and friars minors of London and 10s. 6d for celebrating divine service and pealing the bells (classicum pulsandum) in the churches of London, all for the soul of the same queen" [Joan the king's sister formerly Queen of Scotland.

30 Hen III. - Calendar of Liberated Rolls.

119. "London Dec 8 1730. Yesterday the Society of Ringers called London Scholars held their Annual Feast at Sadler's Hall in Cheapside where an Elegant entertainment was provided for them - Norwich Gazette Dec 10. 1730.

120. A reproduction of this ticket is given in Volume Ten, page 316.

Index of Persons.

483

Annable, Benjamin	1. 81. 82. 173. 195. 214. 217. 218. 219. 274. 296. 320. 371
Atkins, E.M.	234.
Bacon, Francis	452.
Bagley Henry	252.
Bagley, Matthew	195. 217
Barham, James	
Bartlet, Anthony	245. 247.
Bartlet, James	249. 250. 252. 253. 254
Bartlet, Thomas	243.
Bartolozzi, Francesco	365
Beaufroy, S.	258. 313.
Bede	258. 395.
Berkeley, Lady Isabella	418
Besant, Sir Walter	258
Bethel Kingsby	299.
Bettesworth, A	214.
Blakemore, Thomas	3. 163. 264.
Blakeway, J.B.	265. 442.
Boswell, James	258.
Bradshaw, Peter	251. 253. 254. 449.
Brand, John	258. 447.
Brayley, Edward W.	259.

	484
Breeton, John	246. 449
Breeton, Lord	243. 244. 246. 247.
Brei, Henry	252. 254. 290.
Briton, J.	259.
Callow, William	458.
Carier, Joseph	243.
Carier, William	243.
Callin, Robert	296.
Chancellor, E. B.	259.
Chapman, William	436.
Chauncy, Sir Henry	244. 246. 247.
Cheetham, F. H.	259.
Clarke, W.	218.
Clarke, W.	457.
Clifton, Sir Clifford	243. 244. 246. 248.
Collings, R.	457.
Collins, R.	219.
Concanen, M.	260.
Cooper, John	367. 437.
Copley, Anthony	260. 471.
Cosin	260. 468.
Crane, Edward	371. 458.
Crane, Robert	458.
Crowder, S	219.
Cundell, John	293.

J. (J. Doleman)	1. 163. 171. 260.
Daniell, Robert A.	260. 321.
Darbie, John	249. 250.
Darbie Michael	245. 250.
Davies Charles D.P.	2.
Deamore	298.
De Lee	261. 403.
Dobbin, Gilbert	252.
Dolben, John	252.
Doleman, J.	1. 52. 72. 123. 129. 131 132. 138. 163. 170-213 260.
Dove, John	457.
Durand Guillaume (Durandus)	261. 396. 412. 417. 456. 469.
Eccleston, Theodore	290.
Eldridge, Brian	245. 254.
Ellacombe, Henry Thomas	236. 261. 262. 315. 445.
Everard, Sir Richard	243. 245. 247. 253.
Faulkner, Thomas	262. 318.
Fleason, Thomas	430.
Frazier, Sir John	262. 451.
Fuller, Thomas	262. 407.
Garthorn, John	37.
Garrick	294.
Geary, Francis	298. 447.

Gilpin George	267
Grandison, Bishop	417
Green Henry	213
Grey, Lady Catherine	402
Grose Francis	262
Gross, George, L.	296. 312. 317. 341.
Hackel, Bishop John	246. 248.
Hale Lord Chief Justice	447.
Hall, Bishop Joseph	262. 408.
Hall, Robert	457.
Hardham, John	293. 297.
Harrison, Captain John	244.
Harvey, John	458.
Hawkins, Sr John	263. 318.
Haworth, Robert	367.
Hawes, L.	216. 218.
Hear, Thomas	214. 238. 250. 431. 440.
Hering, Francis	263. 453.
Heywood, Sr. Arthur	151.
Hicks, Sr. Henry.	299.
Hitch, C.	214. 216.
Hodges, J.	216.
Hodson, Christopher	250
Hodson, John	250.
Holland, John	248. 249. 440. 476.

Holt, John	48. 202. 218. 296
Hone, William	263.
Hooper, Bishop John,	263. 398. 456. 470
	472.
Howlett, H.	166. 251.
Hubbard, Henry	238.
Hudson, Mr.	460.
Abbott, William	433.
James, Sr. Bartholomew	425.
James, Henry Law.	156.
Jenkins, John	247. 248. 250.
Johnson, Benjamin	292.
Jones, William	2. 163. 264.
Kitchen, Thomas	365.
Knights, Ellis	244.
Knights, Samuel	297.
Laughlin, William	264. 296. 298. 310
	353. 433.
Leadham, J. P.	264.
Lecky, W. H. E.	264.
L'Estiange, Roger	248.
Lindsay Christopher	173
Locke John	3. 146.
Lockwood, James	312.

Sh. C. Sh. see J. D and C. Sh.	
Shackworth, Robert	244
Shagius	248.
Sharon, Charles	172.
Shark Charles	172.
Selchior, Thomas	
Shillim, Sir Christopher	245.
Shontz, Joseph	218.
Shustell, George	264. 450.
Shale, John Mason	264.
Shewlin, John	245.
Shoth, Thomas	265.
Shoborn, Edward John	265. 296. 313.
Shwen, H.	265. 442.
Shack, George	292.
Shartick, George	341.
Shatrick, John	51. 72. 79. 123. 124 128. 133. 138. 139 156. 175. 189. 202. 250. 251. 253.
Sharson, William Carter	238.
Shennant, Thomas	265. 468. 475.
Shewell, J. P.	290.

Pryn, John	281.
Raven, J. J.	152. 266.
Reeves, John	2. 163. 264
Rich, John	293
Roan, Robert	35. 51. 65A. 67. 194 245.
Rock, Daniel	266.
Rock, Richard	244.
Rudhall, Abraham	254.
Sawbridge George	168. 176. 213.
Scattergood, Samuel	52. 65A. 72. 76. 97 99. 101-5 116. 123. 126. 245. 249. 252 247. 254.
Sizav Thomas	460.
Shipway William	3. 49. 321. 308.
Shakespeare William	266. 402. 462
Smith J. Foremin	266.
Smith Henry	290.
Snowden Jasper W.	238.
Snedman Fabian	3. 22. 28. 32. 34. 37 41. 51. 58. 72. 79. 83. 96. 97 98. 99. 102. 111-113) 118-122 127. 128. 137. 142-4 150. 155 165. 174. 180. 187. 193. 205 206 207. 209. 216. 227. 230. 231. 237 244. 247. 248. 249. 251. 267. 273. 431

Stell John	267.	489
Stettin - Pomerania, Philip		
Julius, Duke of.	267. 401.	
Stow, John	471.	
Styrpe, John	268.	
Stubbs, Philip	268. 402.	
Stubbs, William	268.	
Taylor, Crispin	457.	
Taylor, F.	460.	
Tending, John	39. 51. 243. 246.	
	290.	
Thompson, W. H.	3. 49.	
Thornbury, Walter	268.	
Trollope, J. A.	4. 153.	
Tulse, Sir Henry	246. 251. 253.	
Turberville, A. P.	268.	
Tryack, G. S.	268.	
Underhill, Cave	251. 253. 292.	
Véron, Jean	269. 463.	
Vicars, John	82.	
Walpole, Sir Robert	281	
Walters, H. B.	269. 446.	
Ward, Benjamin	261.	

Ward	298.	490
Webster, John	458	
Wheatly, Charles	269	
White, J.	4. 165. 249.	
Windham, John	252.	
Wrightman, Philip	253. 254.	
Withens, Sir Francis	244. 245.	
Wood, Anthony a	254. 269. 411. 431.	
Worde Wynkin de	452.	
Wynne, Sir Watkin Williams	299.	

General Index.

Actors and ringers	292.
Adventure	53. 99.
Albion's Delight	124.
Alliance Minor	69.
Alliteration	212.
Alliteration of Hermit's	74. 134.
Antelope	106.
Bells, Civic use of.	413
the death bell.	388. 410. 469
early Christian use of	388.
fines charged for use of	419. 466. 475.
funeral	416. 471.
medieval Christian use of.	397. 452.
message of.	414.
the passing bell	394. 463. 467.
service uses	441.
superstitious use of	283. 390. 398. 466.
Betting	371.
Blunderbus.	57. 77. 104.
Bob	42. 208.
Bob Minorus	31.
Doubles	33.
Minor	67.
Triples	78.
Major	45. 83.

Bob Major Lead Ends	26. 31. 153
Books, early, on ringing	165.
Bridges' Pleasure	123.
Bristol Surprise Major	149.
Calendar	107.
Cambridge Bob	126.
Delight	105.
Delight II	105.
Eight and Forty	29. 92.
Journey	107.
Marigold	73. 122.
Surprise Major	219.
Camelion	96.
Campanalogia, etc	20. 50. 165. 168. 180. 193.
Campanalogia, etc J.D.C.M.	165-219.
Dedication	176.
Defence of Ringing	183.
Its style	179.
Various editions	213
Title Page	175. 213. 214. 216 218.
Centurion	
Chace	97.
Change	204. 237.
Change-ringing, origin of	8
Compared with billiards	9.
Football	277.
Chapeau Bob,	129.

Cheapside, Schollers of	370
Cheat, The	56. 103.
Chequer, The	57. 108.
Chiming	446.
Christmas Eve	152.
Church Doubles	97.
City Bob.	121
City Delight	69. 118
City Delight	132.
City Scholars, Society of	328.
Clavis Campanalogia	302.
Clergy and ringers in 18 th Cent.	286.
Clubs.	355.
College Bob	127. 128.
Bob Triples	79. 137.
Bob Major	83. 143.
Delight	131.
Doubles	73. 121
Exercise Major	219.
Little Bob	121
Pleasure	75. 128.
Single Bob	120
Treble Bob	75. 128.
Triples	78.
Triples dodging behind	79. 137.
dodging before and behind	79. 137.
Triples (major)	142.

College Yuths, Society of.	53. 299. 317. 327. 330. 344. 347. 359 364. 367. 374. 368. 457 19. 51. 239. 55. 103 149. 74. 206. 207. 31. 70. 120 58. 77. 111. 112. 133 30 75. 135. 328. 330. 335. 345 348. 359. 69. 118. 365. 149. 208. 18. 78. 45. 84. 70. 120. 210. 33. 93. 47. 80. 117.
Competitive ringing	
Composers, the early	
Composit et Kalendruis des besjes	
Contention Tre	
Coventry Court Major	
Course	
Coursing Order	
Court Bob.	
Crambo	
Cripple gate	
Cross Teals	
Crown Bob	
Cumberland Yuths Society of	
Cure for Melancholy	
Dinner Tickets	
Dodge	
Dodging Movement	
Dodging Triples	
Double Norwich Court Major	
Double Oxford Bob	
Double	
Doubles and Singles on 4 bells on 5 bells	
Doubles and Trebles	

Doubles and Triples	122.
Dream, The	56. 104.
Drunkennes	303.
Unstable Bob	123.
Eastern Scholars, Society of	317. 327. 332.
Eight and Forty The	29. 92.
Esquire Youth, Society of	370.
Esquires' Twelve Score	66. 93.
Evening Delight	119.
Evening Delight	131.
Evening Star	77. 130.
Exclusiveness	343.
Experiment, The	
Extream	21. 150. 208.
Faulchion, The	96.
Feast, Annual	349. 363.
Fortune	97.
Friendly Jeals	346.
Grand Experiment, The	85. 142.
Grandsie Doubles	34. 78. 157
Triples	48. 78. 81. 140
	191. 196.
Caters	86. 145. 199.
Bob	68. 155
Bob True	68.
True	38.

Grandine Double Bob	124
Court	120.
Bob Triples	199.
Hallivell	98.
Hankenson's Good Will	72.123.
Hermaphrodite	72.121
Honeysuckle	100.
Hudibras	57.104.
Hunting Course	18.207.
Movement	18.
Hunt's	21.193.
Husbandman's Magazine	166.
Imperial Bob Major	84.144.
Jack on Both Sides	85.86.101
Jumping Doubles	65A. 116.
Junior Cumberlands Society of	312.
Kent Treble Bob	73.149
Lambert's Countryman's Treasure	166.
Lancashire Delight	124.
Ledbury Bob	123.
London Bob	121.
Delight	124
Delight	128
Double Bob	124.
Doubles (Minor)	122.
New Bob	124.

London Nightingale	69.118.	499
Pleasure	58.109	
Pleasure, II.	58.110	
Scholars' Pleasure	131.	
Scholars, Society of	168, 176. 328.	
Single Bob	124.	
Surprise	149.	
Triples (Single Bob)	138.	
(Double Bob)	138.	
(Count Bob)	138.	
(Treble Bob)	139.	
Youths, Society of	322. 361.	
Major ringing, Early	78.83.191.	
May Day.	99.	
Medley	58.98.	
Mermaid	65.114.	
Merry Andrew	54.77.98.	
Method Construction, Basis of Rules of		
Methods Report, The		
Morning Exercise	77.119	
Morning Exercise	131.132.	
Morning Pleasure	130.	
Morning Star	96.	
Morning Star	126.	
Movement in ringing	8.	

Movement, The nature of	14
My Honey	54.99
My Lord	73.121
Shuffled ringing	423.427.
Music in Major ringing	195.
New Doubles	41.95
New Doubles and Singles	96.
New London Pleasure	132.
New London Triples	138.
Nightingall	73.122.
Non Such	55.56.101
Non Such	122.
Nottingham Bob	126.
Mixed Scale	
Single Bob	69.119
Trebles and Doubles	
Norfolk Surprise Major	84.
Norwich Scholars, Society of	200.342.
Gazette	
Obits	424.
Old Doubles	33.
Organization of the Exercise	329.
Orpheus	62.113.
Outings	350.

Gosford P.B.	70.120.	499 500
Gosford, Funeral ringing at	431.	
Paradise	53.97.	
Riddle	72.121.	
Use Score	96.	
Treble P.B.	70.75.	
" (The first way)	70.125.	
Paradise	39.94	
Parasite	100.	
Phoenice	39.94.	
Plain, Changes, The	23.91.186.	
Primrose	130.	
Primrose, The	97.	
Prize ringing	375.	
Q. Set's	42.154	
Quirester, The	96.	
Raising and Ceasing	186.	
Rambling Ringers Club, The	310.433.	
Reading Doubles	41.95.	
Redding P.B.	71.125.	
" Cambridge Way	125.	
Restoration Triples	80.136.	
Reverse Grandeur Doubles	37.	
Reverse Steadman Doubles	61.	

"Rich Cabinet" Whites	165.	500
Ringers' True Guide	312.	
Ringin' Backwards	439.	
Royal Bob	132.	
Rules of Method Construction		
St. Bride's, Fleet St.	199	
Deal of Mascurus at	296	
St. Clement's Bob	105. 123.	
St. Dunstons Doubles	102.	
St. Hugh of Lincoln, Society of	428.	
St. Lawrence Bob.	133.	
St. Paul's Great Bell of	410.	
St. Sepulchres	133.	
St. Stephen's Bristol, Company of	429.	
Salisbury Cathedral	316	
School of Recreation, The	166.	
Seven Score and Four	117.	
Shepherds Calendar, The	220.	
Single	210	
Single Method, The	69. 118.	
Sices, The	21. 150.	
Social Life	354	
Social status of ringers in The 18 th Century	290.	
Spirits, Evil, Relief in	386.	

Siedman's Principle	63.	504
Standard 720 of Minor	68.	
Steeple keepers	285.	
Success.	65A. 115.	
Superlative Surprise Major	45.	
Symphonic	73.77.123.	
Symphony	129.	
Symmetry	26.72.	
Tendrings' Six Score	89.94.	
Technical Ringing Terms	203	
Tintinnalogia, The	20.50.165.168.	
Topsy Turvie	56.77.103.	
Treble Bob Triples	80.139.	
Trebles and Doubles on Six Bells		
Triples, Doubles and Singles	122	
Truth. Law of	18.	
Tunes on Five Bells	146.	
Tulip	100.	
Tulip	130.	
Twelve Score, A		
Twelve Score Long Hunts	66.	
Twenty All Over	28.92.	
Union Scholars, Society of	323. 331. 359.	
	363.	

Violet	129. 132.
Westminster Bob.	129.
Doubles	106
Weston Doubles	102
Whirligigge, The	55. 102
What You Please	39. 95.
Wild Goose Chase	86. 141.
Winwick Doubles	97.

