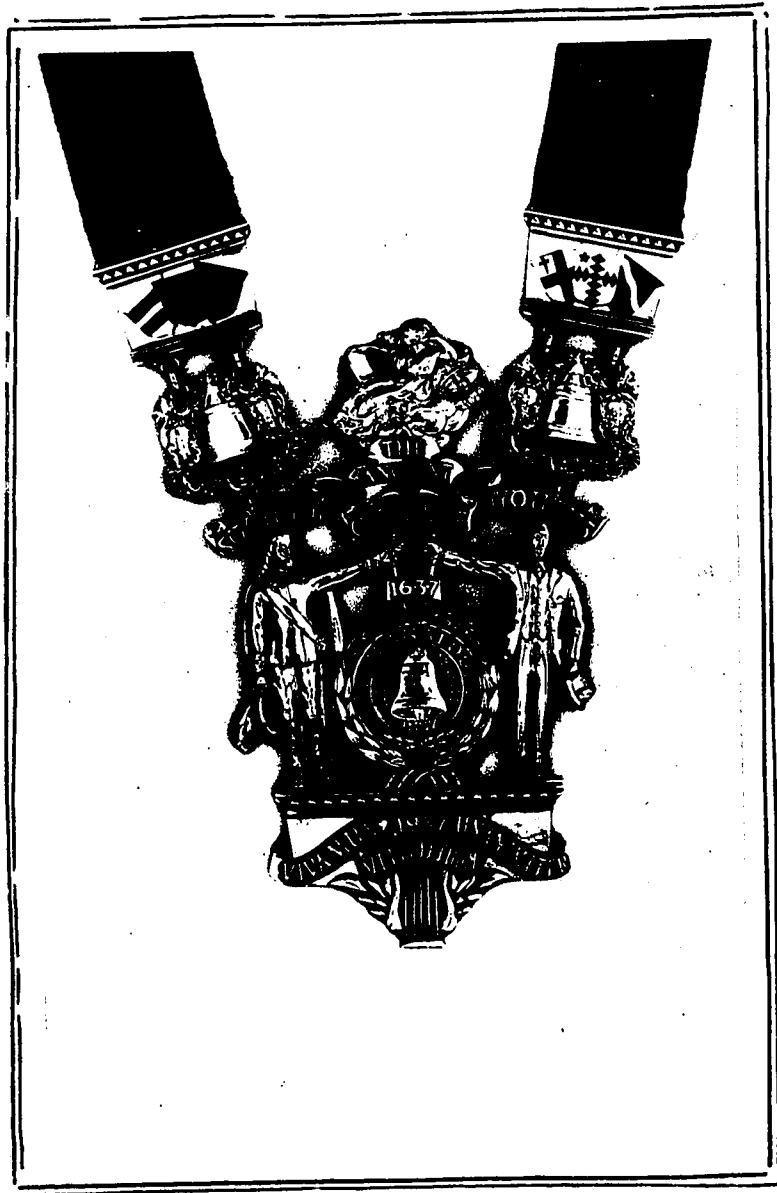


**London Ringers and Ringing in the
Seventeenth and Eighteenth
Centuries**

Volume IX

Trollope, J. Armiger



London

Ringers and Ringing

in the

Seventeenth and Eighteenth

Centuries

By J. Armiger Trollope.

Chapters XI and XII.

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1936.

There be of them that have left
a name behind them that their
praises might be reported;

And some there be which have
no memorial. Who are perished
as though they had never been.

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Chapter XI

Composition in the First Half of the Eighteenth Century

The foundation of Change ringing is an exact mathematical science, and like other exact mathematical sciences, when once the premises are stated fully and accurately the rest follows in logical sequence. In this it is strictly analogous to theoretical geometry. There you first assume the existence of things such as a point, a line, a circle, and a square; then you take for granted one or two simple axioms; and on them you hang a succession of truths like the

links of a chain, or rather of a complex system of interwoven chains. Many of these truths are very important ones. Somewhere near the beginning of his first book Euclid proves that on the same side of any base there cannot be two triangles in which the sides terminated in one end of the base are equal and the sides terminated in the other end of the base equal also. That is a truth which directly or indirectly concerns almost every human being, and we are not to suppose that mankind was ignorant of it until the geometers pointed it out. The first primitive savage who tried to build a hut, found

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out that if he tied three sticks together at the ends, he had a strong frame, but if he tied four together he had a weak one. His successors used his discovery, and today it is one of the most important facts in structural engineering. In the same way men found out by experimenting, by trial and error, the vast mass of information which makes modern life and civilization possible.

Here then are the two distinct methods by which the human mind acquires knowledge - the logical or deductive, and the experimental or inductive - and there is none other except perhaps it be inspiration.

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These five have been used by mankind throughout the ages, and just in proportion as they have been correctly used so men have gained knowledge.

Change ringing in its small way, is in this matter no different from other human activities. It might have been the invention of some mathematical genius. Having postulated a succession of entities called bells he would have proceeded to demonstrate by a series of syllogisms what follows when the bells are interchanged among each other, just as Euclid and the other geometers did with points, and lines, and circles. Indeed change ringing could be treated as

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a branch of geometry, for essentially it is intermovement of certain units, and the movement results in a number of very complex diagrams. ⁽¹⁾ But they are not drawn on a plane of length and breadth, but on a five-dimensional plane which consists of position and time. To work out the abstract science of change-ringing on these lines would be a very pretty exercise for a first class mathematical mind.

But even if our mathematician did not work in quite so rarified an atmosphere he might still have treated the matter deductively. He could have accepted the Convention

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Asingers in all ages have accepted it, by which a row of figures on a sheet of paper represents the sound of the bells in the tower, and starting from that, he could have worked out the science algebraically, as the most competent Composers try to do today.

But neither of these things happened. The men who invented Change ringing were not mathematicians, and they had no idea that they were dealing with an exact science. They rang three bells, at first in pounds, then to get variety they altered the order, and as they moved the bells among each other they found that they

had produced the Lises. They could not well have done anything else, but, like the savage with his three sticks, they had unthinkingly laid the foundations of a mathematical science and art; for the Lises are the embryos which contain undeveloped the whole of change ringing.

Development followed in a similar manner by experimenting, at first in the tower, and then when men learnt how to prick changes, by pencil and paper, but always limited by the conditions of practical ringing. No one thought of working out change ringing as a theoretical science, or of seeing what it is capable of. Why should he? When all

or nearly all the rings contained ¹⁹
five or six bells or less, why bother
about changes on eight? Even as
late as 1702 Doleman remarked
that though there were many methods
to be practised on eight bells, it
was only a waste of time and space
to write out what was not practised
and never had been. ⁽²⁾

The result was that in the 17th
Century five bell ringing was developed
to its utmost limit, and that for
six bells nearly every method which
has since been widely practised was
composed, but seven bell composition
was almost untouched, and eight
bell composition not at all. When
the 18th Century opened Grandire

Triples and Caters were known ²⁰
and rung; Bob Triples and Bob
Major were known and the former
probably occasionally rung; but
there were no true peals (save the
one of Caters)⁽³⁾ and all the other
methods had as yet to be worked
out. The first half of the 18th century
saw the birth of peal ringing, and
this was made possible by the work
of a few Composers & one of them
a man of genius, and two or three
of exceptional talent.

The earliest of these men was
John Barthon, one of the Norwich
Scholars. of him practically nothing
is known except that he died in
June 1728, and was buried at St.

Gregory's, ⁽⁴⁾ one of the city churches.
 Whether he was old or young, educated
 or illiterate; what his profession or
 calling was — that we cannot say. In
 1710 the Norwich Scholars are said to
 have rung a half-peal of Grandure
 Triples Composed by him⁽⁵⁾; soon after,
 they rang two five-thousands. Either of
 Grandure or Bob Triples, neither of which
 was true; and on May 2nd 1715 they
 accomplished "that most Incomparable
 Peal call'd Grandure Bob Triples,
 being the first whole Peal that ever
 was rung to the truth by any
 Ringers whatsoever." As the boards
 tell us, it had been studied by the
 most Acute Ringers in England, (but
 to no effect) ever since Triple Changes

were first rung, but now at last
 it's found out to be true by John
 Garthorn." (6) The Exercise has generally
 accepted this as the first fine peal
 ever accomplished, and the claim on
 the board may be allowed, but with
 the proviso that it is at least possible
 that the College Juniors had rung a
 fine peal at St. Sepulchres in 1690. (7)

Garthorn's figures are lost and we
 have no absolute proof that his peal
 was not false, but there is no real
 reason to think so, although a later
 generation of London ringers professed
 to doubt it. (8) His other peal, of Grandson
 Triples has survived and is fine, and
 that is presumptive evidence that the
 first was fine also.

Though the figures of the Bob
 Triples have disappeared there are
 sufficient indications to enable us
 to make a pretty accurate guess at
 what the peal was like. It was
 called Grand sire Bob, and though
 the term came in time to be used
 somewhat loosely, ⁽¹²⁾⁽⁹⁸⁾ originally it
 was not just another name for
 Plain Bob; it was the title of that
 particular escent of Bob minor
 which we now call the Standard
 720 ⁽⁹⁾, and therefore we may assume
 that Garthorn's peal was an attempt
 to apply that 720 to seven bells.
 Secondly it was constructed with
 Hunt's; the pebble was the Whole-
 Hunt and the big bells - the

seventh, sixth, and fifth came home at regular intervals. The use of trills was the greatest general discovery in Composition during the 17th Century, and men used them to produce effects just as competent present day Composers use ⁽⁹⁰⁾ D. sets. Carthor's second peal, (that of Grandeur Triples), is an excellent example of their use, and a few years later when Thomas Melchior and Edward Crane were waging a wordy battle in the pages of the Norwich Gazette over the rival merits of the peals of Hedman Triples they had composed and called, Crane

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appealed to the memory of John
Garthorn, and asserted that all methods
which are "proper" "bring their great
bells home at the proper time." (10)

If then Garthorn attempted to
extend the Standard 720 of Bob Minor
to Triples, using Hunt's to get the
full extent, how did he set to work?
In the first place he took the seventh
for the half-hunt and left the work
of that bell undisturbed. The older
composers would have taken the
second, but it is pretty evident
from the Grandine Triples and from
Crane's letter that Garthorn took
the seventh. Next he must fix
the work of the sixth as the quarter

hunt. That bell had to fall into every possible combination of positions with the whole and half-hunt and come home at the end., which means that the whole peal was divided into twelve equal parts (Corresponding to the twelve Courses of Bob Minor)

with 6-7 at home at each part end. We cannot be sure how he made

2 3 4 5 6 7	M.	H.	R
6 4 2 3 5 7	-	-	-
5 2 6 4 3 7	-	-	-
3 6 5 2 4 7	-	-	-
4 5 3 6 2 7	-	-	-
2 3 4 5 6 7	-	-	-

the sixth complete its revolution, but if he studied the 720 he would have noticed that the normal thing is to call a bob at every lead end when the half-hunt is above fourths place. If he did the same thing in Triples, he would get exactly the blocks he wanted

for his part.

He has next to make the fifth, the half-quarter-hunt, perform its revolution, and here he could

stick closely to the 720. There the 6th is called W.R.W.

If in his five-Course block he does the same thing, (only since there are already bots at every lead end he must omit

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

2 3 4 5 6 7	M.	W.	R
6 4 2 3 5 7	-	-	-
5 2 6 4 3 7	-	-	-
3 6 5 2 4 7	-	-	-
5 3 4 6 2 7	-	-	
4 5 2 3 6 7	-	-	
6 2 4 5 3 7	-	-	-
3 4 6 2 5 7	-	-	-
5 6 3 4 2 7	-	-	-
3 5 2 6 4 7	-	-	
4 2 3 5 6 7	-	-	-

instead of calling), he would find that the fifth had performed its proper revolution and a five Course block was produced which five times repeated with a single half way and end would give him his complete and true seal. (11)

It all seems to us now quite clear and simple, but we must not assume that it was equally clear and simple to Garthou. Simple truths, when they are unfamiliar, are not usually the most obvious. Garthou had to devote "long study and practice" to the matter, and although he undoubtedly did argue something like the foregoing, he reached his conclusions by a much longer route. His proof may have been somewhat more complicated in the actual working out, but all the indications seem to show that it was exactly as I have given it.

When he turned to Grandiose Triples he was faced with what appears to us a totally different

problem, but actually to him was very similar, though considerably more difficult. For he did not do as a modern composer would have done, take the plain course as the unit and compose the peal from that. Solomon had already tried that plan and failed. What Barthow did was to take the six-score he knew as Grandine Doubles, and extend it to seven bells much in the same way as he had extended the standard 720 of P.D. Senior. He found that in Doubles a bob is called at every lead except when the Half-Tune is Before. On seven bells that meant a three-lead

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

Course in which the Half-hunt (the sixth) double dodges in 6-7 down and 4-5 up, and makes thirds. It also produces a five-course block in which the Quarter-hunt (the seventh) completes its revolution. Neither on five bells nor on seven does the Half-hunt go into the hunt, but the Conditions for Composition by Hunts are fulfilled as they are not fulfilled in the plain course. So far all was plain sailing, but now he had to fix the path of the Half-quarter hunt, (the fifth). He must not interfere with the bobs when the Half-hunt is dodging in 6-7 or 4-5, and he must not call a bob when that bell is before

for that would at once make the deal false; so he introduced a fresh set of bobs which he called a Hic, in which fifths place is made when the treble

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

is leading at hand-stroke with ~~set~~ ^{nine} of these Hics,

used in exactly the same way as the bobs

are used in the standard

720 of Bob Minor, and

as he had used the omits in his Grandair Bob Triples, he joined

together six of the five-

Course blocks. He

had now the equivalent

of the 360 of Minor and the Half-Deal of

2	3	4	5	6	7	1	2	3
2	4	7	5	6	3	-	H	-
2	7	3	5	6	4	-	H	-
7	3	4	2	6	5	-	-	-
3	4	5	7	6	2	-	-	-
4	5	2	3	6	7	-	-	-
4	2	7	3	6	5	-	H	-
2	7	5	4	6	3	-	-	-
7	5	3	2	6	4	-	-	-
5	3	4	7	6	2	-	-	-
3	4	2	5	6	7	-	-	-

5	4	3	2	6	7	1	2	3
5	3	7	2	6	4	-	H	-
5	7	4	2	6	3	-	H	-
7	4	3	5	6	2	-	-	-
4	3	2	7	6	5	-	-	-
3	2	5	4	6	7	-	-	-
2	5	7	3	6	4	-	-	-
2	7	4	3	6	5	-	H	-
7	4	5	2	6	3	-	-	-
4	5	3	7	6	2	-	-	-
5	3	2	4	6	7	-	-	-

Pos Triples, but his course consisted of only three leads, and the six blocks only gave a quarter-peal with the half-quarter hunt in half its full number of positions. A complementary quarter-peal therefore was necessary in which the half-quarter hunt had to fall into the missing positions, and these two quarter-peals, with the corresponding two in which the rows are of the opposite nature, gave him the essence of the changes. To link

up the four quarters

he used a Q Set

consisting of two Sixes and two Doubles, made alternately, at the end

of the quarter-peals. (see page 136).

3 1	2 4 5	6 7
1 3	4 2 5	7 6
3 1	<u>4 5 2</u>	6 7
1 3	4 5 2	7 6
3 1	4 2 5	6 7
1 3	2 4 5	7 6
3 7	<u>2 5 4</u>	6 7
1 3	2 5 4	7 6

Garthorn's peal has three parts of calls, ³³
and after some years it was superseded
and became obsolete. Men who knew
nothing about it began to despise it
as false and worthless ⁽¹³⁾, and even in modern
times, after it has been rediscovered and
printed, it is usually looked upon as a
crude and immature production. But
it is anything but crude. It is a very
fine composition, worthy to rank alongside
Holl's Ten-part and Thurston's Hedman
Triples; and it did more than any peal,
except Annable's Bob Major, to influence
and develop early composition. It
has three parts of calls if we look upon
it as a peal of Grandine Triples in
which the plain course is the unit,

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but that is not how Garthorn and the
early ringers looked at it. He had to
extend Grandiose Doubles using hunts,
and, according to his premise, the
regular succession of two bobbed leads
and one plain could not be altered.
They were the method ⁽¹⁴⁾, and his plain
course was really the best of 210 changes ⁽¹⁴⁾.
The Hoi was the bob, and he used the
minimum number of Doubles necessary
to alter the nature of the rows.

The peal was rung at Norwich on
August 26th 1718, and during the
following years at St. Dunstan's in the
East, London, Coddentham, Kings Lynn,
Linedin, and doubtless elsewhere; then
it dropped out of sight, but it never

altogether disappeared. Annable and Dr. Mason copied it in their note books, William Dumbleday Croft of Nottingham had it, and from him it went to Hugh Knight of Leeds, and to Henry Hubbard, and in 1839 Osborn heard that it still existed, though he did not actually see it. Finally Jasper Snowden traced it and printed it in Church Pells, the Pells News, and his Grandine. ⁽¹⁵⁾

In less than three weeks after the performance at Norwich the Union Scholars sang the psalm at S. Dunstons. ⁽¹⁶⁾ One of their numbers; Robert Baldwin, who appears to have been the Conductor, is the second leading Composer of the 18th Century. He tried to simplify

Garthorn's Composition by reducing the number of different calls used, and as he could not get rid of the Hic or the Grandine lobs, he got rid of the Grandine plain leads. What he did in effect was to treat the B Block as the plain course, and the Hic as the lob, though in practice the names were reversed, the Hic being considered as the plain lead. He then adapted Garthorn's peal to the new conditions.

First by calling a lob at 1 in each course

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

He produced a five-course block which fixed the path of the quarters. Hunt, and this block is expanded to the complete peal by precisely the

same means as are used in the older
 Composition. (see page 136) Following their
 custom, the Union Scholars called the
 new peal after their own name, and
 though so far as we know they did not
 ring it, (at least not the full five thousand)
 the method had considerable amount
 of popularity in London during the
 first half of the 18th Century. Then it
 fell into disuse, but was revived to
 some extent in the closing years of the
 19th Century. It was condemned as
 unsymmetrical and therefore illegitimate
 and is seldom practised now-a-days. (17)

The Exercise did not at first take
 very kindly to Major ringing even
 after peals of eight were fairly common

and most of the methods practised by the leading bands were Triples. In addition to Grandrie and Plain Bob, there were one or two others which were introduced in early times and had some measure of popularity. Some of them were constructed with six working bells and continuous triple changes which, of course, gives a three lead course. Arncliffe composed some five thousands for these methods, and in doing so he used exactly the same composition as Garthorn's peal. (see pages 137-9)

He was familiar both with Garthorn's and Baldwin's Compositions, and he deliberately adapted one or the other, probably Baldwin's. There is no suggestion

here of plagiarism, for he gives in his note book full credit to the others for their work, and sets the new peals down in such a way as shows that he fully recognised that all the Compositions are essentially the same (18)

He carried the matter still further and using the same Composition produced the essent of the changes of Porshajis.

He had first to fix the path of the seventh.

2	3	4	5	6	7	5 th	M.	R
4	7	6	3	2	5	-	-	
2	6	5	7	4	3	-	-	-
4	5	3	6	2	7	-	-	-

This he did by calling Cots at fifths and middle throughout,

2	3	4	5	6	7	5 th	M.	R
4	7	6	3	2	5	-	-	
6	5	2	7	4	3	-	-	
4	2	3	5	6	7	-	-	-

which gave him a three-Course Clock. Two Cots at R in this bring up the Course end 45362, which will repeat four times and fix the path of the sixth.

The rest of the Composition is the same as Garthorn's peal. ⁽⁶¹⁾ (See page 144.). John Reeves' well known extent of Bob Major with its many variations by Hubbard, Harrison, and others, is essentially the same as this peal, but arranged in a better form, and there is no reason to suppose that Reeves consciously imitated the older Compositions. ⁽¹⁹⁾

Two months after the Union Scholars rang Garthorn's peal they achieved a still more notable performance. This was 5120 Gocford Treble Bob Major, which was not only the first in the method, but the first peal of Major ever rung. The records are silent on the point, but it is a fair assumption that it was

Composed and Conducted by Robert
 Baldwin, ⁽³²⁾ and under the existing
 Conditions and with the Knowledge
 men then possessed, it was no small
 thing to Compose a true peal of
 Treble Bob on eight bells. No one
 knew anything about liability to
 internal falseness. A good many
 Treble Bob Minor methods had
 been Composed and rung, but men
 assumed that if the lead ends were
 right they could take the rest for
 granted, and, as it happened, if the
 method was symmetrical, they were
 justified in thinking so. How Baldwin
 worked we do not know. It would
 be nice to think that he worked

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out the prof-scale of the method
and found that there are three courses
false against the plain course, but
of the sixty possible courses with the
tenors together there are thirty which
are true with each other, and that
these thirty can be gathered into six
groups each of five courses which can
be joined together by Bob's Before.
And that having got his six blocks,
he joined five of them together by
calling 2W., 2R., losing one course
out of each block, and producing
a five part peal of 5120 changes
in twenty courses. (page 146). That
is how a really competent modern
Composer would have worked out

the deal, but things were not done so in the early 18th Century. Men closely copied what had been done before, and then, so far as they were able, proved the result. Though it seems unlikely at first sight, it is probable that Baldern got his

Grand sire Caters	
5670	
<u>2 3 4 5 6 7 8 9</u>	
5 3 2 7 4 9 6 8	7.
7 3 5 9 2 8 4 6	7.
9 3 7 8 5 6 2 4	7.
8 3 9 6 7 4 5 2	7.
6 3 8 4 9 2 7 5	7.
4 3 6 2 8 5 9 7	7.
<u>9 7 4 8 5 6 2 3</u>	3.
Six times repeated	

Trebble Bob Major	
5120	
<u>2 3 4 5 6 7 8</u>	
7 8 6 4 5 2 3	4
7 8 4 2 6 3 5	7.
7 8 2 3 4 5 6	7.
7 8 3 5 2 6 4	7
4 2 3 7 6 8 5	4.
3 4 2 7 6 8 5	1
6 2 3 4 5 7 8	2
<u>3 6 2 4 5 7 8</u>	1.
Four times repeated	

idea from the old deal of Grand sire Caters. When we set the two down side by side we can see that the root idea is much the

44.

same in each; - a bell is called
nearly the maximum number of times
Before and one or two Cobs are added
to bring up a part end, and the whole
is repeated as many times as it will
go. Whether or no Baldwin understood
the liability to internal falseness, he
could not have chosen a better plan
to ensure a true peal; but later
Composers were not so fortunate. ⁽²⁰⁾

For thirty years or so after the
first five thousand, with one exception
every peal rung in the method was
Baldwin's Composition ⁽²¹⁾ The exception
was a 10,080 rung on April 1st 1727
at St. Michael's, Colerany, by the Norwich
Scholars which raises a very interesting
historical speculation. Shipway in
his book gives a 10,080 as the Composition

of J. Tebbs of Leeds but adds in ⁴⁵
a footnote that he had also received
it from William Eversfield as the
Composition of William Doubleday Croft
of Nottingham. ⁽²²⁾ Croft's note book is
elegant and contains the peal, but
there is no reason to suppose that he
was a composer. ⁽²¹⁷⁾ His family was
however related in some way to that
of John Garthorn and he had received
and copied figures that had belonged
to the latter including the Grandine
Triples. Henry Hubbard suggested
that the peal of Treble Bob was the
one rung in 1727 at Norwich, ⁽²³⁾
when we ~~could~~ examine the figures
we come to the conclusion that not
only is Hubbard's Conjecture correct

but that John Garthorn was almost certainly the composer. He had already extended the standard 720 of *Bob Minor* and the six-score of *Grandsire Doubles* to Triples. What more natural than that he should try and extend the 720 of *Osceford Treble Bob Minor* to Major? ⁽²⁴⁾ using the same plan as he had used for the others? He found that in the 720 the half hunt, (the tenor), is called in and out of the slow until the two big bells

come together again.

When he applied this to eight bells it gave a three-course

3360							
2	3	4	5	6	7	1	0
<hr/>							
5	7	3	6	2	4	-	-
6	4	7	2	5	3	-	-
4	2	6	3	5	7	-	-
Four times repeated							

blocks in which the half hunt and the quarter hunt complete their revolution

and which would repeat four times
and give the full revolution of the
half quarter hunt

(the sixth) He had
now the equivalent
of the five-course

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

blocks in the Grandeur Bob Triples
and Grandeur Triples, and it only
needed to apply the Composition of
those peals to produce the extent.

As in the Grandeur Triples he cannot

omit or add any
bob without upsetting
the hunt so he
again employed
Hics. Whether he

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

went on and produced the 40.320

we do not know, ^{but} most likely he did

234567	1. 0
573624	- -
6347253	- -
426357	-

23456	0.	32546	0.
42635		53624	
64523		65432	
56342		46253	
52364	H	24365	
54326	H	25346	H
35642		32654	
63254		63425	
26435		46532	
25463	H	42563	H
42356		43526	H.

Twice repeated with D at
end gives 32546

Twice repeated with D at
end gives 23456.

13254768
13254678

12345768
12345678

and we can without any difficulty reconstruct his figures. Nine Hics in the fifteen-course block called when 7-8 are before in the courses when the sixth is H, R, H, at the course ends gives the first half deal. In the other half which starts from 32546 they are called R, H, R and a Double.

half way and end joins the two 49
Halves together.

The lead ends of the peal are true,
but since the 40,320 rows cannot be
gathered together into 180 full Courses
there is repetition in the interior of the
leads. (25) Garthorn however did not
know that, or, at any rate, not at first.

In those days five thousand ~~or~~
had not yet been recognised as the
standard number of changes for a
peal, except of course on seven bells,
but to ring the ~~ring~~ ~~the~~ full extent
on eight, or even half of it, was
obviously a physical impossibility
for one set of men. A quarter peal
was within the bounds of possibility,
though it was much longer than
any company had as yet accomplished

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and this the Norwich Scholars resolved
to attempt. The composition was an
obvious one. Just as they rang a
quarter of the 720 of Bob Minor by
calling a bob in each of three Courses
when 5-6 were at home, so they got
the quarter-peal of Treble Bob Major
by calling a six in each of three of
the fifteen-Course blocks when 7-8
were before in the Courses in which
5-6 were at home at the Course-end.
This was the peal that Crofts preserved
and Shipway printed, and this,
I do not doubt, was the peal the
Norwich Scholars rang in 1727. It
is significant that on the board
they styled it "the Quarter peal of

51

Coxford Treble P. B., all eight in." (see page 146)

The Composition is fine, and fine for the same reason that Paldwin's seal is fine; but it is too much to suppose that Garthou selected the Courses with 7-8 together because they consisted of three of the fine groups of Courses. As with Paldwin, in this matter luck was with him.

When John Garthou died, he left behind him in Norwich a good many first class singers and some of them had been his pupils and had ambitions as Composers. About 1730 the Company began to practise Stedman Triples, and now a dispute arose as to who should

Compose and Conduct the peal. The band split into two parties; one under Thomas Melchior rang at Stancroft, the other under Edward Crane at St. Michael's, Goslany. In due time both rang a peal, and then ensued a heated and lively controversy on the merits of the rival performances. What is interesting for our present purposes is the composition of the two peals. The figures have disappeared but enough evidence remains to show us what was in the minds of the composers. Crane modelled his peal on Garthorn's Grandine Triples and used hunts, demanding "Why

Stedman on seven should not
 work as Grandeur on seven bells,
 and bring their great bells home
 at their quarters, half, three-quarters
 and whole peals' end? "⁽²⁷⁾ He used
 two doubles and certain "alterations",
 ("dismal changes" his rival called them)⁽²⁸⁾
 to bring up his part-ends. Mclellan
 in decision published some of these
 alterations and they seem to make⁽³³⁾
 a true peal an impossibility; but
 in any case a peal of Stedman
 Triples on the plan of the Grandeur
 cannot have been true.

Annable gives in his
 note book a Composition
 with tenors and ⁱⁿ four

7256341
<u>7253614</u>
7526341
<u>7253641</u>
7526314
<u>7523641</u>
7256314
<u>7523614</u>

quarter-peals joined together by ⁵⁴
Doubles. It is very false. But we
should remember that in Thurston's
"Four-part the Seventh is the whole hunt
and the sixth the half-hunt; and that
the peal has a good deal of Garthorn's
Composition in it.

Abelchior was scornful about using
hunts in Spedman. "If John Garthorn
had been alive he would have laughed
at your ignorance in assigning hunts
to Spedman's Triples, whereas Spedman
says every bell has a Course alike," ⁽²⁹⁾
"and Doleman says 'In this peal every
bell hath one and the same Course
there being no proper hunts or half hunts
therein' ⁽³⁰⁾ which takes away all pretension
of keeping your bells as in Grandire."

He insisted that in Doubles "the Courses
 are entire whole throughout the peal" (34)
 and his opponent panned him with "taking
 to himself a peal of five bells and flying
 to Spedman for assistance." (35) Here we
 probably have the clue to ^{the} peal in which
 the peal was composed. It is a fact
 which was common knowledge to the
 old ringers that if you prick a four-
 and-twenty of Bob Skinner on 2, 3, 4, 5,
 and then write 1 in front of every row,
 you will have the lead ends and heads
 of a six-score of Doubles. And if you
 prick a six-score of Doubles on 2, 3, 4, 5, 6,
 and then write 1 in front of every row,
 you will have the lead ends and
 heads of a 720 of Bob Skinner. Similarly
 the extent on any number can be

Composed: ⁽³⁶⁾ This was the plan on which the Plain Changes are based. This was how Robert Roan got Grandire Bob Minor from Grandire Doubles ⁽³⁷⁾. This was how Restoration Triples was composed. Stedman pointed out that a full extent of Plain Bob Major can be had by ringing full Courses and when 1-2 are together at home, letting the other bells ring a 720 of any six bell method in which half the changes are triples. ⁽³⁸⁾ This then seems to be the plan adopted by Shelchior. He kept his Courses full and unaltered and at the course-ends he made five of the bells (probably 2, 3, 4, 5, 6,) ring a six-score of some five-bell method. Unfortunately there are not sixty true Courses of Stedman Triples and the

peal must in any case have been false. ^{57.}

But the plan was worth trying, and about the same time Annable used it to obtain his well known peal of Bob Triples. ⁽⁹⁷⁾

The man who more than any one else influenced Composition and the development of Change-ringing in the first half of the 18th century was Benjamin Annable. He was generally recognised as the greatest authority both on the practical and the theoretical branches of the art, and fortunately there is in existence a manuscript of his giving a Collection of methods and Compositions which he had worked out and gathered together during a number of years. How it chanced that it survived is not known. After his death apparently it disappeared.

and probably lay hidden among the volumes of some man's library. Ultimately it was bought by a Mr Stewart a London bookseller with a lot of other books, and by him was sold to Ellacombe in April 1876. He gave it to Snowden with the condition that at his death it should go to the British Museum where it now is. ⁽³⁹⁾ Snowden published a long account of it in Church Bells of 1876. ⁽⁴⁰⁾

In the days when there was no printed text book on ringing of any real practical use, it was an ordinary thing for leading ringers to write out methods and compositions in note books a custom which has been general at all times during the history of the Exercise, but Annables book is something

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more than that. He formed the
intention of publishing a text book of
his own, ⁽⁴¹⁾ and this evidently is one of
the drafts he made. Consequently it
contains a lot of material which was
not his own composition and a good
deal that was never rung by the
College youths nor perhaps by anyone
else. His aim was to cover the ground
thoroughly and as a preliminary, he
gives no fewer than 120 ways of picking
the four-and-twenty on four bells. ⁽⁴²⁾

In the earliest days of ringing, there
may have been some four-bell
ringing, but all along where there
were more than three bells there
were usually five or six or more,
and by the second quarter of the 18th

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doubles and minor ringing were
rather despised by the leading London
Companies. ⁽¹⁴³⁾

Twelve - five extents of Doubles are given
with the remark that "the vast variety
of peals that may be picked on five
bells is endless, therefore here is only
as many as a man may learn and
remember to ring at any time." They
are mostly copied from Stedman and
Doleman.

Twelve plain minor methods and
fifty of Treble Bob are given. They too
include many copied from the older
books, but several are added, the
composition of Arncliffe and some of his
friends. ⁽¹⁴⁴⁾ These latter are with one or two
exceptions of little value. Of the plain
methods ~~the~~ more than half are not
symmetrical and considerably more

than half have irregular lead ^{6!}
ends. (see pages 104-9) The lead ends
perhaps do not matter so very
much, except that they usually
mean that 6-5's turn up at
back-stroke; but no unsymmetrical
method will produce a fine 720.

Lalio on Annable seems to have
realised, this, for he has marked
many of them "false". The Treble
P.D. methods are all symmetrical.

Of them Annable's most important
contribution to the Exercise was
London Surprise. He also extended
the method to eight bells but it
was left to a later generation to
recognise its merits. York Surprise,
Norwich Surprise, and British
Scholar's Pleasure are also by

him. Cambridge Surprise he gives 62
and this seems to be the earliest notice
we have of it, but it was already an
old and well known method, dating
probably from the closing years of the
previous century. Annable did not
know who composed it. He extended
it to Major, (see page 129) and tells
us that his version "hath the likeness
of Cambridge Surprise on six bells, as
nigh as it is possible to prick it,
therefore it justly may be called as
it is here", but the only places he
makes in the second section are
firsts and seconds and so he missed
the correct extension. It is not
likely that his version was ever
practised.

One or five methods are given in ⁶³
which the treble makes places instead
of the regular treble bob path. They
are interesting enough as experiments ⁽⁹¹⁾
but they cannot produce a true 720.

I have already mentioned the seven
bell methods which were rung about
this time. Some of them were produced
by continuous triple changes, and
with six working bells. They have
therefore a three-lead course, and
the peculiarity (which is shared
by the bob-and-single peals of
Grandine Triples), that in the full
peal the half-hunt does only half
the work of the method. At the
time men had no clear idea of

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The difference between a plain
lead and a bobbed lead, and often
as in Union, Dunstons, Eastern, and
Western Triples, the real plain lead
is given as the bobbed lead, and
the real bobbed lead as the plain
lead, (see p.p. 117-123). Annable
did not think it mattered, and
says once or twice that you can
have it which way you please. Of
these methods College was the oldest
and most popular. It is one of
those elemental systems which form
the basis of all method construction. (45)
The two bells which the riddle leaves
behind dodge until it returns,
the others plain hunting. It was

widely rung on six bells, and 65
Continued to be practised until modern
times under the name of College Tingle, 46
It was also extended to Major.

Arncliffe called a peal of it in 1736,
and though it ceased after some
years to be rung in London, it
continued to be practised in the
north until recently. When the
two bells dodge behind the coursing
order of the bells is broken at the
lead ends, and the correct lead
ends do not come up, 47 but when
the method is reversed and the
two bells dodge on the front, all
the conditions required by modern
rules are fulfilled. 48

College, Dunstons, Turckenhams,

Fulham, and Lundell's Triples are 66
all excellent methods, quite worthy of
being practised today, but the Exercise
does not seem to be interested in seven
bell ringing outside Grandson and
Liedman. Annable says he gave Deptford
Triples to the Ware ringers, but whether
they rang a peal of it or no, we do
not know; probably they did not. It
is not symmetrical, and it has
irregular lead ends, but neither quality
is of vital importance in these methods
so long as the path of the half-hunt is
not interfered with. (49)

One or two seven bell methods were also
rung in which there are six working
bells and six leads in a course. To
obtain these qualities it is necessary to

Have a double change when the steele
 is either leading or lying; the bob as
 a rule must be made in the same change
 and not as in Eastern and Western
 Triples in the interior of the lead; and
 symmetry is essential to truth. These
 methods were Plain Bob and Simons, which
 are marked by a bell lying still for
 four blows at the lead end, but otherwise
 are good; New Bob which is excellent
 in every way; and Middlesex Triples.
 The latter was an ~~of~~ adaptation by
 Annable of Plain Bob, in which the four
 blows are moved to fifth place, (page 118).
 It is ingenious, but hardly a success.
 The Trickerham Scholars rang a peal
 of it in 1734.
 Of all Triples methods, Grandson

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was the one most practised, and naturally so, because it combines simplicity and interest of ringing as no other does; but the difficulty was that no peal of it was available. Parthon, it is true, had composed an excellent, but only by treating the unbroken succession of two bobbed leads and one planned one as the method. That was not what men wanted. They rang touches in which the bells moved much more freely, and Doleman's 5040, if it had been true, would have suited them nicely. And so, quite naturally, they came to look on the Three-lead-Course peals as not quite Grandiose, but another method, much as Union Triples was another method.

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Snouder has commented on the fact that though Annable stated that Union and other seven-bell methods "goes 5040 Changes complete with two doubles," he says nothing of the sort about Grandeur, and he comes to the conclusion that the omission was intentional, and that Annable took up the inconsistent position that although doubles might be admitted in the Composition of Double Grandeur and Union Triples, they were not to be used in Grandeur Triples. ⁽⁵¹⁾ This opinion is scarcely warranted. Annable did not say that Grandeur would go 5040 Changes with two doubles, because at the time he was writing he had no grounds for saying so. He had composed, (or

thought he had composed, ⁽⁵²⁾ a peal ⁷⁰
of Double Grandine, but, so far, Grandine
Triples had beaten him. Later on he
produced a 5040 on the three-lead-Cross
plan, but that it was not what was
really wanted is shown by his calling
it Sogmagog. The distinction however
was not clearly defined, and there is
no real inconsistency in his calling
another somewhat similar peal Grandine
Triples. ⁽⁵³⁾ Annable's peal was produced
from Garthorn's by the device of using
a number of ordinary Grandine singles
in place of Hies to form the path of
the quarter-hunt, (the fifth). The
irregular way in which they are
placed shows that the Composition was
the result of a great deal of patient

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Experimenting, but whether Annable
was the first to use the device is
doubtful. He composed the peal probably
about 1737,⁽⁵²⁾ but in February 1736, John
Denmead had "prick'd and call'd the
first Compleat Peal of Grands" Triples"
at St. Martin's-in-the-Fields, for the
Union Scholars. What his figures were
is uncertain, but there was a traditional
peal on the three-lead-course plan,
usually associated with Holis' Compositions
but not by him, which is given in the
Clavis as the work of an unknown
author (see page ¹⁴⁰~~139~~.) This probably
is Denmead's Composition, and likely
enough it was the earliest of all the
bob-and-single peals of Grandsire
Triples. About the same time but

probably later, John Vicars of Oxford ⁷²
produced another variation which has
not since been improved upon. ⁽⁵³⁾

As I have already pointed out, the
Exercise was slow at first to practise
eight bell ringing and the reason is easy
to see. In all early Compositions the
treble is used as the whole hunt, the second
as the half hunt, and either the third or
the fourth as the quarter hunt. ⁽⁹³⁾ ⁽⁵⁴⁾ Experience
has shown that the treble is always the
best bell to use as the whole hunt, and
that on five and seven bells, and to a
lesser extent on six, it does not much
matter which bells are chosen to be the
half and quarter hunts; but when in
Major ringing the little bells are chosen,
the position of the tenors is left to chance

and there is very little good music.

A peal of Bob Majors in which 2-3 or 2-4 are kept together throughout instead of 7-8, would be sorry stuff to listen to.

Annable has the credit of showing the Exercise that the method can be rung without parting the tenors and can produce music equal to anything that was then practised. (92) (37)

No doubt he only followed and extended a plan that others had already begun to adopt.

Gairthorn used 1, 6, 7, as tenors in his Grandeur Triples, and in Baldwin's Treble Bob the tenors are kept together;

but Annable made it a universal custom, and his peal of Bob Majors set the standard for all Majors ringing.

The peal is one of the outstanding Compositions

of Change ringing. In simplicity and the efficacy of the means employed to produce the desired result it is unsurpassed, and it was in the direct line of the development of the older Compositions. "At bob every time the Tenor dodges in 7-8 up or in 5-6 down, except when the sixth is behind with it. An ecclia when 5-6-7-8 Come home together." No other peal can, I think, be so completely and so tersely stated, and it can be applied to practically every plain Major method. I small wonder that this Composition was almost exclusively used for all peals of Plain and Double Bob, and, adapted, for peals of Court Bob,

College Bob, and the rest, or that in later years there were many imitations of it.

2	3	4	5	6	W	M
4	2	6	3	5	-	-
6	4	5	2	3	-	-
5	6	3	4	2	-	-
3	5	2	6	4	-	-
2	3	4	5	6	-	-

Annable's peal of Bob Triples was almost as useful a Composition, and was rung for Simons, New Bob, and Middleses as well as for Plain Bob (page 134) Like the Major, it is based on a five-Course block in which W.M. are called full, and which fixes the path of the ^{quarters} ~~half~~-horns, (the sixth. We are tempted to think that the Composer got this block from the Major and then used the plan

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

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he had learnt from Garthorn and Baldwin. Substantially the peal is the same as that which I have suggested was rung at Norwich in 1715, but actually the genesis of the Composition was quite different. Annable wrote out a 720 of the method we now call Reverse Court Minor, putting 234567 in place of 654321, and there were the lead heads and ends of his peal. John Denmead also in 1738 "prickt and call'd a fine and Compleat Teal of 5040 Bob Major Trebles, containing the Treble Leads and Bobs of y^e Compleat Teal of 40,320 Bob Major eight in, but his figures have disappeared. (60)

As Bob Major became more widely practised it was natural that men should notice the superior music of

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The Courses with the sixth at home and should try and Compose a peal in which it was the full number of times in that position. The first five-thousand rung with this quality was composed and conducted by Joseph Prior in 1746. In Annable's note book and in the College Juniors' MS. there is a peal of this sort (see page. 142), but whether it is Prior's composition, or whether, (as is perhaps more likely), it is by Annable, we cannot say.

Course P. B. Minor was one of the earliest and most popular of six bell methods, and naturally was one of the first to be extended to eight bells. But it has no inevitable

Major version as have Plain Bob and Treble Bob, and different bands in different places, practised different variations on eight bells. One of these was rung in London, and, as we have seen, peals of it were scored by the College Juniors and the Union Scholars. The idea that produced the extension is simple and clear enough. In imitation of the Minor, all the bells dodge before and after leading and lying except the treble intervenes. Elsewhere they all plain hunt, except that the bell which is turned by the treble makes places. In Minor they are fourths and thirds from the front, with corresponding places from behind. In Major they are sixths, thirds, and

sixths. (see p.p. 124, 132.) The advantages 79
and defects of this extension are obvious.
It reproduces the salient features of
the six bell work as no other version
does, and the man who can ring
the Minor knows at once what to
do in the Major. But the cursing
order of the bells is broken, the tenors
are widely parted, a five-thousand
is not possible unless the tenors are
brought into the bobs, and the music
is poor. ⁽⁵⁶⁾ Nevertheless the method
was popular and widely practised.
Teals were rung by calling bobs at
almost every lead, the omits being
arranged on the plan of Annables'
Bob Major Composition, ⁽⁵⁷⁾ (see page 145).

The method readily extends to ten
bells and was extended ^{to Annable.} He notes that
"the first peal was rung August 22. 1741
at St. Sepulchres London." Sneddon
read this as the first five-thousand, but
it is more probable from the context
that it means the first tench, and it
is likely that the College Youths, having
tried the method, found it inferior
to Double Bob and Treble Bob, and
dropped it. James Parkam and the
Leeds Youths rang a six-thousand in
1765. (58)

Meanwhile in Norwich, William
Gale had composed the method we
now know as Double Norwich Court
Bob Major, and had extended it to
Royal. It is superiorly over the other

is immense, but it has the disadvantage (not really a very great one), that for practical purposes the Major is a different method from the Minor, and the Royal from the Major. There were other versions of Court Perc, but none of them seem to have been practised. ⁽⁵⁹⁾

Much better than London Court, (though not symmetrical,) are Eastern Perc Major and Royal, and Double Eastern Perc Major (p.p. 124, 133), which were composed by Joseph Prior and rung by the Eastern Scholars. The ringers boasted that the method was "unparalleled for music," but Annable was critical, calling it "lop-sided".

Seeing that so many of his own methods
 were unsymmetrical, this at first sight
 seems rather ungenerous criticism,
 but by 1752 Annable had learned^L
 a good many things he did not
 know twenty years earlier when, as
 a young and enthusiastic man, he
 began to compose and collect methods
 for his new book; and among them
 the necessity of symmetry in producing
 exponents. He had composed this same
 method on six bells and called it
 Illington's Pd (page 109) and had
 afterwards found out that it would
 not give a true 720. No doubt he
 thought the Mayor had the same
 defect, and so it has; but Prior

did not use singles and thus 83
escaped internal repetition. (97)

Two or three Treble Bob Major methods
in addition to Gosford were practised
in these early days, but liability to
internal repetition was not understood
and every one of the peals rung is certain
to have been false, and indeed a
true peal in most of them is an
impossibility. Morning Pleasure is
Gosford Treble Bob altered and spelt
and it does not appear to have been
rung in London but peals of it were
later on scored in Kent; (62) College
Youths Pleasure would have been a
good method if it were not that it
has nine false course ends with the

Tenors together. Morning Exercise
 is Oxford Treble Bob above the treble and
 Cambridge Surprise below. It has irregular
 lead ends and eight false Course ends
 with the tenors together. The College Juniors
 rang a peal of it in 1737, Annable calling
 Baldwin's 5120 of Treble Bob, and though
 it was false, it was a very fine performance.

Imperial the Third was a Norwich method.
 It was developed from Hedman's Imperial ⁽⁶⁵⁾
 through another method Imperial the
 Second which is lost. Hedman's method
 has excessive dodging, and this the
 Norwich Scholars got rid of by omitting
 all the places at the cross-sections,
 but the result is poor, and though
 Imperial was included by the Clavis
 and by Shipway it has now passed

into a deserved oblivion.

We have thus a very considerable amount of knowledge of Composition in the first half of the 18th Century but there are still great gaps in our knowledge and the figures of many peals have disappeared. In some cases we can make a pretty accurate guess as to what they were like. Jackson's Cinques, rung in 1725, was, no doubt, on the plan of the Grand sire Caters in the J. D and C. M. Campanalogia, ⁽⁹⁴⁾ and ⁽⁹⁶⁾ so were the early peals of Grand sire Caters.

Annable was the first man to recognise the musical value of the Altum position, but how soon he did that we do not know. Possibly the 5076 rung at Fulham in 1745 ⁽⁹⁵⁾ was

86

the first, for it is significant that
he omits the figures of the older peals that
he had composed and called. He
headed a page "10.080 of Bob Major" but
did not write out the figures. We may
however, suppose that the peal rung at
Bermondsey in 1728 was the first ninety
Courses of the Composition. I have given on
page¹⁴⁴ and that the 15,120 rung at Henri
Ham was on the same plan. It is quite
certain that singles were not used to
obtain the Courses with the rows of negative
nature, and so keep the tenors together
throughout a long peal. The figures
of^{the} Double Bob Royal and. Mascinus on
page 150 give us an idea of the sort of
peal that was rung for Plain and
Reverse Bob on ten and twelve bells,

but the work of the men who composed the peals for the London Scholars, and the long lengths at Norwich and Paisiwick has utterly perished.

One unknown man adapted Baldwin's Union Triples on the plan of the three-lead-course peals of Grand sire using fourteen singles made in 2-3 when the treble is leading full, instead of Baldwin's two doubles, made a change earlier in 3.4.5. (see page 139.) It gave an exceedingly simple and regular composition, and generally ringers preferred the backstroke single in Grand sire and similar Triples methods, although the other form may theoretically be the better. ⁽⁶⁶⁾

Benjamin Stunnable did good service for the Exercise. No one contributed more than he to the advancement both

of the science and the art of change ringing. As an all-round man he stood above all his fellows, but we cannot quite place him among the greatest of Composers. He was enthusiastic, Capable, and industrious, and he brought to the composition of peals an experience of practical ringing unequalled in his time; but he had not the mathematical knowledge which would have enabled him to set out his problems and then work them out by logical deduction, nor had he the brilliant intuition by which some few men can see new truths as yet hidden from the eyes of their fellows. As a Composer he was inferior to John Barthon, and

much inferior to the rival of his 89
latter days, John Holt.

Holt is one of the greatest men in
the history of the Exercise and intellectually
stands ^{above} any other singer of the 17th and
18th Centuries, except Fabian Stedman.

But there is a great difference between
the two. Stedman was an educated
man, with wide knowledge and
culture; he could write excellent
English, and could express his
views with distinction and clarity.
Holt was uneducated and illiterate,
and had no other means of expressing
himself than the figures of the peals
he composed. He had a first class
mathematical brain, and had he

the advantage of a university
 training, I do not doubt he would
 have made a name as a mathematician.
 But he left behind him no scrap
 of writing, no sayings of his, or opinions,
 are recorded, and our only means
 of judging the mental process by
 which he got his results is the feals
 themselves. Fifteen of his compositions
 are extant - One of Bob Minor, three
 of Bob Triples, six of Bob Major, one
 of Double Bob Major, one of Union
 Triples, three of Grandnie Triples, and
 one of Grandnie Calers. The Bob
 Major and Grandnie Calers are good
 feals according to the standards
 of the time, but they are no better

than Annables' and indeed are on much the same plan. (page 141-3)

2	3	4	5	6	M.	N.	R.
4	3	6	5	2	-		
6	3	2	5	4	-		
5	6	2	3	4	-		
3	5	2	6	4	-		
2	3	4	5	6	-	-	

The six-part deal of Triples, too, (page 134) is a variation of Annables' Composition though it is founded on a different five-Course block. But the other five deals of Triples, (p.p. 134-5), show that Hole was probably the first man who understood the nature of rows. Of course the older Composers knew that some changes were in-Course and some out-of-Course.

That was a fact which was forced on their notice by the necessity for singles in Grandeur Doubles and in the standard 720 of Minor, and they knew that if two bells shifted in

Grandeur Triples the bells could 92
not be brought round at backstroke
by bobs alone. But they looked on
all the changes as being in-course
until the courses of two bells were
changed, and then all the changes
were out of course. (77) Holt realized
that the quality was inherent in the
individual row, irrespective of its
context, and depended on its
ultimate relationship to rounds.

If he had been able to write a book
no doubt he would have explained
what ringers during many succeeding
years looked upon as a fact which
must be reckoned with, but at
the same time was a mystery which

hardly could be understood. (78) 93

It was in Grandeur Trebles that Holli gained his greatest triumphs, and here his work was superb. Now-a-days after three generations of clever men have investigated and explained the Laws of Composition, it is easy to miss the value of what ~~Holli~~^{he} did. With our knowledge of G. P. it is no great matter to compose a peal like the Original, or even, since its secrets have been found out, like the Ten-part. But Holli had to work in virgin soil, with no help from the men who had gone before him. The older Composers used hunts with a three-bell

94
G Sets, (the sixes), as the ultimate
foundation of their Compositions, ⁽⁷⁹⁾ but
hunts and three-bell G Sets are of no
use in Grandeur Triples, unless the
three-lead-Course plan is adopted.

Holl's great innovation was that he
composed with five-bell G Sets in
place of hunts and three-bell G Sets.

The knowledge of the Law of the G Sets,
first explained by Mr. H. H. Thompson
in his Note on Grandeur Triples, ⁽⁹⁸⁾ ₍₈₀₎
has revolutionized Composition during
the last fifty years, and what was
formerly very largely capricious
Experimenting is now exact mathematics,
and the question naturally arises,
did Holl understand G Sets, and

95

how far did he anticipate Mr. Thompson's discovery? The answer is that probably he was not aware of any general law, and he did not understand the matter as the later writer did; but he did understand and use that part of it which concerned his immediate problem, even if he ~~has~~^{did} not, or could not, exactly define what he knew. One fact of vital importance must have forced itself on his notice. In any extent of Grandine Triples produced by bobs only, those bobs are not independent of each other, but exist in groups of five. If a bob is called at the first lead end, bringing up 1752634, then 1253746 must not

be brought up at a plain lead end. And if 1253746 is brought up at a bobbed

5716243	5716243
5172634	5172634
1576243	1527364
1752634	1253746
7156243	2157364

lead end, 1354267 must not be brought up at a plain lead end. Again if 1354267 is bobbed, 1456372 must not be plained; if 1456372 is bobbed, 1657423 must not be plained; and if 1657423 is bobbed, 1752634 must not be plained. This

brings us back to where we started from, and gives

752634
253746
354267
456372
657423

a group of five lead-ends, all of which must be brought up either all bobbed or all plained. And in the same way every lead end is a member of a similar group. (81)

These are the groups which we call

G Sets, and this is the most important 97
fact in the composition of esolents; but
it is a fact which did not concern the
earlier composers who worked by turns.
They got their results by other means.
Their aim was to make the whole-turn,
the half-turn, and the quarter-turn
perform their proper revolutions, and
that fully ensured the truth of the
feal. Indeed in their esolents, G Sets,
in the strictest sense of the term, do
not always occur; which is due,
not to any limitations of the law,
but to the fact that half the rows of
the same nature occur at hand-strokes,
and half at back-strokes, and not,
as in Grandine Triples, all the odd
at hand and all the even at back. (83)

98

We may credit Hollis with the discovery,
of this fact, for without it he could
hardly have produced the Original;
and from him it went to later composers
like Reeves and Shipway⁽⁸⁴⁾, but they
were unable to use it as he had
done, and it was not until C. D. P.
Davies and W. H. Thompson had shown
the way that other men were able to
compose peals of Grandine Triples.⁽⁸⁷⁾

Hollis' first peal in the method was
the Original, and it is interesting to
speculate as to how he set to work to
get it. We must not suppose that
he set out the problem and then
worked out the solution after he had
thoroughly understood it. Things are
not usually done so. He must have

used an immense amount of experimenting most of which led him nowhere. But he also must have had some starting point, and what it was is not difficult to see. It was almost an obvious plan to take the blocks produced by the three-lead. Curses and pig and join them together by omitting bobs instead of calling singles. Annable had tried that plan and it did not lead him very far. But it is significant that in the Original, the sixth and second are never called Before, and the number of bobs is greater than would have been likely had the P. Blocks been taken as the unit. So it seems that Halli worked by joining B blocks together (85)

100

Mr. Joseph J. Parker, who in the closing years of the last Century, occupied a position in Grandine composition not altogether unlike that of Holl in the 18th, has suggested the method by which the Original was produced, and, though we may perhaps think that Holl did not work in quite so modern a fashion (at least not consciously), the suggestion is probably correct. (86)

For many years it was a hotly debated question whether or no a peal of Grandine Triples with Common Cobs only was possible. (88) Holl we may be sure was convinced that it was not, but he could not have

proved it.

The Original was a magnificent Composition, but it was far surpassed by the Ten-part. That is a masterpiece and could only have been produced after Helli had learnt many lessons. Here he gets away entirely from the three-lead-Courses and Composes with P-blocks. The idea of using two equal halves, one the reverse of the other, which is one of the most important features of the Composition, was no doubt suggested by Carthon's and Baldwin's peals, but the way in which it is used is entirely original. For many years the

feal was the most indispensable and most frequently rung of any composition in any method, and though it has now been superseded by Mr. J. J. Parker's Twelve-part, and is little rung today, the reason is not because the latter is the finer feal, (for it is not), but because the Exercise rightly dislikes special calls. The Ten-part is still the best feal for methods like College and St. Clement's, and can never become obsolete. (82)

Hollis produced only three feals of Grandiose Triples, — the Original, the Ten-part, and the Six-part. They are all quite different and this while

it shows the author's great ability, also shows his limitations due to his lack of mathematical training. A competent modern Composer who was able to work out one of these would also obtain others on the same plan; but Helli worked in the concrete and did not establish general laws. Though he proceeded by logical deduction, it is likely that a good deal of it was sub-conscious, and he could not always explain, even to himself, how he got his results. ⁽⁸⁹⁾ It was sufficient for his purpose that he did get the results.

Appendix

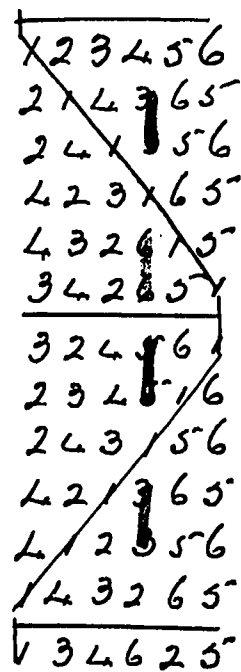
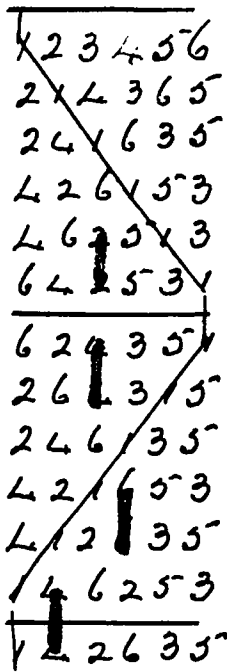
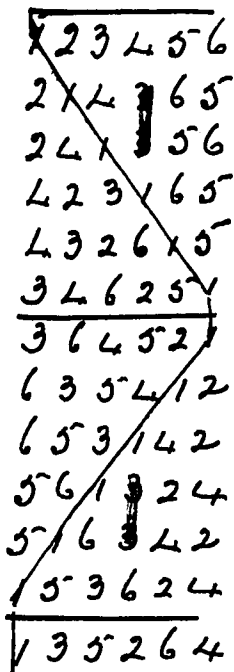
No 1.

Methods composed in the first
half of the eighteenth century.

COLLEGE
LITTLE BOB

KINGSTON SINGLE

ANNABLES MAGOT.

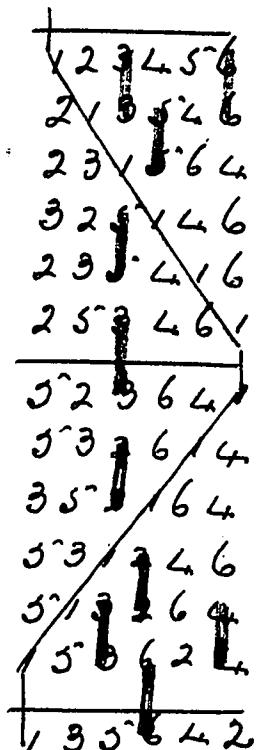
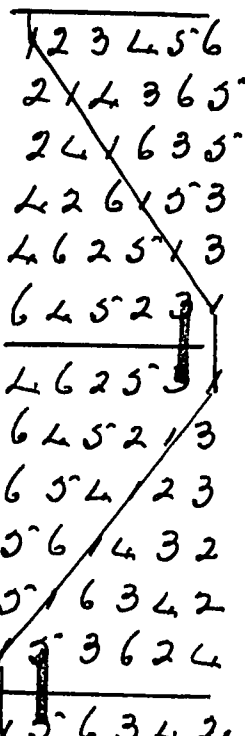
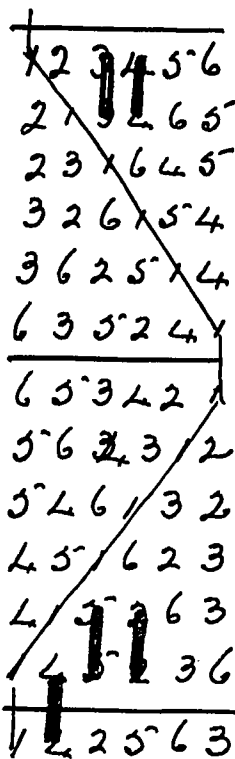


A.

CAMBRIDGE^(c)
SINGLE

GRANDSIRE^(d)
DOUBLE

SEPULCHRE^(b)
DOUBLE



A.

S.

A.

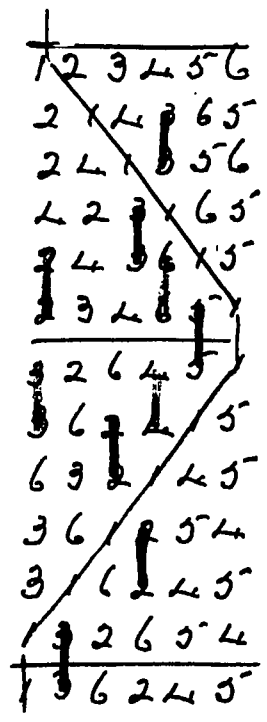
(a)

THIS IS SINGLE COURT MINOR

(b) A Bobbed Lead of BALA BOB. (C.C. Collection)

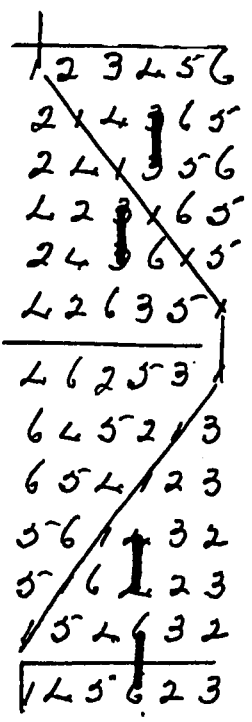
(c) CANTERBURY PLEASURE. (d) DOUBLE BOB

MACNUS (a)
DOUBLE.



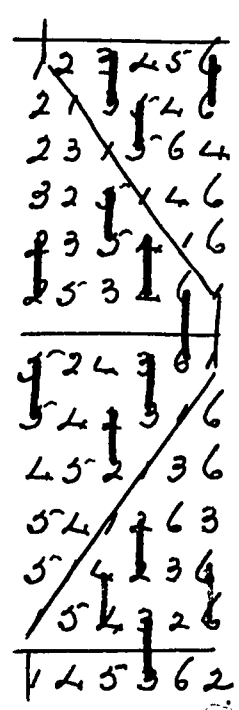
A

RICHMOND
BOB.



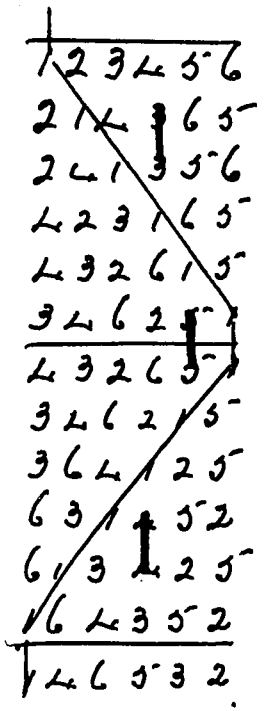
AX

DIONIS (b)
DOUBLE.



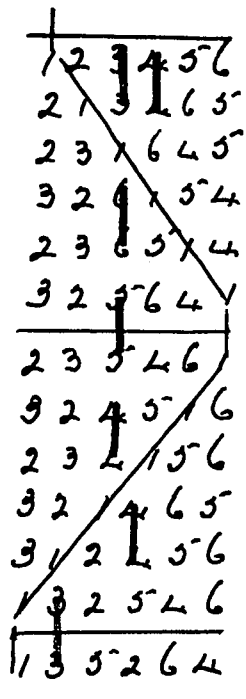
AX

GRANDSIRE
COURT.



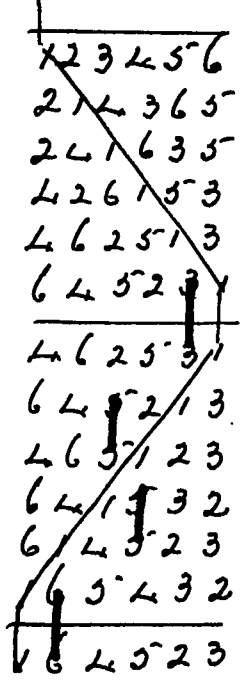
A.

NEW
DOUBLE



A.

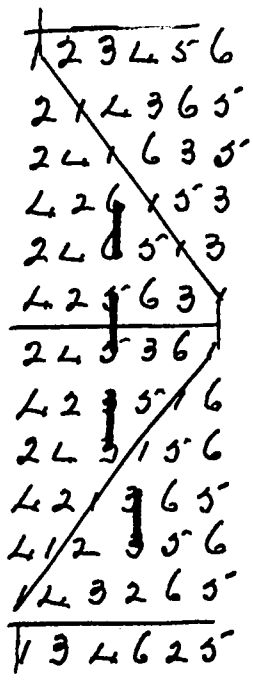
LAWRENCE
DOUBLE (c)



A.

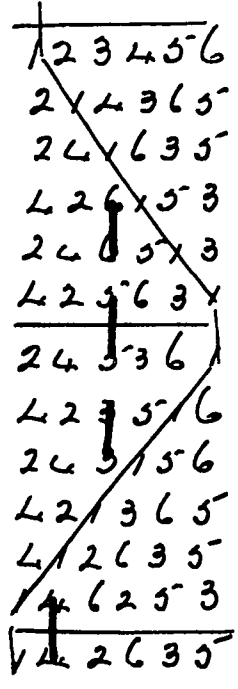
- (a) also named CHISWICK BOB.
- (b) " " ENFIELD BOB, and ANDREWS DOUBLE
- (c) " " LAMBETH BOB.

CHELSEA
BOB.



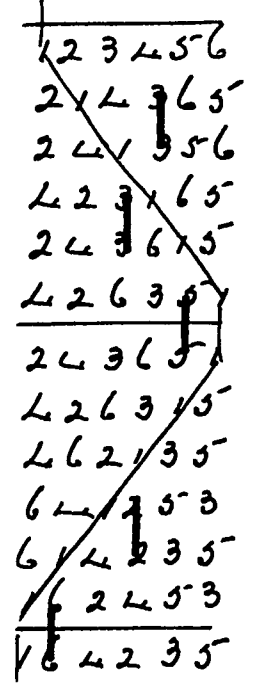
A.

LAMBETH (a)
BOB.



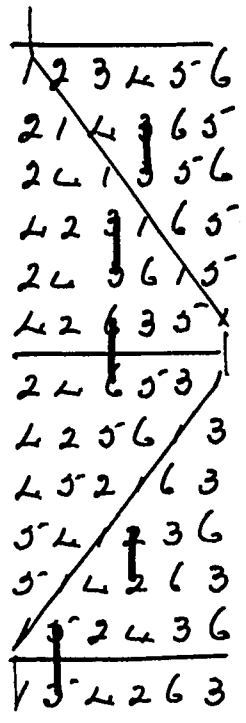
A.

CHISWICK
BOB.



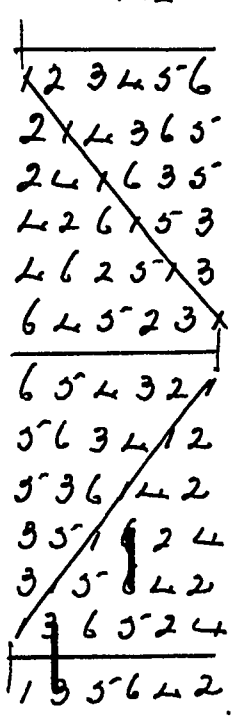
A.

HACKNEY
DOUBLE



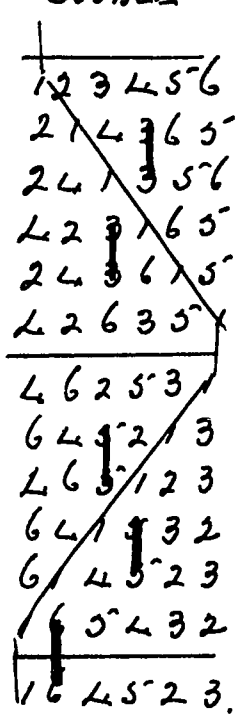
A

WINDSOR
SINGLE



A.

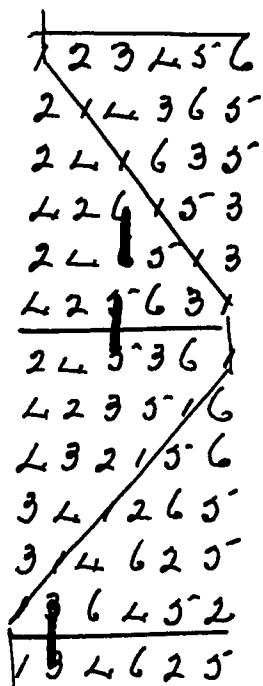
ACTON (b)
DOUBLE



(a) Also called ST GILES' BOB. (ST CLEMENT'S BOB in C.C. Collection)

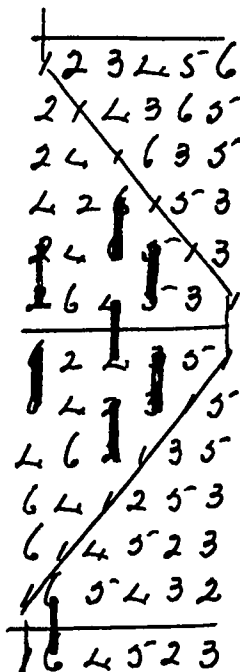
(b) HEReward BOB in C.C. Collection

ENFIELD
DOUBLE



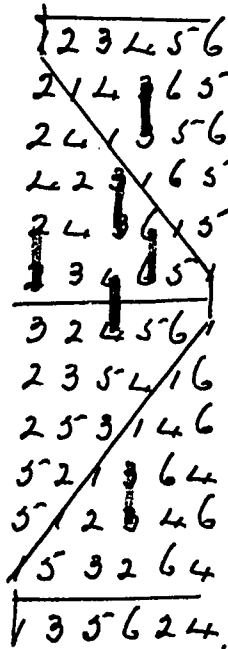
A

STEPNEY
DOUBLE



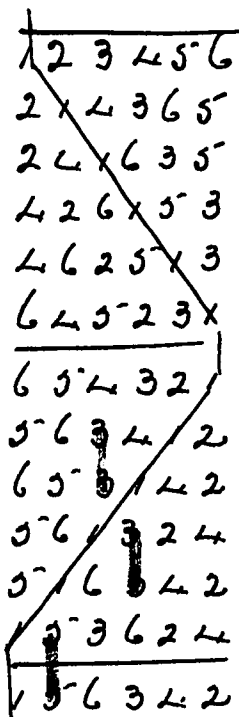
A.

NEWINGTON
BOB

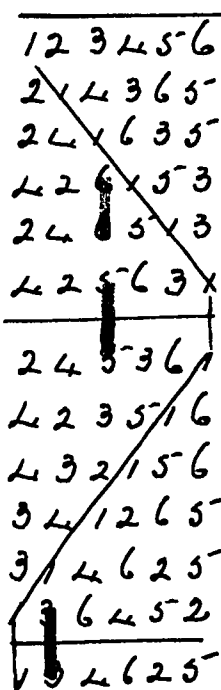


A.

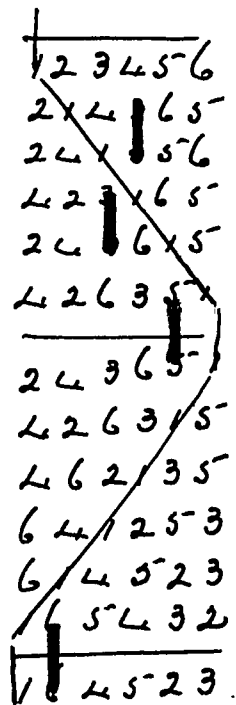
HORNSEY
DOUBLE



TOTTENHAM
BOB

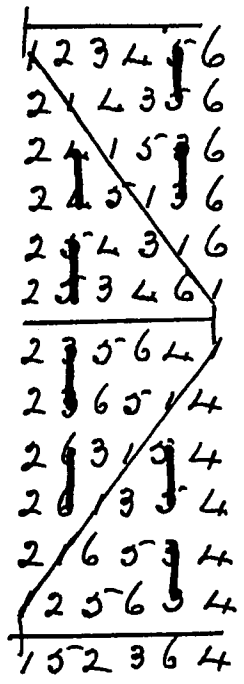


HAMPTON.
HAMSTEAD
DOUBLE

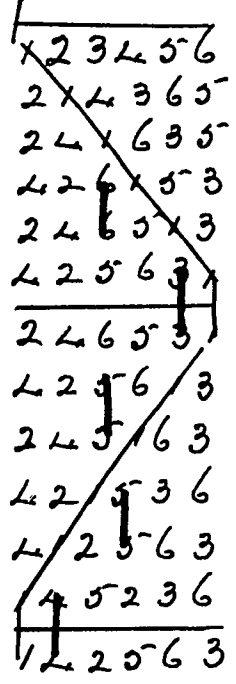


A.

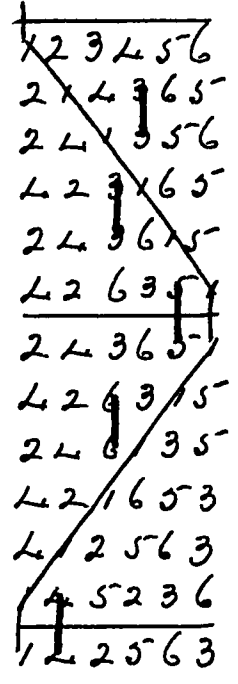
PHELPS
ELEGY.



DIAMOND



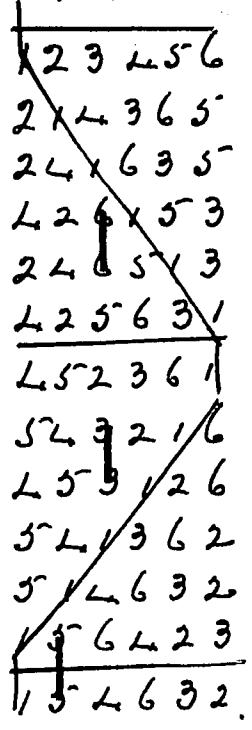
PEARL



L.

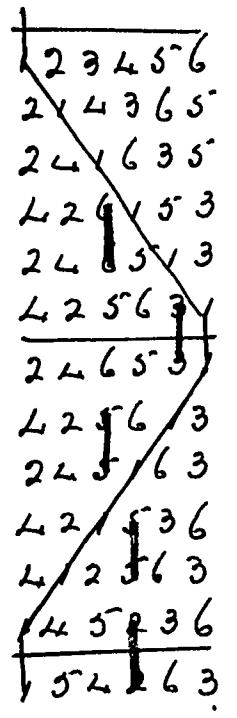
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LAUGHTON'S
PLEASURE



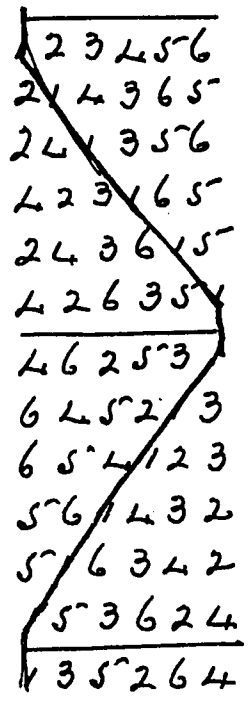
L.

HORNMEAD
DOUBLE



A.

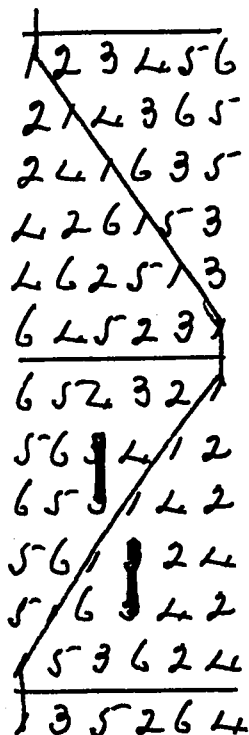
EVENING (a)
EXERCISE



L

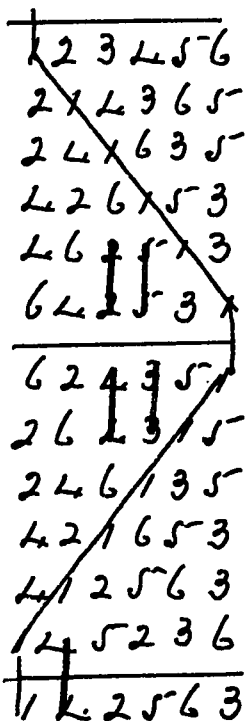
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EVENING (a)
DELIGHT



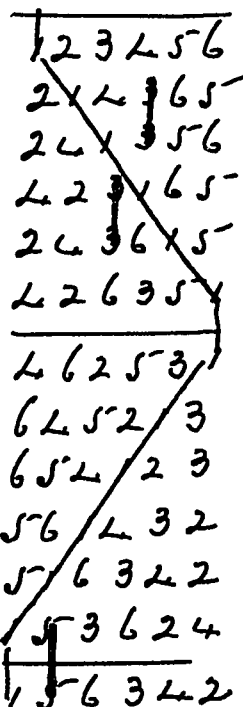
L

SUNNING
BOB



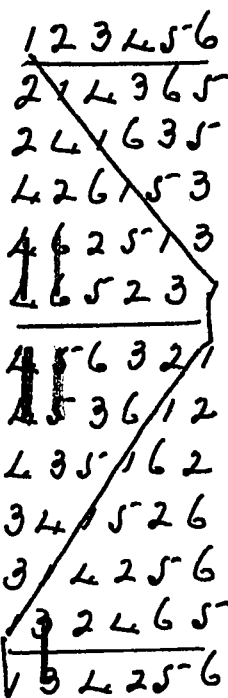
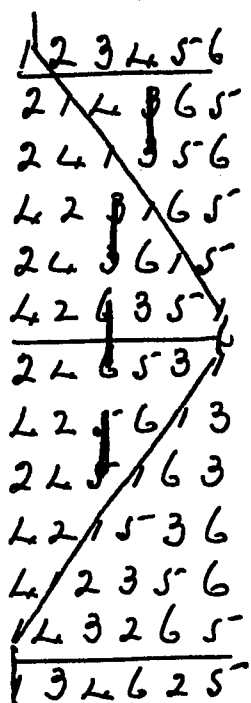
A.

ILLINGTON (a) 109
BOB

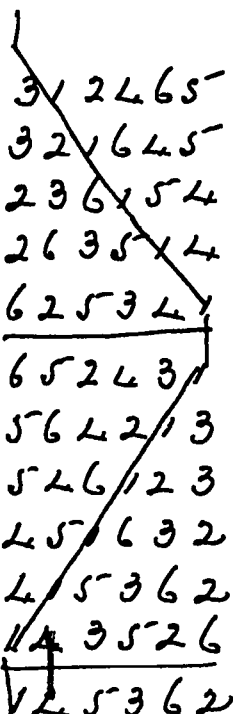


A

BATTERSEA
DOUBLE



Bob.



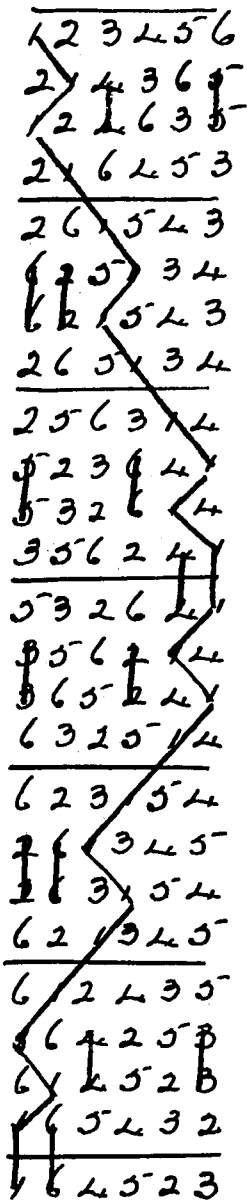
Plain.

"The Treble Leads of this 720 is a Common Grandiose exactly"

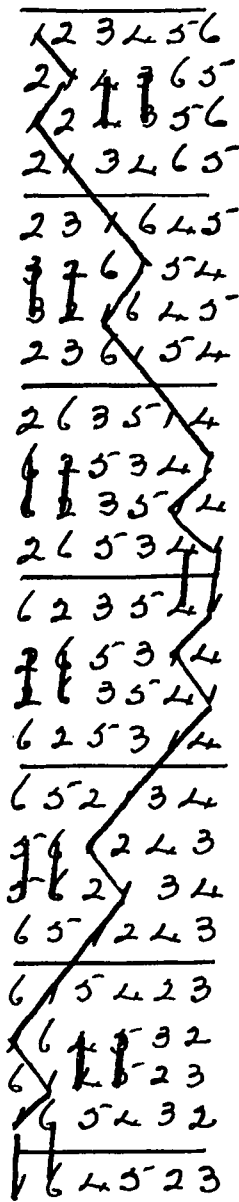
(a) marked false in MS.

BRITISH SCHOLARS CRANDSIRE (a)
 PLEASURE. TREBLE BOB.

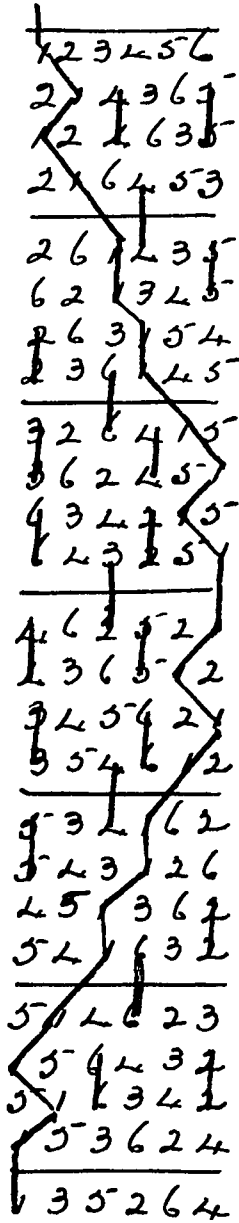
LEICESTER
 BOB.



A



A



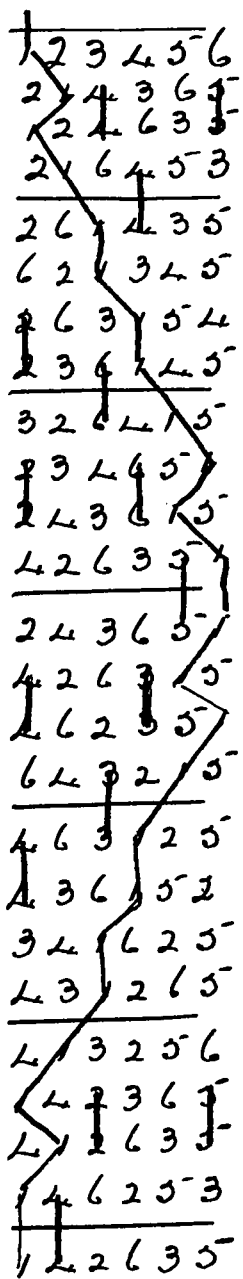
A

(a) Duke of Norfolk in Central Council
 Collection of Minor Methods.

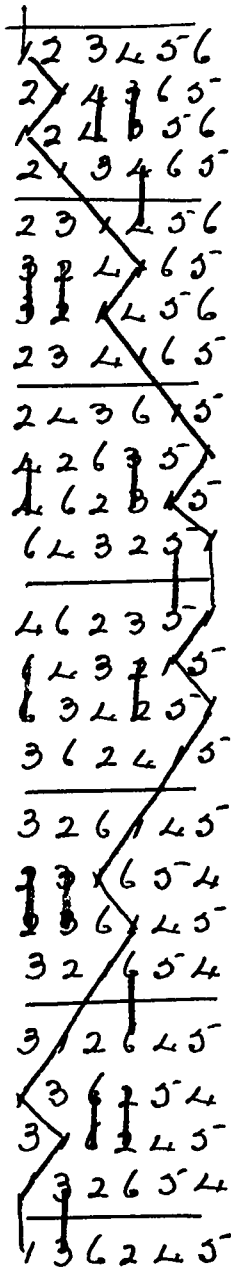
OXFORD
SURPRIZE

EXETER
BOB.

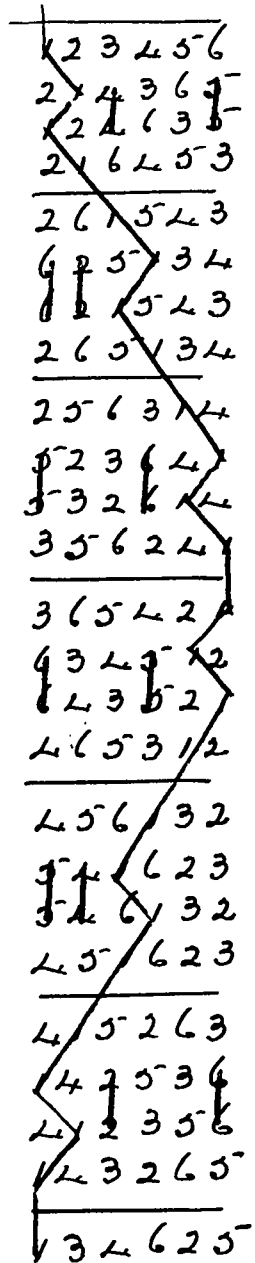
EASTERN YOUTHS
PLEASURE



I



A.



A..

CITY DELIGHT	LONDON (a) TREBLE BOB	NORWICH (b) TREBLE BOB
1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6
2 4 3 6 5	2 4 3 6 5	2 4 3 6 5
1 2 4 6 3 5	1 2 4 3 5 6	1 2 4 3 5 6
2 6 4 5 3	2 3 4 6 5	2 1 3 4 6 5
2 6 1 5 4 3	2 3 1 4 5 6	2 3 1 4 5 6
4 7 5 3 4	3 1 4 6 5	3 1 4 6 5
8 1 5 4 3	3 1 1 4 5 6	3 1 1 4 5 6
2 6 5 1 3 4	2 3 4 1 6 5	2 3 4 1 6 5
2 5 6 3 1 4	3 2 4 6 1 5	3 2 4 6 1 5
5 7 3 6 4 1	2 3 6 1 5 4	2 3 6 1 5 4
5 1 6 3 1 4	2 6 3 1 5	3 2 1 1 5
2 5 3 6 4 1	6 2 4 3 5 1	2 3 4 6 5 1
2 3 5 4 6 1	2 6 4 5 3	2 4 3 5 6 1
3 3 4 5 1 6	4 2 5 4 3	4 2 5 4 3 6
3 2 5 4 6 1	6 5 2 4 3 1	2 4 5 3 6 1
2 3 4 5 1 6	5 6 4 2 1 3	4 2 3 5 1 6
2 4 3 1 5 6	6 5 1 2 3	2 4 3 1 5 6
4 2 3 6 5	5 6 1 3 2	4 2 3 6 5
4 2 3 1 5 6	5 6 1 2 3	1 2 3 1 5 6
2 4 1 3 6 5	6 5 4 3 2	2 4 1 3 6 5
2 4 6 3 5	6 1 5 2 3	2 4 3 5 6
2 4 4 5 3	6 4 5 3 2	2 3 4 6 5
2 1 5 4 3	6 1 5 2 3	2 1 5 4 3 6 5
2 5 6 3 4	6 5 4 3 2	1 2 4 3 6 5
1 5 2 3 6 4	1 5 6 3 4 2	1 4 2 6 3 5

(a) London Treble Bob given by Shipway is different from the above, which is Annables London Surprise in C.C. Collection of Minor Methods

(b) Norwich Surprise in C.C. Collection.

MORNING
EXERCISE (a)

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

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

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

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

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

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

~~5 4 6 3 2~~

YORK
SURPRISE

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

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

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

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

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

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

~~1 3 4 6 2 5~~

BRISTOL
SURPRISE

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

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

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

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

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

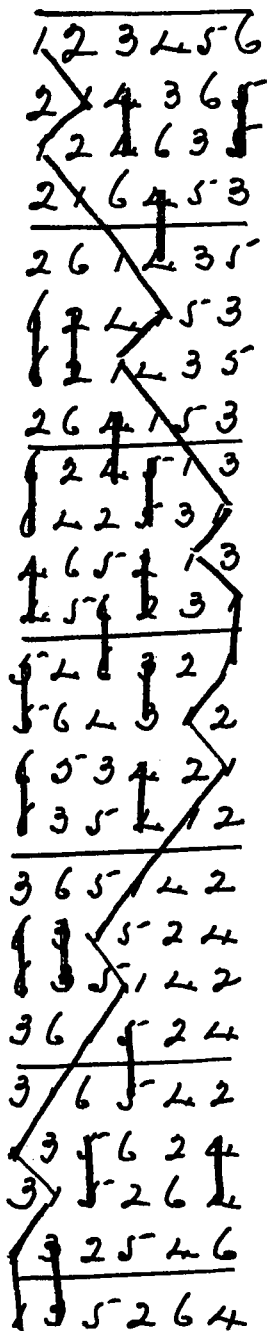
~~2 4 3 6 5~~
~~2 4 6 3 5~~
~~2 4 4 5 3~~
~~2 6 5 4 3~~

~~1 6 2 5 3 4~~

These three methods with ~~Horst~~ Oxford T.B.
 Cambridge S., London S., and Worcester S., (the
 method now called York S.) were rung at
 Whitechapel in 1737 See Chapter IX p.

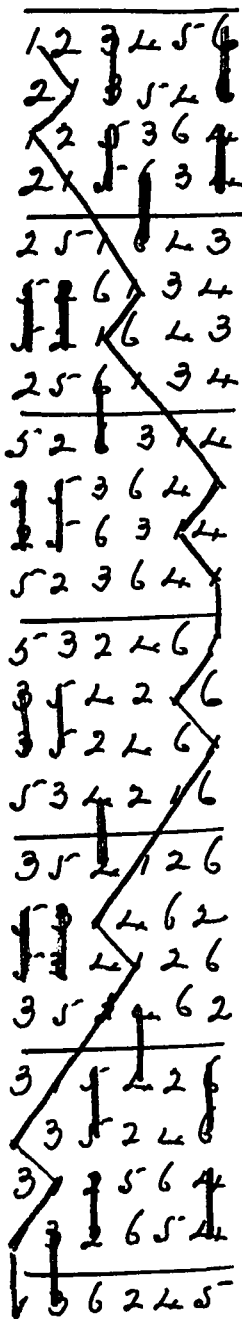
(a) This differs from MORNING EXERCISE as given
 in the J.D.C.M. Campanalogia, but apparently was
 the variation usually rung. See the Major.

YORK
SURPRISE



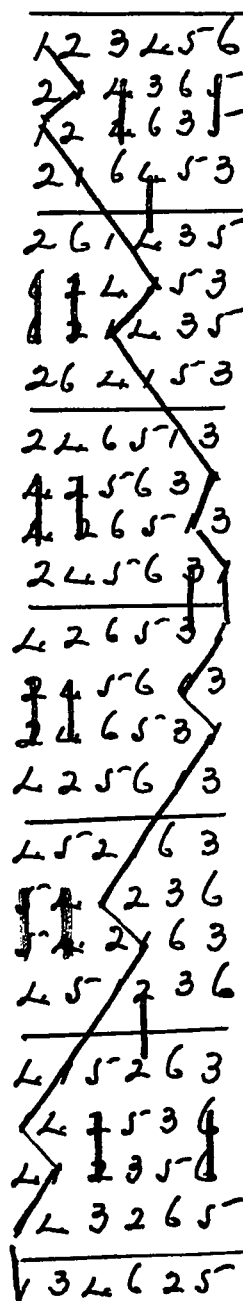
A

LINCOLN
SURPRISE



A

SALISBURY
BOB

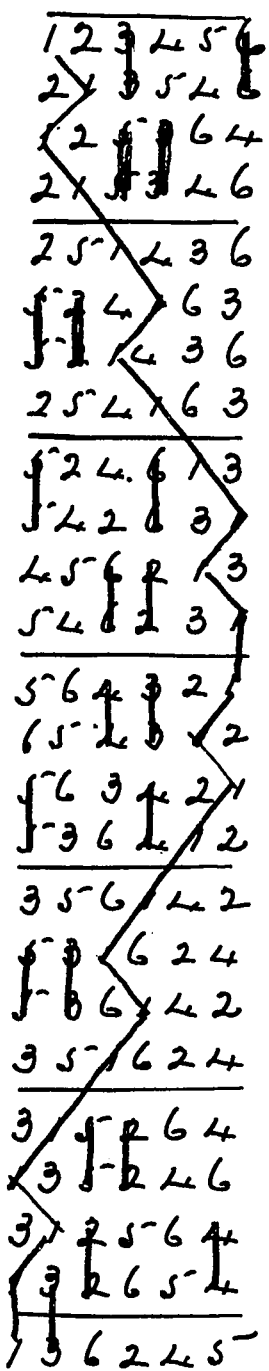


A.

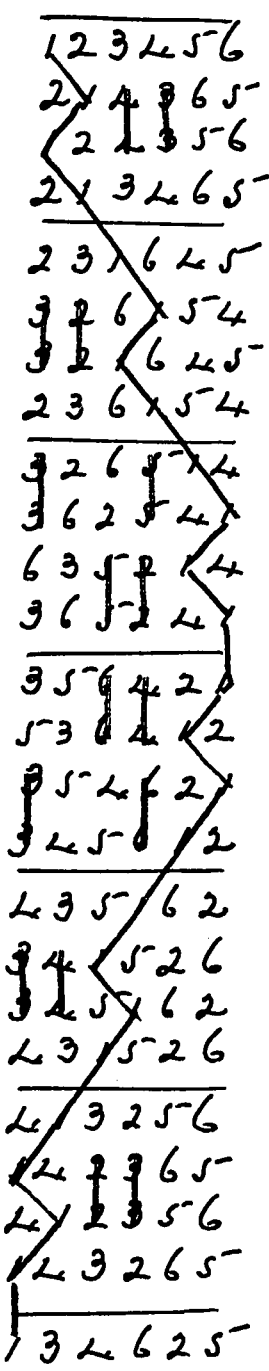
GLoucester
BOB.

CHICHESTER
BOB.

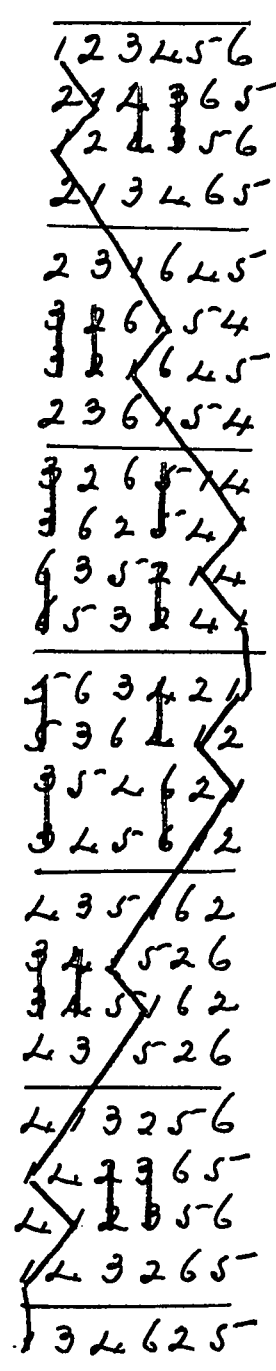
WORCESTER
BOB



A.



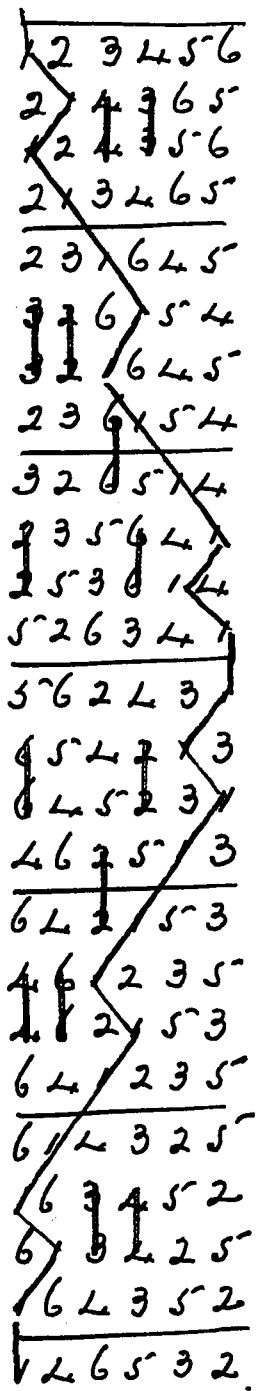
A.



A.

UNION SCHOLARS

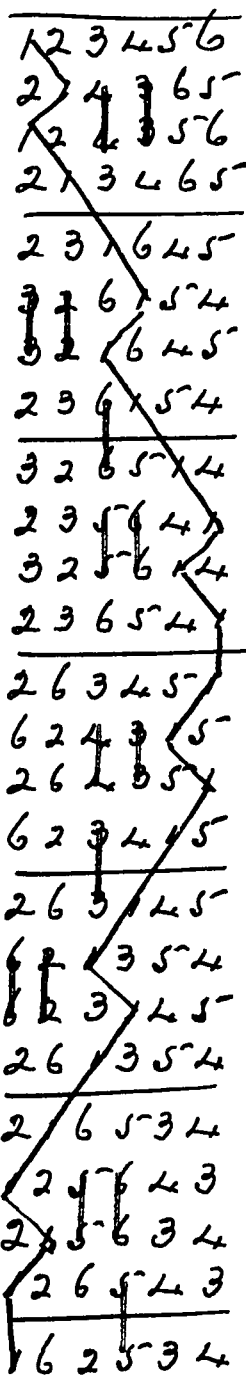
PLEASURE



A.

WINDSOR

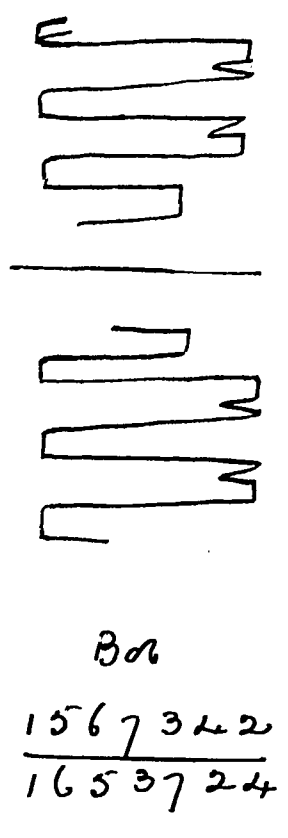
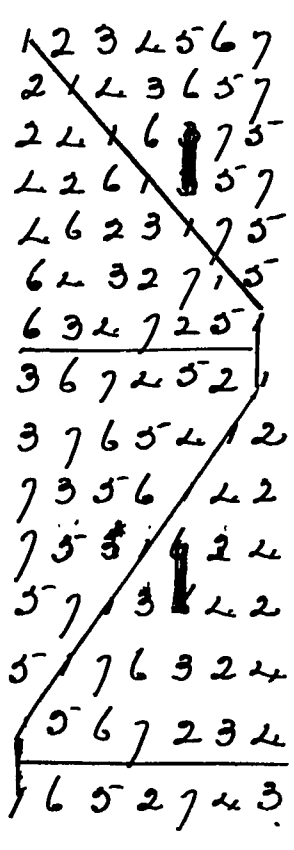
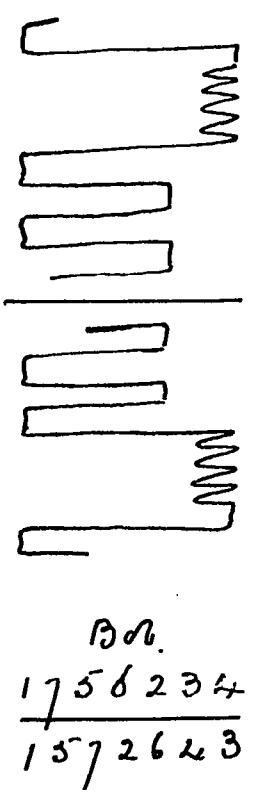
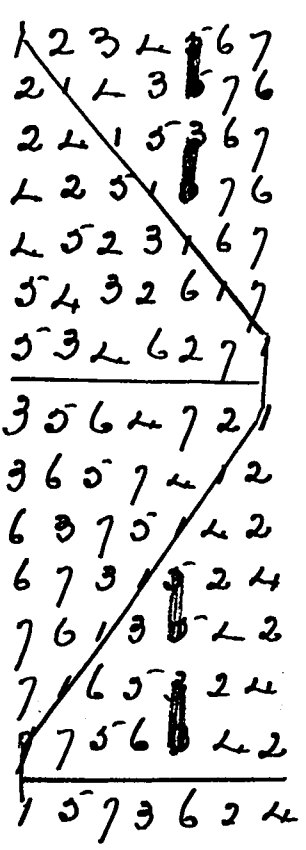
BOB



A.

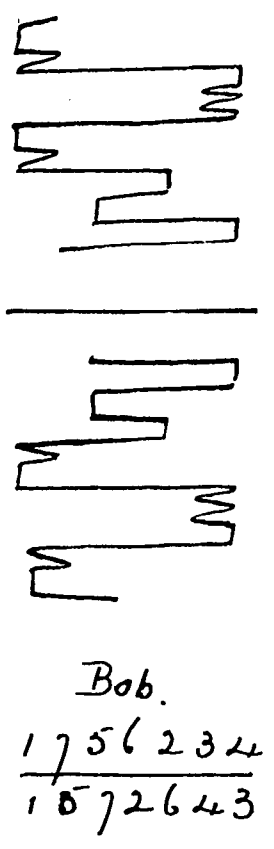
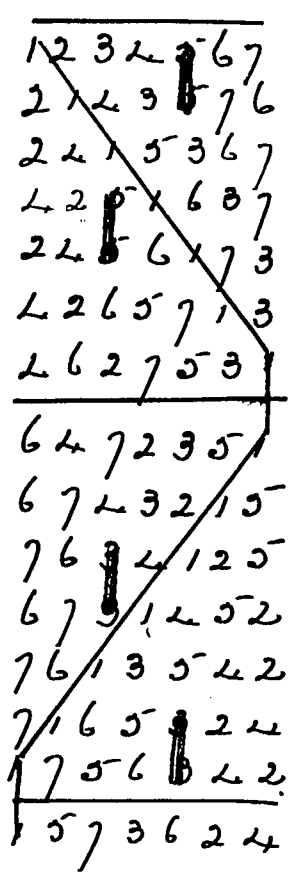
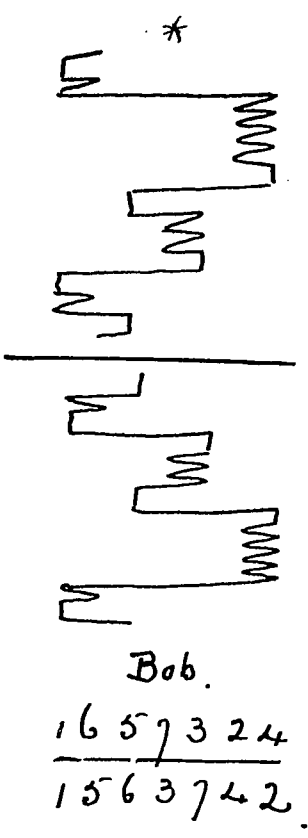
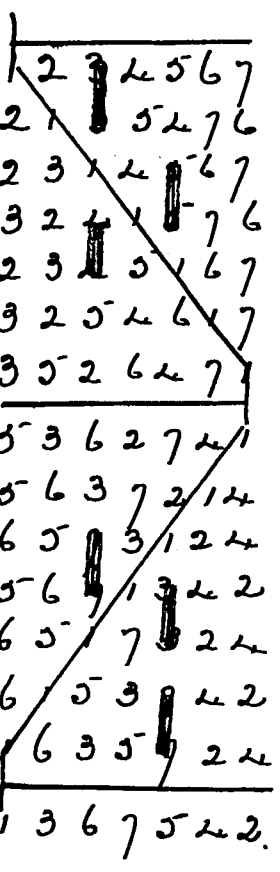
COLLEGE TRIPLES.

FULHAM TRIPLES



DUNSTAN'S TRIPLES

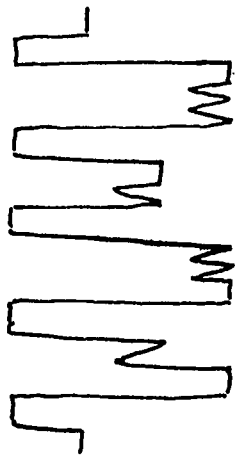
TWICKENHAM TRIPLES



UNION TRIPLES.

MIDDLESEX TRIPLES.

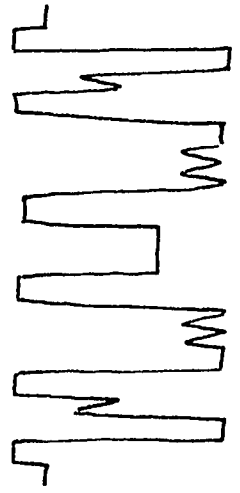
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2	3	1	4	5	6	7
3	2	4	1	6	5	7
3	4	2	6	1	7	5
4	3	6	2	7	1	5
4	6	3	7	2	5	1
6	4	7	3	5	2	1
6	7	4	5	3	2	1
7	6	5	4	3	2	1
7	5	6	1	4	2	3
5	7	1	6	2	4	3
5	1	7	2	4	3	4
5	2	7	6	4	3	1
1	2	5	6	7	3	4
2	1	5	7	6	4	3



Bob.

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

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



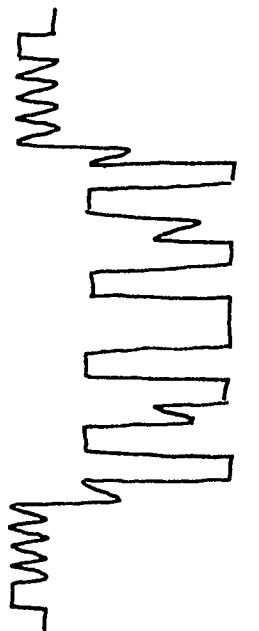
Bob.

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

SIMONS TRIPLES

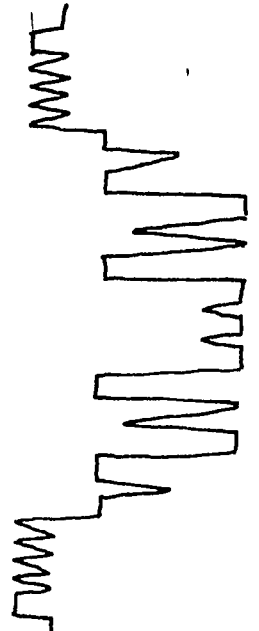
NEW BOB TRIPLES

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



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

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

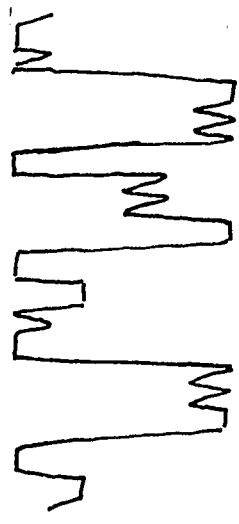


1	3	2	7	6	5	4
1	2	3	7	6	4	5

EASTERN TRIPLES

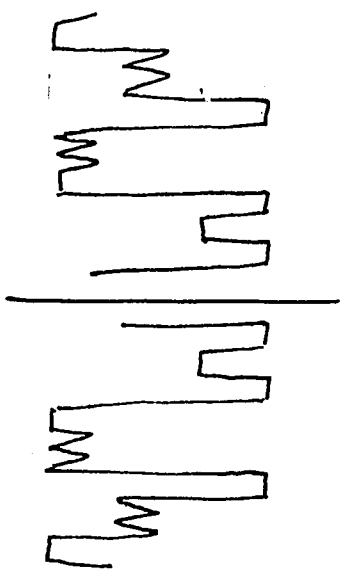
CUNDELL'S TRIPLES

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



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

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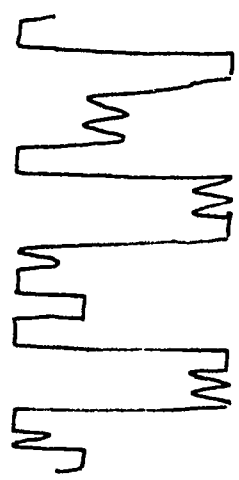


7 1 6 5 4 3 2
1 7 5 6 4 2 3
 1 5 7 4 6 3 2

WESTERN TRIPLES.

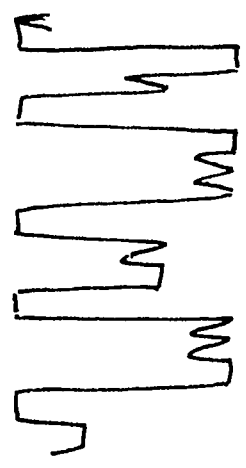
SOUTHERN TRIPLES.

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



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

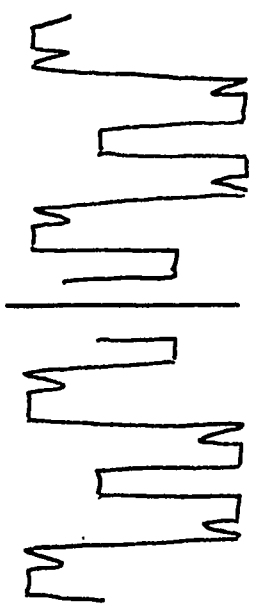
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2	4	1	5	3	6	7
4	2	5	1	6	3	7
4	5	2	6	1	7	3
5	4	6	2	7	1	3
5	6	4	7	2	3	1
6	5	7	4	3	2	1
6	7	5	3	4	1	2
7	6	3	5	1	4	2
7	3	6	1	5	2	4
3	7	1	6	2	5	4
3	1	2	6	4	5	
1	3	6	2	5	4	
1	7	3	2	6	4	5



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

LONDON TRIPLES

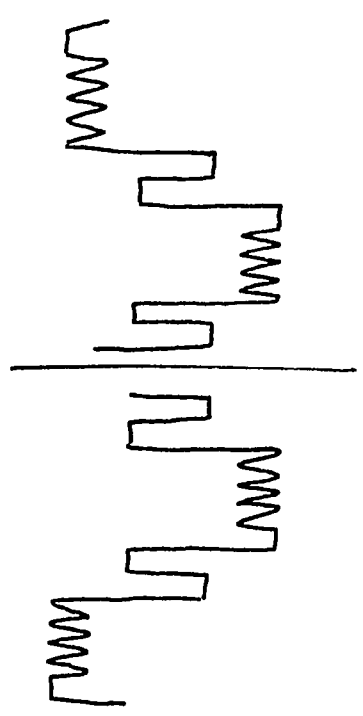
1	2	3	4	5	6	7
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4	2	3	6	7	1	5
4	3	2	7	6	5	1
3	4	7	2	5	6	1
3	7	4	5	2	1	6
7	3	5	4	1	2	6
3	7	5	4	6	2	1
7	3	5	1	2	6	4
7	1	3	4	5	6	2
1	7	4	3	6	5	2
1	4	7	6	3	2	5



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

COLLEGE DOUBLE TRIPLES

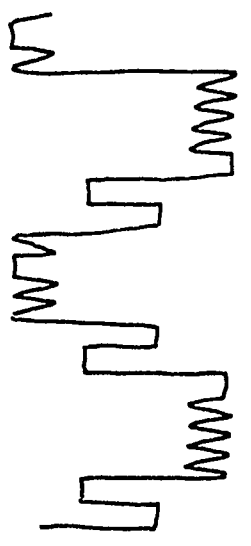
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4	2	3	5	6	1	7
2	4	3	6	5	7	1
4	2	6	3	7	5	1
2	4	6	7	3	1	5
4	2	7	6	1	3	5
2	4	7	1	4	5	3
4	2	7	1	3	5	6
4	1	2	6	7	5	3
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1	6	4	7	2	5	3



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

CAMBRIDGE TRIPLES

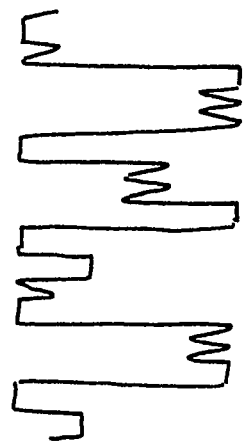
1	2	3	4	5	6	7
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4	2	3	5	6	1	7
4	3	2	6	5	7	1
3	4	6	2	7	5	1
4	3	6	7	2	1	5
3	4	7	6	1	2	5
4	3	7	6	5	2	1
3	4	1	7	6	2	5
3	4	6	7	5	2	1
1	3	6	4	7	2	5
1	6	3	7	4	5	2



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

BARBING TRIPLES

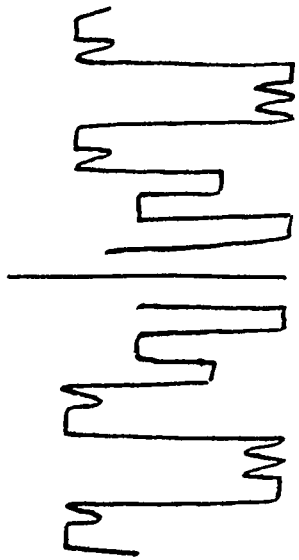
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2	3	4	6	1	7	5
3	2	6	4	7	1	5
3	6	2	7	4	5	1
6	3	7	2	5	4	1
6	7	3	5	2	1	4
7	6	5	3	1	2	4
7	5	6	3	4	2	1
5	7	1	6	4	3	2
5	7	1	4	6	2	3
1	5	7	6	4	3	2
1	7	5	4	6	2	3



KINGSTON TRIPLES.

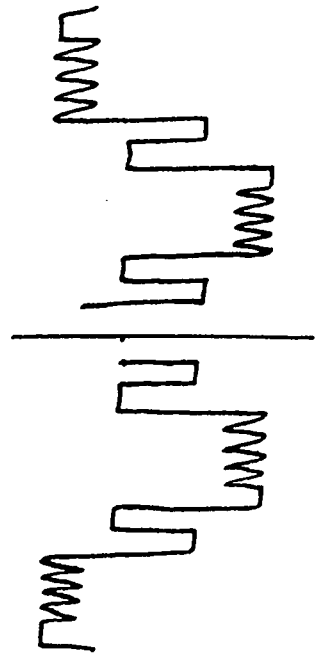
CROYDON TRIPLES. 121

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



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

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

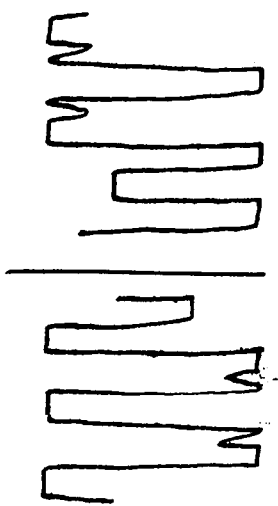


4 1 2 6 7 5 3
1 4 2 7 6 3 5

DEPTFORD TRIPLES.

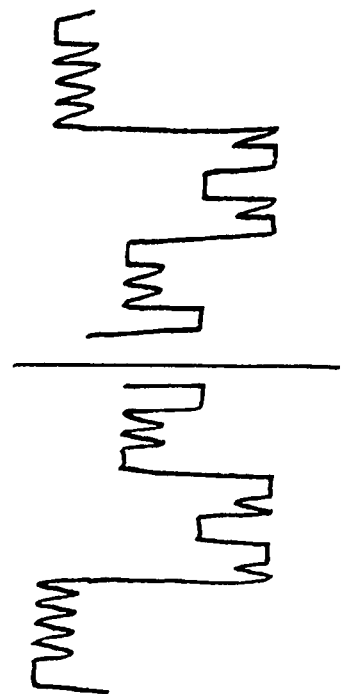
CLEMENTS TRIPLES

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



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

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



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

BOB MAJOR
TRIPLES

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

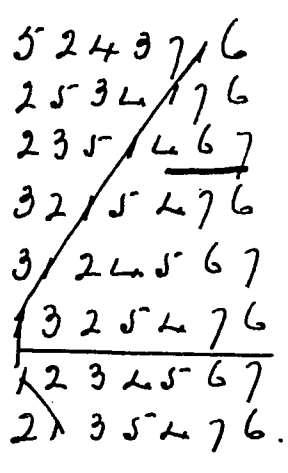
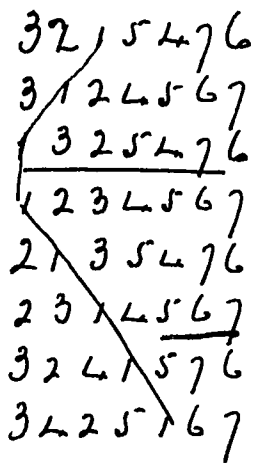
3	5	6	1	2	7	4
5	3	6	2	1	4	7

This method consisting
the lead leads and ends
of the 40.320 of Bob Major
given on page The
7th is the whole hunt and
Cots R are called
Corresponding to the R's
in that peal, with two
Singles. It or something
similar was rung by the
Union Scholars at S. Martins
in the Fields in 1738.

It is the exact reverse
of Fulham Triples.

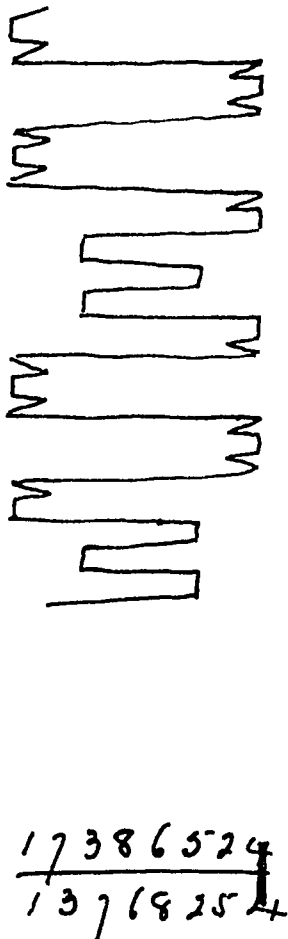
Surrey Triples. "The Plain Lead of this is a Grandsize Bob. But when a Bob is called the two bells behind continue dodging one single dodge more and the bell in 5th place lies still" - Annable. 2nd The Lay Hunt.

Sussex Triples. "The Plain Lead of this peal is a Grandsize Bob, but when a bob is called the two hind bells begin to dodge as soon as the treble leaves them and the bell in fifth lies still" - Annable Hunts 1-6-7-3.



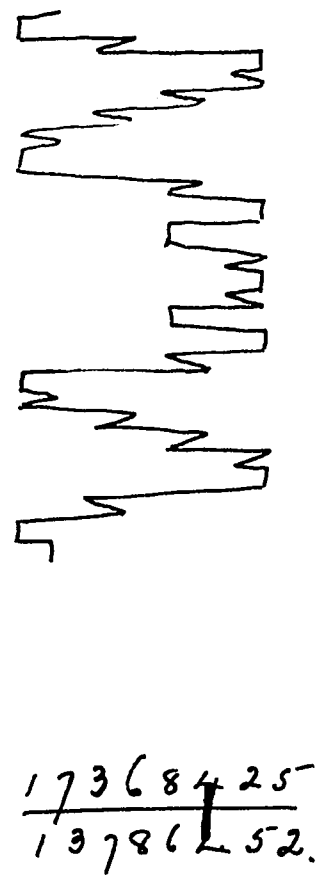
COURT BOB MAJOR

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



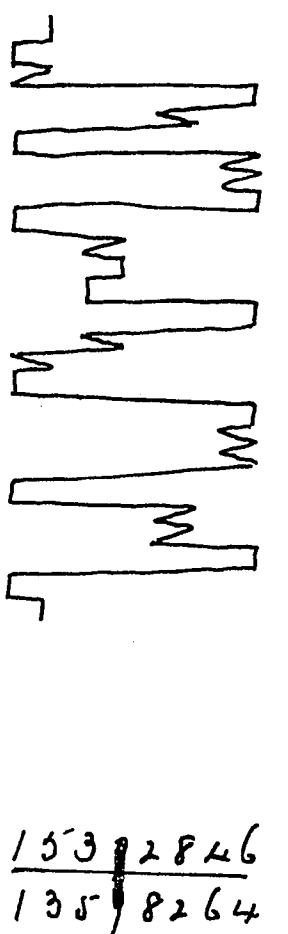
COURT BOB The Second Hay 124

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



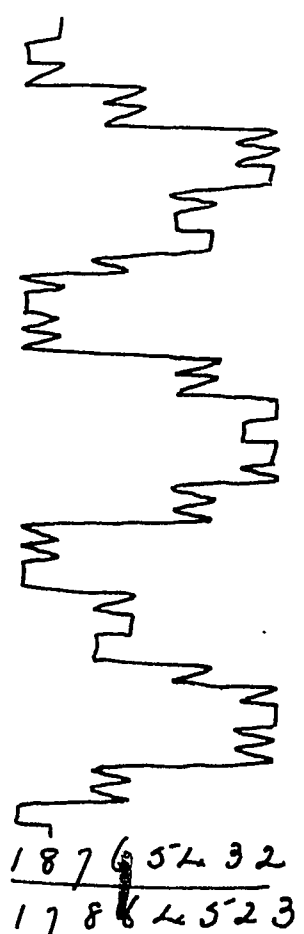
EASTERN BOB MAJOR

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



DOUBLE EASTERN BOB MAJOR

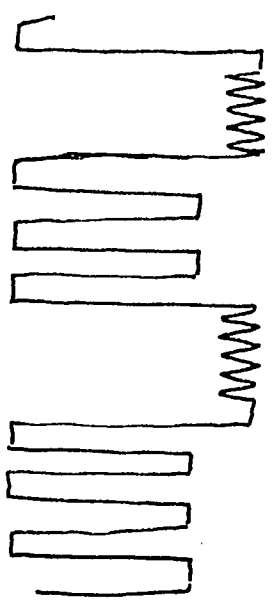
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2	4	8	1	3	5	7	6
4	2	6	3	8	7	5	1
4	6	2	8	3	7	5	1
6	4	8	2	7	3	5	1
4	6	2	8	3	7	5	1
6	4	8	2	3	1	5	7
4	6	2	8	1	3	5	7
6	4	8	2	1	5	3	7
6	8	4	1	2	3	5	7
8	6	4	7	2	5	3	1
8	7	6	7	4	5	2	3
8	7	6	5	4	3	2	1
1	3	6	7	4	5	2	3



COLLEGE BOB MAJOR

BOB MAJOR ST GEORGE

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



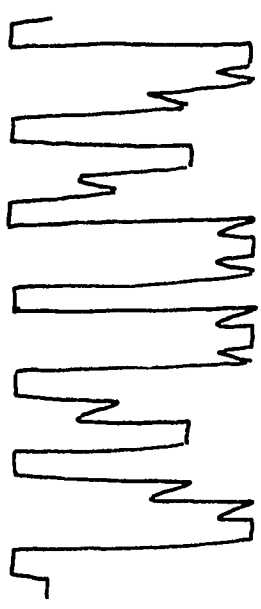
1	7	6	8	5	3	2	4
1	6	7	5	8	2	3	4

As Bob Major except as follows in the Lead after the Course End.

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

FULHAM BOB MAJOR

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



MORNING EXERCISE.

NEW MORNING EXERCISE

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

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

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

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

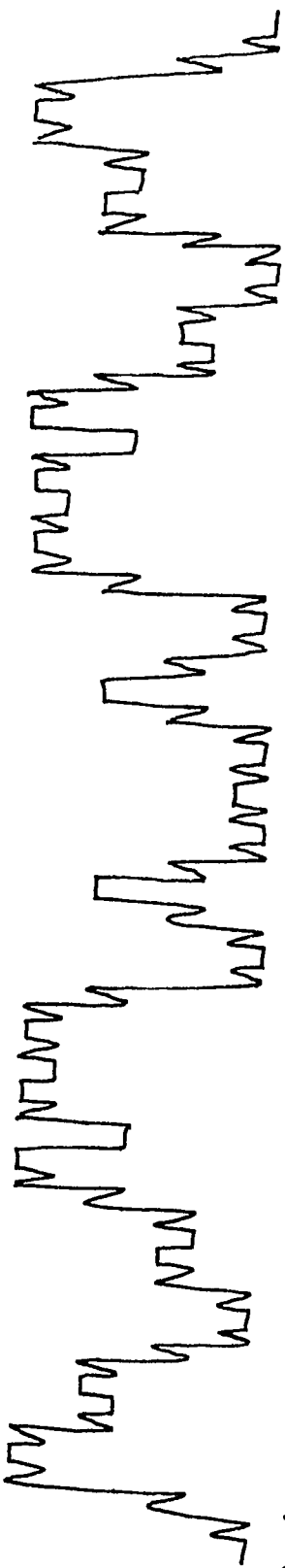
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~~6 8 5 2 7 4 1 3~~
~~6 5 8 7 2 3 4 1~~

~~5 6 7 8 3 2 1 4~~
~~6 5 8 7 1 2 4~~
~~6 7 9 3 4 2~~
~~5 7 6 8 3 2 4~~
~~7 5 8 6 3 4 2~~

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

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

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



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

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

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

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

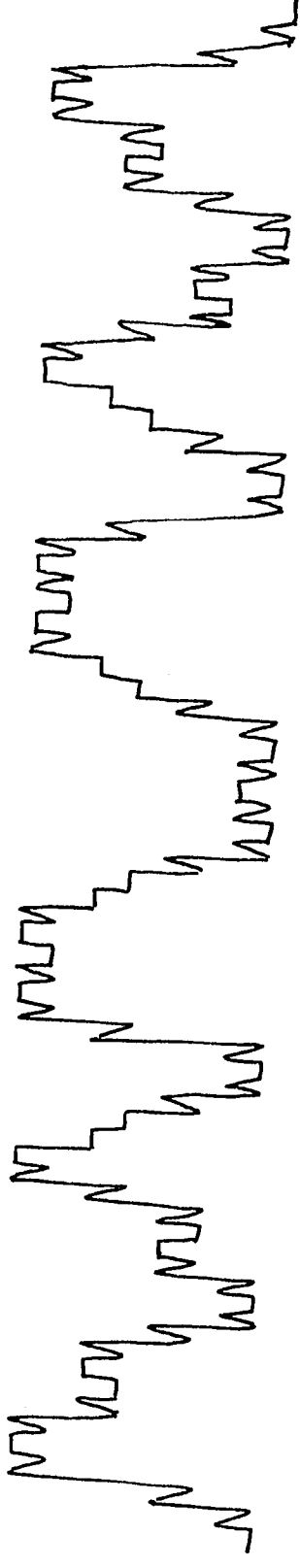
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~~6 8 5 2 7 4 1 3~~
~~6 5 8 7 2 3 4~~

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

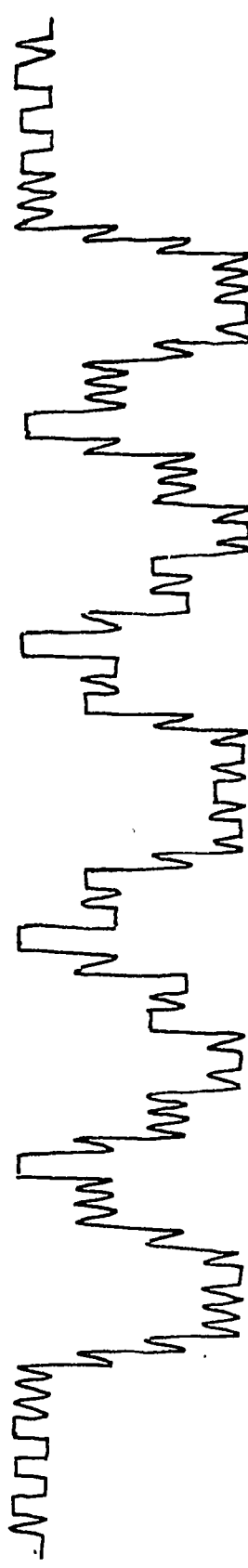
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~~6 1 8 3 6 2 4~~
~~6 1 8 6 3 4 2~~
~~5 7 8 3 6 2 4~~

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

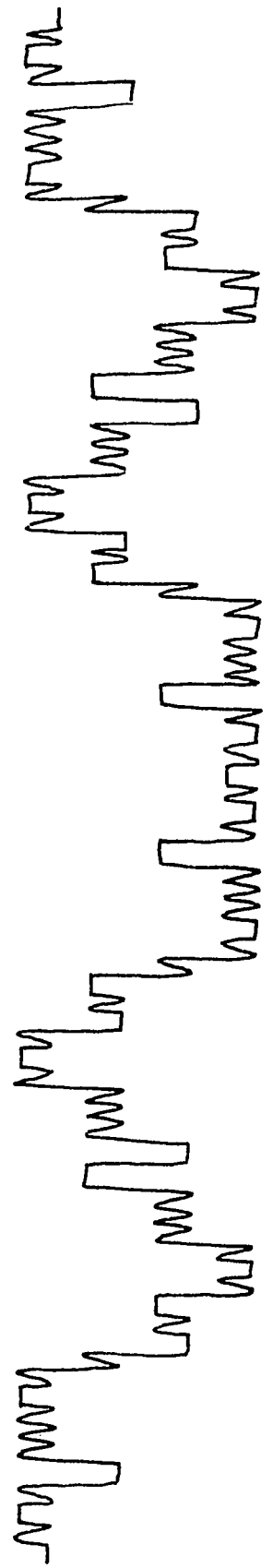
~~1 3 5 2 7 4 8 6~~



~~1 2 3 4 5 6 7 8~~
~~2 4 3 6 5 8 7~~
~~2 1 3 5 6 7 8~~
~~2 1 3 4 6 5 8 7~~
~~2 3 1 6 4 8 5 7~~
~~1 1 6 7 8 4 7 5~~
~~1 1 6 4 8 5 7~~
~~2 3 6 1 8 4 7 5~~
~~2 6 3 8 1 7 4 5~~
~~6 7 8 3 7 5 4~~
~~1 1 3 8 7 4 5~~
~~2 6 8 3 7 1 5 4~~
~~2 8 6 7 3 5 1 4~~
~~8 2 7 6 5 3 4 1~~
~~2 8 6 7 5 1 4~~
~~8 2 7 6 3 5 4 1~~
~~2 8 6 7 5 3 4 1~~
~~8 2 7 6 8 5 1 4~~
~~2 8 6 7 5 4 1~~
~~8 2 7 6 5 3 4~~
~~8 7 2 5 6 3 4~~
~~1 9 5 2 6 4 3~~
~~7 8 2 5 6 3 4~~
~~8 7 5 2 1 6 4 3~~
~~8 5 7 2 4 6 3~~
~~1 1 7 4 2 3 6~~
~~1 1 7 2 4 6 3~~
~~8 5 7 4 2 3 6~~
~~8 5 4 7 3 2 6~~
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~~8 5 4 3 7 6 2~~
~~1 6 4 5 7 3 2 6~~



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



MORNING STAR

COLLEGE YOUTHS' PLEASURE

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

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

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

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

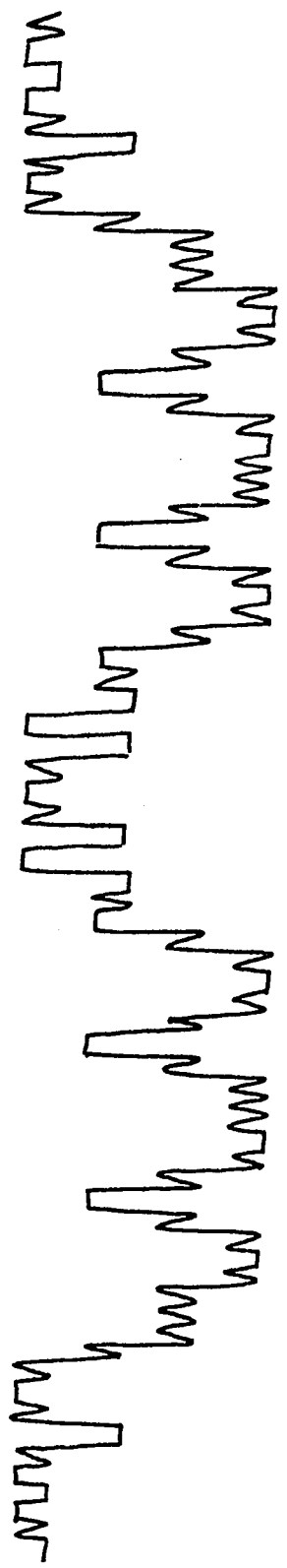
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~~3 2 1 6 7 4 8~~
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~~2 6 1 6 5 7 8~~
~~6 2 3 2 5 8 7~~

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

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

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



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

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

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

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

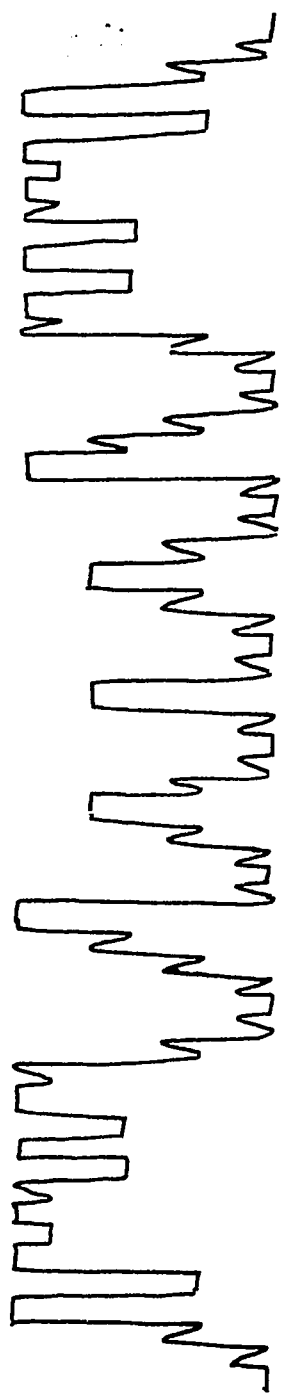
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~~2 4 7 8 3 5 6~~
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~~2 8 2 3 5 6~~
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~~8 7 4 2 6 3 5~~
~~3 4 6 2 5 3~~
~~3 4 2 6 3 5~~
~~8 7 4 6 2 5 3~~

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

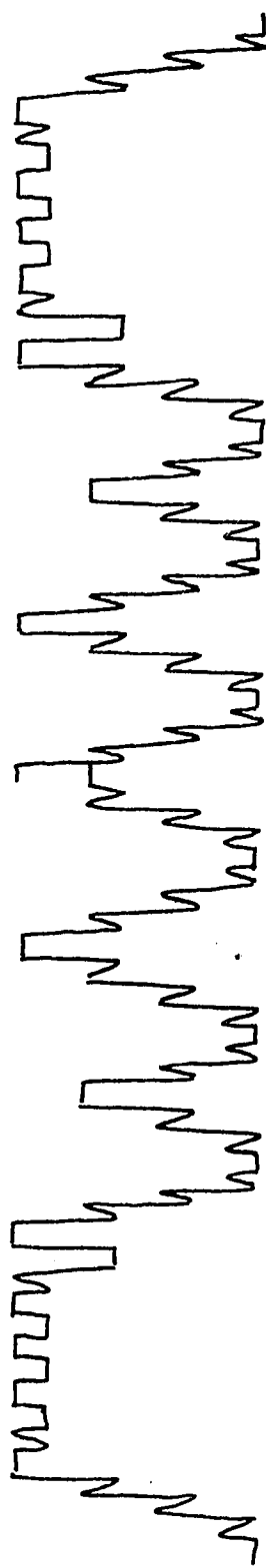
~~1 7 8 5 6 3 4 2~~



MORNING PLEASURE

CAMBRIDGE SURPRISE

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



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



The False Course Ends of the Previous Treble Bob Methods with the pins together

MORNING EXERCISE

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

NEW MORNING EXERCISE

4 6 2 5 3 D.
 3 2 5 4 6 A.
 2 4 3 6 5 B.
 6 3 5 4 2 J.
5 6 4 2 3 K.

COLLEGE EXERCISE

2 6 5 4 3
 2 4 3 6 5 B
 —

IMPERIAL THE THIRD

6 3 5 4 2
 5 6 4 2 3
 6 —

MORNING STAR

COLLEGE YOUTHS PLEASURE

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

MORNING PLEASURE

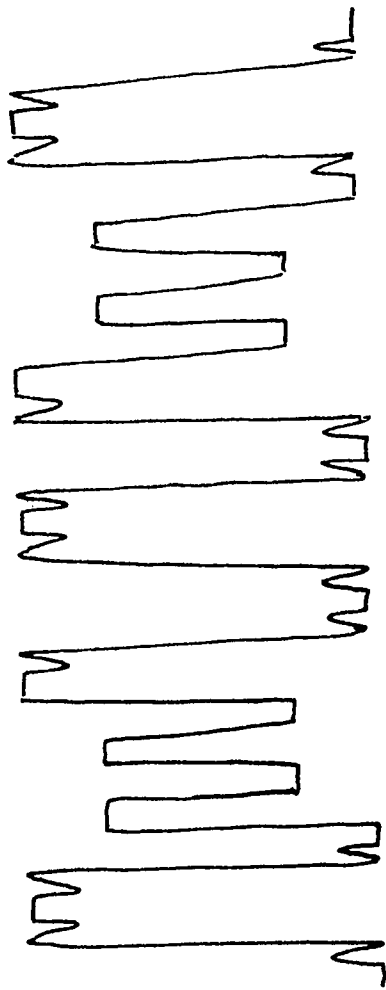
6 5 4 3 2
 4 6 2 5 3
 3 2 5 4 6
 2 4 3 6 5
 3 6 5 2 4
 5 2 6 4 3
 4 6 3 2 5
5 4 2 6 3

CAMBRIDGE SURPRISE

Shupway claims that he was the first to compose a fine peal of Morning Exercise, College Exercise and Imperial. ⁽⁶³⁾ The pins are parted. What seems to have been a fine peal of Imperial ⁽⁶⁴⁾ was previously rung at Norwich.

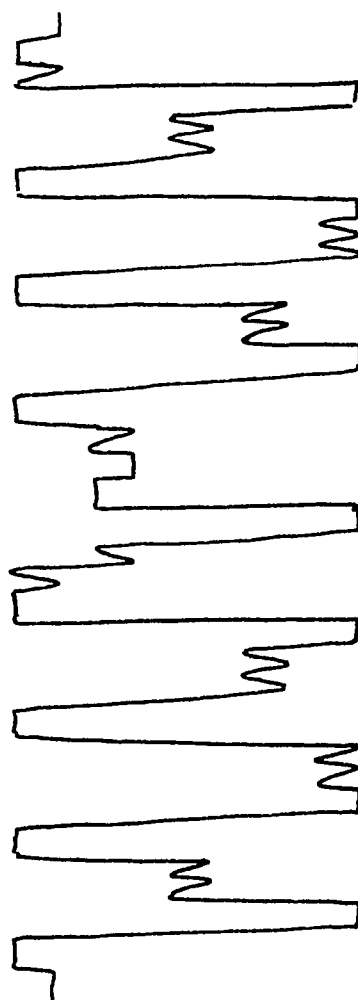
COURT BOB ROYAL

1	2	3	4	5	6	7	8	9	0
2	1	4	3	6	5	8	7	0	9
2	4	1	6	3	8	5	7	9	0
4	2	6	1	8	3	7	5	0	9
2	4	6	8	1	7	3	0	5	9
4	2	8	6	7	1	0	3	9	5
4	8	2	7	6	0	1	5	5	9
8	4	7	2	0	6	3	1	9	5
4	8	7	0	2	3	6	9	1	5
8	4	0	7	3	2	9	6	5	7
8	0	4	3	7	9	2	5	6	7
0	8	7	4	9	7	5	2	1	6
8	0	5	9	4	5	7	1	2	6
0	8	9	3	5	4	7	6	2	7
0	9	8	5	3	4	7	2	6	7
9	0	5	8	3	7	4	6	2	7
0	9	5	1	8	7	3	6	4	2
9	0	5	7	8	6	7	2	4	7
9	0	7	5	6	8	5	4	2	7
9	7	0	6	5	3	8	2	4	7
7	9	6	0	3	5	2	8	4	7



EASTERN BOB ROYAL

1	2	3	4	5	6	7	8	9	0
2	1	4	3	6	5	8	7	0	9
2	4	1	5	6	7	8	9	0	
4	2	1	6	5	8	7	0	9	
2	4	3	6	8	5	0	7	9	
4	2	6	3	8	1	0	5	9	7
4	6	2	8	3	0	1	9	5	7
6	4	8	2	0	3	9	1	7	5
6	8	4	0	2	9	3	7	1	5
8	6	0	4	9	2	7	3	5	7
8	0	6	9	4	7	2	5	3	
0	8	9	6	7	4	5	2	3	
0	9	8	7	6	5	4	1	2	3
9	0	7	8	5	6	4	3	2	
9	7	0	5	8	6	3	4	2	
7	9	5	0	8	3	6	2	4	
7	5	9	1	0	3	8	2	6	4
5	7	9	3	0	2	8	4	6	
5	7	3	9	2	0	4	8	6	
1	5	3	7	2	9	4	0	6	8
1	5	7	3	9	2	0	4	8	6



Appendix

No 11.

Seals composed in the first half
of the eighteenth Century.

PLAIN BOB TRIPLES

Solo x			Solo y.			Solo z		
<u>23456</u>	M. W. R.		<u>23456</u>	M. W. R.		<u>23456</u>	M. W. R.	
64235	- - -		42635	- -		64235	- - -	
52643	- - -		64523	- -		24536	-	
36524	- - -		56342	- -		54632	-	
53462	- -		23564	- - -		35642	-	
<u>45236</u>	- -		<u>45236</u>	- - -		<u>64352</u>	-	
64253	- - -		24653	- -		23645	- - -	
34625	- - -		62345	- -		63542	-	
56342	- - -		36524	- -		53246	-	
35264	- -		45362	- - -		45236	-	
<u>42356</u>	- - -		<u>34256</u>	- -		<u>34256</u>	-	

J. GARTHON (?).

B. ANNABLE.

J. HOLT.

All twice with S at East R gives the half peal end.

Solo.

<u>23456</u>	M. W. R.	Cont ^d	M. W. R.	Cont ^d	M. W. R.
64235	- - -	23645	- - -	c 63542	-
24536	-	a 35246	-	53246	-
54632	-	43256	-	45236	-
35642	-	24635	- -	<u>34256</u>	-
<u>64352</u>	- -	64532	-		
		54236	-		
		b. 42536	- -		
		52634	-		
		35624	-		
		23654	-		
		<u>62435</u>	- -		

a Bob at O ; b. Bob at F ; c Bob at I

Twice repeated.

J. HOLT.

x. See page.

y. Ring at S. Lavinia Southwark

z. Ring at S. Martins in the Fields Aug 8. 1749.

	<u>2 3 4 5 6</u>	M.	W.	R		<u>2 3 4 5 6</u>	M.	W.	R
	4 3 6 5 2			-		<u>2 3 5 6 4</u>			-
	6 3 2 5 4			-	c	2 3 5 6 4			-
	<u>5 6 2 3 4</u>			-		<u>4 5 2 3 6</u>			-
a	3 5 4 6 2			-		2 5 6 3 4			-
	<u>2 4 3 5 6</u>			-		6 5 4 3 2			-
	3 4 6 5 2			-		3 6 4 5 2			-
	6 4 2 5 3			-		<u>4 5 3 6 2</u>			-
	5 6 2 4 3			-		<u>3 4 2 5 6</u>			-
	2 4 5 6 3			-		2 4 6 5 3			-
	<u>5 2 3 4 6</u>			-		6 4 3 5 2			-
	3 2 6 4 5			-		5 6 3 4 2			-
	6 2 5 4 3			-		3 4 5 6 2			-
	4 6 5 2 3			-		<u>2 5 3 4 6</u>			-
	5 2 4 6 3			-		3 5 6 4 2			-
	<u>3 4 5 2 6</u>			-		6 5 2 4 3			-
	5 4 6 2 3			-		4 6 2 5 3			-
	6 4 3 2 5			-		2 5 4 6 3			-
b.	4 3 6 2 5			-		<u>4 2 3 5 6</u>			-
	6 3 5 2 4			-		3 2 6 5 4			-
	2 6 5 3 4			-		6 2 4 5 3			-
	3 2 5 6 4			-		5 6 4 2 3			-
	<u>4 5 3 2 6</u>			-		4 2 5 6 3			-
	3 5 6 2 4			-		3 5 4 2 6			-
	6 5 4 2 3			-		<u>4 5 6 2 3</u>			-
	2 6 4 5 3			-		6 5 3 2 4			-
	4 5 2 6 3			-		2 6 3 5 4			-
	<u>3 2 4 5 6</u>			-		3 5 2 6 4			-
	4 2 6 5 3			-		<u>2 3 4 5 6</u>			-
	6 2 3 5 4			-					
	5 6 3 2 4			-					
	2 5 3 6 4			-					
	<u>4 3 2 5 6</u>			-					

John HOLT.

a call the 7th OUT. b. 7th makes the bot. c 7th callca 11th.

GRANDSIRE TRIPLES.

5040

<u>2 3 4 5 6 7</u>	1. 2. 3.	<u>4 3 5 2 6 7</u>	1. 2. 3.
2 4 7 5 6 3	- H -	3 5 7 4 6 2	- - -
2 7 3 5 6 4	- H -	3 7 2 4 6 5	- H -
7 3 4 2 6 5	- - -	7 2 5 3 6 4	- - -
3 4 5 7 6 2	- - -	2 5 4 7 6 3	- - -
<u>4 5 2 3 6 7</u>	- - -	<u>5 4 3 2 6 7</u>	- - -
4 2 7 3 6 5	- H -	5 3 7 2 6 4	- H -
2 7 5 4 6 3	- - -	5 7 4 2 6 3	- H -
7 5 3 2 6 4	- - -	7 4 3 5 6 2	- - -
5 3 4 7 6 2	- - -	4 3 2 7 6 5	- - -
<u>3 4 2 5 6 7</u>	- - -	<u>3 2 5 4 6 7</u>	- - -

These ten Courses twice repeated
with H for B at thirtieth Course
end, produces 435267

These ten Courses twice repeated
with D for B at sixtieth Course
end produces 432567

The whole repeated

John GARTHON.

First rung at Norwich

UNION TRIPLES.

5040.

<u>2 3 4 5 6 7</u>	1. 2.	<u>5 3 2 4 6 7</u>	1. 2.
7 4 5 2 6 3	-	7 2 4 5 6 3	-
5 4 2 7 6 3	- -	3 4 5 7 6 2	-
3 2 7 5 6 4	-	5 4 7 3 6 2	- -
4 7 5 3 6 2	-	2 7 3 5 6 4	-
<u>2 5 3 4 6 7</u>	-	<u>4 3 5 2 6 7</u>	-
7 3 4 2 6 5	-	7 5 2 4 6 3	-
4 3 2 7 6 5	- -	2 5 4 7 6 3	- -
2 3 7 4 6 5	- -	4 5 7 2 6 3	- -
5 7 4 2 6 3	-	3 7 2 4 6 5	-
<u>3 4 2 5 6 7</u>	-	<u>5 2 4 3 6 7</u>	-

These ten Courses twice repeated
with C for B at end of thirtieth
Course produces 532467

These ten Courses twice repeated
with D at sixtieth Course
end produces 432567

Robert BALDWIN.

COLLEGE TRIPLES.

137

5040

<u>2 3 4 5 6 7</u>	1.	2.	<u>4 3 5 2 6 7</u>	1.	2.
4 7 3 2 6 5	-	-	4 7 5 3 6 2	-	-
3 5 7 4 6 2	-	-	5 2 7 4 6 3	-	-
7 2 5 3 6 4	-	-	7 3 2 5 6 4	-	-
5 4 2 7 6 3	-	-	2 4 3 7 6 5	-	-
<u>5 3 2 4 6 7</u>	-	-	<u>3 5 4 2 6 7</u>	-	-
5 7 2 3 6 4	-	-	3 7 4 5 6 2	-	-
2 4 7 5 6 3	-	-	4 2 7 3 6 5	-	-
7 3 4 2 6 5	-	-	7 5 2 4 6 3	-	-
4 5 3 7 6 2	-	-	2 3 5 7 6 4	-	-
<u>4 2 3 5 6 7</u>	-	-	<u>2 4 5 3 6 7</u>	-	-

These ten Courses twice repeated
with extra B at 1 in thirtieth
Course produces 435267

These ten Courses twice repeated
with D at 1 in sixtieth Course
produces 534267

The whole repeated

B. ANNABLE.

DUNSTAN'S TRIPLES

5040

<u>2 3 4 5 6 7</u>	1.	2.	<u>5 3 2 4 6 7</u>	1.	2.
4 7 3 2 6 5	-	-	2 7 3 5 6 4	-	-
3 5 7 4 6 2	-	-	3 4 7 2 6 5	-	-
7 5 4 3 6 2	-	-	7 4 2 3 6 5	-	-
4 5 3 7 6 2	-	-	2 4 3 7 6 5	-	-
<u>3 2 5 4 6 7</u>	-	-	<u>3 5 4 2 6 7</u>	-	-
5 7 2 3 6 4	-	-	4 7 5 3 6 2	-	-
2 4 7 5 6 3	-	-	5 2 7 4 6 3	-	-
7 4 5 2 6 3	-	-	7 3 2 5 6 4	-	-
5 3 4 7 6 2	-	-	2 3 5 7 6 4	-	-
<u>4 2 3 5 6 7</u>	-	-	<u>5 4 3 2 6 7</u>	-	-

These ten Courses twice repeated
with B at 3 in thirtieth Course
produces 532467

These ten Courses twice repeated
with D at 3 in sixtieth Course
produces 1432567

B. ANNABLE.

EASTERN TRIPLES.

5040

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

These ten Courses twice repeated
omitting Bob at 1 in twenty-
seventh Course produces 524367.

These ten Courses twice repeated
with D at 1 in fifty-seventh
Course produces 254367

The whole repeated.

B. ANNABLE.

5040.

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

These ten Courses twice repeated
omitting Bob at 2 in twenty-
ninth Course produces 524367

These ten Courses twice repeated
with D at 2 in forty-ninth
Course produces 534267

The whole repeated

B. ANNABLE.

CAMBERWELL TRIPLES.

139

5040.

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

These ten Courses twice repeated
omitting B or at 3 in thirtieth
Course produces 435267.

These ten Courses twice repeated
with D for B or at 3 in sixtieth
Course produces 432567.

The whole repeated

B. ANNABLE

UNION TRIPLES.

2 3 4 5 6 7		7 4 5 6 2 3		7 3 4 6 5 2		7 2 4 6 3 5	
7 5 2 6 3 4	1	7 4 5 6 2 3	1	7 3 4 6 5 2	1	7 2 4 6 3 5	1
3 2 7 6 4 5	3	2 5 7 6 3 4	3	5 4 7 6 2 3	3	3 4 7 6 5 2	3
4 7 3 6 5 2	3	3 7 2 6 4 5	3	2 7 5 6 3 4	3	5 7 3 6 2 4	3
5 3 4 6 2 7	3	4 2 3 6 5 7	3	3 5 2 6 4 7	3	2 3 5 6 4 7	3
4 7 5 3 6 2	2	3 7 4 2 6 5	2	2 7 3 5 6 4	2	5 7 2 3 6 4	2
2 3 4 6 7 5	1	5 2 3 6 7 4	1	4 5 2 6 7 3	1	4 3 5 6 7 2	1
S. 5 2 3 4 6 7	2	S. 4 5 2 3 6 7	2.			P.L. 4 2 3 5 6 7	2.

Five lines repeated Singles Half way and end

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

UNKNOWN.

GRANDSIRE TRIPLES.

5040 (a)	5040 (b)	5040 (c)
2 3 4 5 6 7 1. 3.	2 3 4 5 6 7 1. 3.	2 3 4 5 6 7 1 3
3 4 7 2 6 5 - -	3 4 7 2 6 5 - -	3 4 7 2 6 5 - -
4 7 5 3 6 2 - -	4 7 2 3 6 5 S -	4 7 2 3 6 5 S -
7 5 2 4 6 3 - -	7 2 5 4 6 3 - -	7 2 5 4 6 3 - -
2 5 3 7 6 4 - S	2 5 3 7 6 4 - -	2 5 3 7 6 4 - -
5 3 4 2 6 7 - -	3 5 4 2 6 7 - S	3 5 4 2 6 7 - S
<hr/>	<hr/>	<hr/>
3 4 7 5 6 2 - -	4 5 7 3 6 2 - S	5 4 7 3 6 2 - -
4 7 2 3 6 5 - -	5 7 2 4 6 3 - -	4 7 2 5 6 3 - -
7 2 3 4 6 5 S -	7 2 3 5 6 4 - -	7 2 3 4 6 5 - -
2 3 5 7 6 4 - -	2 3 4 7 6 5 - -	2 3 4 7 6 5 S -
3 5 4 2 6 7 - -	3 4 5 2 6 7 - -	4 3 5 2 6 7 - S
<hr/>	<hr/>	<hr/>
4 5 7 3 6 2 - S	5 4 7 3 6 2 - S	3 5 7 4 6 2 - -
5 7 2 4 6 3 - -	4 7 2 5 6 3 - -	5 7 2 3 6 4 - -
7 2 3 5 6 4 - -	7 2 3 4 6 5 - -	7 2 4 5 6 3 - -
2 3 4 7 6 5 - -	2 3 5 7 6 4 - -	2 4 5 7 6 3 S -
4 3 5 2 6 7 - S	5 3 4 2 6 7 - S	5 4 3 2 6 7 - S
<hr/>	<hr/>	<hr/>
5 3 7 4 6 2 - S	4 3 7 5 6 2 - S	4 3 7 5 6 2 - -
3 7 2 5 6 4 - -	3 7 5 4 6 2 S -	3 7 5 4 6 2 S -
7 2 5 3 6 4 S -	7 5 4 3 6 2 S -	7 5 2 3 6 4 - -
5 2 4 7 6 3 - S	5 4 2 7 6 3 - -	5 2 4 7 6 3 - -
4 2 3 5 6 7 - S	4 2 3 5 6 7 - -	4 2 3 5 6 7 - S

A. ANNABLE.

J. DENMEAD (?)

J. VICARS.

All five times repeated S for B, or B for S, half way and end

- (a) from Annables MS.
- (b) from Glavis Campanalogia.
- (c) from Dr. Charles Mason's MS.

Peals of Bob Major. 141

Annables Three-part and Variations

5040 (a)				5040 (b)			
<u>23456</u>	W.	M.	R	<u>23456</u>	W	M.	R
43652			—	43652.			—
64235	—	—		63254			—
26543	—	—		56234	—		
52364	—	—		23564	—		—
35426	—	—		<u>52436</u>	—	—	
<u>45623</u>			—				
64352	—	—					
36245	—	—					
23564	—	—					
<u>52436</u>	—	—					
42635			—				
64523	—	—					
56342	—	—					
35264	—	—					
<u>42356</u>	—	—	—				

John HOLT.

5040 (c)			
<u>23456</u>	W	M.	R
64235	—	—	—
52643	—	—	—
36524	—	—	—
53462	—	—	—
<u>24536</u>	—	—	—

John HOLT

5040 (d)			
<u>23456</u>	W	M.	R
64352		—	—
23645	—	—	—
56234	—	—	—
42563	—	—	—
<u>35426</u>	—	—	—

- (a) Rungai St Brides
- (b) " " Christ Church Southwark Oct 15. 1749.
- (c) " " St Sepulchres Dec 5. 1749.
- (d) " " St Georges Southwark Jan. 20. 1750.

Peals of Bob Major

5040				5040 (a)			
<u>2 3 4 5 6</u>	W	M.	R	<u>2 3 4 5 6</u>	W.	M.	R
4 5 2 3 6	-		-	6 4 2 3 5	-		-
2 4 6 5 3	-			2 6 5 4 3	-		
6 2 3 4 5	-			5 2 3 6 4	-		
3 6 5 2 4	-			4 3 5 2 6	-		-
5 3 4 6 2	-			6 5 4 3 2	-		-
2 4 5 3 6	-		-	4 6 2 5 3	-		
5 4 6 3 2			-	2 4 3 6 5	-		
6 5 2 4 3	-			5 3 2 4 6	-		-
4 6 2 5 3	-			2 5 6 3 4	-		
2 4 3 6 5	-			6 2 4 5 3	-		
5 3 2 4 6	-		-	3 4 6 2 5	-		-
6 2 5 3 4	-		-	5 6 3 4 2	-		-
5 6 4 2 3	-			2 3 5 6 4	-		-
2 5 4 6 3	-			4 5 2 3 6	-		-
<u>4 2 3 5 6</u>	-			<u>3 4 2 5 6</u>	-		

Trice repeated.

Trice repeated

From the original MS. of the

John HOLT.

College Youths. (? ANNABLE)

These two peals have the Sixth twelve times Right.

(a) Rung at Westminster Oct. 27. 1757

5056 (a)

6000 (b)

	2	3	4	5	6	Yr.	B.	M.	R
	2	3	5	6	4		1		-
	6	2	5	3	4		-		-
	3	6	5	2	4		-		-
	5	2	3	6	4		-		-
	4	3	5	2	6		-	-	-
A	5	3	6	2	4		-		-
	6	3	4	2	5		-		-
	2	6	4	3	5		-		-
	4	3	2	6	5		-		-
	2	4	5	3	6		-	-	-
B	5	4	6	3	2		-		-
	6	4	2	3	5		-		-
	3	6	2	4	5		-		-
	2	4	3	6	5		-		-
	5	3	2	4	6		-	-	-
	4	5	2	3	6		A		
	3	4	2	5	6		A		
	2	5	3	4	6		B		
	4	2	3	5	6		A		
	3	5	4	2	6		B		
	2	3	4	5	6		A		

John HOLT.

	2	3	4	5	6	Yr.	M.	R
	7	3	6	4	2	5	Both at	1, 2, 5, 6, 8
	2	3	5	6	4		.	5, 6, 8, 9.
	5	2	4	3	6		-	-
C	4	5	6	2	3		-	-
	6	4	3	5	2		-	-
	3	6	2	4	5		-	-
	5	2	3	6	4		-	-
D	4	3	5	2	6		-	-
	5	4	6	3	2		-	-
	6	5	2	4	3		-	-
	2	6	3	5	4		-	-
	4	3	2	6	5		-	-
	2	4	5	3	6		-	-
	5	3	2	4	6		A	
	4	5	2	3	6		D	
	3	4	2	5	6		D	
	2	5	3	4	6		C	
E	3	2	6	5	4		-	-
	6	3	4	2	5		-	-
	4	6	5	3	2		-	-
	5	4	2	6	3		-	-
	3	2	5	4	6		-	-
	5	4	3	2	6		C	
	3	5	4	2	6		E	
	2	3	4	5	6		D	

John HOLT.

(a) St Brides' Mar. 16 1750.

(b) St Margarets' July 9. 1749.

The feat is based on the two following Blocks each of three Courses :-

A				B									
2	3	4	5	5 th	M.	R.	2	3	4	5	5 th	M.	R.
4	7	6	3	-	-		4	7	6	3	-	-	
2	6	5	7	-	-	-	6	5	2	7	-	-	
4	5	3	6	-	-	-	4	2	3	5	-	-	-

2	3	4	5	6	A.	B.	2	5	3	4	6	A.	B.
4	5	3	6	2	x		3	4	5	6	2	x	
3	6	5	2	4	x		5	6	4	2	3	x	
5	2	6	4	3	x		4	5	6	2	3		x
6	5	2	4	3		x	6	2	5	3	4	x	
2	4	5	3	6	x		5	3	2	4	6	x	
5	3	4	6	2	x		2	4	3	6	5	x	
4	6	3	2	5	x	x	3	6	4	5	2	x	
3	4	6	2	5		x	4	3	6	5	2		x
6	3	4	2	5		x	6	4	3	5	2		x
4	2	3	5	6	x		3	5	4	2	6	x	

These Thirty Courses twice repeated
but with extra bar at the 85th
Course - end gives 25346.

These thirty Courses twice
repeated with Single at
the 175th Course - end
gives 23546

Repeat the whole.

B. ANNABLE.

Double Prob. Major

5040				5040													
2	3	4	5	6	M.	W.	R.	2	3	4	5	6	M.	W.	R.		
A	5	4	6	3	2	-	-		B	4	3	6	5	2	-	-	
	3	6	2	4	5	-	-			5	6	2	3	4	-	-	
	4	2	5	6	3	-	-			2	3	5	6	4	-	-	-
	6	5	3	2	4	-	-			6	2	5	3	4	-	-	
	3	5	4	2	6	-	-			5	2	4	3	6	-	-	
	5	2	4	3	6	A			3	5	4	2	6	B.			
	3	4	6	2	5	-	-		4	5	6	2	3	-	-		
	2	6	5	4	3	-	-		2	6	3	5	4	-	-		
	4	5	3	6	2	-	-		3	5	2	6	4	-	-	-	
	6	3	2	5	4	-	-		6	3	2	5	4	-	-		
	4	2	3	5	6	-	-	-	4	2	3	5	6	-	-	-	

Each line repeated

B. ANNABLE

John HOLT

Count Prob Major

5040

2	3	4	5	6	1	2	3	5	6	7	
C	2	5	4	6	3	-	-	-	-	-	-
	6	4	2	3	5	-	-	-	-	-	-
	3	2	6	5	4	-	-	-	-	-	-
	5	6	3	4	2	-	-	-	-	-	-
	4	3	5	2	6	-	-	-	-	-	-
	5	3	2	4	6	C					
	5	4	2	6	3	-	-	-	-	-	-
	6	2	5	3	4	-	-	-	-	-	-
	3	5	6	4	2	-	-	-	-	-	-
	4	6	3	2	5	-	-	-	-	-	-
	4	2	3	5	6	-	-	-	-	-	-

Three repeated

B. ANNABLE

TREBLE BOB MAJOR

5120

10080.

<u>23456</u>	B. W. R
35264	-
56342	-
64523	-
<u>36245</u>	- 2. 2.

Four times repeated
Robert BALDWIN.

<u>234567</u>	1 0
573624	- -
647253	- -
<u>426357</u>	-

Four times repeated with 6th place
bob at 0 in last course of all
produces 34256
Three Repeated
John GARTHON (?).

COURT BOB MAJOR
The Second way.
5040

<u>23456</u>	1. 4. 6
24653	-
65324	- -
32465	- -
46532	- -
<u>53246</u>	- -
52643	-
64352	- -
35264	- -
26435	- -
<u>43526</u>	- -
45623	-
63425	- - -
42563	- -
56342	- -
<u>34256</u>	- -

Three Repeated
B. ANNABLE

CAMBRIDGE SURPRISE
MAJOR
5120

<u>23456</u>	Im. W. 5 th
54632	- -
36245	- -
42563	- -
65324	- -
<u>52643</u>	-

Four times repeated
B. ANNABLE.

Peals of Grandiose Calers

5076. (a)

5094 (b)

<u>23456789</u>	
<u>43627589</u>	1-4
52493867	1
43526978	7-8
35426	7-8
45623	89
65324	89
53624	78
36524	78
56423	89
46325	89
<u>35467289</u>	89

<u>23456789</u>	
<u>43627589</u>	1-4
52493867	1
43526978	78
35426	78
45623	89
65324	89
53624	78
36524	78
56423	89
46325	89
63425	78
34625	78
<u>65347289</u>	89

Four times repeated from line
omitting last but last line
produces
62453

Three times repeated from
line produces
42657389

B ANNABLE

Round by both at 1, 3, 8, 13
14, 15. John HOLT.

(a) Ring at Fulham Mar 16 1745

(b) Ring at S. Sepulchres Jan 28 1750

5112

as the 5094 line Ring is round by the following
line.

<u>35492867</u>
95384726
78965234
89765234
<u>26849375</u>

John HOLT.

Double Caters.

5058

One in 4th place and one in 7th

One in	4	}	four times
	5		
	6		
	5		
two in	6		
	5		
one in	6		

one in 8th one Before and a double

one in	6
two in	5
	7
	5

D. ANNABLE

p. 123. MS.

Double Cinqes

5060

One in 4th place and one in 9th

two in	6 th	}	four times
one in	7		
	6		
	5		

two in 6

one in 7

one in 6

10

one Before, one in 6th, one in 8th, and one in 6th

5060

Plung by the College Juniors at St. Bridget Nov 29, 1738.

x 9

o x

o x

9 0

9 0

o x

o x

} five Courses.

BENJAMIN ANNABLE

p. 125 MS.

"All the different ways to call just 5000 that can be had and have 789 together and a double bob at home"

<u>2 3 4 5 6</u>	M.	W.	R.
3 6 4 5 2	1		2
<u>5 4 6 3 2</u>		2	2

<u>2 3 4 5 6</u>	M.	W.	R.
3 2 6 5 4	2		2
<u>3 6 5 2 4</u>		1	2

<u>2 3 4 5 6</u>	M	W	R
5 4 3 2 6		2	2
<u>4 6 3 2 5</u>	1		2

<u>2 3 4 5 6</u>	M.	W.	R.
2 4 5 3 6			1 2
<u>4 2 6 3 5</u>	2		2

<u>2 3 4 5 6</u>	M.	W.	R.
4 6 5 3 2	1	1	2
<u>4 5 3 6 2</u>		1	2

<u>2 3 4 5 6</u>	M.	W.	R.
4 6 5 3 2	1	1	2
<u>6 2 5 3 4</u>	1		2

<u>2 3 4 5 6</u>	M.	W.	R.
2 4 5 3 6		1	2
<u>5 6 3 4 2</u>	1	1	2

<u>2 3 4 5 6</u>	M.	W.	R.
3 6 4 5 2	1	1	2
<u>4 2 5 6 3</u>	1	1	2

all four times repeated

B. ANNABLE.

DOUBLE BOB
ROYAL

5040

2 3 4 5 6	M.	W.	R
4 3 6 5 2	-	-	} A
5 6 2 3 4	-	-	
3 2 4 6 5	-	-	
6 4 5 2 3	-	-	
2 5 3 4 6	-	-	
<u>2 4 5 3 6</u>	A		
5 4 6 3 2	-		
6 4 2 3 5	-		
5 2 4 3 6	-	-	
<u>4 5 2 3 6</u>			-

Repealed

B. ANNABLE

DOUBLE BOB
MAXIMUS

2 3 4 5 6	M	W	R
5 4 6 3 2	-	-	} B.
6 4 2 3 5	-		
2 4 5 3 6	-		
3 5 6 4 2	-	-	
6 5 2 4 3	-		
2 5 3 4 6	-		
4 3 6 5 2	-	-	
6 3 2 5 4	-		
<u>4 2 3 5 6</u>			-
3 4 2 5 6	B		
<u>2 3 4 5 6</u>			-

B. ANNABLE

PLAIN BOB
CINQUES

5016

2 3 4 5 6	1.	B.	9.	10.
4 5 2 3 6	-	7		-
2 4 6 5 3	-		-	} C
6 2 3 4 5	-		-	
3 6 5 2 4	-		-	
5 3 4 6 2	-		-	
2 4 5 3 6	-		-	
3 2 5 4 6	-			
<u>4 3 5 2 6</u>				
4 2 3 5 6	C			
3 4 6 2 5	-		-	
6 3 5 4 2	-		-	
5 6 2 3 4	-		-	
2 5 4 6 3	-		-	
3 4 2 5 6	-		-	-
2 3 4 5 6				-
<u>2 3 4 5 6</u>			1	

B. ANNABLE.

Appendisc

N^o. III.

Hollis Original

By J. J. Parker.

Annables' 6-part Peal of Plain
Bob Triples.

Annables' method of Composing.

HOLT'S ORIGINAL.

HOW THE PEAL MAY HAVE BEEN BUILT UP.

By JOSEPH J. PARKER.

The origin of some of our old peals will always be of interest, and anything calculated to show the mental stages gone through by the early composers should be interesting.

While I was engaged upon my investigation of Grandsire Triples in the year 1888 I built a certain table of lead ends, with a view to trying to obtain a six-part peal with the 6th and 7th never called 'Before.' While experimenting with the table, I noticed that certain passages in the table were similar to some passages in Holt's peal. This set me wondering what suggested to Holt the idea of having two bells never called before, and those two bells the 2 and 6; also why the peal contained so many calls.

To get anything like a feasible answer to these questions, we have to consider what material Holt would have in those days to assist him in producing such a peal. To this last question I will suggest that the Bob and Single peal gave him the idea for a six-part peal, with the 6th and 7th never called before, and I believe this was the kind of peal Holt set out to compose.

Taking the Bob and Single peal to start with, naturally it would occur to Holt to substitute bobs for all the singles, not that that would get him very far.

At this stage a few experiments will have suggested a table of lead ends, similar to the one I built in 1888, at which time I happened to transpose the peal from the row 347526—to see what it would be like with the 6 and 7 taking the place of 2 and 6, I found that it produced a very poor peal, and I took no further interest at the time.

Having recently reproduced the transposition from my table, to see what actually happened in the process, I found the result very interesting. I will here give a description of the table, which is built in three sections.

SECTION A.

This section is built to the six following rows: 236745, 346725, 426735, 327645, 247635, 437625. Bobbing every row, except when the 6 or 7 comes before, will give the whole section in six round blocks, with the 6-7 and 7-6 coming into 4.5 at regular intervals. These rows should be taken as the dominant numbers of 24 Q sets.

SECTION B.

This section is built to the six following rows: 234567, 342567, 423567, 324576, 243576, 432576. If this section is treated as section A, we get six round blocks, with the 6-7 and 7-6 coming behind at regular intervals. Here again we get the dominant members of 24 Q sets.

SECTION C.

This section should contain 24 B-blocks in which the 6th and 7th never come before.

I will now endeavour to show how I believe Holt first composed his peal. In dealing with section A and B by plaining nine Q sets in each case, he got the whole of section A, with nine B-blocks linked together into one round block.

He also got section B, with fourteen B-blocks linked together in the same way. At this stage a certain B-block will appear in both sections, but by omitting two bobs, the three false rows are cut out, and the two sections joined up, giving the peal in its transposed form, with section A at the beginning, and section B, with all the 6-7's and 7-6's at the end of the peal.

We now see that Holt had to transpose in order to get some 6-7's spread about the peal instead of 2-6's, and to get the singles to come in the last four leads.

With regard to the number of calls, I would suggest that Holt never selected and bobbed thirty Q sets, but that he adopted the plan of plaining eighteen Q sets. In building his table, I think we may take it for granted that Holt began with section B, as he would naturally start with the row 752634, when the rest would follow.

31456
 218624.1-4.5-8-16
 21626 16
 216425 16
 212524 5-16
 211225 16
 216423 16
 215262-4.5 16
 215563 16
 212365 16
 212564 5-16
 214265 16
 216462 16
 213264 5-16
 214362 16
 215262 5-16
 213562 16
 213245 4.5-16
 215342 16
 212543 16
 216345 5-16
 215623 16
 213546 16
 212645 5-16
 215246 16
 213642 5-16
 212346 16

412653.4.5.16
 213256 16
 216352 16
 614253 5-16
 613452 16
 612353 16
 216453 5-16
 213654 16
 212456 5-16
 216254 16

 516432.4.5-16
 512634 16
 514236 16
 415632 5-16
 412536 16
 216235 16
 614532 5-16
 612435 16
 216534 5-16
 214635 16

615274392. 2
 425217693. 7
 Round at 9 lines
 and 1 change
 5079 Fledman's Cater

Composed by
 E. Lansdell
 May 3rd 1830

513426.3.4.14

219652.4.5.16
 214356 16
 216453 16
 612354 5-16
 614255 16
 613452 16
 216254 5-16
 314652 16
 413256 5-16
 416352 16
 412653 16

 312346.4.5.16
 213643 5-16
 213546 16
 216345 16
 612543 5-16
 613245 16
 615342 16
 516243 5-16
 513642 16
 315246 5-16
 216542 16
 212645 16
 416235 16
 415632 16
 514236 5-16
 516432 16
 512634 16
 215436 5-16
 216534 16
 612453 5-16
 613254 16
 614352 16

314265 4.5.16
 413562 5.16
 412365 16
 415263
 514362 5-16
 512463 16
 513264 16
 315462 5-16
 312564 16
 213465 5-16
 215364 16

312275692. 2
 522749361. 6
 524237961. 1
 692784153. 6
 268917453. 1

Round at 2 lines
 and 1 change
 5079 Fledman's
 Cater

Composed by
 Samuel Austin
 May 1st 1830
 This seal is
 false, A H

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THE STORY OF A COMPOSITION.

HOW ANNABLE GOT HIS FAMOUS PEAL OF BOB TRIPLES.
BY J. ARMIGER TROLLOPE.

That it would be possible to make a reasonably complete register of compositions I do not doubt. Whether it would be worth while taking so much trouble merely to convince (if possible) a few young men that they are not so clever as they suppose, I am inclined to question. That it would solve the problem of originality I do not believe. For when you have made your collection, and arranged it, and classified it, and proved it, you would have to settle to whom all that mass of figures belonged; and who were the real composers of the many peals. A fearsome task.

The test was once priority of publication: but who would accept that now? In old days composers used to quarrel over peals 'like two dogs at a bone.' They snarled and snapped at one another like dogs at a clock. But though it was abundantly evident that their opinions differed, in the upshot it was by no means clear whose the bone really was.

And leaving that aside, you would have to settle what constitutes an original peal. The more one knows about the matter—the more one realises how one peal follows from and is dependent on another—the more originality recedes into the background; and I am inclined to think that there never was a peal quite so original as the young composer imagines his first composition to be.

As an illustration of all this I may perhaps be allowed to relate the story of one of the classic compositions of old time. Annable's Six Part of Bob Triples is a standard composition, one of those of which, like Holt's Ten Part, it may be said that in its class it cannot be bettered. It is the oldest five thousand in the method that has come down to us; and though not the first rung, it was quite likely the first rung with ordinary bobs and singles. It has been rung scores of times and was the model for most of the subsequent peals in the method. Here, at any rate, we may suppose is an original peal.

The first composition that ever was invented was the Sixes on three bells. We have Stedman's authority for giving this as an historical fact. Some time, very early in the seventeenth century, a man discovered that if he wrote out the Six on 234 backwards and put a 1 in front of every row, he had got the lead-ends (back and hand) of what he called Doubles and Singles on four bells, and we call Bob Minimus. So was composed the first 'Cross Peal.'

Some years later, just after 1640, when Stedman's mother was pricking him in a cradle, and the Long Parliament was in its early sessions, another man wrote out the Four and Twenty backwards in 2345 and putting 1 in front of every row produced the lead-ends (hand and back) of the first 'Cross Peal' on five bells. Very soon afterwards it was called Old Doubles, and has survived in the Exercise to this day. Only the bob was made

12435 12435
— instead of —
12453 14235

as we make it now. And for many years the method was rung with that bob. Who the composer was we do not know; but probably he was one of the lawyers who at that time formed the backbone of the Society of College Youths.

The same man, or a friend of his, carried the composition one step further. He wrote out the Six Score of Old Doubles, again backwards, on 23456, and, putting 1 in front of every row, produced the first 720 in a 'Cross Peal' on six bells. We can hardly call it the first 720 of Bob Minor, because, although you ring courses of that method, there are no bobs and singles, but different Extreams at the course ends.

About 1650, Robert Roan composed Grandsire Doubles. This was an original composition; by which I mean that Roan did not take a four-bell method and adapt it, as his predecessor had done, but set himself the task of pricking the Six Score on five bells with all double changes. He did not quite succeed—the task was impossible—but he produced 'the best and most ingenious peal that ever was composed to be rang on five bells.' Next he tried to extend it to six bells. He did not go to work as a modern man would have done, but he took a hint from the older composers and improved it. He wrote out Grandsire Doubles on 23456, but instead of writing it out backwards he wrote it out reversed.

123456	132465
132546	134256
135264	143526
153624	134562
156342	143652
165432	134625
156423	143265
165243	142356
162534	124536
126354	125463
123645	

Thus he produced the lead-ends (hand and back) of what he called Grandsire Bob, and we call the 'standard' 720 of Bob Minor. Only his 720 was to call a bob every time the second is in 5-6, except when the fourth is with her; instead of, as usual nowadays, every time the tenor is in 5-6 except when the fifth is with her.

This is the reason why the ancients sometimes called Plain Bob, Grandsire Bob; and not, as Mr. Law James rather naturally supposed, because they recognised that Grandsire is only Plain Bob with a bell-in-the-hunt.

Stedman studied and understood all these things; he realised that here was a general mathematical law; and when, in 1677, he published his 'Campanalogia' after he had given Bob Major, he tells us that if we want a 40,320, all we have to do is to ring full courses, and at the course-ends, when 1, 2 are at home, let the other six bells ring the 720 of any six-bell method in which half the changes are triple changes. Quite simple, is it not? Here, in a sentence, are thousands and thousands of extents of Major. It does not matter what six-bell method you use, whether it is good or bad, regular or irregular, legitimate or illegitimate, provided half the changes are triple changes. Plain Bob will work, and Double Court, and Oxford, and Cambridge. But not Kent, or Canterbury Pleasure, or London. If you care to experiment for a few minutes with a few figures you will see why.

But already, soon after 1660, before Stedman's time (or rather before he knew anything about composition, and while he was still an apprentice to John Field, the Cambridge printer), another man had carried the old composition one step further. He took the 720 Triples and Doubles on Six Bells, wrote it out on 234567 backwards, and had the lead-ends (back and hand) of the first extent on seven bells. He called it Restoration Triples. You can hardly call it Bob Triples, for there are no ordinary bobs and singles; but you ring full courses of that method throughout, with three different Extreams at regular intervals at the course ends. Who he was we do not know. Probably not a Londoner, for neither Stedman nor the authors of the I.D. and C.M. 'Campanalogia' seem to have known of him or his peal. But Annable had it on an old manuscript and copied it into his book, more as a curiosity than anything else, for by then it was quite obsolete.

Annable had Stedman's book, and he knew all about these things. When he wanted a five thousand of Bob Triples to call for the College Youths, he took the hint from these old compositions. He looked for a 720 of some Minor method that he could treat as Robert Roan had treated Grandsire Doubles, and he found it in what he called London Single and we know as Single Court. I rather fancy he composed it himself specially, but really it was already an old method and had been rung 70 years earlier at Nottingham. He simply reversed it, wrote it out on 234567, using the seventh as the treble, put 1 in front of every row and there were the lead-ends, hand and back, of his peal.

1234567	1243675
1325476	1426357
1235746	1423765
1327564	1247356
1372654	1274536
1736245	1725463
1763425	1752643
1674352	1576234
1647532	1567324
1465723	1653742
1645273	1563472
1462537	1654327
	etc.

You may settle now, if you can, how much of the peal belongs to Annable, how much to Stedman, how much to Roan, and how much to the other unknown composers.

Annables's method of Composing

"Accident 2^a"

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

In order to make a six-bell peal from this I pursued the following method. First I carried the tenor down amongst them, then took care whilst she was doing her work in and under fourths place that the other five bells should come together behind in the same manner as they did on five, viz

3 5
1 3
4 1
2 4 etc

which produced the following changes

<u>214365</u>	135624	215634	514632	252631
241635	316542	x 126543	156423	526413
<u>226153</u>	361524	162453	165432	562143
462513	<u>635142</u>	614235	<u>614523</u>	651234
645231	653412	641325	641253	615243
654213	564321	463152	<u>462135</u>	162534
<u>562431</u>	526312	436125	426315	126354
526341	453621	341652	243651	213645
253614	235612	314625	234615	231654
235641	346521	136452	326451	326145
326514	364512	163425	362415	362154
362541	<u>635421</u>	<u>614352</u>	634251	631245
<u>635214</u>	653241	641532	643215	613254
653124	<u>562314</u>	465123	<u>462351</u>	162345
561342	526134	456132	426531	126435
516324	251643	541623	245613	214653
133642				

* go back
 * This instead
 * This

Having done this and finding the tenor to
 work exactly right, my next work was to
 make her do so in 5th and 6th places which
 was by letting her be eight changes with
 each bell, but as there are but five bells
 beside her and she being obliged when
 she came up behind to be concerned with
 five bells each time I found there was a
 necessity to break course with one of them
 that is not let her play the full time
 but leave some against the next time
 she came up.

Notes
to Chapter xii.

Notes

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- 1 Not to be confounded with the diagrams we call skeleton Courses. They are conventional means of expressing in concrete terms what is essentially abstract and inexpressible by a diagram on paper.
2. Campanalogia, J. D. & C. M. page
- 3 See Chapter IV.
- 4 Register of births, marriages and deaths. Parish of St. Gregory, Norwich. See also letter by Edward Crane in Norwich Gazette Dec. 4. 1731.
- 5 J. H. Snowden, Church Bells, 1876.
I do not know what authority there is for this statement, and it is rather doubtful. It is more likely that if a half peal of Grand sire Triples was rung it was Doleman's Composition; or if it was the work of Garthorn it was Plain Bob Triples i.e. Grand sire Bob

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6. Seal Board at S. Peter's Mancroft Norwich. This is undoubtedly the oldest record of any seal in existence. The board is original but has been repainted and much restored.
 - 7 See Chapter II.
 - 8 "It is remarkable that of three seals viz Bob Triples in 1715, Grandnie Triples in 1718, and Shedman Triples in 1731, said to have been rung at S. Peter's Mancroft, not one can be found to ascertain the truth." Shipway Campanalogia, reprint iii p. 71.
 - 9 Shedman's Tintinnalogia, reprint p. 90.
 10. Norwich Gazette Dec 4. 1731.
 - 11 On February 6. 1896, I called the only other seal of Bob Triples which has been rung in Mancroft tower, and by a pure coincidence it was this composition. It was published as the Composition of Annable and of course it is a variation of Annables Sec-part seal.
 12. Grandnie by J. W. Snowden p. 116.

13. Shipway, Reprint p. 70. 150
Snowdon, Grandine p. 123.

14. "We never call anything but the extremes
in this deal" - Note by H. D. Croft probably
copied from Garth's MS. - "Grandine" p. 137.

15. Snowdon Grandine p. 122.

16. See Chapter page.

17. Union Tapes was one of the chief bones
of contention during the controversy over
Method Construction in the early days
of the present Century. The protagonists
were C. D. P. Davies and H. L. James, and
the dispute generated a good deal of heat
between them. As usual the real fault
was not wholly on one side or the other,
for the natural plain Course of the method
is the so called B. Block which is perfectly
symmetrical, while on the other hand the
so-called plain Course is not a plain
Course at all. See Lead Ends by C. D. P.
Davies 1918. The Method Report etc.

18. Annable does not give these peals in the modern way by bob leads or Course ends but by a general description thus. -

"Cawthorne's Hic Triples - A bob every time but when the half-hunt is before. A hic every time the quarter hunt is in thirds and fourths places when the half hunt is before, except the half quarter hunt be in one of those places with her."

Union - Every time the half hunt is in the middle and every time the quarter hunt is behind without the half quarter hunt.

Dunstons Triples - Every time the half hunt is in the middle Every time the quarter hunt is dodging behind without the half quarter hunt when the half hunt is before

Camberwell Triples - Every time the half hunt dodges behind, a bob, and every time she is before a bob except the quarter hunt is behind without the half quarter.

College Youth Triples:- Every time the
quartern hunt is dodging behind without
the half quartern hunt, when the half hunt
is before. This is a general rule for all
peals of Triples."

19 Central Council Collection of Bob Major
peals No. 186. Hubbard 4th Ed. p. 72.
Pannister 1874 ed. p. 104.

20 See page 461.

21 The Clavis Campanalogia

22 Shipway, Reprint p. 226.

23 Snowden, Grandiose p. 135. A Treatise
on Treble Bob i p. 6.

24 Thomas Melchior and Edward Crane
who rang in the peal, both had ambitions
as Composers and the peal may have
been produced by either. But they
were pupils of Carthon and would
be merely carrying out his ideas.

25 No true escent of Gxford Treble Bob
Major or of any other Treble Bob method
on eight bells is possible.

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26. "Whereas that most Noted and
harmonious Seal of 7 Bells called Nedman
Triples, which has so long lain hid in
Darkness from the Knowledge of the World
and although so many ingenious Ringers
have printed so many Thousand Sheets of
paper and could never bring it to truth
but have thought it impossible to be done
This is therefore to acquaint all Ringers
and Lovers of that art that it is now
brought to Light and truth with five
Drummers, and is printed at Length, which
contains 5040 Changes by that ingenious
and compleat Ringer EDWARD CRANE.

Note - If any Ringers Doubt the
truth of the Seal, let them come to the
sign of the 6 Ringers in St. Michaels of
Colerany and they may have any wages
from 2 guineas to 10 - Advertisement
in the Norwich Gazette, Sep. 11th 1731.

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Notwithstanding the pretensions of several
Ingenious Ringers in this City and elsewhere
who would bear the World in hand that
they have Composed that most intricate
peal of Hedman's Triples: this is therefore
to satisfy all Lovers of that ingenious Art
that Thomas Shelchier has Composed it to
Truth with Two Doubles, being the first
that ever was Composed all perfect Hedman
Consisting of 5040 Changes. And was rung
by him and 7 more on Monday the 25th
of October, 1731, at St. Peter's of Mancroft
in Norwich.

Note - If any of the Curious be desirous
they may see the Peal at John Forster's
at the sign of the Eight Bells in St. Peter's
of Mancroft aforesaid and satisfy themselves
without laying any wages - Advertisement
in Norwich Gazette, Oct. 31. 1731.

27. Ibid December 4. 1731
28. Ibid December 24. 1731
29. Ibid December " 1731

- 30. Ibid
- 31. Ibid December 11. 1731.
- 32. We have Annables' authority for saying that Baldwin was the Composer of Urbin Triples.

33. At your Quarters Peals' End of your Peals come thus as in the Margin, it being your Alteration where there are 3 Parting Changes out of 7 instead of 1 in 6. Likewise the Treble is turned out of a quick Course into a slow one - Advertisement in Norwich Gazette

P.C	3215476
	3124567
PC	1322576
	3145267
	3212576
	4315267
PC	3251276

- 34. Ibid
- 35. Ibid, December 14th, 1731.
- 36. See Chapter IV.
- 37. Hedman, Tintinnalogia, Reprint p. 78.
- 38. Hedman, Campanalogia p.
- 39. Add MSS. 33. 357. "Bequeathed by the Rev. H. T. Ellacombe, 25 Nov, 1888."
- 40. J. W. Snowden, "Annables' MS" Church Bells Dec. 9, 1876, etc. pp.
- 41. "Anno 1733 came out in London a little book in 12's being the third

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edition of Campanalogia or the Art
of Ringing. One Annables is now putting
out a new edition of the same book
which 'tis 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 rang at Oxford
at Whitsuntide in 1733. He rang the
9th bell, and is judged to understand
ringing as well, if not better than any
man in the world - Thomas Heame,
Diary, Tuesday, July 9th 1734. Annables's
book might have been modelled on
the Campanalogia but its Contents
would have been entirely different.

42 See page 264.

43. Laughton, see Chapter page

44 Annables has indicated the Composers
by adding a letter - S for Stedman,
D for Doleman, A for Annable, L for Laughton.

- 169
45. See Chapter on Construction of Methods in Collection of Plain Major and Calis Methods. also The Science of Change Ringing by J.A. Froloffe p. 172.
46. In the Collection of Minor Methods second edition, p. 24 it is given as Reverse College.
47. College Triples has Correct Lead-ends. This is not the same method as that given as College in the Collection of Triples Methods which is the extension of the six bell method by adding a bell in the hunt.
48. See Methods Nos. 37, 38, 41, 42, 43, 44, 45, 46, 47, 48 etc in Plain Major Methods.
49. Collection of Triples Methods, p. vii.
50. Compare Waterloo Reverse Bob, (15) and Corydon Bob (18), in Collection of Triples Methods. The style of Composition used for the other methods is not true for these.

51. J. W. Snowdon Grandeur p. 135.

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52. This feat as he gives it does not seem to be correct, but evidently it was on the 3-lead Course plan or an adaptation of it.

53. It should be remembered that the entries in Annables book were made during a period of several years, and every man is allowed to change his opinions as his knowledge increases and his views develop, without being considered inconsistent.

54. Snowdon. Grandeur, p. 136.

55. It was preserved in D. Masons MSS. See Chapter

56. For ~~the~~ an explanation of the mathematical laws which govern the extension of methods see The Science of Change Ringing by J. A. Froese

57. Shipway gives this as the composition of C. Fisher of Bath - Campanalogia iii p. 297.

58. See page. 310.

59 See page 124, and Steadman's methods in Chapter.

60 Unless it is the peal given by Annable -
" Bob Major Triples, - This peal is called thus because the treble leads of the 40.370 Bob Major is the complete number of this peal, as it is picked change after change and no difference but by making 1234567 2345678 ; then adding the 1 shows the treble leads". See page 122. It would be the first peal rung of Original Triples.

61 Annable probably got the peal from an extract of Fulham Triples. See page 122.

62 See page 315.

63 Shipway iii p 236.

64 Hubbard iv ed. p. 99.

65 See Chapter

66 See Report by Committee of the Central Council on Calls 1894 where the question is discussed at length. The writers were apparently unaware that the form of

single they advocated was the original ¹⁷²
one and had been abandoned by ringers
in favour of the one that was condemned.

- 77 The same idea is expressed in the statement
common on the old Norwich boards
that the peals were rung "without a bell
out of course."
- 78 See the "explanations" of the In and out
of Course of the Changes by Shipway
Hubbard, Lottanball etc. Also
article by J. W. Snowden in Church
Bells and a Treatise on Treble P.B.
- 79 "The pices ... the very ground of a pice-
piece" - Hedman, *Tintinnalogia*,
reprint, p 1.
80. A Note on Grandring Triples by
W. H. Thompson M.A. 1886. A summary
of the arguments employed is given
by C. D. G. Davies in *Grandring* p. 197.
- 81 Variation and Transposition - *Jatrolup* p 12.

82. Collection of Triples methods, pages 22. 26. 29. 41 and 43.

Variation and Transposition, p. 15.

83 Compare the annexed Bobs, which come in the Standard 720 of Bob Minor and in one form or other in all the full exotics

2	3	5	4	6
3	2	5	6	4
<hr/>				
5	3	2	6	4
3	5	2	4	6
<hr/>				
5	2	3	4	6
2	5	3	6	4

produced by hunts. 23546, 35246, and 52346 are all brought up as a Bobbed Lead, but not as part of a Lisc, which is the essence of a G Set.

84. Shipway, Campanalogia, pp. 16. 72. Clavis, reprint, p. 158.

85 "A Round Block Consisting wholly of plain Leads is called a P.-block, and one consisting wholly of Bob-Leads is called a B-block - Glossary, page 31.

86 See Appendix to this Chapter, p. 154.

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87. J. Hollis's five peals (Grandine pp 95. 105
Collection p.p. 95. 13. 26) were composed
in 1877. Penning's one-part (Grandine
p. 101, Collection p. 24) was published
in Bell News, Oct. 12, 1882. Both
were composed independently of Davies
and Thompson's investigations.

88 "The number of arranging 360
consecutive leads without singles is
the stupendous number of one followed
by ninety noughts or 10^{90} . of this
terrific number surely there must be
some one (or some hundreds) which
will give us all the 360 leads
without repetition." — D. A. B. Carpenter
Bell News, May 17th 1884. See also
J. W. Snowdon, Peals of Grandine Triples,
Bell News, April 12th, 1884, and
Correspondence following.

89 This is equally true of many fine

Composers.

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90. See Chapter
91. Leicester Bob (p. 110) Gxford Surprise (p. 111).
92. Clavis Campanalogia.
93. See Chapter
94. See page 43.
95. See page 147.
96. Jackson's peal and the Cater rung at St. Magnus are given in the College Youth's peal book. Both are in the titlums and this seems to cast some doubt on the oft quoted statement that Annable was the first to use that position.
97. For an account of the Norwich peals of Hildon an Triples see Vol. VIII p 135 et seq.
98. cf. J. Dr C.M. Campanalogia - "Bob Major or Plain Grand sire Bob on Eight".
Clavis - "Commonly called Plain Bob, some give it the title of Grand sire Bob"
99. Double Eastern B. Major was published in The Ringing World of Jan 17th 1913, under

The title of Double Worcester Bos Major, as the 176
composition of Joseph Pignatelli who called a feat of it
at 'Pelly Gate'. It was characteristic of Law James
that he should write and say that it was not a
legitimate method, "The lead is not a plain lead
and the method is not double." - R.H. Jan. 24. 1913.

Chapter Twelve.

The College Youths and the
Cumberlands.

1747 to 1788.

Appendix

1. Church Bells in Captivity described as the perquisite of the officer commanding the train of artillery.
2. Real Double B.S. Major.

A.D. 1936.

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in Chapter XII

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Chapter XII

From the earliest times until now the life of the Exercise has flowed in one continuous stream. Sometimes the current has been full and rapid, sometimes shallow and sluggish; but it has never been broken, and everything that we do today had its origin and its causes in the things of old.

But as we look back ~~that~~ over the years, ~~that~~ ^{we} notice only the ^{and} outstanding men and events, the story seems to fall into a number of periods, each with its own characteristics, each with its special contribution to the art and science, and distinct from the periods which went before and which followed it.

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In 1756 we have reached the end of one of these periods. Annable was dead; and not only was the great personality, which for so many years had dominated Change ringing in London, removed, but most of those who had been associated with him drop out of sight. We hear no more of Cundell, or Hardham, or Frenell, or Keacock. Catlin died in 1751, and John Holt's short and brilliant career ended before that of his great rival. The old societies were passing away. The London Scholars had lapsed some years before, the Union Scholars and the Eastern Scholars were soon to come to an end, and even the College Youths who for so many years had been the leading company, with the

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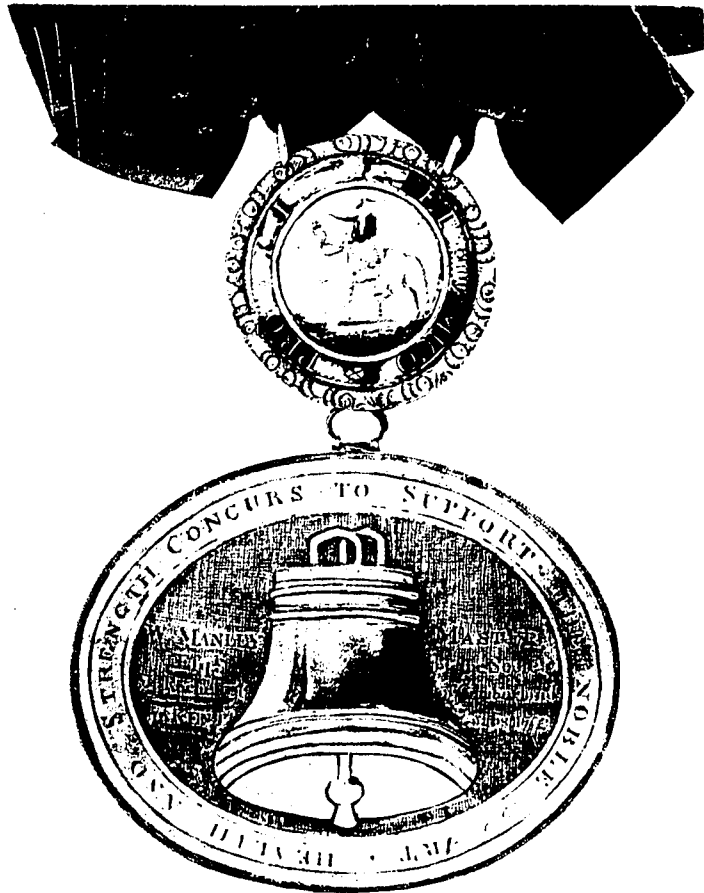
death of Stuntable drop out of sight,
to emerge thirty years later for one
short period of activity before they
too disappeared, leaving their prestige,
their traditions, and their name,
to another younger and more vigorous
band.

The places of the old societies were
taken by two new Companies; one
was the Society of Cumberland Junth,
the other a band who took the name
of the College Junth. These two
Companies gradually absorbed all
the other societies, and during the
next hundred years they
dominated ringing in London.

But of course all these changes
did not happen with quite so
dramatic suddenness as at first
it seems. The Cumberland Society
was stated as far back as 1747,

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The Union Scholars did not lapse
till after 1757, nor the Eastern Scholars
till after 1763. The old Society of
College Youths still met in the belfry
and in the Tavern, though they
rang ^{few} ~~the~~ peals, and the new Society
of College Youths consisted of men
who had for some time been ringing
under another name. The period
that was coming overlapped the
period that was gone, and we
must go back some years and
begin this chapter with the year
18. 1747.



THE SOCIETY OF ROYAL CUMBERLAND YOUTHS.

The handsome medallion and badge is the most cherished possession of this historic Society. The medallion, 2 5-16ths ins. in diameter, bears a Battersea enamel portrait of the Duke of Cumberland. The badge, 4 1-8th ins. long by 3 5-8ths ins. broad, is also of silver, the bell, in relief, being of gilt. The medallion was presented to the Society about 1746 by the Royal Duke himself, after his return from crushing the Jacobite rising. The badge was probably added later.

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The Society of Cumberland Youths was named after the younger son of King George II and out of the political events of the mid-eighteenth century. That much is certain; but most of the details of the account that has come down to us are embellishments supplied by mens' fancies, and have no foundation in fact. Osborn tells us that in his time the tradition was that when the Duke of Cumberland returned to London after the battle of Culloden, he entered the metropolis by the old North Road, through Kingsland and Shoreditch. The London Scholars welcomed him with a merry peal on the bells of Shoreditch Church, and to show their loyalty and joy at his safe return they changed their name, and afterwards

To Commemorate the event an appropriate and ornamental medal with the likeness of the Royal Duke on his charger enamelled in gold, was presented to the society; which medal is usually worn by the members at the society's general meetings. ⁽¹⁾

The official rule-book of the society issued in 1891 contains ⁽³⁾ ⁽⁴⁶⁾ virtually the same account, but other writers have allowed their fancy some freedom, and we are usually told that the Duke was so pleased with the peal that greeted him that he sent and congratulated the ringers and himself presented the medal. ⁽²⁾

The account given by Mr Bradley, at one time secretary to the society, is still more circumstantial. "It is thought by some that the Duke

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was riding on horseback whilst a
peal was being rung on the eight bells,
and that he was so charmed by the
music that he entered the tower
and afterwards presented the two
bells which then made the ten.

" He certainly was a ringer, and
the founder of the Cumberland
Society * * * * and the medal was
presented to the Society by the Duke
himself. in 1746.

" The Duke also presented a large
oil painting of himself to the society,
and this hung in the centre porch
until the bells could be no longer
rung when it was removed to St
Martin, in the Fields " (14)

Osborn was secretary of the Society
of Cumberland Junths, and it is quite
certain that he knew all that there

was to be known about the matter ^{in his time.}
 As he says nothing about any personal
 intervention of the Duke, and nothing
 about his having presented the medal,
 we may take it that there is no
 truth in that part of the tradition.
 The story of the Duke being a ringer
 and presenting the five shillings, and
 the story of the oil painting, are
 hardly worth notice. If they had
 been true we should have heard
 something more about them. (6)

The tradition, then, is narrowed
 down first to the statement that
 the Society is the same as the London
 Scholars with changed name, and
 secondly that the change was made
 because the ringers were the first
 to greet the victor of Culloden
 on his return to London. I think

I can show that neither statement ²⁰⁰
is true, but to understand how the
name really was taken we must
briefly glance at the political events
of the time.

In 1745 England was at war with
France, and on May 31st an English
and Hanoverian army commanded
by the Duke of Cumberland was defeated
at Fontenoy by Marshal Saxe. It
seemed to Charles Edward, the grandson
of James II the last Stuart king of
England, an excellent opportunity
to try and reestablish the fortunes
of his house, and so with a handful
of friends he landed in August on
the coast of Scotland. In a short
time he was joined by many of the
Highlanders, and with an army that
grew as he advanced, he marched
on Edinburgh where he proclaimed

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his father as King James VIII. A victory at Prestonpano over an English army under Sir John Cope put all Scotland in his power, and he then prepared to invade England. His General Wade was gathering forces at Newcastle, he took the western route. Carlisle was captured after a feeble resistance, and the invaders marched through Lancashire by Preston and Manchester to Derby which they reached on Dec. 4th. In London the news created a panic, there was a run on the Bank of England which is said to have been reduced to the expedient of paying out in sispences in order to gain time, and "Black Friday" was long remembered in the City. At Derby Charles was only a hundred and twenty seven miles from London,

And the question has often been argued what would have happened if ~~he~~ had he pushed on rapidly. ⁽¹⁷³⁾ At Finchley there was a force made up of the guards and train-bands, and a victory over them, not improbable in the circumstances, would have given him the capital. But the citizens were bitterly hostile, the weavers of Shoreditch and Spitalfields offered the government a thousand men, ⁽¹⁾ and two armies were marching to the relief of London, one under Cumberland, who had been recalled from Flanders, and the other, further north, under Wade. It could only have been a matter of time before the gallant bands of invaders was surrounded by overwhelming force and cut to pieces. Charles, all

along had only a gambler's chance. His one hope was a rising in England in his favour, and that did not happen. Even in Lancashire which was strongly Tony and Jacobite, though the people cheered him as he marched through, they did not join his standard. Sir Watkin Wynne in North Wales, though he sent promises sat still, and did nothing. To go forward was to go to almost certain destruction. To the officers of the prince's army thought, and much against his wish they persuaded him to retreat, and with that all hope of success was gone.

Carlisle was reached on Dec 19 on the return march, and leaving a small garrison there, the Highland army fell back to Glasgow. The

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fear of a French invasion had called Cumberland to the south. His Command was taken by General Hawley who was badly ~~beaten~~ beaten in a fight near Falkirk, and then the prince's army retreated to the Highlands where after one or two minor successes ^{it was} they ~~were~~ finally annihilated on Culloden Moor (April 16 1746) by a superior army under Cumberland who had resumed the Command.

Two rather curious incidents happened in connection with this raid. Ten days after the Highlanders abandoned Carlisle the small garrison left behind surrendered to Cumberlands' army. The Duke treated the city not as an English town recovered from invaders, or as the

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capital of his own Duchy, but more like a captured enemy town. The Mayor, the Town Clerk, and eight other citizens were arrested and sent to London, and though the Cathedral clergy had been conspicuous in their loyalty to King George, the church was used as a prison for captured rebels and suffered so much from damage and defilement that it was months before it was again fit for divine service. A demand was made by Major Belfour in the Duke's name for the bells as a perquisite to the train of artillery, a demand which, naturally, "was a surprise upon the members of the Chapter, and very ill relished by them." Prebendary Wilson and two others waited on the

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Duke to desire his protection and pointed out that the bells were the property of the dean and chapter given to them in their charter and that the town had not any right in them. The Duke received them coldly and refused to interfere. If it was a perquisite to a parson, he told them, they could say nothing against it. This answer, of course, did not ~~satisfy~~ ^{satisfy} and Wilson wrote to Dr. Haugh the Chancellor of the diocese who was in London, asking for his advice and help. "A moderate composition" he wrote, "would I believe, pacify the claimants, but I'm firmly resolved at present, ~~and~~ as are my two brethren, not to admit to any", and he goes on indignantly

"Is this the reward of all our toil. If the major takes them down, which he still threatens, I doubt not that the Lord Chief Justice would oblige him to replace them." (8)

In his reply Dr. Haugh said the news had surprised him not a little. He had heard something about it but could not believe the demand was made in earnest. He was fully persuaded that no Law of the Land or any military law would justify Mr. Palfen's demand, every person he had spoken to had expressed surprise, and an old Lieut-General of great reputation with whom he had dined (and others in that way of great consideration) was out of patience at the mention of it. He heartily and readily joined in the

resolution of not paying one farthing for a composition. ⁽⁹⁾

The clergy's resolute stand had the desired effect. A few days later Wilson wrote to Haugh that the Dean (who apparently was away from the city) had assured him that "the officers of the train are acquainted how agreeable that demand is to their superiors Mr Belfour has left the town without pressing the thing further. I imagine we shall hear no more from him and that he is ashamed of the length he has gone. He has reason to be so for it was a scandalous unprecedented and illegal demand and thus he ought to be made sensible of. I have no patience when I think of it." ⁽¹⁰⁾ And in a later letter he writes, "No

further demand has been made of our Bells, and from your and other letters we are encouraged not to fear any." (11)

So the matter dropped, and perhaps partly because the exigencies of the war had called Major Belfour away to other things. The demand was of course illegal, but probably not so unprecedented as Mr Wilson supposed. The Duke of Cumberland and his officers had been trained in the German wars, and in those days when cannon were made of bell metal it may have been no unusual thing for an army that had captured a town to seize the bells as a perquisite for the train of artillery. The Duke at any rate did not seem to see anything

unusual in it and there is another case which is remarkably like this one in almost all its features.

In 1643 during the Civil War, Bristol was held for the Parliament and was besieged by a Royalist army under Prince Rupert. The town was taken by storm and afterwards a similar demand was made for the church bells on its behalf of the artillery. It was resisted and on precisely the same grounds as at Carlisle a century later. The letter of protest runs as follows.

"To the Rt Hon^{ble} our very good Lord the Lord Percie here present at Court.

Rt Hon^{ble}

Upon receipt of your Lordships letters by which you make blame

to the Bells of this Citie as General
of his Majesties Artillery. We doe
humbly conceive that if any such
Forfeiture were incur'd (as is
pretended) yet by Agreement on
his Majesties Part when his Forces
entered it was in Effect condiscended
into that there should noe Advantage
be thereby taken, but that all
things should continue as formerly
without Prejudice to any Inhabitant.
And the Bells of each Church
being (as your Lordship well knowes)
the proper Goods of the Parishioners
are not at our Disposal, neither
have we to doe with them. All
which we humbly submit to your
L^{ty}s better Judgment and taking
our Leaves doe rest

Your Honors most humbly at
Bristol this XXIth of Nov 1643 Comandm^t. (12)

What answer, if any, was given to this protest is not known, but it seems that the demand was not persisted in. One can hardly imagine a more effective way of making the King's cause unpopular than the looting in the name of his army the bells of the Church which was his greatest support.

In after years there grew up a tradition that when Prince Charles first entered Carlisle, mounted on a white charger and preceded by a hundred Highland pipers, the bells were rung to welcome him, and this so displeased the bishop that, as a punishment he ordered that they should not be rung again for a hundred years; a sentence which was duly carried out. That was the story universally believed rightly

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years later and always told to visitors
to the Cathedral. ⁽¹³⁾ John Hopkins, of
Birmingham an assiduous collector
of items of interest relating to bells
and ringing wrote to Ellacombe,
that "at the time of the Scotch Rebellion
the bells of Carlisle Cathedral were
rung. It so offended the Bishop, he
ordered the Bells not to be rung
for one hundred years. At the expiration
of that time, on the very day, they
rang merrily" ⁽¹⁴⁾

But the tale does not seem very
convincing. If the bells were rung
at all it was not by the orders of
the Cathedral clergy, for they under
the leadership of Chancellor Haugh
had been the most steadfast supporters
of the government during the siege.
Nor is the order at all a likely one

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Bishops in the Church of England have very little control over their cathedrals, less in fact than over an ordinary parish church, and in no case can their authority last beyond the term of their individual office. The then Bishop of Carlisle was Sir George Fleming⁽¹⁷⁷⁾, an old man nearly eighty years old, who died shortly after, and who left behind him a name⁽¹⁵⁾ for the possession of Christian virtues.

It would be interesting to know who was supposed to be punished by this sentence. Hardly the clergy for they were loyal; hardly the townsmen for they did not own the bells. If it was the bells themselves who were the offenders, the story reads more like the act of an eastern despot

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than of an English bishop. It reminds
us of the punishment by beating
inflicted by the orders of Xerxes on
the waters of the Hellespont, because
a storm had destroyed his bridge
of boats. But the truth seems
to be that the bells did not cease
to be rung, for Billings relates
that the third was cracked when
ringing for peace after Waterloo
and was then removed to the back
of the altar. He goes on to say
that "a few years back, from the
supposition that the ringing of the
bells shook the tower, it was
resolved to ring them no more.
Small cords were then attached
to the tongues over pulleys and
conveyed through the graining to

the floor of the tower." (16)

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In 1845 the cracked bell was recast, and the ringers of the parish church of St. Stephen's went to Cockermonth to practice for the peal which was to be rung when the supposed ban was lifted. But the cathedral bells were never rung. Then and for long after they had no wheels.

I imagine this tradition arose from the long silence of the bells and some hazy recollection of Major Balfour's demand. It is another of those picturesque legends connected with bells and ringing which on investigation turn out to have no foundation in fact.

After Culloden, the Duke of Cumberland remained in the Highlands to complete the subjection and

settlement of the Country. The task was accomplished with the utmost rigour and brutality. No quarter was given to fugitives from the battle, prisoners were shot in cold blood, villages and crops burnt, and men and women flogged and tortured. For these atrocities the Duke must be held responsible. He spoke of the Lord President who ventured to remonstrate with him as "that old woman who talked to me of humanity."⁽¹⁷⁾ But in London the feeling was of relief and jubilation. The old Jacobite sentiment, typified by men like Thomas Hearne, was never very strong in the Capital, and was dying even in Oxford and the Country parsonages, increasing

prosperity and Walpole's settled government
 had given people a dislike and dread
 of civil strife. The Highland
 invasion had seemed an irruption
 of savages, and the general who had
~~it~~ conquered them was acclaimed
 as a popular hero. His return
 was eagerly looked for. The newspapers
 of the time have several statements
 saying that he was expected on such
 and such a date, and then that his
 journey was postponed; and finally
 he arrived unannounced and
 unnoticed by the general public. Six
 days after he had set out from the
 North, The General Advertiser stated
 that "there is no certain account when
 H. R. H. the Duke of Cumberland will
 set out from Fort Augustus, and it
 was not till the third day after his
 " (18)

arrival that it printed a message from Whitehall, dated July the 26th saying that "yesterday about One o' Clock in the Afternoon, his Royal Highness the Duke of Cumberland arrived at the Palace of Kensington from the North, and immediately waited on his Majesty." (19)

From this it is certain that the Duke did not "enter the metropolis by the Old North Road through Kingsland and Shoreditch", that he did not even come through the City, and that therefore the London Scholars could not have welcomed him with a merry peal on Shoreditch Bells.

But now that he was back, loyal London went mad in its extravagant welcome. The Duke was acclaimed as the saviour of his Country, and

flattery, both flowery and poetical,
 was heaped upon him. ⁽²⁰⁾ The Commons
 voted a pension of £25,000, he was
 made Chancellor of St. Andrews
 University and Ranger of Windsor
 Great Park, ⁽²¹⁾ Tyburn Gate was renamed
 Cumberland Gate, and the many
 Dukes Heads, the signs of taverns
 and Inns all over the country, are
 named after him. At Sadler's Well
 Islington a new song was sung called
 The Royal Hero's Return; at New
 Wells a masque, The Battle near
 Culloden House, was performed, ⁽²²⁾ and,
 (much more important,) Handel's
 great oratorio, Judas Maccabees,
 was specially written and performed
 at Covent Garden Theatre in his
 honour; though the most characteristic
 number the Chorus See the Conquering
 Hero Comes was an afterthought, not

added until the following year.

But among all this praise there were from the first some discordant notes. When it was proposed to make him a freeman of one of the City Companies an alderman remarked audibly, "Let it be the Butchers then." (24) The name stuck and history knows him and always will know him as the Butcher of Culloden.

The character of the man can roughly be judged from this brief account of him. He had many good qualities. He was brave and his soldiers adored him. His understanding was strong (25) judicious and penetrating. He had a high sense of honour and duty, and was eminently a man to be trusted. (26)

But he was proud, unforgiving, and fond of war for its own sake. His nature was hard and cruel, and

WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, K.G., 1721-1765. Youngest son of George II. Captain-General, 1745. Defeated at Fontenoy, May, 1745. His victory at Culloden, 1746, crushed the last hope of the Stuarts, earned him the nickname of Butcher, inspired Handel's "See the Conquering Hero," and linked his name with the flower "Sweet William." He modelled the army of the Seven Years War. Following the King's instructions signed Convention of Klosterzeven, 1757, but was disavowed and resigned his command. Founded the Jockey Club and bred Eclipse. Virginia Water is the monument of his interest in forestry and landscape planning.

he rarely tempered with mercy when²²⁵
he considered was justice. ⁽²⁷⁾ His action
at Carlisle shows that he had no
sentiment in favour of bells or ringing.

Such was the man after whom the
Society of Cumberland youths was
named, ⁽¹⁶²⁾ and such were the circumstances
under which it was formed. The last
we hear of the London Scholars was in
1730 when they were proposing to try
Ruddhall's new bells at Fulham. ⁽²¹⁰⁾ After
that they drop entirely out of history.
They were then at the height of their
prosperity, and we must not suppose
that they went to pieces till some
time after. Most probably they
continued to meet in Tower and
Faversham long after they had given
up peal ringing; the mere gap of
years is no proof that they did not
become the Society of Cumberland

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Youths. But what is entirely lacking is any signs of continuity. The London Scholars consisted of "gentlemen and others" who ~~the~~ met and rang in the City and West End; the Cumberland were men of Shoreditch and district who practised in the northern and eastern suburbs, and in those days Shoreditch was a long way from St Martin's. If the tradition were true we should have to believe that the London Scholars not only changed their name, but that they entirely cut themselves apart from their past, destroyed all their old records, and had a fresh start. Moreover though the battle of Culloden was fought on April 16th 1746, and the Duke returned to London on July 25th, the new society was not formed

until September 6th 1747.

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Nowadays it is so unusual for a ringer or a band not to belong to one of the big associations that we are apt to think that it was always the case. But it was not so. The leading societies were small and exclusive bodies and they accepted recruits only when they wanted them. Outside their ranks there were many other ringers, loosely organized into bands, who met at different towers and did most of the not inconsiderable amount of paid ringing there was to be done. Who they were, what they did, and what peals they rang, have mostly long since been forgotten, but in Laughton's book we get a brief glimpse of these people. In all there were forty-five men associated with the Rambler's Club. Ten of them were at the time members of the Society

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of College youths, one or two were then or afterwards members of the Eastern Scholars or London youths; but for the most part these men did not belong to any society that we know of. They were ringers before the club was formed and (we cannot doubt) continued to be ringers after it was broken up. The majority of them appear to have lived in the north and eastern parts of the town, for they usually found it more convenient to meet at Edward Davis's place in Houndsditch than at Will Coster's in Little Moorfields. They rang at Christ Church Spitalfields, and when Shoreditch Church was built and the new bells put up, they were the men who usually rang them. As these people dropped out of ringing others took their places, and though

They had no formal society there were ⁽²²⁰⁾ all the materials for making one. All they needed was a leader to organize them and him they found at Carlisle in George Patrick. Patrick was the real founder of the Society of Cumberland Friends; but for him it probably would never have existed, and since ~~it~~ he had appeared, the society would still have come into being had the battle of Culloden never been fought. That accounts for the discrepancy of the dates. When the Company was formed they needed a name. It was the fashion at the moment all over England to call things after the Duke of Cumberland, no place had been more enthusiastic about the Duke than Spitalfields and Shore-ditch where (as already stated,) a thousand men had been

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offered in the dark days for the help of
the government, and so it was natural
enough that the new Company should be
the Society of Cumberland Junks. That
any special permission was given to
use the name, or that the Duke knew
anything about it is not in the least
likely. A medal had been struck
to commemorate Culloden and it
was doubtless an impress of this that
was presented to the society and still
is worn by the Master.

The list of the early members shews
the connection with the Rambler's
Club. Jeremiah Gilbert, Laughlin's
close friend is one of the foundation
members, and so is John Harrington
another Rambler, while the names
of Green, Cortes, Chapman, Newcombe,
and others suggest that they are
sons or relatives of men who were

associated with Laughton.

Of George Partuck nothing apart from his ringing is known, but probably he was one of a family of ringers, the members of whom have always been confused by ringers and writers. Partuck obviously is the same name as Patrick spelled phonetically. There were in all four Patricks who were leading ringers. The first was John Patrick the composer. He joined the College Junths in 1679, was steward in 1684, and master in 1692. In 1700 he had made a reputation as a maker of scientific instruments. Later writers have confused him with George ⁽²⁸⁾ but if there were any connection between the two one probably was grandfather and the other grandson. A second John Patrick joined the College Junths in 1730, was steward in 1733, and master in 1736. He too has been

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Compared with George. And later on
there was Robert Parluck, the bellfounder
about whom there will be something
to say further on. ⁽⁶⁴⁾ According to
Jasper Snowden, Parluck was born
about 1711, but that probably was an
estimate based on the date the second
John joined the College youths. George
most likely was much younger than
that, and little over twenty when
the Cumberland was formed. In
many ways his career recalls that
of Annable. He too was a great
leader, a composer and a conductor
who was anxious to explore new
ground and ring peals that no one
else had rung before. But he did
not quite reach the stature of the
older man, and he had ^{no} pretensions
to be a heavy bell ringer. One

advantage he had, for whereas Stormable had to wait twenty five years before he was elected master, Parlinck started as the most important man and the undisputed leader of the new Company.

The Society of Cumberland Junth adopted an organization and a set of rules which were closely copied from traditional models and so are in the direct line from the old guilds. Then or later they took as their motto - *Nulli nisi ignoti nostram artem contemnerunt*, which together with the Duke's head and a picture of a couple of towers always appeared on their engraved dinner tickets. From the very beginning the society was the biggest in London and that probably was due to the fact that the social standard was not so high as that of the College Junth,

now had they the inherited exclusive traditions of the older body.

Spitalfields was then, and for long after, the seat of the weaving industry. In 1685 Louis XIV revoked the Edict of Nantes under which the Huguenots, as the French Protestants were called, had enjoyed toleration for their religion and thousands of the most skilful and industrious artisans of France had to flee the country. Many of them settled in the north east of London, and among their descendants were several who belonged to the new society. The list of names during the next few years contains the following -
Gurlement, Delorum, Debari, Ament
Gottelier, Desatembœ, Gabel, Cosson,
Cavalier, Prucha, Malprison, Dupay,

Leissigues, Channon, Beffey, Landrey, Beverdine, Levesque, Becodine, and Stgomber — all of which are of French origin. The two most ^{prominent} ringers in the society next to Partick, during the early part of its existence, were Francis Wood, who joined in 1751, and his brother Samuel, who joined a year later. They too were of French extraction. The family name originally was Debois, but had been Anglized. Francis Wood's son was afterwards a ringer and his grandson Matthew was one of the most prominent of the College Junts in the 19th Century.

From the beginning the Cumberland Junts practised regularly at St. Leonard's Shore-ditch, though they by no means had the exclusive use of the tower,

and there they rang their first peal, ²³⁶
one of Bob Major, on Nov: 19th. 1748, and
they followed it up three days later by
one of Double Bob Major on the same
bells. Patrick called both from the
seventh, and Jeremiah Gilbert, Laughton's
Companion rang the pebble. Their
next peal on December 26th was at
West Ham, and was called by
William Thornton who held the office
of Warner. In 1749 they rang three
peals, two of Bob Major at Shoreditch
and Westminster, and one of St. Simon's
Triples at Hackney. Annable had
already in 1732 called the first in
the method, but none other seems to
have been rung since. It is an extension
of St. Simon's Doubles which is given in
the standard books on ringing. ⁽¹⁷⁶⁾ New
Pob is a similar, but better and more

difficult method, and on March 28
1750 Partick called at Shoreditch
the first peal of it on seven bells. ⁽¹⁷⁶⁾ Two
men were needed for the tenor.

From November 1748 to April
1757, the Society rang thirty-five peals.
They consisted of - Bob Triples, 2;
Major, 12; Royal, 1; Double Bob
Major, 2; Oxford Treble Bob Major, 5;
Simons Triples, 1; New Bob Triples, 1;
Grandeur Triples, 2; Caters, 5; Cumberland
Pleasure Major, 2; Cumberland Bob
Major, 1; and Cumberland Grand New
Double Major 1. They included
6160 Double Bob Major, 6080 and 7524
Oxford Treble Bob Major; 6720 Cumberland
Pleasure Major, and 6012 and 7290
Grandeur Caters. This is a very
fine list, and has hardly been

excelled by the first performances of
 any of the other old societies. The
 figures of Cumberland Bob, Cumberland
 Gleasure, and Cumberland Grand New
 Double Lawe pushed, and we have
 no means of knowing what sort of
 methods they were, except that
 Cumberland Gleasure, (and probably
 the others), had a plain hunting
 treble. They were all the Composition
 of Partick. Partick composed
 and called his peals of Bob Major
 with the nicely in-course Course ends.
 one of 5040 Changes, the other 5008.
 The figures of these two are true. They
 were short Course peals, and the 5040
 probably was on the plan of the
 Composition given in the Clavis; indeed
 it may have been the same, for there

is nothing except general tradition to show that the later figures were the work of John Reeves. How the 5008 was produced is by no means easy to see. The 6080 and 7520 of Treble PB are hardly likely to have been fine compositions. (179)

On October 12 1752, Partick called John Hollis Ten-part peal of Grandine Triples at Shoreditch, and the peal book claims it as the first time of performance. The claim however is a little doubtful, for William Underwood had in the previous May called a peal of Grandine Triples for the Eastern Scholars, followed by another in June at St George-in-the-East. Hollis peals were common property in London at the time, and it is not very likely that Underwood

would have called one of the older compositions which were looked upon as obsolete. The St. George's peal is stated to have been with two singles, and so obviously was one of Holli's. It may however have been the six-part.

There was an excellent band of ringers at All Saints West Ham, many of whom joined the Cumberlands in 1748, and four of them, Samuel Hillman, John Dorsett, and two brothers, William and Robert Wright, took part in the third peal rung by the company. Largely through their efforts, West Ham bells were restored in 1752 by Robert Gallin, who recast the fifth and sixth and added two pebbles to make a ring of ten. Towards the cost of the new.

bells the ringers gave twenty pounds.
 The first peal on the tenor was one of
 Grandrie Colers, on July 6th 1752,
 and the first peal of Royal one of
 Plain Bob in the following October.
 John Blake, who had left the
 Eastern Scholars for a time, rang
 in the Colers and Joseph Prior, who
 joined the Cumberlands about the
 same time, rang in the Royal. Blake
 was back again with the Eastern
 Scholars in 1753, but Prior rang
 one or two peals with the Cumberlands
 including 5076 Grandrie Colers at
 West Ham which he called. Jeremia's
 Gilbert rang nine peals with the
 Cumberlands, two on a Cwering tenor
 the rest on the treble. His last peal
 was in 1757. He had rung the

Treble is a peal of Bob Major at 242
Croydon in 1737 with the Eastern
Scholars, and that is the only notice
we have of him since the time he
was associated with William Langton
and the Rambling Ringers Club.

Two early performances by the
Cumberland Junks, though not
peals are of more than usual interest.
One was a Course of Oxford Treble
Bob Royal rung double handed on
handbells, on November 12, 1754, at
the company's head quarters, the Bell
in Shoreditch. The band was Samuel
and Francis Wood, William Mathis
George Partick, and John Perlement.
On January 1, 1756 the same men,
with William Lister 7-8, rang a
Course of Oxford Treble Bob Ascimus.

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Earlier in the day they had taken part in a 6080 Treble Bob Major at St. Leonards. These are the first courses of Treble Bob known to have been rung on handbells.

During the early years of the Cumberlands' Society, Partick was the acknowledged leader, and he called all the peals except a few which were rung at West Ham mostly by local men. Then there happened some quarrel or other and he left the Company and went to the College Junks with whom he rang and called three peals - Grandine Calers at Fulkham in 1759, and Treble Bob Major at St. George's-in-the-East and again at Spitalfields in 1760. Next year he was back again with his old friends, but though

for the rest of his life he was an honoured member of the Society, he never quite regained his old position. He rang only three more peals, two of which he called.

During the years 1746 to 1760 there were several active peal ringing bands in London. Besides the College Youth of Annables declining years, and the Union Scholars under John Hollis, there were the Cumberlands, the Eastern Scholars, and the London Youth. From December 1746, when George Shearman rang his first peal, until 1756 the Eastern Scholars rang thirty-two peals of which Shearman took part in twelve and called eight. The rest were conducted by Joseph Prior, John Blake, Thomas Bennet, Thomas Ward, and one or two other men.

The most notable of these performances included the feat of Eastern P^oB Major rung at Shoreditch in 1747, 5040 of Eastern P^oB Royal at St. Sepulchres in 1750, and 5040 Double Eastern P^oB Major at Westminster in 1752. Eastern P^oB was the composition of Joseph Prior and is a method in which Seconds Place is made when the pebble is leading and in addition the bell which dodges in 3-4 up makes Fourths and Thirds round the pebble. In the double Major variation Sevenths also is made when the pebble is lying behind and the bell which dodges in 5-6 down at the Half-lead-end makes Fifths and Sixths. ⁽¹⁸⁰⁾

The method was afterwards compared afresh by Henry Hubbard, and is given in his Campanalogia as Yorkshire

Carol⁽²⁹⁾ Bob. The Eastern Scholars claimed,
 and with reason, that it was "most
 musical", but it does not pass modern
 standards because it is not symmetrical,
 and indeed this defect was pointed
 out at the time by Stomable⁽¹⁸¹⁾. In the
 year book, under the record of the
 performance, is the following rhymed

Couplets -

Unparalleled for music tho' decided
 By B---n who tells us --- 'Tis Copied.

The objection to an unsymmetrical method
 of this sort is that when Singles are used
 a composition is very liable to internal
 falseness, but it is almost certain that
 the year was sung with Cots only and
 so probably was fine.

Another fine performance was Twenty
 Courses of Bob Mascimus, 6072 Changes, at
 St Bride's on Dec 26 1749. It was the

longer in the method at the time and
 was rung at the first attempt. John
 Blake rang the tenor singles handed
 and called the bells. In 1752 the
 Company rang a peal of Plain Bob Royal
 at Cripplegate with Shearman and one
 other to the ninth, and they added a
 note to the record that "the reason of
 there being two persons to ring the
 ninth was on account of her going
 so very hard, and the Company being
 desirous to complete the peal at that
 time." On August 15th 1756 Richard
 Royce called at St. George's in the East
 a peal of Bob Major, 5296 changes, with
 the psalms course ends, "being the first
 performance in that method." Six
 days later Parliets called his composition
 with the psalms course ends, and it looks
 as if there was some rivalry to see who
 should be the first to compose and

Conduct a feal with the qualities.

In 1756 the Society of College Juniors was in a critical condition. The long drawn out duel between ~~Stun~~ and his party and Crundell and his party had culminated in a quarrel which split the Company and for the next thirty years there were two separate societies both using the name of College Juniors, but as distinct from each other as either was from the Society of Cumberlands, or the Society of London Juniors. We do not know the details of what happened; we have only a record of the bare fact; but we can see the results and there is a certain amount of circumstantial evidence from which we may form some judgement on the matter. The early death of John Hall had brought to naught

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Cundell's attempt to form a peal-
ringing band with him as Conductor.
Annable's last peal with the Society
was at St. George's-in-the-East in 1753;
a year later he was ringing with
some of the Eastern Scholars; and
evidently a plan was on foot to
make up a band out of the young
and active members of both Companies.
Annable had always been a College
Juth and would not think of being
anything else, so the Eastern Scholars
would have to become College Juths too.
There were difficulties in the way. The
Society of College Juths shined first
in reputation, but the Eastern Scholars
had the greater number of skilful and
active members. George Meakin,
John Blake, and Joseph Mount were

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leaders among the Eastern Scholars,
but among the College Juniors not
only would they be overshadowed by
Stunables' towering personality, but
there were also Crundell, Hardham,
and other older men who would
stand before them. How far Sheatins
was an ambitious man desirous of
leadership we do not know, but
quite likely he has no intention
of playing merely a subordinate
role to Stunable, and he seems to
have taken no part in the first
attempt to make a joint band.

The party which rang the non-society
peal of Bob Major at Shoreditch in
1754 consisted of John Underwood,
Emanuel Crouch, Robert Pely,⁽⁵⁹⁾ and
Joseph Monte,⁽⁶⁰⁾ who were Eastern
Scholars; Stunable and Robert Holmes

who were College Juniors; and Thomas
 Bennett and William Underwood
 both of whom had been Eastern
 Scholars, but had joined the other
 society and apparently were ready
 to go to any band where they could
 get peal ringing. It is probable
 that the general unrest of the time
 and the re-shuffling of bands had
 caused dissensions among the Eastern
 Scholars. Meakin called a peal
 of Triples at Westminster in October
 1754, and after that took part
 in no more peals with them. They
 rang four peals in 1755 and 1756,
 with Blake, Buttenworth, and
 Richard Rye as Conductors. Rye
 who thus came into prominence for
 a short time as Composer and Conductor,
 had not previously rung a peal

with the Company and we do not ²⁵²
find him with any other band, ~~either~~
~~before~~ ~~or~~ after these two peals. (63)

Annable's death in February
1756 probably clarified the situation.
It left the course clear for the
younger men, and Shearman and
his friends proceeded to form a band
of peal ringers out of the best ringers
among the Eastern Scholars and
the younger and more energetic of
the College youths. The result was
one of the best bands in the history
of the Exercise, but the effect on
the older Companies was disastrous.
The Eastern Scholars deserted by
their more skilful members languished
for a time, but they were able to
ring only one more peal. Thomas
Hard called 5040 P.D. Major for

them at Hackney in 1763, and shortly afterwards the society lapsed. Probably they got too weak in numbers to continue as an independent band and amalgamated with the older branch of the College Junths. Fortunately that Society obtained possession of the real book, and thus it was preserved and is still in existence.

The new band consisted of George Meakins, James Darquitt, William Lovell, Robert Pley, John Loris, and Joseph Monk, who came from the Eastern Scholars; and William Griffiths, James Coscon, Robert Powell Stephen Pickhaver, Robert Mortimer, and Samuel Thompson, who were already College Junths. Thomas Bennet also joined them. He had been both an

Eastern Scholar and a College Youth, ²⁵⁴
and was now ringing peals with the
Cumberlands. ⁽³⁰⁾ On April 19th 1757
these men, (except Thompson), rang
their first peal together one of 1st 3rd
Maccinus at St. Saviour's, Maccinus
called from the fourth and Joseph
Shank turned the tenor in single
Landed. A month later eight
of them, including Thompson, went
to St. Mary's, Ealing and rang 5¹²⁰
Changes of Treble 3rd. Bennetts
called this and Maccinus did not
ring. In June Maccinus called
Treble 3rd at Croydon, and during
the year three more peals were rung,
5040 3rd Major, and 6400 Treble
3rd at Whitechapel, and 5¹²⁰ Treble
3rd at Lambeth.

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It is uncertain what at first was the
relation of these men to the official College
Youths. Probably at the outset they had
no intention of starting a new society,
all they desired was to get together
a good band so they could ring tinches
and peals. Not is it likely that there
was at first a distinct cleavage in
the society. Men like Richard ^{Spicer} ~~Spencer~~
John Frenell, and others were not averse
to ringing either with the new band
or with the older men to whom they
naturally belonged. But the new
band was in effect, if not formally,
a new organization, and so was bound
to be in opposition to the official
society. The position of these men
really was not unlike that of
William Laughton and the Rambling

Ringers Club ⁽³¹⁾ though they were 256
working on a much larger scale
The official society looked on them
as rebels and tried to deal with
them as Laughlin and his friends
had been dealt with, only in this
case it was the younger men who
came off victorious. It is probable
that they considered themselves as
members of the Society of College
Youths, though the official body
refused to recognize them; but
we have no means of knowing whether
the men who came from the Eastern
Scholars were ever formally elected
members of the Society. For here the
records fail us; the list of members
who had been elected annually
since 1637 had been carefully kept

but after 1754 it ceased. At any ²⁵⁷
rate the dispute came to a definite
head. The older men failed to drive
out the younger, and themselves left
the Barley Show and St Bride's; they
moved to St Martins-in-the-Fields,
and held their meetings at the Barn,
a tavern in St Martins Lane which
was pulled down when Trafalgar
Square was laid out. As no
doubt they included all the officials
of the society they claimed that they
were the real Society of College Juniors,
but the prestige of the Company as
the leading band in London passed
to their rivals who were left in
possession of the practices at St Bride's
and the meetings at the Barley Show.
Osborn says that the new band was

called the "junior" Society of College
 youths. He derived his information at
 first and second hand from men whose
 memories went back to the days before
 the original branch ceased and it well
 may have been so; for there was an
 obvious necessity of distinguishing between
 the two companies. But no trace of
 it remains. In all contemporary records
 and seal boards the new company is
 styled the Society of College youths
 without any qualification, ⁽¹⁶⁶⁾ while the
 older branch is called the "ancient"
 Society of College youths. ⁽³³⁾ ⁽¹⁹³⁾ The latter
 appear to have carried on their practices
 and held their meetings and annual
 feasts with undiminished dignity; but
 as they rang no seals for some
 years, they drop out of our sight. Probably
 they included all the older members

of the society, men like Cundell, 259
Hardham, the pios Richards, Kellican
and John Ward; while men like
John Trenell, Samuel Thompson, and
Richard Spicer would usually be
found with them, but were not averse
to ringing with the other party. Its

success came to the junior Company
and feals multiplied, they were almost
compelled by circumstances to form
themselves into a regular society. Four

things were generally necessary for
the organization of these old Companies -
a meeting place, a set of officers, a
code of rules, and a feal book. The
headquarters at the Barley Show and
the practice at St. Brudes they had
from the first, and the appointment of
a master and stewards followed
soon after; but they had no need

to draw up fresh rules. They used those which were traditional to the College Youths, rules which had come down with little alteration from the early days of the 17th Century, and which were more or less common to all the societies. ⁽³⁴⁾ They did not have a formal feal book until 1773, though we may assume they kept some record of the feals they sang. The book was the most magnificent feal book in the history of the Exercise. It was large folio size, bound in crimson morocco with many massive silver ornaments about it, and on the front a silver plate with an engraved inscription recording that

"This Book, belonging to the Society of College Youths, London, containing the Members' Names and a recital

of the several Performances by them ²⁶¹
since the year MDCCLVII was procured
by the Voluntary Subscriptions of the
Members at Large in the year MDCCLXXIII.

It was this magnificence which
directly led to the destruction of the
book in later years which will be
related in its proper place. Part
of it were recovered and a good deal
of the real records rewritten from
other sources, but no Contemporary
List of names ^{of members}, and officers survives,
and probably the account of several
years is lost.

One unfortunate result of the quarrel
of 1756 was that all the books and
records belonging to the old and
undivided society disappeared. Exactly
what happened is not very clear, but

The following account seems the most likely. In early times the records of the ringing societies were contained in a small book written in ordinary script, and consisting of a Code of rules and a list of members' names.

It was held in the custody of the master and kept up to date. When it got dilapidated or required revision it was recopied and the old book discarded.

The first no record was kept of any performances, and after peal ringing became fairly common an account of them was entered in the book among other matters. Later on it became the custom to have a special book to record peals. The Eastern Scholars seem to have been the first to do this

Their book which is still extant dates from about 1740. It is large folio size, with one feal recorded on each page in a more or less ornamental style. In 1747 James Albion joined the Union Scholars and, as I have related in Chapter IX, he wrote the names and feal records of that society in a new book. He was clerk by profession an excellent penman, and did the work well, so that the other Companies employed him to record their performances. He wrote the feal and name books of the Society of Cumberland Junks and the name book of the Eastern Scholars, and brought the latter society's feal book up to date. The College Junks were the last Company to fall in with the new fashion. Up to 1754 they kept

their records in a book, folio size, written
 in ordinary script and containing a
 list of the members, an account of peal
 performances, and a number of Compositions.
 This book although badly mutilated
 still survives. ⁽³⁶⁾ It is evidently not much
 older than 1750 and was a transcript
 of earlier manuscripts. At present
 it consists of twenty seven pages some
 of which are defective. It gives 76.
 Four-and-twenties on four bells, after
 which is the following note - "These
 four (which are the last I shall pick),
 Mr Stannable says he picks to make
 up just 120; and although this
 number is much greater than has
 been generally allowed by most Ringers
 yet he further says he believes there
 may be picked by various methods with

one plain hunt in them, 192, without those which every bell are alike". This is copied almost verbatim from Annables note book now in the British Museum (37) and is interesting as showing that the society's records though not written by Annable were compiled under his influence. After the Four and Twenties on four, five bell methods are given mostly copied from the J.V.C.M. Campanalogia. The existing pages have five of these, but originally there were many more, and all that part of the manuscript relating to pre-bell ringing has disappeared. Then follow the records of peals rung of which numbers 9 to 57 remain. Then a leaf of Grandine Triples with this note - "This method is so well ~~known~~ understood and there need no directions to be given for ringing

it. I shall therefore in the following 266
peals only set down back stroke
changes of the Treble leads where note
those marked x are bobs. Touches
of various lengths from 42 to 420
changes are given, followed by Holli's
Ten-part peal written out by the
lead-ends in full, of which only the
second half is still left. This is
important as showing that though the
College Juniors did not ring peals of
Grandiose Triples, for the reasons I have
given in an earlier chapter, they practised
the method, and that the ingenious
theory suggested by Jasper Snowdon
is not really sound. The reason Strmalle
did not approve of the publication
of Holli's broadsheet was not because
he objected to the peals as compositions,
but because the scheme was fathered

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by his rival John Crundell. No doubt
he believed that a 5040 of Grandine
Triples was possible with lots only, if
a Composer could find out how to do it.
That was a belief shared by all leading
singers down to the time of Davies and
Thompson but until that year ^{should} appear
there was no particular objection to the
use of singles. (182)

The College youths' manuscript also
contains two peals of B.B. Major - one
Annables' well known composition, and
the other a three-part with the sixth
twelve times at home. (183) Leads and
touches of Grandine Calers, Union Triples
and Calers and a lead of College Triples
are given.

When the College youths decided to
have a new book, they commissioned
Albion to write it for them. At the
time he went to Bath he had not

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Completed the task, and took this manuscript with him. When the quarrel came to a climax and the Company split in two, the society either could or would not pay him for his work, and the book was left on his hands. Perhaps the order had come from Annable and the other party repudiated liability. In these circumstances a man named Samuel Plakewell paid Albion, and put the volume in his own library. Plakewell was a Country gentleman who lived at Ampney Park, near Exeter. He was an enthusiastic patron of ringing, and afterwards a member of the Society of College Youths. He gave fifty pounds towards the recasting of Bow bells in 1762, and his name

is inscribed on the eleventh. In ²⁶⁹
17 he was Member of Parliament
for Cirencester, and William Hall in
his Campanalogia thus apostrophizes
him -

Not Blakewell! How not least altho'
The least,
In silence be forgotten. All thy fame
Detraction lays her finger on her lip,
Tho' sullen, yet Convinc'd, and (trust to tell)
Envy herself to admiration turns. (41)

The real book remained on Blakewell's
shelves until 18 when on his son's
death the library was sold and the
books dispersed. It came into the
possession of a Mr. Strong, a bookseller
of Bristol, who advertised it for sale
in the Gentleman's Magazine, and it
was purchased by Osborn who made
a copy of it, and then sold it to the
College Trustees for six and a half
guineas, the sum he had paid for

it. It is folio size, bound in rough calf with brass ornaments. When Osburn received it, it was in a perfectly fresh and clean condition and evidently had been very little handled, showing that it had passed directly from Albion to Plakewell, and that there is no foundation for the suggestion ~~that~~ made later, that the book originally belonged to the College Jurists, and in consequence of the quarrel of 1756, had been entrusted to Plakewell for safety. In 1841 it contained the names of 691 members elected from 1637 to 1754, and the record of 64 yeas rung between 1724 (o.s.) and 1753. All is in the handwriting of James Albion. "Nothing else whatever can be found in the book as being original except one other yeal of

subsequent date in a very different handwriting." (26) After the Society acquired it, it was used as a register of members and there is a list of names from 1754 to 1871, but all those of an earlier date than 1841 were written in or after that year and are not contemporary.

From 1756 to the death of George Meakins which took place in or shortly after 1771, the junior society rang 68 peals, of which Meakins took part in 51 and conducted 45. (43) The most notable of these performances, in addition to the Pob Mascimus at St Savinus, were 5280 Double Pob Mascimus, and 5040 Oxford Treble Pob Mascimus, both at Southwark in 1758; 5280 Morning Exercise Major at St Giles in the Fields in 1759;

5040 Double Bob Royal at S. Dionis,²⁷²
and 5056 College Exercise Major at
Hackney in 1760; 5040 Grandeur
Caters, (the first peal on the ten bells)
at Westminster, 5126 Grandeur Cinqes
at St. Bride's, 5040 Reverse Bob Royal,
(the first in the method) at St. Margaret's,
and 5120 Oxford Treble Bob Major
at St. Mary-le-Bow in 1761; 5148 ⁽¹⁷¹⁾
Double Grandeur Caters at St. Magnus,
and 6072 Double Grandeur Cinqes at St. Bride's
in 1762; 5040 Double Grandeur Triples
at St. George's Southwark in 1766; and
5280 Reverse Bob Mascines at St. Bride's,
and 5058 Reverse Grandeur Caters
at Shoreditch in 1769.

The Double Bob Mascines was the
second peal and the longest length
rung in the method superseding the
5016 called by Annable at Southwark

in 1740. The Treble P.B. Maximus was ²⁷³
the first peal in the method, and the
band were very proud of the performance.
The peal board says it was "the greatest
peal ever done before on 12 bells;" and
the peal book says that this Capital
performance was the first peal of the
kind ever accomplished on 12 bells by
former professors of the Art, and stands
unrivaled for the boldness of the
undertaking, the intricacy of the method,
and the excellent manner in which
it was performed." Joseph Skank rang
the tenor single handed to both peals,
but it took ten men to ring the Treble
P.B. Major at Dow, Making and Pley
being together on the seventh, and
Skank having John Lakes to help him
to ring the tenor.

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The 6072 Double Grandine Cinques superseded the 5060, rung in the same tenor in 1738 and conducted by John Crundell. The College Exercise and the Reverse Bob Maximus were the first peals in the methods. Neakins' last peal was one of Grandine Triples on November 17 1771, at St. Mary's Whitechapel, probably Holis Ten-part which he called. It was the first peal in the method by the College Juniors. We do not know either when Neakins was born or when he died, but it seems clear from the entry in the peal book that he was no longer alive when it was made, which would be in 1773. Assuming him to have been about twenty years old when joined the Eastern Scholars, he would only have

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been about forty-five when his ringing career came to an end. As the leader of the junior Society of College Youths he left his mark indelibly on the history of London ringing. The early years of the society which Meakins did not conduct were called by Thomas Bennett, Joseph Meakins, John Underwood, and Robert Mortimer.

The most skilful Conductor who remained with the ancient Society of College Youths was William Underwood, between whom and Meakins there seems to have been a good deal of rivalry.

From 1746 to 1754 Meakins had been ringing peals regularly with the Eastern Scholars; then Underwood appeared as Conductor and the other dropped out of the band, although the two

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rang together in a peal of Bells Major
when the Eastern Scholars visited Hillingdon
on their annual summer outing.
Underwood called the peal when
Annable made the first attempt to
form a band from the College Youths
and Eastern Scholars, but Sheakins
staid aloof, and when Sheakins got
together his Company in 1756, Underwood
remained with the ancient society.

For some years the latter scored no
five-thousands, but when in 1758 they
were joined by George Parfitt and
William Lister from the Cumberlands,
and Samuel Muggenidge, John
Clark, Thomas Jones, Edward Thomas
and others from the "ancient" society
of London Youths, the Company was
once more strong enough to ring
peals. Underwood took part in

two peals of Treble Bob at St. Georges ²⁷⁷
and Spitalfields which Partuck called,
but he had no intention of giving up
the leadership to a new-comer, and
he used the opportunity of making
a band of his own and presently, as
we have seen, Partuck went back to
his old friends. In August 1759
the ancient society visited Ware
in Hertfordshire and rang a peal
of Bob Major. The band included
Samuel Thompson, William Dickard,
John Trenell, and John Lokes, with
Underwood as Conductor. Lokes had
been an Eastern Scholar and had
rung several peals with that Company
including the Eastern Bob Royal; he
was an original member of Beakins's
band, but after the peal of Bob Maccimus

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at Southwark went over to the ancient society. In 1760 Underwood called a peal of Treble Bob at Christ Church Southwark with Trenell, Lokes, and Stuggenage in the band.

For a long time there had been a number of excellent ringers at Fulham most of them College youths. William Skellion and his son William were the most influential of them and among them was a young ringer named Francis Roberts of more than usual ability. These men had no reason and perhaps no opportunity for joining Neakins's band and they formed a large proportion of the strength of the ancient society. In 1761 they rang a peal of Grandine Caters at All Saints. Edward Nodes

who was one of the City Scholars, and ²⁷⁹
had since rung in several College
Youths' peals, including Annables'
Case with the society, rang the
pebble, and the younger Skellion the
third. Stephen Dickhaver, Samuel
Muggenidge, and John Lokes were
also in the band, and Robert's
conducted from the sixth. He was
now the coming man of the Company
with a good reputation as Composer
and Conductor, and ^{in same} the ~~next~~ year
he called two peals for them, one,
6050 Grandine Cinqes at S. Prides,
the other 5180 Plain Bob Royal at
S. Magnus. The number of changes
suggests that this last peal was
rung with the big bells in the Tittums.
After this Robert's drops out of the
records and we hear no more of him.

In his short career he had made one ²⁸⁰
definite contribution to the development
of the art, for it was he who found
out the familiar way of ringing
Grandsire Caters round at Landisike. (120)

In the accounts of these two peals
one or two names appear for the first
time of men who afterwards took
prominent parts in London ringing.
Winstanley Richardson rang the sixth
to the Cinques and the second to the
Royal. He had been ~~elected~~ a member
of the Union Scholars ~~in~~ ^{at} ~~the~~ ^{the} and came
to the College youths when that company
broke up. After a year or two he
joined the junior society and for
long was one of the principal members
of their peal ringing band. He was
an optician by trade and lived in

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parish of St. Katherine, Cree, in the
City of London.

Richard Shore who rang the seventh
to the Cinques, and the eighth to the
Royal was for long a prominent member
of the St. Martins band. He was Master
of the society in 1776.

Christopher Wells rang the third at St.
Magnus. He was to become one of the
best known and most influential of
London ringers, and this seems to have
been his first peal. There were two
men of the name - father and son -
but there is no evidence that the elder
was a peal ringer.

On Monday March 29 1762 the
ancient society rang at Fulham,
10,098 Changes of Grandire Caters in
6 hours and 53 minutes. ⁽⁴⁴⁾ William
Underwood conducted from the pebble

and the band included William Cote, Richard Shove, Wm Stanley Richardson, Christopher Wells, John Buckingham, Edward Thomas, John Clark, Robert James, and Samuel Muggenidge. It was the first time that a ten-thousand of Calens had been rung by ten men only, although longer lengths had been rung with the tenors double handed at Norwich and Tainewick. That was the last peal rung by the ancient society for several years. In August the junior Company went to Leeds in Kent for their summer outing and they asked Underwood to go with them. He joined Sheatins and his Company and the peal ringing band belonging to the older branch was broken up. John Lokes had already joined the

junior society; Richardson and Buckingham followed shully after; Christopher Wells went to the Cumberlands and Samuel Shuggendge, Richard Moore, and William Scott were elected by the same society within a year or two. Thomas Bennet had been a regular member of Meatsen's band and had rung in nearly all the peals, but in September 1763 he joined the Cumberlands. The quarrel, whatever it was, was soon made up, and in the following May he was back again peal ringing with his old friends. He remained with the junior society for twenty years more and then finally went to the Cumberlands.

Very soon after William Underwood joined the junior Company he was

accepted as one of their leading conductors. During the next five years he shared the calling with George Meakins; he conducted twelve peals and the Catter pie; while Joseph Chont called one. On October 17 1762 the junior society beat the peal rung seven months previously at Fulham by the ancient society, and accomplished 10188 Changes of Grandring Caters at West Ham in 7 hours and 11 minutes. Underwood called this peal from the pebble, and the other bells were rung by James Darquett, Robert Butterworth, William Mills, Francis Buckingham, John Lokes, Thomas Bennett, Emanuel Crouch, Robert Pely, and Robert Wright. The latter was the local ringer who had rung West Ham tenor for several peals for the Cumberlands. That society was

at the time doing very little peal ringing and Wright left them and joined the College Youths with whom he took part in two or three peals. Samuel Debari another man who had been a prominent Cumberland Youth since 1752, and had held the office of Warner, also joined the College Youths and rang several peals with them.

Underwood's twelve peals as Conductor consisted of Bob Major, 1; Treble Bob Major, 2; Grandine Caters, 6; Grandine Cinques, 1; Double Grandine Triples, 1; and Double Grandine Caters 1; and included the first five-thousand on the ten at Shoreditch, and the first on the new ring at St. Mary-le-Bow. The last peal on Hodgson's bells was the Treble Bob Major by the College

Yuths in December 1761 which was
 the first time Phelps's tenor had been
 turned in to a five-thousand; and
 shortly afterwards Lester and Pack
 recast the front seven and made a new
 ring of ten which was rung for the
 first time on June 4 1762 the twenty-
 fifth birthday of King George III. For
 some reason the big bells in this tower
 never did go very well, and when the
 College Yuths rang the first peal, one
 of Grandeur Cater, on the new ring
 they needed two to the ninth and
 three to the tenor.

William Underwood's last peal was
 in 1767. In that year the junior
 society visited Cirencester, on the
 invitation of Samuel Blakwell, and
 rang 5082 changes of Grandeur Cinques

at St. John's Church. The band 287
was - William Underwood, James
Barquitt, Thomas Bennett, George
Meakins, William Snow, Winstanley
Richardson, William Mills, John
Lokes, William Scott, William Clay
and Robert Pley, with his Joseph
Monte and Thomas ^{my} ⁽⁶¹⁾ Field to the
tenor. It was the first peal of Cinques
rung outside London, and indeed at
the time Cirencestier had the only ring
of twelve bells in the provinces. For
many years change-ringing had been
a popular sport among the tradesmen
and small gentry of the town, although
they never had a band skilful
enough to ring a peal. As far
back as 1678 there were eight bells
in the tower, ⁽⁴⁶⁾ and in the early part

of the 18th Century at various dates Abraham Rudhall had supplied twelve bells. The two trebles were added in 1722 "by a subscription" ⁽⁴⁷⁾ procured by Mr John Master, whom we may assume to have been the leading man among the ringers, for we may be sure that the bells were put up for the purposes of Change ringing and perhaps in imitation of the ring of twelve which Rudhall had recently completed at St. Bride's Fleet Street.

The junior society kept up the custom of the annual summer outing and for a long time there were few years in which they did not ring a peal at some Country town or village. In 1759 they rang 5040 of Double Bob Major at

Gravesend; in 1760, 6016 Treble Bob 289
at Wrotham; in 1761, 5040 Bob Major
at Bolney; in 1762, 5120 Treble Bob at
Hillingdon, ~~and~~ 5076 Grandeur Calis
at Leeds in Kent, and 5040 Bob Major
at St. Nicholas Guildford at the ~~plate~~
~~year~~; in 1763, 5120 Treble Bob Major
at St. Peter's St. Albans; in 1764 they
visited Gosford where they had more
luck than had Annable and his
band, for they rang 5094 Grandeur
Calis at Magdalen College ⁽⁴⁸⁾; in 1765
they rang 5075⁵⁷ Grandeur Calis at Great
St. Mary's Cambridge followed by 648
of Bob Royal on the evening of the same
day; in 1767 5082 Grandeur Cinques
at Cirencester; and in 1770, 5056 Treble
Bob at Sevenoaks and 5040 Bob Major
at Carisbrooke. Often these journeys
were made in response to an invitation

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to be present at the opening of a new
ring of bells, and Joseph Montk has
left an account of the visit to the Isle
of Wight. On Friday evening,
September 28, 1770 a party consisting
of George Meakin, Thomas Bennett,
Joseph Montk, Samuel Adams, John
Cadman, William Mills, and Edmund
and Thomas Sylvester set out from the
Parley Shaw and journeying through
the night, reached Portsmouth on the
Saturday afternoon. The distance is
seventy-eight miles, and we may
suppose that they travelled by the slow
"waggon" Coach which was then running,
putting up for a few hours at some
inn on the way. On the Sunday
morning they were met by a messenger
from the Island who took them across
the Solent in a boat specially provided

In a letter dated

July 31. 1777. Samuel

Townsend's letter to

Mr. Townshend's letter

Manuscript letter to a
Choir - it would suit
me to come down next

week for the week after

I am going to put up

a new Piece of English

Books at Cambridge in

the Isle of Wight. —

Labrador Readers

In 1786 a manuscript

... letter to the ...

by Robert Palmer for Old
Hunting.

Manuscript - 1786 date
Palmer's letter previous post?

for them, and on the way following ²⁹¹
the example of Annables' Band they
rang a Course of Grandeur Binges
on the Handbells. No doubt: this was
double-handed. They landed at
Newport, where they received a hearty
welcome, and next day they went to
Christbrooke where they found the steeple
decorated with flags and streamers,
and booths erected to accomodate
the large number of people who had
come to the Ceremony from all parts
of the Island. After ringing the
bells, they had dinner with the
principal gentlemen of the Island
in a large temporary building erected
for that purpose in the garden, and
then returning to the tower rang
5040 Changes of Port Major, with

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George Meakins as Conductor, while the general public indulged in the amusements and sports which were customary at the time at fairs and such like gatherings. When the ringers finished, their hosts were loud in their praises, and the evening was spent in high glee.

Next day after declining with regret a pressing invitation to prolong their stay, they took their leave and from Cowes took the packet boat to Southampton, ringing another course of Grandiose Congres on the way. On the Wednesday morning they set out on their return journey to London and arrived at the Parley Hall the same evening. To show their appreciation of the visit their

~~At last~~ their hosts sent them up to ²⁹³
town a handsome present of game,
and game in those days was a
luxury which the ordinary town
dweller seldom saw.

We have here an excellent picture
of the opening of a new ring of bells
in the 18 Century. It was a very
important local event which interested
all classes of society. The proceedings
were carried out in fine style and
amid general rejoicing, but it is
characteristic of the times that the
whole thing is secular, there is no
religious service in the church, no
dedication of the bells, no thought
that there was anything sacred about
them or that they were to be kept
free from profane usage. Times Change

and mens opinions with them. The ²⁹⁴
Contrast is striking between this opening
and the pre-reformation dedication,
the washing with holy water, the
anointing with Consecrated oil, and
the solemn signing with the cross in
nomine Patris, et Filii, et Spiritus
Sancti. ⁽¹⁴⁹⁾ It contrasts too with a
modern dedication, but it would
be very foolish to condemn these men
because their ideas were not the same
as ours are, or to think that we are
necessarily any better than they were.

An account of a more homely opening
is given with approval by Gilbert
White. In 1735 Sir Samuel Sturcell
made the bells at Selborne into a
ring of five. The day of the arrival
of the tunable peal was observed

as a high festival by the village ²⁹⁵
and rendered more joyous by an
order from the donor that the table
should be fixed bottom upwards
in the ground and filled with punch
of which all present were permitted
to partake. ⁽⁵⁰⁾ ⁽⁵¹⁾ ⁽¹¹⁾ That seems to have been
a customary thing; the following
though written by D. Gatty in 1847
refers to the previous century. When
the bells come to the village, he tells
us, "the shouts of the multitude
greet their arrival and at the
ancient public house on the village
green, the procession comes to a
stand. Then commences the profane
christening. In one of the bells which
has been inverted for the purpose

mine host makes a motley composition
of beer, rum, etc which is liberally
dispensed to the good humoured
bystanders. The bell founders'
representative is busy on the occasion
and in the treble has a more delicate
mixture from which he offers a
libation to the more distinguished
persons in the company. Thus the
festival proceeds and if timely
arrested no evil can arise from it -
indeed the bells ascend in due
course to their belfry settlement
with more hearty good wishes from
the people than if it had not
taken place, and we see nothing
at all in all this to make us sigh
after the faith of our forefathers" (51)

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In parts of the Country, notably in the North when a new ring of bells was opened it was usual to have competitive ringing for money prizes which led to betting, and excessive drinking among the crowd of rather undesirable persons who attended. Of that phase in the history of the Exercise it will be necessary to say something later on, but there is no evidence of anything of the sort at openings in which the College youths took part. When the twelve bells at St. Peter, Mancroft, Norwich were opened on June 21 1775 there was a grand oration in the church attended by leading men of the City and County. In London at the opening of a new ring, the bells seem to have been

rung continuously during the day
 and a dinner was given by the
 churchwardens at a convenient
 tavern, attended by prominent
 parishioners. Sometimes more than
 one band was invited to an opening
 and each in turn rang a touch
 or attempted a peal, but they rang
 as bands, the modern open meeting
 in which all the ringers present ring
 freely and ring together was unknown.
 In 1775 the College Youths lost a
 peal of Bob Major at Rye after about
 an hour ringing and Barham's
 band from Leeds followed them and
 broke down after ringing 4768 changes
 of Kent Treble Bob. In 1770 the
 College Youths rang 5056 Oxford Treble
 Bob at Sevenoaks, and the Leeds

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men followed it up with 5184 in
the same method. Barham in his Feal
Book says that the College youths turned
5 bells out of course which is not
allowed." Exactly what he meant by
that is not clear. To say that the bells
were out of course was the same thing in
old phraseology as saying that there
had been a shift, and so it looks like
an assertion that the London men got
into a muddle and either called or
forced the bells home. But that is hardly
likely, for the College youths' standard
of feal ringing was a high one, and
higher than that of the Kent men. These
feals and the visit to Leeds in 1762
brought the College youths in contact
with James Barham. He was a most
remarkable man who earned a definite
place in the story of ringing, and a short
sketch of his career will come conveniently
in this place.

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From very early times there had been several good bands among the towns and villages of Kent, and we cannot doubt that many peals had been scored the records of which have been lost. As far back as 1729 Grand sire Triples was rung at Dover; in 1736, 1738, and 1740 Grand sire and Plain Bob Triples were rung at Hye⁽⁵⁶⁾; and in 1743 Union Triples at Maidstone. Beside this there was all along a good band in the Greenwich district which may be regarded as within the metropolitan area. In 1732 there was a Society of Kentish Juniors who rang a peal of Grand sire Triples at St. Alphage Greenwich, "in the eighth month of their practice." Daniel Luck who rang the seventh appears among the Rambling Ringers on one occasion and probably was the same as Daniel

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Leg who rang the pebble to the first
peal by the Eastern Scholars.

James Parham was born in 1725
the year in which Stunnalle and the
College youths first began peal ringing.
Apparently he lived for some time at
Harritisham a village seven and a
half miles from Maidstone on the
road to Stokford. A new ring of eight
with a tenor of $13\frac{1}{2}$ Cwt. was supplied
to the parish church by Thomas Lester
in 1744, and in that year a peal of
P.D. Triples was rung, followed by
another in 1745. In 1746 the band
scored a 10,080 of Double P.D. Major
the first of many long lengths in the
district. ⁽¹⁸⁶⁾ So far as our records go
it was the tenth length of over ten
thousand that had as yet been rung.

and the seventh of Major. It was the first ten thousand in the method and remains the record. Four years later the band rang another ten thousand of Double Bob, and on March 23rd 1751 5040 of Reverse Bob five months after Annable had called the first peal in the method at Westminster. ⁽¹⁶⁵⁾

Samuel Knight had cast several peals for Kent, and in 1751 his successor Robert Callin added two peals to the heavy ring of six, (tenor 23 cwt.), at the adjoining village of Lenham. The bells were opened on May 17th by a 5040 of Bob Major, the peal being the first changes rung on them. At the same time Callin supplied six new bells to Leeds to make a ring of ten. They were the gift of the Hon. Robert Fairfax of Leeds Castle, who

employed Barham as a gardener,
 no doubt with the idea of forming a
 band of ringers at the parish Church.
 Barham's first peal at Leeds was one
 of 6480 of Bob Caters, the first in the
 method of which any record remains
 and still the longest length. From the
 number of changes it is pretty certain
 that what was rung was Annables or
 a similar peal of Bob Skajor, with a bob
 in three courses to get the big bells in
 and out of the titlums. ⁽¹⁶⁴⁾ Three weeks
 later the band rang 8100 changes
 of Bob Royal, evidently the same
 composition applied to ten bells,
 and a fortnight later still they
 repeated the peal of Caters. In 1752
 they rang forty courses of Plain Bob
 Royal, 7200 changes, and on the last



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day but one of the year, the 500 of Bob Major. This apparently was an incomplete length, and a fortnight later they rang half the extent of the method, 20.160 changes, in thirteen hours and thirty four minutes. They had thus in a little more than a twelve-month rung six peals the longest of which was 6480 changes, a record which has not been surpassed by any subsequent band. Parkham had great ambitions in the matter of long peal ringing. He was himself capable of extraordinary feats of endurance, and as his zeal outdid the capacity of his companions, he adopted the plan of ringing peals by relays of ringers. Of course if that is done there is no particular reason why the bells should not be kept

going for a week or more, or as long as the ropes remained unbroken, and the idea has rightly been discontinued by the Exercise at Large. The oldingers saw no reason why two or three men should not be put to a heavy or bad-going tenor if it were beyond the capacity of one man to ring it single handed; but that is quite a different thing. Parham's idea, no doubt, was to see how long he himself or any other individual member of his band could stand, and in that respect he did set up a record. On March 31. 1755 the band started for the full extent of Bob Major. They began at 2 o'clock in the afternoon and at 6

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o'clock the next morning, after 24800 changes had been rung in sixteen hours, the sixth clapper broke, and so the peal was lost. Parham rang the seventh for fourteen hours and forty five minutes which was a wonderful feat of endurance, and one which has not since been approached; but of course the circumstances were unique and no other individual ringer is likely again to have a similar opportunity of seeing how long he can stand and ring. The band made no further attempt for the peal for some years, but in 1760 Parham induced them to start again. On Monday March 23 they rang 1700 changes, and then one of the bells was overturned. That is a most unusual thing to happen in peal ringing and there is no reason to suppose that Leeds bells were not fitted with stays and sliders. Possibly it happened when one ringer was relieving

another. At Little Calver, on April 7, they made another attempt and this time they succeeded. ⁽¹⁴⁸⁾ Fourteen men in all took part and the time was twenty seven hours. ⁽¹⁶⁷⁾ Parham had called all the bells in the failure of 1755, but whether he did so in the complete peal or whether he deprived part of the task to another does not appear. It seems that the ringing was by no means faultless. When the College Youth visited the village in the next year they talked with many of the ringers and heard a lot about the performance. The authors of the Clavis, after saying that they do not intend to give peals with the full extent of the changes on eight bells other than two of Bob Major as examples, proceed - "The

think it entirely useless as it is unpracticable for any one set of men to perform. To be sure it is recorded on a frame at Leeds in Kent as being performed by thirteen men in 27 hours and some minutes, one man having rung eleven hours, another nine, etc. but those of the performers who have been spoken to on the subject give such unsatisfactory accounts that it is very little thought of, and it is generally believed that if they did keep the bells going the length of time the pitch or regularity of the changes were very little attended to." (52)

This account differs slightly from that in Parham's book, (e.g. in the number of the men who took part), and is probably derived from rather

indirect information; but if it is correct that the man who stood the longest time, (probably Barham), rang only eleven hours, as a feat of endurance the performance falls a long way short of the failure of 1755, and has been beaten more than once since. ⁽¹⁴⁴⁹⁾ But we must remember that it was always rather difficult for the members of the great leading societies like the College Juniors or the Norwich Scholars to believe that the men of obscure country villages could ring as well or better than they.

Two other feats of over ten thousand changes were rung at Leeds - 13,440 of Bob Major in 1773 ⁽¹⁶⁸⁾ and 10,080 of Treble Bob Major in 1796; and in addition many five thousands at Leeds, Harrietsham, Lenham, Maidstone

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and other towers in Kent. The majority
of these were Plain Bob and Oxford
Treble Bob, but there were some others
of very considerable interest. On
February 7th 1756, a day or two after
Annable was buried, the band
rang at Leeds 5040 Changes of that
hard method called Court Bob,⁽¹⁵³⁾
which was never rung in Kent before,
on Christmas Day 1762 they rang
6720 Changes, "the most extraordinary
thing of its kind ever done", and
next year the same length at
Harrietsham, "notwithstanding its
difficult and abstruse method".
On January 20th 1765, they rang
6720 Changes of Court Bob in

at Leeds. ⁽¹⁵⁰⁾ Annable had extended
 Court Post Major to Royal, and a
 peal of it was rung at St. Sepulchre's
 Snow Hill on August 22nd, 1741 ⁽¹⁷⁸⁾ by
 a band which did not belong to
 any society that we know of, ⁽¹⁵²⁾ after
 which it does not seem to have
 been practised in London, for it is
 a poor method which widely parts
 the big bells, and is inferior in
 music & interest to Treble
 Post. It has been suggested that
 there is a doubt as to what
 variation of Court Post ⁽¹⁵⁵⁾ Parkman's
 men rang, and that they might
 have forestalled the Norwich peal
 of 1767. But the matter is as
 clear as any of these things can

be. The Leeds men rang London³¹²
Court Post Major in 1756 and 1762,
and London Court Royal is the
obvious extension of that method.
Moreover the authors of the Clavis
who were familiar with what had
been done at Leeds say distinctly
that the first peal of Norwich Court
Post Royal was rung at St. Peter's
Manuscript. (53)

Most of what we know about
Barham is derived from a book
which he wrote, and in which he
records the peals he and his band
had rung and other of their doings,
with some comments on rival Companies.
In his old age he gave it to William
Holland of Leeds and shortly afterwards
it was in the possession of W. Laver

of Fulham, but in the course of time it disappeared. A copy was made by John Naunton of Ipswich in 1866, and that too is lost, but a transcript of Naunton's copy by Samuel Slater in 1867 still remains. ⁽¹⁵⁶⁾ It seems

that Naunton did a certain amount of editing with the idea of making Parkam's meaning clearer. For instance he styles the Carol P^oo rung in 1756 as London Carol P^oo, but the method was not so called until the Clavis appeared in 1788. During Parkam's life-time a broadsheet was published by Hall and Sons of Shadstone, ⁽¹⁶⁰⁾ giving a list of performances. This professes to be a nearly correct copy, but some emendations are said to have been

necessary.

Between Barham's band and the Wye ringers there was a great deal of rivalry, each claiming to be the leading company in Kent. On May 22nd 1749 the Leeds men rang 5040 Rob Major at Faversham and the Wye ringers were here at the same time, but rang nothing to talk of at all." In 1763 the others rang 5184 Oxford Treble Rob on that celebrated peal of eight bells at St. John's. The finest and best ringing I ever heard for so long a time. Wye ringers at the same time was there, and rang a short bit or two, but very badly indeed." A match was arranged between the two bands to ring for

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half a guinea a man In February
1755 the Wye men visited Leeds.
The local band rang 5040 Bob
Major in 3 hours and 10 minutes
"at the first trial", and the others
about 2160 of the same peal though
very badly." Three months later
the return match was held at
Wye, when Parkham's band rang
a peal of Plain Bob, "so we beat
them both at home and at Wye
to the great dishonour of that
Company."

In 1757 6720 of Morning
Pleasure was rung at Leeds, and in
1763 5184 of the same method. In 1765
5400 of Morning Pleasure Royal was rung.

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The method is a poor one and these seem
to be the only recorded peals by any band (185)
In 1766 5056 of Morning Exercise Major
was rung at Leeds and in 1775 5184 of
New Morning Exercise. The latter probably
was a variation of the older method by
substituting Kent Places for Oxford Places
when the rattle is in 1-2 - a great improvement
as it produces a correct lead end and keeps
the tenors together. 159 Fulham Triples was
another method rung though it does not
appear in the list given on the broadsheet.

A performance of more than usual
interest was one of 5088 Changes of New
Oxford Treble Pb at Leeds on June 5th
1775. A note in the peal book says "and
never rung before", and this seems to be
the first peal of Kent Treble Pb Major
ever rung. In 1784 peals of Kent
Treble Pb Royal were rung at Leeds

and Maidstone under the title of ³¹⁷
New Oxford, and seem to be the first
of Kent Royal ever accomplished.
The Kent variation of Treble Bob was
the one important contribution of Barham
and his band to the development of
ringing. It was taken to London
and, although the metropolitan ringers
did not adopt it for many years, it
was given in the Clavis ⁽¹⁵⁸⁾. Provincial
bands in the Midlands and the North
began to practise it, ^{and} in the early days
of the 19th century it almost entirely
superseded the Oxford variation except
in the Eastern Counties where the older
variation continued to be almost
exclusively rung on eight bells down
to the close of the century. In the
Clavis it is called New Treble Bob

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and Shipway was the first who printed it with the name Kent, but probably that was a title which the London ringers would naturally and unthinkingly adopt from the place of its origin.

A peal in 1778 is described as New Place Treble Bob which looks as if it were the same method under a different name; and I should say the same of the Treble Place Bob rung in 1770, and the Treble Place Bob Double, rung in 1771, but for the note which says of the 1774 peal "and never rung before"; and the word Double is another differently. The whole records as we have them are however very haphazard and inaccurate.

James Barham lived to a great age and died on January 14, 1818, in his ninety-third year. He was buried in Leeds Churchyard, and his tombstone records that from the year 1744 to the

year 1804 he rang in Kent and elsewhere
 112 Peals not less than 5040 Changes
 in each peal and called the bells for
 most of the peals. At board in the belfry
 adds further details and gives the peals
 as "one peal of 40, 320 Changes, two of
 20,000, six of 10,000 and one hundred
 and twelve peals of 5000 and upwards. In
 one of the above peals he stood fourteen
 hours and $2\frac{1}{4}$ minutes; the peals were of 15
 different sorts, the above peals were rung by
 61 different men. At several times he
 has rung two peals of twelve bells, five of
 ten bells, 36 of 8 bells, 39 of 6 bells" ⁽¹⁵⁹⁾ The
 last last is evidently the number of the
 towers in which he had rung not the
 number of five-thousands. He actually
 rang two peals after the above records
 were made, and his last was in 1813
 when he was 88 years, old which is

probably a record age for any peal
ringer, and in his ninety second year
he rang the pebble to a touch of
five hundred of Treble Bob Major (52)
(169)

In addition to the leading societies
who practised in the towers of London,
there were bands at places which are
now included in the metropolis but
were then country villages. Many of these
men were College youths, or Cumberlands,
but they had their local societies some
of which lasted for a long time and
rang many peals, most of which have
been forgotten. The 10.080 of Bob Major
by the Fulham Youths in 1736 is the only
recorded performance by that Company
and the only peal in that tower during
the 18th century that we know of except
those rung by the leading societies, but
we can hardly doubt that during

all the years that William Skellin
 and his son were prominent persons
 in the parish there was an active band
 of ringers at All Saints Church. William
 Underwood called the 10098 of Grandison
 Calers in 1762, and about the same time
 Francis Roberts left the College Juniors.
 Then for fourteen years no peal was
 rung on the bells by any of the leading
 Companies. The probabilities are that
 Roberts confined himself to the local
 band and that they kept the fewer to themselves
 and rang peals for their own Society.
 At Twickenham, Richmond, and
 Northlake there were bands of skilled
 ringers, a few of whose performances
 are recorded on boards. Twickenham
 was one of the earliest fewer in the

Country to have a complete octave; the Trickenham Scholars were one of the first of change ringing bands; and they rang Muddesee Triples in 1734, Royal Triples soon after, and 6000 of Bob Major in 1749. They were men of good class socially, being mostly small gentlemen and farmers. Between them and the College youths there was a close connection, and from 1732 to 1751 twenty-five of them joined that society. Enos Redknapp who rang the third in the 6000 belonged to a well known family in the parish. The name can be seen on several tombstones in the Churchyard, and representatives of the family are still living in the town. Henry Cowley, who rang the sixth, was one of the subscribers to John Hollis'

Broadstreet. Robert Holmes, who rang
 the fourth, was elected a member of the
 Society of College Youths in 1750. George
 Holmes, probably his brother or uncle,
 was elected in 1743. Robert took part
 in Annable's last peal, and later
 rang in three peals with the junior Society
 of College Youths - Rob Major in 1759 at
 St. Giles in the Fields; Grandrie Calers
 at Magdalen College, Oxford; and
 Rob Major at Isleworth on May 7th
 1768, the first peal on the bells. He
 was a person of some importance in
 the parish, and held the office of
 Churchwarden. Afterwards he removed
 to the neighbouring parish of Richmond, but
 when he died he was brought back to
 Turnham Green to be buried in the churchyard

there and his tombstone is almost
under the church tower. He died
on August 31st 1797 aged 68. (204)

There were several peal boards in
Turkenham tower, but in the course
of alterations in the 19 Century they
were taken down and put in the roof
above the ceiling of the church, and
men forgot that there ever had been
a good band of ringers in the parish.
Fortunately the boards were discovered
and have been replaced in the belfry
by the vicar. (187)

The policy of the older societies like the College youths had always been to keep the Company small, and only to elect new members as they were required to fill vacancies caused by death or retirement or when one of their number dropped out of the peal ringing band, which consisted of about a dozen men who were keen ringers and personal friends. The Cumberlands adopted a wider policy, and from the first almost any proficient ringer who cared to join them was welcomed. The result was that they usually had more members than they could find room for in their peal bands, and many eager young men who joined in the hope of taking part in a five-thousand

found themselves disappointed. A way out of the difficulty would have been to form two bands, for both the men and the conductors were available; but they seem never to have thought of that, or if they did they discouraged it as tending to split the society into two parties. Once in 1775 one band went to Spitalfields and rang a peal of Treble Bells with George Cross as Conductor, and another to Whitechapel under Samuel Wood and rang a peal of Bells Major, but that was looked upon as an exceptional occurrence. In view of the peculiar Constitution of these societies no doubt this policy was a wise one, for after all, peal ringing was only a part of

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their activities, and it was essential to maintain unity in the meeting room and at the practices, but it frequently happened that a member, disappointed of his hopes of ringing bells with the Company, left them and sought an opportunity elsewhere. In 1752 several men seceded including William Simmonds, who had been a member since 1748, Charles Barnard who had been elected in 1751, and Michael Purser and Robert Reynolds who had been elected in 1752. Thomas Lester had just hung a new ring of eight at St. Georges-in-the-East and it seemed to these men a good opportunity for forming a new Company to practise on them, so they joined forces with some ringers who called themselves

the London Youths and who were meeting at Whitechapel where there were then six bells.

The first reference we have to the London Youths is in the manuscript account of the peal of Minor at St. Mary Matfelon in 1737⁽⁶²⁾, when two of the band were Eastern Scholars, one a College Youth, and the other three London Youths. It seems likely that a number of young ringers were about that time meeting at St. Mary's, and that they took the somewhat pretentious title of London Youths in imitation of the older societies, and especially of the Society of London Scholars, which had just broken up and disappeared. At first the Company was, like many a similar band, in effect a nursery

for the more important societies, ³²⁹
and the members joined the College
Youths or Eastern Scholars as opportunity
occurred; but early in 1753 with
the advent of the new comers from the
Cumberlands, it was reorganized and
practically reestablished, and for
the next generation or two it ranked
with the two Societies of College Youths
and the Cumberlands as one of the
four leading peal ringing Companies,
though it never equaled the others
in numbers or prestige. In later
years the Company met at the Three
Goats Heads in Whitechapel, and
according to tradition that was ⁽⁶³⁾
the place where it was first established.
Whether it was the real successor of
the original London Youths is rather

doubtful, for there are signs that there was another Company which called itself the ancient Society of London Juniors. Of them we know little or nothing except that in 1758 they rang 6336 Changes of P. B. Maccinus at Southwark, and later on in 1776, as the result of a quarrel in the other society, they received a new lease of life, and, as we shall relate later in due course, rang a few more peals. (66)

The band which rang the P. B. Maccinus was formed out of the quarrels which had wrecked two important Companies. John Hall left the Union Scholars in 1752. In the following year they rang one peal of Grandire

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Caters, conducted by James Newby,
and in 1754 two of Bob Major conducted
by James Titchborne and James Vickers.
Then some quarrel happened, and
Vickers, James Davis, John Jennett,
Samuel Muggenidge, John Clark, ⁽⁶⁷⁾
Henry Young and Thomas Jones left
the society and went to the ancient
Society of London Jurists. They were
joined by Thomas Ward and Edward
Thomas ⁽⁶⁸⁾ from the Eastern Scholars,
which society too had just been split
by quarrels and the secession of
George Meakin and his friends.
Three other men made up the band,
William Hall, Edward Manning,
and William Scott, whom we hear
of for the first time, and who probably

were already London youths. Then ³³²
for a brief space that society had
a band equal to any in the County,
and the Psalms, rung just a
month after the College youths had
scored their feat of Treble Twelve, was
a very fine performance. It consisted
of twenty four full Courses, and was
the longest in the method, beating
the Eastern Scholars' 6072 at St.
Prides' in 1749 by one Course, ~~at~~
~~it still remains the longest~~ Eighth.

The feat was conducted and probably
composed by John Jennett, who rang
the eighth, and the 52 cur tenor
was turned in single handed by
Samuel Suggsidge. It was the
first time one man had rung the

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bell to a longer length than the usual five-thousand, and the feat puts Muggersidge among the greatest heavy bell-ringers of all time. He had been a member of the Union Scholars and rang the ninth at Greenwich in his first year; afterwards he was one of the best known of London ringers, and the father of a yet more famous son. It was not an unusual thing then, as it is not now, for a man to give his eldest son his own name, and when reading old ringing records we may easily be led astray by similarity of names. Thus there were five men called William Underwood, both notable ringers, two men called George Cross, both notable conductors; two men called Samuel

Muggenidge, both notable tenor ringers.
 Their ringing careers overlapped and
 it is not always easy to know in a
 particular record which is referred to.

If the Ancient Society of London Junks
 had a peal book it quickly disappeared,
 and we do not know whether they
 rang another peals. A board
 seems to have been put up to
 record the Maximus but it had
 disappeared before Osborn's time, and
 our knowledge of the peal is derived
 from the copy given in Concanen
 and Morgan's History of the Parish
 of St. Saviour Southwark. ⁽¹⁹⁴⁾ Perhaps
 the band came together merely for
 the purpose of ringing this one peal, and
 in any case very soon after it was

accomplished, they broke up and dispersed.
 Thomas Ward went back to the Eastern
 Scholars and in 1763 he called that
 society's last peal, after which we
 hear no more of him. John Jennett
 joined the other company of London
 Junks and rang and called one peal
 for them. Then he too drops out of sight.
 Samuel Muggenidge, John Clark,
 Thomas Jones, and Edward Thomas
 went to the ancient Society of College
 Junks, where as we have seen, they
 helped to make up a peal ringing
 band. Clark, Thomas and Muggenidge
 rang in the 10,098 of Grandair Calers at
 Fulham in 1762; then for the next four
 years Muggenidge's name does not
 appear in any peal record, but the

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others formed part of Francis Roberts's
band. Jones in 1764 rang a peal
with the junior College Junks. James
Vickers joined the Cumberlands on
April 11th 1757, the day after the
Ascimus was rung, which looks as
if some incident connected with the
peal was the cause of the quarrel, (if
quarrel there were), and the break up
of the band. He did not stay long
with his new friends, for the next
year he rang in a peal of Treble
Bob with the junior College Junks,
Conducted by John Underwood who
had gone with him to the Cumberlands,
perhaps because he had been left
out of the first peal rung by Meakins's
band, but had come back in time

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to take part in the Double Bob
Mascinus and Triple Bob Mascinus
at Southwark in 1758. Vickers
rang in a peal of Double Bob at
Gravesend on July 9 1759, and after
that we hear no more of him.

William Scott and William Hall
joined the junior College Junks. Scott
rang four or five peals with them
and then went to the ancient society.

He took part in Francis Roberts'
Cinques and Royal, and in the 10,098
of Caters at Fulham. In 1766 he went
with Muggenidge to the Cumberlands
but the next year he was back again
with the junior College Junks, and
was one of the band that went to
Cirencester and rang the peal of

Cinques. After that, for a long³³⁸
time he was one of the regular peal
ringing band. William Hatt
rang many peals with the junior
College youths including some of record
length. His last was at Maidstone
in 1784. James Davis, Henry Young
and Edward Skanning do not appear
to have rung any peals after the
P. M. Ascimus.

With the dispersal of this band
the ancient Society of London youths
drops back into obscurity. It may
be that there was some sort of
continuity which lasted from the
early days of the 18th century down
to the early days of the 19th; or it
may be that the title was revived
once or twice by different bands

to suit their convenience, but the other Company which was using the name and which was founded in 1753 had a fairly long and distinguished career. The original band, in addition to William Simmonds, Charles Barnard, Michael Turner, and Robert Reynolds, who had come from the Cumberlands, consisted of Francis Adell, Robert Reeder, Francis Downs, John Richmond, Isaiah Pray, Benjamin Allen, and Felix Bailey, and they rang their first peal, 5040 of Bob Major, at St. Georges on January 21 1753, followed next month by one of Bob Triples. Felix Bailey called both

and another in the following year, which ended his brief career as leader. He took part in only one more peal with the Company.

Soon after the first peal was rung Isaiah Pray and Francis Downs left the London Youth and joined the Cumberlands, and Francis Madell followed in the following year. Pray got into the older society's best band and took part in about forty peals with them including some of record length. William Simmonds rang six peals with the London Youth and then his name disappears. He possibly was the father of Edward and Benjamin Simmonds who later on were active members first of the

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Society of Cumberland Junths, and afterwards of the Society of College Junths. Michael Purser was one of a family of ringers and probably the brother of Charles Purser. Both were notable ringers and took part in many five-thousands with various Companies, but there seems to have been only one peal - Grandine Triples at Spitalfields in 1769 - in which they rang together. James Purser was another member of the family. Michael rang in the London Junths' first ten peals; in 1760 he went to the Cumberlands and rang ten peals with them; four years later he was back with the London Junths and took part in a couple of five-thousands; then he returned to the

Cumberlands and rang six more, the last in 1773. It may have been only a coincidence that directly Michael stopped peal ringing with the society, Charles became active, and then when Charles left the company Michael resumed peal ringing until Charles returned.

William Barrett followed Peter Bailey as Conductor to the London Youths. He had rung the tenor and called the Junior at Whitechapel in 1737, and in the same year was in the College Youths' peal of Morning Exercise at St. Bride's. Then for a time he was outside the important Companies, preferring no doubt to be the chief man in some lesser

band rather than an insignificant member of one of the leading societies, but in 1752 he joined the Eastern Scholars, and rang in a peal of 100 Royal at Cripplegate, and one of Double 100 Major at St. Georges in the East. In February 1754 he took part in 5076 Grandine Colours at West Ham with the Cumberlands, and in July he was back again with the Eastern Scholars and was one of the band who visited Hillingdon and scored 5040 100 Major. Evidently he was a man who was willing to join any company which would include him in an attempt for a peal, and perhaps for that reason, he did not for long retain a position in any band.

He rang in seven peals with the
 London Junks - five of Bob Major, one
 of Double Bob Major, and one of Grandiose
 Triples - of which he called five. The
 Grandiose Triples was evidently Hollis'
 Ten Part, though the Composer's name
 is not given. The Plain Bob and the
 Double Bob were composed by Parrett
 himself. His first peal was 5152 of
 Bob Major and the course-ends with
 the sixth at home are given in the
 peal book. It is probable that the
 composition consisted of nine blocks
 of five courses each, the extra course
 being inserted by omitting a bob at
 the middle. As the course-ends given
 can be brought up in more than one
 way, it cannot be said definitely

What was rung, though a pretty accurate guess can be made, and it seems certain that Parrett's knowledge of prof was not equal to his requirements. So long as he copied older peals he was all right, but when he tried to put in the ecclia course, (for which there was no need), he went astray, and the peal was false. The course-ends of two others of his compositions are given; one P.D. Major with the 6th twelve times each way in 5-6, the other Double P.D. The figures are incorrect but neither peal seems to be true. (211)

The Company's most successful time of peal ringing began in the year 1766. Up till then they had rung

fifteen peals, ten of which were Bob
 Major and the others Bob Triples,
 Grandine Triples, Double Bob Major,
 Oxford Treble Bob Major, and Court
 Bob Major. Reynolds called one,
 James Titchborne two, John Frazier
 one and Thomas Harrison two. All
 these men were for many years active
 peal ringers. Titchborne had joined
 the Union Scholars in 1750 and rung
 several peals with John Holt. After
 Holt had gone to the College Yards, he
 called a peal of Bob Major at Fulham
 and then when the society began to
 break up, and so many of his old
 friends went to the ancient Society of
 London Yards, he joined the band at
 the Three Goals Heads. The most
 notable of his peals with them were

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5200 of Carol Peal Major at Whitechapel
in 1764, and a composition he called
Titchbornes Invention at St. Georges
in the Borough in 1762. The Carol
Peal was so far as we know the fifth
peal that had been rung in the method,
but as it had a considerable amount
of popularity, it is likely that other
five thousands were rung which are
now forgotten. ⁽⁷²⁾ Titchbornes Invention

Consisted of one Course of Plain Peal
Triples and forty-four Courses of Plain
Peal Major. It was not a very
brilliant idea, but is interesting as
the first Spliced peal rung on eight bells.

In 1759 the London Youth rang
the first recorded peal by eight
bachelors. John Jennett called
this and Thomas Harrison rang the
Tenor.

After George Partrick left the Cumberlands, the conductorship fell to Samuel Wood, and for three or four years only seven or eight peals were rung, none of them of any particular interest except one of 5400 Changes of Oxford Treble Bob Royal at West Ham in 1758, at the time the longest in the method. Partrick was back again in 1761, but though he called a peal of Cumberland's Fancy at Shoreditch on January 26 in that year, he did not supersede Wood. Four months later he was one of a band who visited Bedford and rang the first peal, (5040 Bob Major) on the new bells which Lester had just put up at St. Paul's church, and

then he finally dropped out of
 peal ringing except that on November
 10, 1766 he called at Southwark,
 the Cumberlands' first twelve-bell
 peal. Cumberlands' Fancy was his
 own composition, but like the rest
 of his methods the figures are lost
 and we cannot guess what it was
 like. Probably it was a fairly
 simple variation of one of the standard
 methods, and it may perhaps have
 been Plain Bob with a different sort
 of call on the style of Annable's St
 George. ⁽¹⁸⁸⁾ At any rate the London
 ringers did not think enough of it
 to ring it again.

About this time two of the most
 famous names in the history of the
 Exercise first appear. John Reeves

joined the Society of Cumberland Junks on February 21. 1761, and George Gross on April 9th 1763. Although there were many excellent ringers in London during the second half of the 18th century, these five men were probably the greatest of them all. They occupied in their time, much the same position that Annable and Holl had done in an earlier generation. Throughout their careers they were rivals and there is plenty of evidence that there was a good deal of ill feeling between them. Both were fine ringers, conductors and composers; but while Reeves outstuffed his rival as a composer, the other was a greater leader and more popular with his colleagues. Except for the feals he rang and the compositions he worked

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out, we know practically nothing about Reeves - what sort of man he was - what were his profession, and his station in life - whether he was an educated man, or whether, like John Holt, he was self taught. No tales are told of him, and no traditions have come down to us. That he was a brilliant Composer, far in advance of any of his Contemporaries, his Compositions show, and in that respect he ranks among the greatestingers of all time. Sweden in the 17th Century, Holt and Reeves in the 18th - these names stand alone until Hudson and Thurstians and Johnson appeared in the 19th. Reeves had a long and distinguished career as a feal

ringer, but it is significant that though he was associated with several very brilliant bands, his connection with none lasted more than a few years and usually ended with a quarrel, and he was mainly instrumental in the break-up of two very famous societies. He was born about 1740 and probably lived at Whitechapel where he rang his first peal, (Oxford Treble Bob Major on April 3rd 1761), and where fifty years later he rang his last. George Cross was about the same age as his rival. He was a weaver by trade and lived at or near Shoreditch. The records give him as the composer of many peals and in a note to his last five-thousand it is said that he surpassed

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all his contemporaries as a Composer
of Treble Peal; but unfortunately nearly
all his figures are lost, and we have (73)
no opportunity of judging his qualifications.
It seems clear that he laid claims
to peals which Reeves considered were
his, and this no doubt was one of
the principal causes of the ill-feeling
between the two. This ill-feeling is
shown by the following. In 1783 a
peal of Grandring Trebles was rung at
Bishopsgate "being the first ever called
with 100 bobs and 2 singles, composed
and called by George Cross." It does
not take much imagination to see
that it was Hollis' Ten-part with
two plain-lead singles instead of two
bob-singles. The Clavis, (of which
Reeves was part author), says that

"if any person will produce a peal of Grandnie Triples with twoingles and will say he did not borrow his plan from Mr. Holl, he is a Laggard and an impostor, and will be handed as such by every judicious professor of the art." The authors, no doubt, were genuinely trying to do justice to Holl, but it is pretty certain that Reeves had also Gross' peal in mind.

John Jennett went to the Cumberlands in 1760, James Titchbone Thomas Bennett and Christopher Wells in 1763. Charles Pusey and Joshua Brotherton's names appear for the first time in the same year, and John Percy's in the following year. All these men had ambitions

as Conductors and there was not
 nearly room enough for them in the
 Company. Bennet quickly went
 back to the College Juntho. Titchborne
 was Warner in 1764, but in the same
 year he returned to the London Juntho
 and took Protherion with him. Samuel
 Wood was still calling most of the
 peals, but in 1764 Reeves called
 5040 Changes of Bob Major "in three
 parts with 66 bobs only", his first
 peal as Conductor and probably his
 own Composition. Samuel Wood did
 not take part. George Cross' first
 peal was one of Bob Major at Romford
 in 1764, and during the following
 twenty years the society rang only
 seven peals in which he did not

stand, not counting those rung by provincial members. He called his first peal, one of P. B. Major, in 1768, and after 1770 he conducted nearly all those in which he rang.

The presence of so many brilliant and ambitious ringers was not altogether a source of strength to the Cumberlands; there were many rivalries and members continually joining and leaving the company. Between April 1764 and October 1766 only one peal was rung, and, as it happened, Shoreditch bells were increased in 1765 by the addition of five pebbles cast by Lester and Pack. The College youths rang the first peal on the new, 5112 Grandire Caters on September 29th, and followed it

up on December 8th by 5202 of Double
 Grandire Caters, both peals conducted
 by William Underwood. The London
 Youth rang 5435 Grandire Caters
 on June 29th 1766, and it was not until
 the following October that Samuel
 Wood called the Cumberlands' first
 peal on the ten. A year later Wood
 called 5312 Changes of London Court
 P.D. at Whitechapel, the only peal
 rung by the Society in the method.

Ever since Annable had called
 the first peal of Double P.D. Major at
 St Dunstan's in the West, in 1727, the
 method was one of the most popular
 in London, and many peals of it were
 rung on eight, ten, and twelve bells,
 though it does not appear to have
 been much practised outside the

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metropolis. Parkham's band rang
two ten-thousands and one or two
five-thousands, but the only record
of any other early provincial peal is
of one in 1761 at Alburgh in Norfolk
by a mixed band. Then after about
1780 the method dropped into general
disuse, and except for an occasional
peal in recent times has not been
practised since. We rather wonder
why; for it is a method with many
good features, as musical as Plain
Bob, and without the long lengths
of plain hunting which some men
think monotonous. Probably the reason
was that ringers found it more difficult
and less interesting than Treble Bob
which gradually became almost
the only even-bell method practised

in London. Until 1769 the bobs 358
were made when the treble was leading
as in Plain Bob; but in that year
George Cross introduced the variation
which was afterwards called "real"
Double P.B., and composed and called
5040 Changes on January 29 at Whitechapel
in which the bobs were made alternately
one when the treble was leading, and
one when it was lying behind. The
Composition is really an adaptation
of Hollis's variation of Annables Three-part
real. (74) In every Course a bob is
made behind in the first lead, (which
is the equivalent of a Wrong), and
another in front in the fourth lead,
(which is the equivalent of a Middle)
This will produce a five-Course block
In the Course where the sixth is a

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fifths-place bell, a bob is made behind in the fourth lead, (which is the equivalent of a Right) and another, in front, at the Course-end. This will give fifteen Courses. In every fifteenth Course when 5-6 are at home, another pair of bobs R is made. (75) The Society gave its own name to the variation and booked the peal as Cumberland real double eight in, but the Exercise did not adopt the title. The College Junks had rung a peal of Double Grandire Calers at Shoreditch in 1765, and in 1770 the Cumberlands rang there 5040 Grandire Calers new double, conducted by Samuel Wood. What it was is not clear, but probably it had bobs behind as well as in front, and Calers on in

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The year George Cross composed a
peal of real double Grandire Caters
with the bells alternately before and
behind and conducted it at St. Magnus
the Martyr. In the first thirty-four
leads the big bells are in the back-
stroke-home position and the rest of
the peal in the fitlums, with a very
simple homing course. (76) Six years
later Cross composed a similar peal
of Double Grandire Cinqes, and
conducted it at St. Savours Southwark.
In 1773 he conducted another peal
of real Double Bob Major at St. Georges
in the Borough.

For some time the ancient Society
of College youths had been ringing no
peals, but in 1771 they had a first
class band. George Byers was the
leader and the others included

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three brothers, John, Edward, and Edmund Sylvester; Charles Purser who had already joined and left the Cumberlands more than once, and in the course of his many migrations had now come to the St. Martin's Company; and Richard Moore, Samuel Adams William Jenkins and others who had come from the Cumberlands. There were now on March 4 5280 Changes of real Double Bob Maccinus, at St. Martin's in the "Fields", with as many bobs before as behind." Pipers called from the third and Thomas Sylvester rang the tenor. The band did not last together long. The Sylvesters went to the junior Society of College youths in the next year, and Robert Perinage went with them. Charles Purser

returned to the Cumberland on
 September 28 1771, but he was "out"
 again on November 21 1772, and gone
 to the London Friends. Moore, James,
 and Pyles stayed with the ancient
 society. The number of times some of
 these men changed their Company is
 bewildering, and it is almost hopeless
 to try and follow their movements.
 Edward and Thomas Sylvester had
 been peal ringing with the junior
 society in the previous year and so
 had Samuel Adams. All three were
 in the band which went with George
 Beakins to open the new bells at
 Carlisle ⁽⁷⁾

As soon as real Double Bob was
 introduced it entirely superseded
 the older way of ringing the method.

in London, but now a controversy arose as to the correct way of arranging the bobs, and ringers were divided into two parties one of which held that the bobs should be made alternately one behind and one before, the other that both should be made in the same lead. The first contended that since the method is double and the bells in a plain lead work from the back in the same way as they work from the front, if you have a bob behind you should have another in front to balance it; and the best way to arrange them is to do as Gross did and not disturb the tenors. "But" said the others, "all agree that double ringing was spurious and copied till bobs behind were brought up

but to have a bob behind and perhaps ring a hundred or more changes before the other bob comes to counterpoise the system and balance it equal, when a bob at the distance of half a lead would have effected it so much sooner, is no other than that of ringing one hundred and more of left-sided double unnecessarily." (78) The advocates of the first plan objected that if you have two calls in a lead you make it difficult to get good compositions and unless you part the tenors there are only two leads in a course where you can call. That seems a very good argument especially as regards ten and twelve bell ringing but as the Clavis remarks there never was a controversy on which something

incontrovertible could not be paid on both sides, and after all the tenors are not very much parted "because the method being constant and uniform not only out-leaves the objection, but proves in the end an amendment in the method." (79) It did not occur to the disputants that there is a third way which has equal claims to be considered correct; which is that every bill made behind should be balanced by another bill made in front in which all the bills are in the same order except that they are reversed. For instance if you have $\frac{86745231}{68475321}$ with the bill made behind you should also have $\frac{13254768}{12357486}$ with the bill made in front, and so

Carry the matter to its logical conclusion every row must appear both forwards and backwards, and every piece of work done from the front must be matched by a similar piece of work done from behind. But the Composers of the time did not understand the Law of G. L. sufficiently to work out peals of that sort. (86)

When the idea of having two Cobs in the Lead was accepted there was a race to see who could compose and call the first peal on the plan. The junior College youths rang 5184 of Major at St Dunstons in the West on March 12, 1778, and six days later the London youths rang 5264 at St Giles in the Fields. Charles Purser

composed and called the first. He had left the London youths and gone back to the Cumberlands in October 1774, and now was ringing with the junior College youths. John Reeves composed and called the peal at St. Giles.

The composition of neither of these two peals was fine, and no peal of real Double Bob Royal was rung. The first peal of Maximus with two bobs in a lead was rung at St. Brides on March 24, 1784 by the junior College youths, composed and conducted by John Tovey. Two days later the ancient society beat it with one of 6048 changes at St. Saviour's Southwark, composed and

Conducted by John Reeves. The first 720 of real Double Bob Minor was rung at All Hallows, Parking, in March 1778, by the Cumberlands.

The bobs were made alternately, one behind and one before, but not two in a lead. ⁽⁸¹⁾

The only other peal of real Double Bob Major in the 18th Century was rung at Leatherhead in 1789 by the Bromley Juniors. ⁽¹¹¹⁾ ⁽¹⁷²⁾ ⁽²¹⁸⁾

On March 21 1773 George Gross called the first peal, (Bob Major), on the new ring of eight which Thomas Janaway of Chelsea had put up at St Mary Abbots, and on the following September 21st the first peal, (Oxford Treble Bob Major), at St Giles and St Paul, Bromley.

Both towers were shortly to be the headquarters of a first-class band. At Kensington many peals were rung during the closing years of the 18th Century and the opening years of the 19th, most of them, but not all, by the College Yards. The Bromley Yards at the same time were one of the best of the provincial bands. In June 1773 the Cumberlands visited Gravesend and rang a peal of 104 "by desire of William Stanley, Esq." Stanley was a Country gentleman, a patron of ringing, who lived at Holdham Hall four miles south of Rochester. He joined the Cumberlands in the following year and held the office of Master. He

gave the silver medalion, about 4 x 3 1/2 inches in size which was added to the Culloden medal to form the badge still worn by the Master.

Other notable peals conducted by George Cross include 7001 Grandire Cais at Shoreditch in November 1773, 5258 Grandire Cinqes at Southwark in the following January and Plain Tittum Royal, and Tittum Treble Bb Royal both at Shoreditch in 1781. The latter was the first time a peal of Oxford Treble Bb had been rung in the Tittums. In 1780 Cross called Hollis Six-part peal of Grandire Triples. The Composition never had anything like the popularity of the Ten-part, and this seems to be

The earliest recorded performance though it is not unlikely that it had been rung before. John Reeves had composed and called 5088 of Bob Major with "only 66 bobs"; Gross composed and called the same number of changes "with only 51 bobs" at St. George's in the Borough in 1774, and in 1777 5200 changes at Christ Church, Southwark, "with 30 Course ends and 55 bobs. The figures of these two peals are not brilliant.

In 1777 we get one of the very rare glimpses of these men in their relations to their contemporaries and to the life of the world outside the ringing Exercise. On December 21st they rang at West Ham a peal of Grandeur Coliers in remembrance

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of John Wilkes Esq." Wilkes was one of the most notorious men of the 18th Century. Journalist, demagogue, freethinker, libertine, Member of Parliament, outlaw, Lord Mayor of London, he played a prominent part in the political struggles of the time. A man of extraordinary contrasts, as ugly as sin, but with a charm which captivated even those who thought the worst of him. A man who fought for liberty and freedom of speech and who shared in the dissolute orgies of the "monks" of Newnham Abbey where "black masses" were celebrated and vice practised for its own sake. In his struggle with the government he

gained enormous popularity with the Common people, and this feat is a proof of it. What he had done is to be specially remembered on this occasion at West Ham, I do not know, and it is not at all likely that the clergy either ordered or condoned the ringing, any more than their successors ~~at~~ would have rung the bells for Charles Bradlaugh in the 19th century, or for Horatio Bottomley in the 20th. The Churchwardens may have done so, for they represented the City and Lay opinion, but it is probable that the ringers took the matter into their own hands, knowing that they had the opinions of the outside people behind them. But it was the

men from Shore ditch who rang,
not the local ringers. 374

During the five years following the death or retirement of George Shearman the junior Society of College youths rang but few peals, and none of any particular interest. It was due not to any want of good ringers, nor to any decline in the society, but simply because they lacked a leader of sufficient energy. All through the history of the Exercise the amount of peal ringing done has depended on a mere handful of men. Where there is an energetic and enthusiastic conductor peals are rung, but the ordinary good ringers will seldom take the trouble to arrange peals

Though he is quite willing to stand
 in when some one else has ^{made} ~~done~~ the
 arrangements. What peals were rung
 were nearly all on new rings by invitation
 or on the annual outing. Edward
 Reemball conducted four and Thomas
 Sylvester five. They included 5056
 of Oxford Treble Bob at Hitcham rung
 on the opening day; 5040 Bob Major
 at Denham; ⁽²⁰⁶⁾ 5056 Treble Bob at Bromley
 and 5120 in the same method at Ware.
 In 1772 Tack and Chapman put
 up a new ring at St. Peter's Cripplegate
 and the College Juniors rang the first
 peal on them - 5057 of Paradise
 Calers, - on November 3rd. Two men
 were needed for the ninth and three
 for the tenor. Two years later

995

The Company rang the first peal of Treble Bob Royal in the tower. By that time the bearings had worn a bit slack, and only eleven men were required.

In January and February 1775, Charles Tuser rang five peals with the Cumberlands, one of them 5111 Grandire Caters at St. Mary-le-Bow, "being the greatest performance, (so the peal book says), ever done on those bells." Tuser rang the ninth (now the eleventh), and three were needed for the tenor. He also rang the seventh to 5152 Oxford Treble Bob Major at Spitalfields, where he was for many years the steeple keeper. By trade he was a publican and the landlord of the Ben Johnson Tavern in Perth

Street, a house, we are told, "which
was resorted to by the Rector of the
parish." (82). Like many another
ambitious ringer he wanted to call
peals and, so far, no band had
given him the chance, but now the
College Juniors' necessity for an energetic
leader was his opportunity. He joined
them in 1776, and during the next
few years conducted numerous peals,
some of them of more than usual
interest. They included, beside
the Real Double Bob Major, already
noticed, a 7008 of Grandeur Caters
at Fulham in 1777, and the first
peals on new bells at Dunstable (1776)
Chelmsford, (106) (1777), and St. Mary's
Walthamstow (1778). It was while

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Charles Purser was leader of the
College Junks, and George Cross was
leader of the Cumberlands that the
famous contest took place between
the two Companies to see which could
ring the longest lengths of Coxford
Treble P. on ten and twelve bells.

During the seventeen years that
followed the peals of Treble P. Royal
by the Eastern Scholars and the College
Junks at St. Sepulchres in 1741, ⁽⁸³⁾ no
five-thousand was rung in the method
on ten or twelve bells until George
Beakins and his band scored their
5040 of Maximus at Southwark
in 1758. ⁽⁸⁴⁾ Later in the year the
Cumberlands rang 5400 of ~~the~~ Royal
at West Ham, conducted by Samuel

Wood, and in 1759 the College Juniors rang 5040 at St Magnus. Then, so far as London is concerned there followed another blank of seven years, during which however Parkham's band rang three peals of Royal - 5040 in 1760, 5040 in 1762, and 6000 in 1765. The latter took its place as the longest in the method, but probably the London men knew nothing of it for in October 1766 the College Juniors rang 6000 at Shoreditch, evidently thinking they were setting up a record and beating the Cumberlands' performance at West Ham. Three weeks later the latter retaliated and captured the record for themselves by ringing 5136 at St Savours. George Partick rang the pebble and concluded

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the peal, his own Composition, and the rest of the Company Considered of men who were among the most prominent peal ringers of England. Probably in the whole of their history the Cumbrians have never had a better band. Thomas Dunmore (3), John Furlement (7), and William Lister were with Patrick original members of the Society; Isaiah Pray (6), Francis Wood (8), and Samuel Wood (9), had been members almost as long; William Scott (11) and Samuel Buggenidge had come from the ancient Society of College youths; (85) while the younger generation of ringers was represented by George Cross (2), John Reeves (4), Charles Tursen (5) and William Jenkins (10). Buggenidge rang the tenor, but evidently it

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was not going very well, for he
had William Lister to help him.
Eight years previously he had pinned
it in single handed to the London
Guths' (336 of Bob Maximus. The
Treble Bob was George Tarkich's last
feal. He lived for thirty years longer
acknowledged by all as one of the
leading men of the Exercise, and
gained a great and not undeserved
reputation as a Composer. Some of his
figures are lost, but his 5088 of
Treble Bob Major in twenty-two
Curses is still occasionally rung
and in its class is a unique production. (85)

I have given George Cross the credit
for introducing "real" Double Bob
and he certainly was the first to
compose and conduct a feal of it.

but it is not unlikely that Partick
 experimented with bobs before and
 behind, and possibly his Cumberlands'
 "Fancy was on these lines. The newspaper
 account of his death in 1796 says that
 "his productions of real Double and Treble
 Bob Royal are standing monuments
 to his unparalleled abilities." (86)

Two months after the Narcissus, on
 January 19th 1767 the London youths
 captured the record for Royal by
 ringing 6200 changes at Shore-ditch,
 composed and conducted by Christopher
 Wells. (209) Abraham Smith rang the
 tenor single handed and the band
 included Michael Turner, Joshua
 Brotherton, Robert Reynolds, James
 Titchborne, and James Partick. There
 was keen rivalry at the time and

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This record only stood for three months, for on April 6th 1767 the Cumberlands rang 7080 Changes in 5 hours and 14 minutes also at Shoreditch John Reeves called from the fourth, and the rest of the band consisted of Charles Purses, Isaiah Bray, George Cross, John Povey, Francis Wood, John Perlement, Samuel Wood, William Jakins, and Samuel Muggenidge, who rang the tenor single handed. The peal probably was composed by Reeves, and probably was found out to be false at once, for the performance was not booked by the Society. Charles Purses joined the junior College fourths in 1776; in October he called 5040 Oxford Treble Bells Royal at Fulham, and in November 6200 at

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Hess Ham which may have been
the same Composition as Hells had called
in 1767; and now someone, (perhaps
George Cross), discovered that all three
of the perc. thousands which had been
rung in London were false. On January
20th 1777 Cross called 6240 changes
for the Cumberlands at Shoreditch,
and they claimed it as the "first time"
perc thousand and more ever rung,
which seems to suggest that there
was some error in the actual ringing
of the 7080 in 1767. Samuel Shuggenase
again rang the tenor with Robert
Shann another fine big bell ringer
on the ninth.

The feat and the claim were a
challenge to the rest of the London

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ringers which the College Youths were not slow to take up. They were well equipped for a contest; they had a good many skilful ringers, and an enthusiastic leader, and, (which was equally important), they had now a first class tenor ringer in Samuel Suggendge the younger. Suggendge joined the Cumberlands in 1771, and rang his first peal in the December of the following year at Cripplegate. The College Youths on November 3rd rang the first five thousand on the new bells one of Grandine Calers. They needed two men to the ninth and three to the tenor, but when, a month later the Cumberlands rang 5111 in the same method, the elder

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Muggeridge rang the ninth single
handed and his son the tenor with
the help of Abraham Smith. In 1773
Muggeridge rang the eighth at
Shoreditch to 5039 Grandine Gates,
his first peal inside, and in 1774,
when George Cross called 5258 Grandine
Cinques at Southwark, the father
rang the ninth, the son the eleventh,
and Abraham Smith rang the tenor
with help. The young man was now
one of the Cumberlands' regular peal
band, and took part during 1774
and 1775 in seven or eight peals
mostly Plain and Treble Bob Major.
His first outstanding peal as a tenor
man was to ring the tenor at Spitalfields
to 5152 Oxford Treble Bob Major. No
doubt the bell went exceptionally

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well, and five men had already
turned it in to peals - Shainwain
in 1735, Trenell in 1736, Robert Wright
in 1752, and the elder Muggenidge
and Joseph Monk in 1760, the latter ^{lost}
to a six thousand; but however well
it may have gone, it was no small
thing to ring a Lettice tenor to a
peal of Major. (87) Both Samuel
Muggenidge and his father took part
in the peal Double Grandine Cinques
at Southwark in 1776, the younger
ringing the ninth and the elder the
eleventh, with Robert Mann and
another at the tenor; and after that
the son followed Charles Turren to
the junior College youths.

Three weeks after the Cumberlands
rang the 6240 of Royal, their rivals

set up a new record for Ascimus
 by scoring 5232 changes at St. Prides.
 The band was - Winstanley Richardson,
 William Hall, Charles Purser, William
 Mells, Thomas Bennet, John Tovey,
 William Lyford, James Darquett,
 Joseph Monte, Robert Pley, Joseph
 Holdsworth and Edmund Lylesley.

Most of these men were old and tried
 members of the Society, but there are
 few ^{new} names among them. Like so many
 more of the London ringers, John Tovey
 had started as a member of the
 Society of Cumberland Froths. He joined
 that Company on August 14 1764, but
 it was not until October 8. 1769 that
 he rang his first peal with them, (5076
 Grandire Calers at Shoreditch). During
 the following six years he rang ten

peaks with the Cumberlands. Joseph Holdsworth belonged to the other end of the town and started his ringing with the men who practised in the western suburbs, and for the most part belonged to the ancient Society of College Youth. He was employed in the Post Office and in later life held a responsible position in that service.

Both men were to be prominent members of the Society of College Youth.

Nine days after the Ascimus the College Youth rang 10,000 of Royal at Shreditch, and so in less than a month the double record passed from one society to the other. The band were naturally very pleased with themselves and boasted that "the curious composition

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The great length of time, and the masterly manner in which it was rung, justly entitle it the most excellent performance ever achieved from the first invention of the ingenious art of ringing to the present time. (88)

Persons called from the fourth, Samuel Bugginidge rang the tenor and Edmund Sylvester the ninth. The other bells were rung by Transtanley Richardson, Barquitt, Hatt, Povey, Joseph Skonts, William Lyford, and Holdsworth.

William Lyford belonged to a Northlake family long resident in the parish, and several of their tombstones can still be seen in the churchyard. Some of them were ringers. Henry Lyford who rang in a peal of Bob Triples

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at the parish church in 1761, and John Lyford afterwards a prominent College Youth, were probably brothers of William. The latter was in business in the Strand, and joined the College Youths when little more than a boy. His first peal was one of Treble Bells at Islington in 1775, and he had taken part in the false six thousand at West Ham in 1776.

The Cumberlands at once set about regaining the record, but before actually starting for a longer length, they rang two peals as a preliminary in order to test the capacity of their heavy-bell men. The first was 5080 changes on March 12th, the other 8120 changes on April 5th.

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The elder Muggenidge was still
then most experienced tenor ringer
and he had a greater reputation
as a heavy bell ringer than any
other living man except Joseph
Aonk, but he had now come to
the age when mere physical and
muscular strength begins to lessen,
and in those days of crude bell
hanging and slower ringing, though
skill counted perhaps as much as
it does today, physical strength
counted far more. He therefore
drove out of the band, and his
place was taken by Robert Mann.
It would have been rather remarkable
if in the most famous of all long
peal contests, the tenor man of

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one Company ^{had been} ~~was~~ the father and the
senior man of the other Company ^{had been} ~~was~~
the son.

Meanwhile the College youths
tightened their grip on the Ascimus
record by ringing 6000 changes at
Southwark on April 17. Samuel
Muggenidge the younger rang the
eleventh, and the tenor was rung
double handed by Edmund Sylvester
and William Mills. For the present
no one was able to beat the elder
Muggenidge's feat of ringing that
bell to 6336 of P. B. Ascimus in
1758.

On May 10th 1777 the Cumberlands
rang 10200 changes of Bocford Treble
P. B. Royal at Shoreditch and regained

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the record but they held it for only a week. Their rivals "insulted by Glory", as they said, rang 11.080 changes on May 19th and once more secured the double honour. The Cumberland's band consisted of - Thomas Whitaker, George Cross, John Larney, Isaiah Pray, Thomas Harrison, Francis Wood, James Barnard, Thomas Smith, Samuel Wood, and Robert Mann. The following rang in the five College youths' peals - Winstanley Richardson, James Barquitt William Hall, Charles Purser, John Povey, Joseph Monte, William Lyford, Joseph Holdsworth, Edmund Sylvester, and Samuel Huggendige. The peals were composed and called by George

Gross and Charles Tisser. The figures
of neither have survived, and when we
consider that the proof of Treble P.B. was
at the time but imperfectly understood,
there is at least the possibility that
one or more of them was not true. ⁽⁹⁶⁾
Then had just discovered that most
of the peals of Treble P.B. Major already
rung were false and so were the
six thousands of Royal. The result
was that Conductors gave up their
figures but others should come along
and find faults in them, and the
old and excellent ^{Custom} ~~habit~~ of putting
Compositions in peal books was dropped.

Concurrently with the contest at
Shoreditch, another was going on at
Cripplegate, where the tenor weighs.

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36 Cwt. As we have seen, the College
Youths rang the first peal on the new
bells, one of Grandvire Calers, and the
Cumberlands beat it a month later.
The College Youths rang the first peal
of Treble Bob Royal, 5080 Changes, in
1774 with Thomas Sylvester and
William Mills at the tenor, and in
May 1777, three days after the 11.080
at Shoreditch, the London Youths rang
at St. Giles, Reeves's Composition with
the extent of the method in nine Courses,
5200 Changes. Christopher Wells called
the Cobs and Reeves rang the tenor
with the help of James Truscoat. ⁽⁹³⁾ On
January 5th 1778, the Cumberlands
rang 5320 Changes with the elder
Muggenidge at the ninth, and Robert
Mann at the tenor, the first peal

on the bells by ten men only; but
their rivals were hot on their heels,
and on March 21st they scored a 6000
single handed in 4 hours and 25
minutes. Charles Purser rang the ninth
and Samuel Suggendge the tenor.
It was a very fine performance, for
but a short time before two and
even three men were required to ring
the bell behind to a five thousand.
We must however ~~not~~ remember
that in the days of wooden frames
and wooden headstocks the go of a
bell varied very considerably from
time to time, and some were very
much affected by changes in the
weather.

The College youths were now supreme;

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both on ten and twelve bells, in
number of changes and weight of metal
they had beaten their competitors, but
now another band took a hand in
the game. The Norwich Scholars were
at the height of their fame; among
provincial companies they stood alone
in reputation; and only recently
Tack and Chapman had cast and
hung the grand ring of twelve at
St. Peter Mancroft. In 1777 some
of the Norwich men visited London.
What they did there, and whether they
attempted a peal we do not know,
but they were made welcome by the
Cumberlands and joined that society.
Next year they paid another visit,
this time apparently with a full

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band. Naturally they heard a lot about the Long Peal contest, and when they returned home they resolved to make an attempt themselves on the twelve-bell record. On March 16th 1778 they rang 6240 Changes of Oxford Treble Bob Maximus in 5 hours and twenty-five minutes. As they were all members of the Society of Cumberland Juniors the performance was entered in the Company's peal book, and was some consolation for the defeats of the previous year. The peal was composed and conducted by Thomas Barton, and the figures have survived and are true. It has the rather unusual feature of starting with a bob at home.

Jasper Snowden suggests that the
object was "of course" to obviate any
fear of a jumble out, and goes on
to say that when a company is not
a very able one; perhaps there is no
real ground for an objection to
such a proceeding, but for his own
part he would certainly prefer to
risk any danger of getting out rather
than have recourse to such a measure. (89)
The argument is scarcely convincing.
The Norwich Band cannot be said
not to have been an able one, and
the company which is unable to
ring the first two leads of a peal
is not very likely to be able to
ring the last two. The point is
that no conventions had as yet

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grown up on the matter. The Norwich
men saw no more objection to calling
a bob in the first lead of Treble Bob
than in the first lead of Plain Bob
or Grandiose. Later on, in the 19th Century,
ringers got into very narrow ways of
looking at some things, and there were
composers who maintained that to start
a peal of Treble Bob with one or two
Homes was as much a departure from
correct usage as to start Grandiose
Caledis with 6-7 lying still. ⁽⁹⁰⁾ But perhaps
now-a-days we might think that
since Barton finished his peal with
nearly the whole of the Plain Course
his peal was worth while. ⁽¹⁴⁵⁾

Two men, John and James Trowse
were needed to ring Hancock's tenor

to the peal. The bell never did go well and until modern times, on only one occasion was a man able to ring it single handed to a five thousand. This may have had something to do with the time it took to ring the Maccinus.

Although the bell was 12 Cwt less in weight than the tenor at Southwark, the peal was rung at a slower rate than any performance in that tower. (91)

The average rate of ringing at Southwark in the 18th century was just over twenty changes a minute, the slowest being 19.51, and the quickest 21.12, while in recent years the average rate is about

22. The Norwich peal was rung at the rate of 19.38 changes a minute.

For six years after the Norwich

140/5

feal the long length records remained divided between College youths and Cumberlands, but neither Company had given up the hope of wresting full honours from its rival. George Cross was a man who delighted in long peal ringing, and in 1779 he called 11.088 changes of Bob Major at St. Nicholas, Brighton. He may be sure that he was continually urging his friends to make another attempt at Shore-ditch, but the difficulty was to find a competent tenor ringer. Mann rang the tenor to the 10.200 and by turning in Cripplegate tenor had shown that he was a first class heavy bell man; but to ring a 31 cur bell for more than nine hours was

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probably a bigger task than he was prepared to attempt. He rang the bell to a 6000 in October 1783 no doubt to test his capacity. Samuel Wood and his brother Francis, too, were getting older; they had now been active singers for thirty years, and were about fifty years old; they would stand aside and let younger men make the attempt.

The Cumberlands found at last the heavy bell & men they needed in Malachi Channon and Allen Grant. Channon had joined the Society on December 28th 1771, but had not got into the peal band until six years later when he rang the tenor at Whitechapel to a couple of peals of Bob Major. He took part in a five-thousand in November

1782 when he rang the north at St. Leonards' to Grandmire Calers and then he was picked as the best man to ring that bell in the attempt for the record of Treble Bob Royal. ⁽⁹²⁾ Allen Grant had been a member of the Society of London Junks. That society broke up in 1780, and in September 1782 he joined the Cumberlands. He then went to the ancient Society of College Junks to rejoin some of his old friends of the London Junks, and now he was invited back to the Cumberlands to ring the tenor in the big attempt.

Meanwhile Charles Purser had quarrelled with the College Junks and left them. During the few years he was their leader he had stirred

them into great activity. But it seems to have been his fate never to remain for long with one band, and although he continued ringing for twenty years more, he did not again occupy the same prominent position. He was succeeded as conductor by John Tovey, who held the office of beadle, and was for many years the mainstay of the society. They had two important recruits in George Searsbrook, who came to them from the London youths, and James Horster, a very excellent ringer who lived at Chelsea ⁽¹⁹⁸⁾ and did most of his ringing at Kensington and the western suburbs.

In 1784 both societies were ready
to make another attempt on the double
record. On March 10th the College fourth
beat the Norwich peal by ringing 7008
changes of Maximus at Southwark in
5 hours and ^{eight} forty minutes. Tovey rang
the fourth and called John Reeves
New-Course composition with the sixth
the extent each way, which is given in
the standard books as a 5040 of Royal. ⁽⁹⁷⁾

The other bells were rung by - Winstanley
Richardson, 1; William Hall Senr, 2;
William Hall, Jr. 3; James Dargrett, 4;
George Scarsbrook, 6; James Horstler, 7;
William Lyford, 8; Joseph Monk 9;
Joseph Holdsworth, 10; Edmund Sylvester, 11;
and Samuel Nuggenidge, tenor. Nuggenidge
thus beat his father's 6336 of Plain
Peal Maximus. The rate of ringing

was about the same in both peals, the earlier being at 20.11 changes per minute and the other at 20.24, which is very much slower than is usual now-a-days. (193)

A fortnight later the Cumberlands made their attempt. On the morning of Saturday, March 27th they met in St. Leonard's belfry, and all being ready they struck into changes at one o'clock. They rang for nine hours and five minutes, and at five minutes past ten the bells came into rounds. Outside the church a big crowd had collected and as the ringers came out of the tower they were greeted with a great shout of approbation and joy by the people who formed a cheering lane through which they made their way.

to the White Hart nearly (98)

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Thus the records changed hands once
more, and we may judge the keen
spirit of the competition by the
following verse written by John Fichbone
Come ringers all and view this Church within the
steeple door.

Twelve thousand Oxford Treble Bells was rung
in eighty four

Ten hours nine and minutes five the Cumberlands
did complete.

And on the twenty-seventh day of March, the
College ^{fourths} they beat.

Success unto the Cumberlands wherever they
may go.

That they may always have success to beat
their Langley five.

To record the deal a very fine tablet
was erected at St. Leonards. It consists
of a Copper panel with an elaborately
carved and gilded frame. Another
fine frame was erected to commemorate

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the two long lengths by the College
Yards. Both boards are now in the
base of the tower which forms the main
entrance to the church. (99)

The band who rang the twelve-thousand
was as follows - George Cross, 1; James
Barnard, 2; Francis May, 3; Thomas
Reeves, 4; Sarah Proay, 5; James
Partick, 6; William Court, 7; Abraham
Louth, 8; Malachi Channon, 9; Allen
Grant, tenor.

On the peal board and in the peal
book it is said that George Cross
composed and called the peal; but
the composition was the five-part
with the thirty course ends, which is
given in the Clavis, and is generally
considered to be the production of
John Reeves. (173) It was probably one of the

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many causes of contention between
the two men, and no doubt the authors
of the Clavis had it, as well as other
things, in mind when they wrote that
"there will not be wanting them who
may lay claim to some of our figures
and ^{so} charge us with plagiarism."

It is impossible now to judge quite
fairly between the two men. The
Exercice has accepted Reeves's claim
and no eclant feat of Treble Bob is
recognised as the work of Cross. Shipway
put Reeves's name to all the distilled
Compositions, and as he was a contemporary
and knew both men, his is weighty
testimony, but there are signs that
that he accepted and copied what
was in the Clavis without much

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questioning. It is not in the least likely that these men could have composed this particular feat independently of each other, and that adds to the difficulty of the matter.

The Cumberlands' 12000 still remains the record length for Oxford Treble for Royal, and for more than a century it stood almost alone among long feats, though we may wonder whether Allen Grant's feat of ringing Thoreditch tenor which weighed ⁽¹⁰⁾ 31 cwt to 12,000 changes of Royal was quite as great a heavy bell performance as Philemon Hamwaring's feat of ringing West Ham tenor, which weighs 28 cwt, to 15,120 changes of Major. On April 14th 1914 the Lancashire Association rang at Ashton under Lyne, ~~At~~

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Henry Johnson's variation of Reeves's
13.800, in which the tenor is called
In and Fifths in the fifth course of
each part and the number of the changes
increased to 14.000. ⁽¹⁰²⁾ This peal was
rung in the Kent variation. The
Ashion tenor weighs 27 cwt and is
hung in modern fittings, and although
it contained five thousand more
changes, the peal took only nineteen
minutes longer to ring, the rates
being 22.02 per minute for the Shoreditch
peal, and 24.82 for the Ashion peal.

History curiously enough repeated
itself for, ^{though.} it was again one of Reeves's
Compositions that was rung, the report
says that the peal was composed and
conducted by Samuel Wood. ⁽¹⁷⁴⁾

An interesting feature of this famous long length contest is that all the peals of Royal, (except the 6400 at West Ham), were rung in the same tower and under precisely similar conditions. When judging a record the Exercise takes into consideration only the number of changes rung, and it is difficult to see what other standard could be adopted, because conditions vary so very much. It is easy to compare the weights of tenors, but that by itself does not always convey much. Of two bells, equal in weight, one may be quite easy to ring and the other may tax the skill and strength of the best of ringers. There

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were at the time in London four
tenors of over two tons in weight.
Two of them, Southwark and Spitalfields,
had several times been turned single
handed into peals, but the other two,
St. Mary-le-Bow, and St. Michael
Canhill, had, so far, defied the efforts
of the most powerful men. ^{Five} ~~Four~~ other
tenors were over thirty hundredweight,
St. Martins-in-the-Fields, St. Sepulchres,
Cripplegate, St. Leonards Shoreditch,
and St. Lawrence, Jewry. All had
been rung single handed to peals
but the "go" of them differed very
much, and it not likely that any
of them, except St. Leonards, could
have been rung to a 10,000. Outside
London, Norwich had the only tenor

of over two tons which could be
rung to a peal, and the bell, as
we have seen, required two men.
It would not now be considered correct
to attempt to beat a record with
two men to a bell, but in the 18th
Century it had sometimes to be
done, or the attempt could not be
made at all.

With the 12000 at Shoreditch the
Contest came to an end for some
years. Neither Company gave up
the hope of gaining the double honour.
The College youths, we may be sure,
often talked about trying to ring
a longer length at Shoreditch, and
William Lyford used to say in after

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years that his great ambition was
to stand the clock round; but when
it came to the point, not enough
men could be found to face the
~~the~~ ordeal of nine and a half hours
ringing. Nor could the Cumberlands
make an attempt on the twelve bell
record. The echoes of their long peal
of Royal Lad scarcely died away
when there arose a violent quarrel,
how we do not know, which split
the Society in two. George Cross
left them with his son and some
other members and started another
Company which he called the Junior
Society of Cumberland Youth. It
was not until eighteen years later

in the new Century, and after
 Gross had returned to his old friends,
 that the Cumberlands rang a peal
 at Southwark five Leads longer
 than the College Youth's 7008. The
 others by that time had no longer
 the men capable of ringing heavy
 bells to a record length, and so
 the Cumberlands finally secured
 the double honours. No other band
 has since attempted to ring a longer
 length of Great Treble Bob Royal
 or Maximus, and the longer lengths
 of Kent Maximus have been rung
 on lighter bells. (105)

In 1767 Lester and Pack cast
a new ring of eight for Inewash.
Thomas Janaway supplied a new
octave to St. Luke's Chelsea ⁽⁹⁴⁾ in 1762,
to St. Mary Abbots in 1773, and to
Battersea in 1777. These bells and
those at Fulham, Northlake, Richmond,
and Tuckersham were rung by a number
of excellent ringers who scored several
feats. As they had no feat books and
recorded only a few of their performances
on boards, most of what they did has
been forgotten, but there was a tradition
of good ringing in the district from the
earliest times and the Fulham Juniors,
the Tuckersham Scholars, and the
Richmond Society, ranked among the

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best of the old Companies. Not the least of the services they rendered to London ringing was to supply a steady stream of first class recruits to the metropolitan Companies, especially to the Society of College Juniors, and indeed more than once the continued existence of that Society depended on these men. In 1742 the Richmond band scored a peal of Grandine Triples. The seventh was rung by William Walker, who for many years was one of the most prominent ringers of the district. In November 1761 he "designed and called" a peal of Bob Triples at Northlake which is said on the board to have been the third time the peal was ever rung

631

Exactly what that means is not clear,
but probably the ringers thought that only
two peals of Bob Triples had previously
been accomplished. (95) In 1767 5040
changes of Double Grandine Triples were
rung at Richmond. Walker rang the
sixth and Charles Punt conducted
from the second. Charles Thornberry
rang the fifth and three years later
he rang the tenor and called 6400
of Oxford Treble Bob Major at Isleworth
which still remains the longest length
on the bells. Punt rang the second to
this and Robert Platt who had rung
the tenor to the Double Grandine was
at the sixth. He was one of a family
some of whose names appear later on
boards. In 1774 a number of

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Young men who called themselves
the Hammersmith Youth were meeting
at the old church of St. Paul, and on
Sunday, April 24th, they rang seven
different 720's of Plain Bob Minor
in 3 hours and 25 minutes. The band
consisted of William Lewis, Thomas
Harris, William Hallett, Francis Blake,
James Horsley and William Paris. Horsley
called the bobs and for many years
afterwards he was the most energetic
ringer in the district. Hallett and
Paris were for long regular members
of the Kensington band.

At this time the name of another
man first appears who was to take
a leading part among London ringers

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and who has earned a definite place
in the history of the Exercise. Of
William Jones very little is known
He probably lived at Kensington and
was in education and social standing
considerably above the average ringer.
It is likely that the opening of the
new bells at St. Mary Abbots first
drew his interest to ringing, for though
a man of the same name was elected
a member of the Cumberlands in 1754
and again in 1767, it is unlikely that
it was the same person. There was a
William Jones who lived in Newgate
Street and was a ringer though he
took part in no feasts. He may have
been a relative and almost certainly

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was the Cumberland Youth.

Few ringers to-day have ever heard of William Jones, his name occurs in no books, and perhaps in the whole history of ringing no man who did so much as he to influence the Exercise was so completely forgotten by following generations. Shipway, and Lottanstall and Snowden; Hubbard and Pannister and ~~the~~ Troye; even Benjamin Thackerak; — are remembered for the books they wrote. But Jones wrote a book which is greater than any by these men, save only Jasper Snowden. We say quite naturally you will find such and such a thing in Shipway or Lottanstall. We never say you will find it in Jones; and

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if we did it would carry no meaning
The reason is partly because Jones
associated five other men with him
as assistant authors, and partly
because while he had himself but
a commonplace name, he found
for his book a fine title which captivated
the fancy of the Exercise; and people
know what you mean when you speak
of the Clavis, but to speak of the Art
of Ringing conveys nothing, though
it is the title of another well known
text-book.

The first important task that
William Jones set himself was to
awaken the ancient Society of College
Youths to renewed activity. After

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The peal of Real Double B.B. Maccanus
in 1771 the Society had fallen back
into its quiet uneventful ways. Every
year the annual feast was held; every
week the members met at The Barn;
but though there were good ringers
among them, like George Piers, and
Richard Moore, there was no great
enthusiasm, and no peals were rung.
Often enough they would meet and
after they had gone through their
formal routine, they would sit and
talk and smoke until it was too
late to go up into the tower. The
older men did not mind so very
much, for the Society had a social
side which they valued; but for

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younger and more active men, there was little attraction. When Jones, and Horsley, and their friends joined they brought with them fresh ideas and new energy. In 1776 the Society was reconstituted, a new seal book and a name book were provided, and a new and revised set of rules was drawn up. A very finely printed copy of these rules is extant and in the British Museum. The Constitution of the Company and most of the rules which had come down through the 17th Century from the medieval guilds were now so traditional that they were taken for granted. Nothing is said as to how the Society was to

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governed, nor how its officers were
to be elected, nothing as to the ordinary
conduct of the members in the belfry.

The new rules were intended to reform
defects and check faults which had
been the weakness of the Society, and
to induce new energy into its members.

It was provided that the Company
should meet at the house of Mr Hill,
the Barn, in St Martins Lane every
Thursday evening between seven and
eight o'clock, and were not to delay
longer than nine o'clock before they
went to the steeple to ring. The
Warden was to take care to keep
the steeple clean and the ropes in good
order, and to see that there were

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sufficient candles for the Company to
ring by. No landlord of any tavern
at which the Society met was
permitted to become a member. The
reason for this rule was to preserve
the independence of the Society, but it
seems to have been unusual, and we
wonder if there were some special reason.
Was it an echo of the dispute of 1757,
and did the Company then leave the
Barley Row because the landlord
threw his influence on the side of the
younger men? The fee for admission
was fixed at one shilling, to be paid
to the Warner as part of the recompense
for the work he had to do. Strangers
were not to be admitted without

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permission of the Master and Stewards
or, in their absence, unless a vote was
taken of the members present.

Then follow rules intended to do
something to check the habit so many
men had got into of going from one
band to another just as suited their
own convenience. If a member went
to another society and tried to join
them, but was not accepted, he was
to lose his membership, and was
not to be reinstated until he had
made ample submission and apology,
and the Company had formally
considered his case and voted as
to whether he should be allowed to
continue or not. If a member did

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join another society and afterwards
alter his mind and want to come
back, he was not to be readmitted
except by a majority vote of the Company,
and was then required to pay a double
entrance fee to the Warner.

The continual migration of men
from one Company to another was
a source of great weakness to these
societies, but it was caused by ordinary
human passions, - ambition, jealousy,
ill feeling, and the like - and no
rule could stop or check it. In the
year that followed the printing of these
rules, all four men who signed them
as stewards had gone to other Companies
and one at least, William Susans,

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joined the Cumberlands for a month
or two on his way to the London
York.

The member who tried to pick a
quarrel in the Club room and so
endangered the peace of the Society,
was liable to a fine of six pence, and,
if he proved refractory, could be
suspended for the evening and turned
out of the room.

Two rules referred to peal ringing.
The member who rang his first peal
had to pay one shilling to the Warner
or Beadle. It is not quite clear
however if this means his first five
thousand, or the first time he rang
with the Company. The other rule
stated that when arrangements were
made to ring a peal anywhere in

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town or Country those who promised to go were expected to keep their promise. No one must give in his name unless he was certain he could make good his word and not disappoint his Comrades, and if anyone violated this rule, he must pay one shilling to be spent by the Company, unless he could plead indisposition. The members were appealed to to observe this rule, because, as was pointed out, a member could not well be expelled for not keeping it.

The final rules give directions for holding the annual dinner.

The Code is signed by Richard Moore as Master, William Jones, John Nichols, Thomas Puzgin, and William

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Lusans as Stewards; and Robert James as Beadle, and at the end is the following doggerel verse:—

Friends and Brothers to these Rules adhere,
Then Spleen and Rancour you need never fear
These Rules observed, for ever will prevent
Contentions, and provide your chief Content.

In 1775 and 1776 the ancient Society of College Juniors sang seven peals. The first was 6000 B.B. Major at Mortlake, on November 26th 1775. Worcester called from the fourth, William Jones sang the second, Thomas Smith the third, Thomas Buelgin the fourth, William Walker the seventh, and William Lusans the tenor. In the following January Worcester called 5264 B.B. Major at Kensington. Five of the men who were at Mortlake were in

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The band, and John Liffeld
rang the treble and Samuel Adams
the second. John Liffeld probably
was the son of Thomas Liffeld. Adams
we last came across among the
junior College youths. In March
1776 Norton called his peals of B³
Major, 5264 at Shortlake, and 5040
at Kensington. Edward Hudnot, who
rang the treble to the former,
was no doubt son and nephew to
Edward and William Hudnot who
took part in the Fulham youths'
10080 of B³ Major in 1735. Hallett
rang the sixth, Walker the seventh,
and Paris the tenor. On March 10th

William Jones called a peal of
Grandsire Triples at Bermondsey.
Richard Wilson, who rang the pebble,
was the vestry clerk at Newington.
In the following May Jones called
5075 Grandsire Caters at St. Sepulchres,
with Samuel Adams, Robert James,
Thomas Smith, Thomas Bulgin, and
William Susans in the band. In
August Hooster called 10,640 of B.B.
Major at Shotlake. Edward Hudnott
Joseph Holdsworth, Thomas Smith,
John Cole, William Walker and William
Paris took part. With this peal
the attempt to make a good peal
ringing band in the ancient society
came to an end. Holdsworth had
already been ringing peals with

the junior society, and as we have ⁴³⁷
seen, was one of their long peal band.
Horsley soon after went to the same
company, and thereafter he took part
in most of their performances including
the 7008 of Isaacimus. It is likely
that there was jealousy and friction
between him and William Jones.

Both were keen, capable ringers,
both anxious to call peals, both
ambitious of being the first man
among the ringers of the western
suburbs. They rang together in
Jones's first two peals and afterwards,
though both continued ringing for
many years, and their paths must
often have crossed, they never stood

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together in another five thousand.
Thomas Smith went to the Cumberlands
on September 28th 1776, William
Susans and John Nichols in the
following year. Smith at once got
into the Cumberlands' peal band
and played in nearly all their performances
in 1777, including the 10.200 of Royal
at Shoreditch. After that he went
to the junior Society of College Youths.

William Jones had tried to form
a good peal band in the ancient
Society of College Youths, mainly out
of men from the western suburbs,
and he had failed. He now turned
to the other end of the town, and
went and made friends with the very
clever ringers who belonged to the

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Society of London Jurists.

A few pages back we followed the story of the London Jurists up to 1766. They had then a good band, but for some time had done nothing particular to distinguish themselves among the metropolitan ringers. For nearly six years, from January 1759 to September 1764, they rang no peal though we may suppose that they had regular practices at St. Mary Abchurch and St. George-in-the-East; and a number of first class men either began their ringing with them, or came to them for a time from the Cumberlands. Prominent among them were Thomas Harrison, Benjamin

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Allen, Joshua Brotherton, Robert
Reynolds, James Titchborne, William
Hastie, John Carney, and Abraham
Smith, all of whom rang peals with
other Companies. In 1766 Christopher
Wells joined the society. He at
once took the lead and for the
next fourteen years the Company
ranked among the very best in
London.

Wells in many ways is one of
the most attractive figures of the
time. He was a clever and versatile
ringer, a good Conductor, and a
Composer of more than average ability.
His signature can still be seen
in one of the Cumberland Society's

books. Bold and large, with ^{large letters}
plenty of swagger and flourish, it
gives a good indication of the man's
Character. But he never quite
reached the first rank, and as he
got older he was overshadowed as
Composer and Conductor by ^{men like} John
Reeve, and Thomas Blakemore; and
as leader by men like John Tovey,
and George Gross. After he joined
the Cumberlands in 1763, he sang
in four of their peals, two of
Oxford Treble Bob Major, and one
of each Plain Bob Triples and Major;
and then, being an ambitious man
with a desire to call peals, and

finding no likelihood of satisfying
 his ambition in that Company, he
 went to the London Courts, where
 there were many of his old friends,
 and where he was made welcome.
 His first peal with them was one
 of 5435 Changes of Grandeur Calers,
 which he composed and conducted
 at Shoreditch on June 29th 1766. It
 was a long-Course peal, in the
 terms on the plan which became
 common in after years, though it
 is now considered rather obsolete.
 Three months later he composed
 and called 5040 P. or. Royal at
 Westminster, an excellent composition

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with the sixth the extent each way. Thomas Harrison rang the pebble; and the others in the band were, Joshua Brotherton, James Titchborne, Benjamin Allen, Robert Reynolds, William Hasle, John Canney, Michael Purrey, Christopher Wells, and Abraham Smith.

After this, Wells persuaded the Society to organize themselves into a sort of parody of freemasonry. They called themselves the Brethren of the Most Noble Order of the Bell, and dated their peals in the year of bells, 1766 becoming 3256. They got this from the reference in the Book of Exodus to the golden bells on the

robe of the Jewish High Priest,
 (which old writers give as the first
 mention of bells in history), and
 from the date, which was, and sometimes
 still is, printed in the margin of
 the Authorized Version of the Bible.
 Brotherton was made the Grand
 Master, Michael Purser the Senior
 Deputy, Robert Reynold the Tyler,
 Christopher ^{Wells} the Secretary, and John
 Clark held another office which
 is indicated by the letter A. No
 doubt they had their Cabbalistic
 signs and held their secret meetings
 with due solemnity, but no account
 has come down to us. On December
 22nd 1766 "by order of the Grand

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Master, "The Brethren of the Most Noble Order" rang a Complete peal of 5040 Plain Bob Triples without a single, "being the first peal since the Constitution. It was composed and called by Brother Christopher Wells. This peal is said in the peal book to have been rung by the "United" Society of London Jurists, which looks as if the "ancient" Company had temporarily amalgamated with the society at The Three Goats Heads.

The next performance was the 6240 of Oxford Treble Bob Royal at Shoreditch which I have already mentioned in the account of the Long Length contest. The composition

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is false. In the following April
Thomas Harrison composed and called
a peal of Treble Bob Major which
is said in the records to have consisted
of 5246 changes and to have been
produced by 27 bobs only. The figures
are given and it is a most interesting
composition, interesting in itself, and
as showing the extent and limitations
of the knowledge of the composers of the
time. It is really a five part peal
which in full runs to 5920 changes,
but can be reduced to 5024 by
adding either two bobs at the Middle
or two at the Wrong in a certain
course. ⁽¹⁰⁷⁾ Harrison found out how to

reduce it by calling the middles
 but alas! he added not only the
 bobs but, like William Parrett
 before him, an extra course as well,
 making the total 5248 changes, and
 of course false. ⁽²¹⁾ The figures given
 in the London Junks' book are very
 erratic. In this instance the number
 of changes is said to have been 5246,
 an obvious error for 5248, and one
 would like to think that the length
 rung was really 5024, in which
 case the total would have been true.
 As it happens the time taken to
 ring the total affords no clue to
 the number of changes rung. It was

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3 hours and 26 minutes, which for
5024 is at the rate of 24.39 changes
a minute. That would have been
slow ringing, in fact slower than
any peal the London Juntas had
rung on the bells, earlier peals
of Major being at 24.46, 24.80,
25.02, and 25.10. On the other hand
if the peal had been 5248 it would
have been at the rate of 25.48, which
is quicker than any they had as
yet rung. But a short time
afterwards they were ringing peals
of Major in the same tower at the
rate of 24.70, 25.90 and 27.00.

Harrison's Composition in full is one
of the comparatively few peals which

are fine for any method on the
Treble Bob Principle which has a

Certain

group of five false-course ends, and

therefore it is of considerable value

today. It was rediscovered in the

early 19th century by Henry Warhurst, ⁽¹⁰⁸⁾

a ringier of Nottram-in-Longdendale

and, reduced to 5024 by adding

two bobs. W., was rung at Nottram

in 1847 ⁽¹⁰⁹⁾ It is given in Surprise

Major Methods as suitable for certain

modern Surprise peals. ⁽¹¹⁰⁾

Harrison also conducted the

recent performance, one of Treble

Bob Major at Lewisham. The composition

was a reduction to 5120 of a five-

part which in full runs to 6400

changes and has the receding course
 ends. Unfortunately it is false; but
 takes on John Reeves, by substituting
 the "alternative" calling in the fourth
 course of every part, increased the
 number to 6720, and got rid of the
 repetition, so producing one of his
 clearest and best known peals. ⁽¹¹²⁾ Who
 composed the original figures is not
 stated. It may have been Reeves,
 or it may have been Christopher Wells,
 who about this time was paying much
 attention to the composition of Treble Bob.
 Shortly afterwards he discovered that
 it is possible for a peal of Skaps to
 be true at the lead ends, and yet
 to have false rows in the interior of

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the lead when the piece is dodging
in 1-2. It was a startling discovery,
for at once men suspected the truth of
every peal that up till then had been
rung, and directly they began to look
at the figures they found their fears well
founded. Baldwin's original five part
stood the test. It had been rung many
times but of late years had largely
been discarded as hackneyed and threadbare
in favour of other compositions which
besides having the charm of novelty
were esteemed far more pleasant and
melodious. (113) And now, when these
were proved, two out of every three
turned out to be false. So great was
the havoc played among the old
records that a 5632 rung in 1782.

was "supposed to be the greatest
 number of changes ever completed since
 in this method." (1124) "A general alarm"
 the Clavis tells us, "spread throughout
 the whole art". Some men having found
 out so much, did not want to find
 out any more, and gave up the figures
 to save what was left of their reputations.
 As a result, we do not know what
 was rung in the majority of the early
 performances. Where figures had been
 entered in peal books they remained,
 and in too many cases showed that
 the peals were false. This unfortunately
 led men to omit them in future from
 the records, and for the remainder of
 the century the Clavis is our only
 source of information as to what

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was rung. Rather curiously men
for long did not understand the
full meaning of the discovery. It was
not until 1780, twelve years later,
that it was realized that the method
is just as liable to internal falseness
when the treble is dodging in 3-4 and
5-6. Some peals which had stood
the first test were now found to be
false, and even then so clever a
man as John Reeves who had thoroughly
gone into the matter and did really
understand the proof of Treble Peal
with the tenors together, failed to
realize that when they are paired
there is a greatly increased liability
to repetition.

It is always easy to be wise

after the event, and we wonder at first that the Exercise, which contained so many men who were clever Composers, should have missed the apparently obvious fact that in Treble D.S., the Treble occupies ^{twice} every position as it goes from front to back, and from back to front; and that a row may occur in ~~the~~ one course when the bell is the first time in a position, and in another course when it is there the second time. The explanation no doubt, is that on pic bells the nature of the rows, (odd and even), is a safeguard against such repetition. The earliest Composers, Hedman, and Doleman, and Patrick and the rest, found out that so

so long as the Leads are symmetrical
 any Treble P.D. Minor method will
 readily give esolents without any
 fear of internal falseness, and when
 later men came to deal with Major
 methods they not unnaturally assumed
 that the same thing would be fine.
 Besides, the really first class men,
 like Arncliffe and Holli, do not
 appear to have turned their attention
 seriously to Treble P.D. Composition.
 At any rate neither of them composed
 a peal of Major. Whether Baldwin,
 when he worked out his peal, thought
 anything about liability to internal
 falseness, or whether it was his good
 fortune that the plan he adopted
 was the very best possible to avoid

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repetition, but must of course be a matter of speculation, but if he did know anything about the matter, his knowledge perished with him.

Christopher Wells's discovery, coming when it did, was a very good thing for the Exercise. It showed judges Law faulty and hap-hazard were many of their ideas of proof, not only of Treble Pleas, but of other methods, and it gave John Reeves solid ground to work on. In a few years time when the Clavis appeared, the matter had thoroughly been investigated, and not only was the Exercise put in possession of a number of first class feals, but the general principles of proof were

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pointed out for the future guidance
of Composers.

For about eighteen months in 1767
and 1768, Christopher Wells was away
from the London Youths, maybe because
both he and Harrison wanted to
call peals, and there was no room
in the band for two Conductors.
Wells was back again toward the
end of 1768, and Harrison forthwith
went to the Cumberlands, with whom
he rang five or six peals, including
the 10200 of Treble Bob at Shoreditch
in 1777. He rang the seventh to
5040 Grandeur Caters at St. Leonards'
in 1779, and in 1784 he was with the
ancient Society of London Youths,
after which his name disappears.
John Canney went with him to
the Cumberlands in 1768, but returned

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after a few years. While Wells
was away the London Junks dropped
the business of the Order of the Bell
and became once more ordinary
ringers, except that one peal was
recorded as being rung by the
Brethren by the direction of the
Senior Deputy. It was at this time
that Tichborne conducted his
"Invention", which I have already
referred to. Ed^{mund} Sylvester rang
the peal to this, apparently his
first peal. Wells had probably
gone to the ancient Society of London
Junks for when he returned the
"United" Society, once more the Brethren
of the most noble Order of the Bell,

rang by order of the Grand Master⁴⁷⁰
on November 9th Y.B. 3258, a
Complete peal of 6120 Changes of
Double Bob Major Royal at Thoredick
being the most in the method. Wells
called the peal from the eighth,
Abraham Smith rang the tenor, and
among the rest of the band were
John Carney, Thomas Brotherton,
Benjamin Allen, Samuel Adams,
James Tichborne, and William Hasle.
The peal was composed by Wells. It
is an irregular one part, of no
particular merit as a composition,
(except that it is true), and not
very easy to call.

In the following year the Company

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rang a peal of Grandsire Triples at
Stipney. Two men, Abraham Smith and
Benjamin Allen, were needed for the tenor,
and the time taken was three hours and
forty-seven minutes. The bells were said
to be the heaviest peal of eight in the
County; they were the predecessors of the
present ring and probably rather heavier.

"The peal was called from the scale of
the late Mr John Hall by Brother
Christopher Wells, who reversed the courses
by calling the last half first, and the
first last. Never done before."

Wells left the London Guilds again
in 1769, and stayed away for seven
years; and the parody of freemasonry
was finally dropped. It was only a

passing fancy which appealed to ⁴⁷²
Wells's somewhat mercenary temperament,
but had not much attraction for the
rest except perhaps Harrison. But
Reynolds, who had called a peal when
Wells was last absent but had disappeared
on his return, now took over the
Conductorship, but the Company lapsed
into quiet ways, only three peals, all of
them Bob Major, being rung from the
early part of 1769 to the end of 1772.
Allen Grant joined the Society and
rang his first five-thousand in 1770,
and James Barnard his first in 1772.
He, we may suppose, was the son of the
Charles Barnard who had helped to
start the Company twenty years before.

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Reynolds was out of the Society
after 1772; the following year as far
as peals went was a blank; and the
next leader was John Frazer. As
far back as 1756 he had called a peal
for the Society; he then joined the
Cumberland and for a few years was
one of their regular bands. After 1759
his name drops out of the records for
twelve years, during which time he
may suppose he was ringing with some
lesser company. He seems to have
been typical of a number of men who
were ambitious of calling peals, but
could only get into the important
bands as conductors when for some
reason or other their leading men

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Had left them. In education and social standing he probably was of a lower class than many others of the prominent ringers, for once when he had to sign his name in the Cumberlands' records he made his mark. When Kensington bells were opened in 1773 he had some connection with the tower, possibly as an instructor to a new band. He was in the band of Cumberland Juths which rang the first peal on the bells, (March 21st 1773), and in the next year he called a peal of Grandire Triples with a band of London Juths, nearly all of whom had not previously rung a five-thousand with the Society.

John Reeves joined the company in ¹⁷⁷⁵ 1774. He at once became their foremost man, and the next few years are the most brilliant in the Society's history.

Since 1761 Reeves had been one of the Cumberland youths, but he never quite secured a footing in their peal ringing band. He was included in the Oxford Treble Bob Majoris of 1766, and he called the 7080 of Royal which the company did not work; but his only other early peals were three of Treble Bob Majoris, and one of Bob Majoris in 1761-4, all of them at St Mary Abchurch. In 1769 he was elected Warner in succession to George Cross, and during his term of office he rang in five peals, Bob Majoris at

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Rotherhithe, Grandine Cateris at
Shoreditch, Real Double Cateris at
St. Magnus, boys of Bob Shays at
Whitechapel, and Bob Shays at Hackney.

George Cross had now made good his
position as the principal Conductor
of the company in succession to Samuel
Wood, who though he still took part
in most of the performances was willing
to stand aside in favour of the
younger and abler man. Reeves did
not intend to remain in an inferior
position if he could help it. There was
no room for both him and Cross in the
Cumberland's Society, so he went to
the London youths who had need of
a good leader. He was beginning
to be known as a clever man with

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figures, though as yet he had done nothing to show that he was to make a name as a Composer which would far overshadow all his Contemporaries. His first feat with the London Junks was 5056 of Oxford Treble Bob Major at Kensington, on June 26th 1774. He conducted from the fifth, John Frazer rang the treble, William Harli the seventh, and Charles Purrew the tenor. Purrew's stay with the company was a short one. Not long before he had rung in the ancient Society of College Junks' feat of Double Bob Maccinus, and next year he was feat ringing with the Cumberlands. Who composed the feat at St Mary Abbots is not stated. No doubt it was by Purrew himself,

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But singers were still suffering from the scare caused by Christopher Wells's discovery. Reeves was not yet sure of himself. He had not yet gained the mastery of Treble Part Composition, and the figures were not entered in the psalm book. It is remarkable that though the old societies went to much trouble and expense to record their performances they seldom gave the name of the Composer. In the comparatively few instances where they did, it is almost always when the Conductor called his own composition. The only exceptions are Hall's Ten-part psalm of Grandine Triples, and the Eastern Part composed by Joseph Prior and sung in 1747. Even when the Composer was one of the band his name

is not mentioned. We cannot ⁴⁷⁹
guess therefore how soon Reeves established
a reputation as a Composer, or how
many of the peals rung about this time
by various bands were his. More than
one of the peals which we know to have
been among his early Compositions, are
false.

Frazier called a peal of Bob Major
at St. Georges in the Borough in which
Reeves did not ring, but the band
contained three other men who soon
became prominent ringers. John
Anderson rang the tenor, George
Scarsbrook the fourth, and Francis
Beale the fifth. Scarsbrook is said
to have been an Oxford townsman
who had learnt his ringing in that

city; but the authority for the ⁴³⁰
statement is not very good, and
the name, (not a very common one)
had already appeared among the earlier
generation of London ringers. ⁽²⁰⁸⁾ The
reason for the statement was probably
the fact that he copied some details
of the early history of the Society of
College Juniors from a manuscript in
Oxford and gave them to the Society.
His notes form one of the principal
sources of the historical account
given in the Society's official Handbook.

Reeves called 5151 Grandine
Major at Whitechapel on April 26
1775, apparently the first in the method
and the first peal of Major brought

round at Land; and in the following
 December he composed and conducted
 "a complete peal of 5120 Pochajis
 without parting the tenors. Never
 done before." On April 12th the
 Kensington band rang for the Society
 of London Youth 5040 Union Triples,
 a method which had lost a good deal
 of its early popularity among London
 ringers. The peal book says it was
 conducted by William Horler, but that
 probably was a mistake for James
 Horler, Frazer rang the fourth and
 William Paris the tenor.

Christopher Wells returned in 1776,
 and now the London Youth showed
 they had a first class band by ringing
 5236 Grandeur Cinqes at Southwark.

Reeves conducted from the treble, ^{482.}
Anderson sang the second, Scarborough
the sixth, Christopher Wells the eighth,
Francis Peale the eleventh, and
two men were needed for the tenor.

It was to these men that William
Jones turned after the failure of his
first attempt to make a good peal-
ringing band in the ancient Society
of College Juniors. He was young and
energetic, he liked to be the leading
man among his fellows, and in
addition he had another and higher
ambition. He wanted to write a
good book on ringing, and for that
he had many qualifications. He could
write good English in the somewhat

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grandiloquent style of the time; he knew a good deal about the practical side of the art; he was a competent conductor; and had some pretensions to be a composer. But he realized that if his book was really to be a success he needed something more. Wells' discovery had thrown all ideas of composition and form into the melting pot. A few pearls stood secure - Annables Bob Major, John Hollis' Grandiose Trebles, Baldwin's Treble Bob - but most of the others were suspect, and not without reason. To have printed those which had been rung up till then would have been to court disaster. I radically

The whole of the ground had to be re-surveyed, and new Compositions worked out for nearly every method. It was a task beyond his individual capacity, and would have passed the ability of any of the leading Composers throughout the history of the art. Fortunately there was at hand a man capable of doing the job, and so John Reeves got his opportunity.

Reeves must already have shown something of the stuff that was in him, but as yet he had not fully grasped the laws of composition and prof. of his early feats some at any rate are false, and since the figures of others are lost we may reasonably

suspect their truth. But now there was a chance of getting his work published in a permanent form. He devoted all his energies and skill towards composition, and with brilliant results.

How early William Jones formed the intention of writing the Clavis we cannot of course know; probably the idea gradually shaped itself, and in any case it must have been several years before he could gather together the necessary material. He was in an entirely different position from every other man who has attempted to compile a text book on ringing. When Shipway, or Hubbard, or Lottan take

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set out to write his book, he had at his disposal, a mass of material which needed revision and arranging and supplementing. But in 1780 there were practically no compositions which had been printed, and of those in manuscript very few which could be accepted as true. Nor were men at all willing to part with their figures - the risk of their being found out to be false was too great.

At the time there was a great need for a new text book, and the reason why one had not already appeared was not because there was no demand for it, but because there had been no one capable of writing

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it. The J. D. & C. M. Campanalogia
was an excellent book when it first
appeared in 1702, but during the
following eighty years ringing advanced
by leaps and bounds, and in 1780 the
book was about as much use to a
competent band as a pike or two
and arrows would be to a modern
artillery officer. Yet publishers found
it worth their while to issue reprints
which, in default of something better,
found a ready sale; and as late as
1766 the fifth edition appeared with
Joseph Stentz as editor. A few perfunctory
attempts were made to bring the book
more up to date, but the attempt was

Hopeless, and nothing short of complete rewriting would really have been of any use.

William Jones's first peal with the London youths was 5280 changes of P^{er} Mⁱⁿimus at St. Bride's on February 11th 1777. He rang the second, Reeves rang the treble, Searsbrooke the fourth, Canney the ninth, William Hasle the tenth, and Francis Beale the tenor. Christopher Wells conducted from the sixth. Probably through Jones's influence the society was now trying to establish itself in the Centre of London, and to hold a regular practice at St. Bride's instead of, or in addition to, the meeting at Whitechapel. Palliser Church

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was being rebuilt, and on March
31st: Thomas Jannaway was ordered
to recast the old six bells, and
soon afterwards to increase the
ring to the full octave. In August
the London Youths wrote to the parish
authorities requesting the favour of
ringing the bells on the day the new
Church was opened. In their letter
they styled themselves as belonging
to St. Prudes' Fleet Street ⁽¹¹⁷⁾, and so
apparently they had made good
some sort of footing in that belfry.
But the tower was the traditional
headquarters of the College Youths,
and there is no reason to suppose
that they had abandoned it.

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Indeed only two days before the
London Youth rang their Bob
Mascinus, Charles Turser called
for them the 5232 of Goodford Treble
Twelve. It is quite clear that
none of the societies obtained an
exclusive right to any of the bells,
even when they had the privilege
of regular practice meetings. It was
so at Shoreditch, which all along
was identified with the Society of
Cumberland Youth, and yet seems
to have been open to any band.
It was so at St Martin-in-the-Fields,
where the ancient Society of College
Youth met regularly once a week.
And it was so at Whitechapel where

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The London youths practised, and whether or not they would have liked to keep the tower to themselves any band who cared to ask permission and, we may suppose, pay the recognised steeples, could attempt a peal.

None of the societies was officially connected with any of the towers however much they may have practised there. When there was any paid ringing to be done the Church authorities gave instructions to the steeple keeper, and he employed whom he would.

If William Jones was a man fairly well-to-do, and was willing to spend his money, it was an easy thing for him to get the right side of

the steeple keeper at St. Bride's, ⁴⁴⁹²
and no doubt for a time the London
Youths held a practice there on
one day in the week, and the College
Youths on another; for in those days
outside people do not seem to have
objected to any amount of bell ringing.

In February 1777 Jones called
a peal of Grandeur Caled for the
London Youths at Cruppelgate, and
two months later the society rang
in the same tower the 5200 of

Oxford Treble Bob Royal of which
we have already spoken. This peal
was recorded on a board in the

belfry. The band was - Thomas Elven, 1;
Robert Py Donkin, 2; William Jones, 3;

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John Canney, 4; George Carsluk, 5;
William Hess, 6; Allen Grant, 7;
Christopher Wells, 8; Francis Beale, 9;
and John Reeves and James Truscoat,
tenor. This was Donkin's first

peal. He was afterwards an important
member of the Society of College Juniors.

In August Reeves called 5056
Oxford Treble Bb Major at Lambeth
with a band that included Donkin
William Jones, Thomas Elven, and
Francis Beale. William Lusans

had now joined the Company and
he rang the seventh. Three months

later Christopher Wells called 5219
Grandeur Cais at St. Mary-le-Bow.

The peal took four hours and ten
minutes which is at the rate of

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20.88 Changes a minute and is slow ringing. Other peals of Colers on the bells in the 18th Century were at the rates of 23.22, 22.03, and 21.39 Changes a minute, and in recent years peals of Cinques have been rung as fast as 24 Changes a minute.

The offer of the London Juniors to the parish authorities at Battersea was accepted, and when the new church was opened on November 16th they rang the bells. On that occasion the ringers received five guineas for their services, ⁽¹¹⁸⁾ but the ringers acted voluntarily and took no fee. Next day they rang 6048 Changes of Oxford Treble Bob Major in 3 hours and fifty ^{minutes}, conducted by William

495

Jones from the record. The rest of
the band were Christopher Wells,
George Scarborough, Robert Iye Donkin,
William West, John Anderson, Thomas
Ellew, and William Lusans. No record
remains of the composition but it is
not likely that it was true.

The majority of the Company were
new men who lived in the centre
and western parts of London, and
probably they dropped the practices at
St. Mary Abchurch, but there were
other men in the society who belonged
to Whitechapel and the district, and
some of them none too friendly with
Christopher Wells and John Reeves.
Robert Reynolds and William Waterlow
were their leaders, and in 1776 they

joined the "ancient" Society of London ^{4th}
Joints, reorganized it, brought a peal-
book ⁽¹¹⁹⁾, and started a new peal ringing
band. On December 1st they rang 5040
changes of Bob Major at Whitechapel.
Robert Reynolds called the bells and
the band was - Isaac Simpson, 1;
Joseph Barnard, 2; William Waterlow, 3;
Allen Grant, 4; Nathaniel West, 5;
Robert Reynolds, 6; William Hadden, 7;
and Thomas Wooding, tenor. Waterlow
was elected master of the society. He had
joined the Cumberlands on January 26th
1771 and re-entered in the April of the
same year but rang no peals with
them, and on June 16th 1773 he was
"scratched out." The Bob Major was

497
the only peal rung by this Company
for five years, but they held a
regular practice and met weekly
at the Whittington and Cal in
Church Row, Bethnal Green, a house
which was for a very long time a
favourite meeting place of ringers and
where in the next century several
famous handbell peals were rung.

The year 1777 is one of the most
notable in the history of London ringing.
There were at the time five active Companies,
the two Societies of College Juniors, the
two Societies of London Juniors, and
the Cumberlands. It was the year of
the long peals of Treble Bob Royal
and Ascension at Shoreditch and St
Brides' and Southwark; and in

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addition the College youths rang
7008 Grandine Cateis at Fulham, and
the London youths 6048 Gosford Treble
Pob Major at Battersea. In the provinces
the Leicester youths rang 10.080 Grandine
Cateis at S. Margarets on February 25th,
and the Bromley youths 6720 Pob Major
at Lewisham on November 30th. The
London societies rang in all thirty three
peals during the year, a number that
now a days would not be considered
very extraordinary, but then was a record.

For his new book William Jones
needed all the information and all
the help he could get, and he now
turned to the Cumberlands. He
joined that society on February 4th
1778, and five days ^{Cateis} rang in a peal

499

of 6048 Changes of B.R. Major at
Epsom Composed and Conducted by
George Cross. Normally if a man
left one company and joined another
he had to break with his old associates
but in this case Jones remained on
friendly terms with the London
Youths, and in the next month he
took part with them in a 5120
of Treble B.R. Major at Lambeth.

Among the Cumberlands, no doubt,
he talked with Patrick and Cross,
and tried to find out what deals
they had composed and rung; but
the man who promised to be of the
greatest assistance was Thomas
Blakemore, who besides being a

Clerkinger with some knowledge
 of Composition, was a Piccadilly
 Bookseller. His trade experience
 would be invaluable in making
 the new book, and so Jones enlisted
 his services and sent him to the
 London Youth to join Reeves.

Blakemore had joined the Society
 of Cumberland Youth on January
 28th 1775, but he did not get into
 their peal band for some time. In
 April 1777, he and Thomas Smith
 and Robert Mann paid a visit to
 Norwich, and rang a peal of Bob
 Major at St. Michaels, Coslany.
 Smith called the bobs, and some
 of the leading Norwich Scholars

501

including James Watling, John Peak, and James Vines took part. It was booked as a Cumberland feat, although the Norwich men were not formally admitted to the Society until they visited London later in the year. Blakemore assisted in three other Cumberland feats during the year - all of them P. B. Major, - at Whitechapel, Lewisham, and Christ Church, Southwark.

George Scarsbrook sang the tenor at St. Giles in the Fields to a feat of P. B. Major on February 22nd 1778 with the London youths, and then left them and went to the junior College youths. He took part in

502

The boos of Treble Bob Royal
which the latter Company rang
at Cripplegate on March 21st,
and thenceforth was, as we have
seen, one of their regular bands.
Three days previously the London
Youths had scored the false peal
of Real Double Bob Major at S. Giles
and a week later the 5120 Oxford
Treble Bob at Lambeth; and then
for the rest of that year and the
whole of the following they rang
no peal. It was not because
they had ceased to be active, but
they now set themselves a task
which took up all their peal
attempts, and on January 30th 1780

503

they rang at S. Giles in the Fields
the first five thousand of Cambridge
Surprise Major ever accomplished.
Now a days Cambridge is one of the
most popular and widely rung
of all methods, and it is difficult
to realize how great a feat the
ringing of a peal of it was in the
18th Century. In Complexity the
method was far in advance of
anything then practised. It is
Common proof that the more a
thing is done the easier it becomes
for everybody. We find that in our
individual experience, and it is
equally so in the Collective experience

504

of the whole Exercise. When once
a band has broken fresh ground
and made some advance it is
easier for others to follow, and
so what in the 18th Century took
a very special effort by a picked
band has become in course of time
almost a commonplace. But we
must not shut our eyes to the
merits of the men who first showed
others the way.

The number of Changes was 5088
and the band who rang the peal
was - Thomas Pulger, Richard
Wilson, Robert Dye Donkin, Thomas
Blakemore, William West, John
Anderson, John Reeves and Allen

505

Grant. For some reason or other
Christopher Wells did not ring.
It can hardly have been because
he was not good enough, and he
was one of the leading men in
the company; but after all there
was room in the band for only
eight men, and some would have
to stand out. Reeves conducted
and it was his own composition,
but unfortunately the proof of treble
was not as yet fully understood
and the peal was false. It cannot
therefore rank as a peal in the
records of the Exercise, but in the
circumstances that hardly lessens

the merits of the performance.

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Three months later, ^{the company} rang the first peal at Harrow-on-the-Hill. It was one of Bob Major and was conducted by Robert Gye Denton from the pebble. The other bells were rung by John Canney, John Reeves, Richard Wilson, John Anderson, Thomas Morris, Allen Grant, and William Paris.

William Jones now returned to the Company and presently the whole band with Christopher Wells joined the ancient Society of College Youths. Jones' object, no doubt, was to be able to issue the new book under the auspices of the premier society. It led to the lapse of that

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branch of the London Friends which
since 1753 had had a continuous
and active existence. The title
reverted to the ~~older~~ other and
perhaps older branch, which continued
to meet at Bethnal Green for
another twenty years or so.

In addition to the peals I have mentioned the Cumberlands rang a number of five-thousands on eight and ten bells in the standard methods, mostly conducted by George Gross. On December 8th 1771 the company scored 6000 changes of Reverse Bob Major at Whitechapel the longest length in the method.

Charles Turner rang the treble, John Reeves the fourth, Thomas Harrison the fifth, Samuel and Francis Woody the sixth and seventh, and George

Gross conducted from the tenor. On

October 11th the Company rang 5071

changes of Cumberland Eight in,

"with the 6th at home 12 times right and 11 times wrong." What the method

was does not appear but since the

509

Cumberlands were in the habit of giving their own name to variations of the standard methods, it is not unlikely that it was Grand sire Major in which case the London Youth's peal in 1775 was not the first in the method.

On February 28th 1775 Thomas Lintott joined the society. He lived at Horsham or nearby, ⁽¹⁹⁹⁾ and in the following years was very active, conducting a number of peals in ⁽¹⁸⁹⁾ Sussex and Surrey, most of which were booked by the Cumberlands. His first peal was P.D. Major at Whitechapel on the occasion of his first visit to the society. Later

in the year he and some of his friends
 came up to Deptford and rang
 another peal of Bob Major. This was
 conducted by Thomas Purcell, and
 Robert Skann rang the psalter. Next
 year George Cross, the elder Suggenage
 and the brothers Wood visited Horsham
 and rang Bob Major. They complained
 that "the ropes were hard twisted
 with worsted sallies." Lintott rang
 another peal at Whitechapel in
 August 1777, and in the following
 November he called at Horsham
 a peal of 5040 Backward Grandeur
 Triples with the local men, all of
 whom were members of the Cumberlands
 Society. The title is a vague one

and what was rung is not clear.

It may have been Reverse Grandine,
but probably it was Hollis Ten-part
peal reversed, for in 1782 George
Gross conducted at Hackney a peal
of 5040 Grandine Triples reversed
with the bobs behind being the first
ever performed in the method. ⁽¹⁹⁰⁾ In
May 1777 Lintott conducted 5040
Plain Bob Triples at Polney, the
first ever rung in the County. On
December 31st he called the first
peal, (one of Grandine Triples,) at
St Nicholas, Brighton, the band
being made up from his own
Company. In June 1778 George
Gross, with Thomas Jones and Edward

and Benjamin Simmonds, visited
 Sussex and were joined by Lintott
 and some of his band. On Sunday
 the 7th they rang 5264 Bob Major
 at Bolney, and then went on to
 Brighton. Next day they rang two
 peals at St. Nicholas', 5264 in the
 morning and 6160 in the afternoon.
 In July 1778 Lintott called Grandine
 Triples at Southover and in August
 5264 Bob Major at Dorking. In
 November he called his peals of
 Bob Major at Horsham, (5264 and
 6160), and in December 5264 at
 Epsom. In 1779 he called 5040
 Union Triples at Horsham, and on
 May 24 he and some of his band

took part in the 11.088 of Bob Major
 which George Cross called at Brighton.
 Thomas Jones and the two Simmonds
 rang in this. After that Lintott's
 name disappears from the records and
 we hear no more of him.

An interesting Composition was the
 6608 of Bob Major conducted by Cross
 at Croydon on December 29th 1978.

It shows that Composers ~~X~~ had
 realized that the full extent of
 thirty Curses is not to be had by
 bats only, and that twenty-nine
 Curses are the limit. The actual
 figures rung are not extant.

There was at this time a good band at Braughing in Hertfordshire. They rang a 10.080 of Bob Major on April 23rd 1778 and on May 10th 1779, 12240 in the same method. The Cumberlands rang Bob Major on the bells in 1774, and the junior College Youths Treble Bob in 1779.

In 1781 John Frazier joined the ancient Society of London Youths and for a year or two they were a peal ringing Company. On July 29th they rang 5152 changes of Bob Major at St. Giles in the Fields with a band which included Robert Reynolds, Samuel Losh, Francis May, William Waterlow and his son, and Abraham Izzard. Frazier conducted

from the Treble. Next year they
 rang on the same bells, the whole peal
 of London-Urion-Trebles, being the
 first that ever was rung in that method.
 In 1783 they scored 5088 Bob Major,
 and next year 5075 Grandine Calers
 at Shoreditch, and "a fine and complete
 peal of Urion-plain-6-6-Trebles" at
 St. Botolph's Bishopsgate "being the first
 peal rang in that method." Frazee
 called all the 6-6s. The figures of the
 six seven-bell methods have not been
 preserved, but probably they were
 simple variations by Frazee of Plain
 Bob and Grandine. Robert Reynolds,
 Thomas Harrison, and John Canney
 rang in the peal at Bishopsgate and

That seems to have been the last by all three of them. ⁽¹⁶³⁾ Their names appear no more in the records. George Cross quarrelled with the Cumberlands in 1784, and when he and his friends left that society their places were taken by Frazier, Izzard, Waterloo, Fosh and May. Frazier became the Conductor to the Cumberlands, and the ancient Society of London Junks lapsed once more into obscurity.

After Charles Turner left the junior College Junks the Conduccionship fell to John Tovey; and the Company still continued to be the leading peal-ringing band in London. On November 7th 1779 Tovey called 5216 Grandmire Cinques at St.

Martins-in-the-Fields. It was the ⁵¹⁷
first peal in the method on the bells
since the two six-thousands by the London
Scholars, and the College Youth in 1728.
Thomas Bennett rang the fifth and this
was his last peal. On November 2nd 1782
he joined the Cumberlands, and after
that we hear no more of him. His ringing
career had begun forty-five years earlier
among the Eastern Scholars and since that
time he had been one of the most active
and prominent members of the London
Exercise.

In 1780 Povey called his six-thousands
of Oxford Treble Bob Major, one on February
7th at Camberwell, and the other on June
27th at Kensington. The Composition of
neither, it is to be feared, was true.

On November 26th 1780 the Company rang at Fulham, 5360 Change of Grandine Royal with the big bells in the tutters. Terey called from the third, and the band included William Scott, James Danquith, George Scarbrooke, James Woodier, Edward Simmonds, and Edward Rumball. The method was having a measure of popularity on even bells. and though of course it is marred by a bell lying still four blows at a plain lead and six at a bob, and so has been discontinued in modern times by the Central Council, ⁽¹²¹⁾ it is not unattractive in actual ringing. The Clavis says "that it is far superior to the other plain method on an even

number of bells, both for music and ⁵¹⁹
variety of changes; as for instance in
ringing a peal of plain Bob Major
you have in every course the same thing
over again except a little alteration
with the small bells; but here you have
both music and variety of changes
upon the whole number." (122)

In 1781 the College youths visited
Ware for their annual outing, and
rang a peal of Bob Major with Hosler
as conductor. As the judgeon of the
second was broken, it took two
good men, John Tovey and William
Lyford, to ring it to the peal. In
the next year Tovey called the first
peal, one of Treble Bob, at St. Andrew's

Hertford, and in the following
 December the first peal of Royal
 at St. Mary. e. Bow. The band was
 the best the society could produce.
 Winstanley Richardson rang the 1st bell,
 Robert Poye Donkin, the second; James
 Barquell, the third; John Povey, the
 fourth; George Scarsbrook, the fifth;
 James Hooster, the sixth; Joseph
 Holdsworth, the seventh; Thomas
 Smith, the eighth; Edmund Sylvester,
 the ninth; and Samuel Buggendge
 the tenor, with William Lyford to help
 him. Donkin had now come from
 the London youths and Thomas Smith
 from the Cumberlands. The peal took
 three hours and fifteen minutes to
 ring which is at the rate of 19.76

521

Changes a minute, and is slow ringing.

Thelps's fine ring of twelve at St. Michael's Cornhill was cast and hung in 1728, but no peals had been rung in the tower except the London Scholars' 6240 in 1729, and the College Juniors' 5120 in 1729 and 7018 in 1732. It seems that the tenor never went well enough to make peal ringing possible, but now the College Juniors, elated by their success at Dow, resolved to make an attempt, and on January 18th 1783 the same men, with John Lyford and Thomas Liffeld at the tenor, scored 5214 of Grande Cinques. Samuel Suggenidge rang the ninth and we may suppose that it was one of the bells which was

giving trouble for he was ever put
to the hardest tasks. Edmund Sylvester
rang the clewths. Like the peal at
Bow, it was slow ringing, the rate being
20'05 changes a minute. It was not
until 1853 that the College Juniors
rang another peal in the tower.

About this time Thomas Janaway
of Chelsea cast three or four rings
of bells for churches in the western
suburbs, and among them an octave
for the old church of All Saints at
Chelsea. ⁽¹²³⁾ It does not seem that there
was much change ringing in the tower
but on February 18th 1783, Hoopes
called a peal of Bob Major there
for the College Juniors. The band

Consisted of men who practised at Fulham, Battersea, and Kensington.

Israel Johnson rang the fourth. He had already taken part in a peal with Tovey at Lambeth in 1782 and one or two others at Battersea and Kensington, and was to become one of the leading ringers of the district.

Thomas Verren, George Plowman, William Hallett, and William Faulkner were in the band, and these men with William Lyford, his brother John, William Paris, Edmund Hudnott, and Edward Simmonds rang a peal of Dr. Calers, (or as they called it £ Old Double Calers,) at Fulham in 1783. Edward Simmonds Conducted.

In the same year the College Juntho⁵²⁴
rang two peals, Bob Major and Treble
Bob, on the same day at Epsom. Tovey
called one, and Horster the other; and
Horster called a peal of Treble Bob at
Trickenhams for which Robert Holmes,
who was then Churchwarden, gave a
board.

In 1784 the Company visited
Aldstone and rang 5040 Changes
of Treble Bob Royal, which they claimed
as the first peal on the new bells;
but a fortnight earlier Parkham's
band had rung there 5120 Changes
in the same method, and it looks
as if the London men did not believe
that the others had rung a true
peal, for they could scarcely have

Have been ignorant of Parham's ⁵²⁵
performance.

After William Jones left the
ancient Society of College Youths in
1776, the Company had no active
peal ringers left at St. Martins, but
it still held its active practice
meetings, and included a good
number of competent ringers. In
1779 John Frazier came to them
for a short time, and on March 7th
he conducted 5165 changes of Grandiose
Caters at Westminster with a band
most of whom rang in no other
recorded peal either before or after;
but George Harris, who rang the
second and John Inville, who

rang the third, took part in several other five-thousands. Raeph Vaughan, who rang the sixth, may have been the son of the old Union Scholar, and Archibald and Charles Fraser were probably sons of the Conductor.

The peal was most likely the Composition of John Frazer, for he had pretensions to be a Composer, and had found out the shortest peck of Grandine Caters that can be brought round at hand, but the Clavis tells us that few practitioners cared to ring it, as the bells are thrown into such cross positions.

When William Jones with John Reeves, Christopher Wells, Thomas

Blakemore and their friends joined
 the ancient Society of College Youths
 that Company had a band as good
 as and perhaps better than any in
 the country. The Cumberlands' band
 was a fine one as their long peals
 of Treble Bob show, and the junior
 College Youths were excellent ringers
 who have rarely been equalled in
 the long history of the society; but
 none of them was quite so brilliant
 as Reeves, and Wells, and Blakemore.
 No provincial Company could vie
 with these three bands except the
 Norwich Scholas, and perhaps the
 St. Martin's Youths of Birmingham.
 The records of the ancient society

are defective and we do not know
 all the peals they rang. ⁽¹²⁷⁾ On January
 4th 1782 they scored 5632 changes
 of Oxford Treble Bob Major at St.
 Claves' Toley Street, which was
 "supposed to be the greatest number
 of changes ever completed since in
 the method on eight bells." ⁽¹²⁵⁾ It is
 an interesting peal, for it shows
 that Reeves had now mastered
 the proof of Treble Bob with the
 tenors together, but had not yet
 composed some of his best peals,
 and it is a sinister comment
 on the truth of all the many six-
 thousands which had been rung
 in the method. Blakemore called

529
The next year, one of Rob Major
at Croydon, a fortnight later.

In 1783 the bells at St. Botolph's
Bishopsgate were recast and increased
to the full octave. The order was
given to Robert Patrick, a Cheesemonger
of Whitechapel, who had married
Sarah Oliver, Thomas Lester's grand-
daughter ⁽¹²⁶⁾ and set up a bell foundry.
He had little experience in the
trade, and finding the task of
casting a ring of eight rather
more than he dared to attempt
by himself, he enlisted the help
of Thomas Osborn of Downham Market,
an excellent craftsman who cast
many good bells including the

fine ring of ten at the Norman
 tower, Bury St. Edmunds. Robert
 Patrick probably belonged to the
 same family as John Patrick the
 Composer; possibly he was his grand-
 son, and the cousin of George Patrick,
 but there is no direct evidence on
 the matter. He was an excellent
 ringer and a member of the junior
 Society of College Youths. (161)

The new bells were opened on
 February 7th. There was, so far as
 we know, no service in the Church
 though we may suppose that the
 churchwardens gave a dinner in
 the evening to the leading parashioners.
 During the day three complete peals

531

were rung by the three leading
metropolitan societies. The junior
College Youths rang the first peal,
5120 Changes of Excelsior Treble Bob
Major, Conduced by John Povey.
The band consisted of Winstanley
Richardson, who had gained an
almost exclusive right to be the
treble man of the Company, George
Scarlock, James Barquitt, John
Povey, William Lyford, Joseph
Hodsworth, Edmund Sylvester,
and Samuel Suggerridge. The
Cumberlands followed with a peal
of Grandine Triples Conduced by
George Cross. It was the variation
of Hollis Ten-part mentioned earlier

in the first. The band was Joseph ⁵³²
Cawling, John Lanney, William Lister,
Joseph Partuck, Israh Bray, George
Gross, John Jackson, William Castle
and William Barnes. This was Lister's
last year and he was the only one
of the original members of the society
whose name still appeared in the
year book. The third year was

sung by the ancient Society of
College youths and, though it is
not expressly stated, evidently
was conducted by John Reeves.

It was 5216 Changes of Gosford
Treble Bb and the band was -
John Reeves, John Inville, John
Anderson, Nathaniel Williamson,

533

Francis Beale, Thomas Tolley, William Grand, and George Harris.

It is rather remarkable that each of the two peals of Major was rung by eight men only, but the Triples took nine men. The truth, of course, is that while the two societies of College youths had first class tenor men, William Castle, who rang the tenor for the Cumberlands, was a much less competent ringer and needed assistance. He rang ten peals with the Company, the first in 1766 and all of them on the covering bell. Except in two instances he had help. He was a man in a better social position than the rest of the ringers and probably owed his position in the band to that fact. ⁽¹⁹¹⁾ A year later the

Cumberlands rang 6048 of Oxford
Treble Bob single handed on the bells
with Allen Grant at the tenor.

A board was put up in the tower
to record the three peals. It was
still in existence fifty years ago
but, like far too many of the old
records, it has since disappeared.

The days ringing shows that there
was keen competition between the
leading companies, but there is no
trace of anything like the prize
ringing which was common in the
North of England at the opening
of a new ring of bells. The bands
rang for the honour of the performance
and took no fee.

Later on in the year Chapman

and Nears cast a ring of ten
 with a 19 cut tenor for the new church
 at St. John's, Horsleydown. The bells
 were opened on January 19th 1784,
 and again there was a day's peal
 ringing. The Cumberlands started
 with 5399 changes of Grand sire
 Cater composed and conducted by
 George Gross, and the junior College
 youths followed with 5040 changes
 of Excelsior Treble Bob Royal, conducted
 by John Povey. Joseph Monte rang
 the fifth. Except that he rang
 the treble at Turkenham in 1782,
 he had been out of the peal ringing
 band for some years. It was not
 that he had any disagreement with

his friends, but he was getting older and inclined to give place to younger men. He still was capable of standing in a long length and rang the ninth to the 7008 of Maximus at Southwark in the following March.

Whether the ancient Society of College Youths attempted or rang a peal at Horsleydown we do not know. It is likely they did, but all record has disappeared. ⁽¹²⁸⁾

John Reeves had now discovered that the Cambridge Surprise rung at St. Giles'-in-the-Fields was false, and he and his friends set themselves the task of replacing the peal. They tried to get together the same band to

ring the same bells in the same tower. Robert Iye Donkin came back from the junior society, but William West had gone to the Cumberlands and was not available. So Thomas Bulgin, who rang the treble in the first peal, took his place at the fifth, and the treble was rung by Charles Reeves who was new for a short time with the ancient society. The peal was rung on February 23rd 1783, and the board erected in the belfry, (which has since disappeared,) describes it as "one of the most intricate performances ever achieved in the campanistertian art by any ringing society whatever." Reeves had persuaded himself that there are only fifteen

five Courses in the method with
 the tenors together and to get the
 rest of the changes he parted those
 bells; but he did not realize that
 though the scope is increased, the
 liability to internal falseness is
 enormously greater, and unfortunately
 the peal was again false. Four years
 later the Sheffield men rang a 6048
 of Cambridge Surprise, and other
 peals were rung in Yorkshire, but it
 was not until 1873 that the first
 true peal was rung in the method.

It was in the following year
 that there was the race between the
 two societies of College Juniors to see
 which could ring the first peal of
 Real Double Bob Ascimus with

two bobs in a lead. The junior Company rang 5160 at St. Bride's on March 24. The band included Winstanley Richardson, (who for once in a way rang the second instead of the treble), George Carsbrook, Robert Tye Denton, (who had returned to the Company after the peal of Cambridge Surprise), James Horler, Edmund Sylvester, William Lyford, Holdsworth, and Samuel Muggenidge. Tovey called his own composition from the fifth. Two days later the ancient society ~~to~~ beat the performance by ringing 6049 changes at St. Savours, Southwark. Francis Wood rang the ninth to this peal. It was the only time he left the Society

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of Cumberland Jureths of which
he had been a member since 1751.
His last peal with them was in 1780
and his brother's last peal was in the
following year. The other ringers in
the peal of Ascimus were John Reeves,
who conducted from the pebble, Samuel
Adams, Richard Wilson, George Byers,
Thomas Blakemore, John Inville,
Christopher Wells, Nathaniel
Williamson, James Truscott, Thomas
Heap, and George Harris. Harris thus
took his place among the select few
who have rung a 50 cur tenor single
handed for more than two-thousand
changes. (129)

In 1784 Donkin called 5080 Grandine
Cinques at St. Martin-in-the-Fields,

and in 1785 Worcester called 5280 541
Bob Mascimus at St. Brides for
the junior society. The Cinques was
the ~~first~~^{second} peal in the method on the
bells since the two six-thousands
in 1728, and two months later on
June 6th Blakemore called for the
ancient society the first peal of Oxford
Treble Bob Mascimus. Harris rang
the tenor, and Reeves and Wells were
in the band. It was the last time
these two and Blakemore rang a
peal together. Philip Selgrim rang
the tenor to the Cinques, and on
February 19th 1787 he showed that
he was a first class heavy bell man
by ringing Bow tenor single handed

behind to Grandeur Calers. It was ⁵⁴²
the first peal in the tower without two
men to the big bells.

In 1785 the ancient Society paid
a very famous visit to Norwich. The
Norwich Scholars were the premier
provincial company and the equal of
any of the metropolitan bands.
Nowhere was there an older or better
tradition of ringing than in the
East Anglian Capital; nowhere more
methods were rung; nowhere good
striking more regarded. In William
Jones's new book was to be complete
it was essential that he should find
out something about what the Norwich
men rang and what peals they had
composed. Pender, Pack and Chapman's

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new ring of twelve was generally
recognised as the best in England. (128)a

Here, then, was a great opportunity
of doing some profitable business
combined with a pleasant outing; and
so to Norwich the Company went. But
they were not at first received very
cordially. The echoes of the long year
contest had not yet died away. The
Norwich men were all members of the
Society of Cumberland Junks, they were
keen partisans, and regarded the College
Junks as their "haughty foes". From
some remarks Christopher Wells had
incidentally let drop, they thought
the visitors intended to make an attempt
to beat their 6240 of Treble Bob Majorcas
and they resented it. It does not

seem a very sportsmanlike attitude on their part, but there always was a vague feeling among the Norwich men, that having done some great feats, they did not want it repeated. It was better to put up an expensive tablet and let other people understand what fine ringers they were, rather than cheapen their performances by repetition. In London there were several societies and many ringers who were always trying to beat each others feats, but the Norwich men stood alone and had not the incentive of competition. They occasionally visited the towns and villages of Norfolk and Suffolk and rang feats of Major, but during a century and a half they

rang no more peals in Norwich itself than the London men rang in 1777. ⁽¹²⁹⁾a

During the thirty-nine years that there was a ring of ten at Mancroft only two peals were rung on the bells, and for a century after the new bells were put up, only four peals were rung on the twelve. But everyone of these

peals was a notable one, and the Company really did earn and deserve its reputation. ⁽¹⁴⁷⁾ That an outside

band should seek to surpass their performances in their own tower, seemed to them an intrusion, almost an impertinence, and so when the College Junks arrived they were met with a demand for an explanation and an

apology. It was given and the two ⁵⁴⁶
bands associated in apparent harmony
and friendliness; but the London
Company, (so men afterwards said,)
did intend to try and surpass the
long peal, but failed after ringing
about a thousand changes. The reason
is not known. It may be that they
started with twelve men only. George
Harris perhaps thought he could repeat
his success at St. Saviour's, but Hancock's
peal did not go like Southwark
peal; and no one probably could
have rung it single handed to a peal.

When the College Junks stopped,
the Norwich men went up into the
tower and to show their skill, rang

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a touch of Stedman's Cinques, a method which was a novelty to the Londoners and greatly took their fancy.

Meanwhile William Jones, who probably was not in the field attempt, had been making his enquiries, but without much success. The Norwich men were quite willing to talk about the fine things they had done, but they were not inclined to part with any figures. Two of their number Christopher Lindsay, and Thomas Parlow, were thinking of writing a book themselves, and they had no intention of giving any information to a rival. Jones was therefore

faced with the alternatives, either
 to go empty handed, or else to leave
 someone behind to pick up material
 as opportunity occurred. Plakemore
 was the obvious person. He was the
 junior partner in the firm; he had
 been to Norwich in 1777 and taken
 part in the peal at St. Michaels; and
 was one of the Cumberland youths
 when the Norwich Scholars paid
 their return visit. Some reason
 had to be given for his staying on
 when his friends returned home. The
 truth could not of course be told;
 and so the excuse was made that the
 College youths wanted to ring
 Midman Bells: he was to learn

it, and then go back to London and teach the others. It was rather a poor excuse, for though the College youths did not ring five-bell methods they were familiar with Spedman Doubles, and it would not have taken many minutes for men like Reeves and Wells to find out how to apply it to nine and eleven bells. But it served its purpose; it flattered the vanity of the Norwich men, and diverted attention from the real object.

According to the story, Platenore stayed in Norwich for six months, (which must be an exaggeration), he lodged with Christopher Lindsay,

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and in his host's absence made
copies of all his papers, which he
took back to London and used
in producing the Clavis. The tale
has come to us from Norwich, and
is substantially true, but we should
like to have had Blakemore's version
of it, which, no doubt, would have
thrown a rather different light
on the matter. He certainly did
take back with him other things
beside Stedman Caters and Cinques.
Norwich Court Dow was one, and
Imperial the Third another, but
they were things which anyone
ought to have been able to get
easily enough in the city. It was

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paid afterwards by Norwich men
that Superlative was one of the methods
copied, and that Reeves stole it and
passed it off as his own, but there
is not the slightest evidence of it,
nor is it at all likely. It was many
years afterwards that the Norwich
Scholars practised the method, and
then they got it out of Shipway. There
does not seem to be a single thing
in the Clavis which if it came from
Norwich could not have been
obtained in a perfectly legitimate
manner way. But the incident caused
a lot of ill feeling between the
two societies, and when the Clavis
appeared three years later, not

a single Norwich man subscribed
to it. (130)

The visit to Norwich had two
important and far reaching results.
One, immediate, was that Spedman
became one of the most popular of
the methods practised in London,
whence in due course it spread
to Birmingham and the rest of
the country; the other more remote
was the lapse and final disappearance
of the ancient Society of College Jurists.
When Jones and his band returned
home they began to practice
Spedman Calers, and this quickly
led to a quarrel between Reeves

and Blakemore. As the latter had procured a good deal of information about the method, he considered, no doubt, that he was the proper person to call the peal. Reeves thought differently and the other went off and made friends with the junior society who were equally anxious to ring the method.

The first peal of Stedman Caters was rung on May 28th 1787 at St. John's Horsleydown by the ancient Society of College Juniors. Reeves conducted from the pebble and the others in the band were - John Anderson, Daniel Jenkins, John Inville, Thomas Heap, Nathaniel

Williamson, Allen Grant, Christopher
Wells, William Lowndes and Paul
Webb. It was Reeves's Composition

but unfortunately it is not true. (216)

The board says it was "a most
noble performance" sung "in an
excellent manner" and goes on

to pay a compliment to the ingenious

Mr. H. Jones, on whose abilities his

inimitable Commentaries so happily

concludes with "Here the Cynic and

the Panegyrist stop and join in
eulogiums to such distinguished

merits." It is of course over

fulsome, but good evidence of the

commanding position that Jones

held at the time in the London

Exercise. ⁽¹⁹⁶⁾

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The ancient society were now practising Hedman Cinques at St. Martins. Several members of the junior society were attracted to the meetings, and presently for the first time since 1757, the two bands were ringing together and mixing freely. This led to a proposal to reunite the two companies and heal the thirty year old schism. The idea did not please everybody. There were many men on both sides who knew well enough that in one band there would not be room enough for all, and they had no wish to be squeezed out. But the leaders of the junior society were desirous

of it, and William Jones was favourable. Perhaps he thought it would make him the leading man in the London Exercise, and he needed all the support he could get for his book which was nearly ready to appear.

Presently a great opportunity occurred of making a big step towards reunion. In 1786 the junior Company intended to visit Birmingham for their annual outing, and they invited members of the other Company to go with them. About half a dozen, including Jones, Reeves, and Inville, accepted the invitation.

A new ring of bells had been supplied to St. Martin's, Birmingham, by Lester and Pack in 1756, and had

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been increased to twelve by Gack
and Chapman in 1771. There were many
excellent ringers in the district, and
the St Martin's youths had rung 5060
changes of Grandiose Calers in 1758, 6220
of the same method in 1768, and other
peals on eight and ten bells. In 1773
they scored 5324 changes of Grandiose
Cinques, (the first twelve-bell peal
by a provincial band and the only one
outside London save for the Cinques
at Cirencester by the College youths),
and in 1779 a peal of Bob Masimus.
But as yet no five-thousand of Treble
Bob Masimus had been rung in
the tower, and so the College youths
resolved to attempt one. They started

on October 24th with a band which consisted of Winstanley Richardson, Robert Dye Donkin, John Tovey, Robert Patrick, the bell-founder, William Lyford, Edmund Sylvester, Joseph Holdsworth, and Samuel Suggenidge from the junior Company; and Samuel Adams, John Reeves, John Inville, and Nathaniel Williamson, from the ancient society. The name of the conductor is not mentioned but probably Tovey called the bells. After ringing two hours the penon clapper broke and the peal was lost, but next day the damage was put right and another attempt was made. The ringing was

Excellent and a peal seemed a
certainty, when a little more than
half an hour from the end, Samuel
Muggenidge, who was at the tenor,
set his bell without any warning
and went and sat down saying
that he was fired out and would
ring no more. Some of the others
knew he did not like ringing
with members of the ancient society,
and were sure that he had stopped
because he did not want to score
a peal with them. A heated altercation
ensued in the course of which
William Jones who had been outside
listening to the ringing, came up

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into the belfry to know the cause
of failure. He stood with his
hand on the treble rope, and when
he heard what had happened, in
his anger and excitement he pulled
it so hard that the bell went
over smashing the play and ceasing
itself, nobody paying any attention
to the flying rope. (131)

This incident put an ^{end.} ~~stop~~ to all
hopes of a friendly reunion of the
two societies. Jones and Reeves
felt they had been insulted and
turned away from the members
of the junior Company. They, too,
were angry with Suggsedge,

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and left him out of their band
in the next feals. Except in 1787
when he was needed at the Leany
end at York Minster, and in one
feal at Richmond, he did not
ring in another until 1790. (195)

The band at St. Martin in the Fields
was now divided into two parties;
one, headed by Blakemore, who wanted
to fraternize with the visitors from
the junior Company, the other headed
by John Reeves, who opposed it.
And over all was the personal rivalry
between the two men. The dispute
took the usual course and ended
in a violent quarrel and the
break up of the band. Blakemore

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was the first to go. He joined the
Cumberlands on June 25. 1787 and
the same day called a peal of Grand
Caters for them at Spitalfields, where
two pebbles had just been added to
the ring of eight. His departure
was the signal for a general scuffle.
Reeves went to the Cumberlands on
July 14th and was received with
open arms. He had not been a
member for more than a month
when John Frazier, who was then
the beadle, resigned so that he
could take office, and in a year's
time he had called the society's
first peals of Nedman Caters and
Double Norwich Court Post Major.

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Blakemore had left St. Martins-in-the-Fields because there was no room there for him and Reeves. His rival had followed him to the Cumberlands and that by no means suited his views. So he returned to the College Courts and joined the junior Company where he speedily became the leading man.

Anderson and Allen Grant joined the Cumberlands; Christopher Wells, George Pycro, and the rank and file of the old society threw in their lot with the junior Company whither Richard Wilson had already gone a year or two before. With them went the practice at St. Martins

and so in a month or two the
fine band which William Jones
had got together with so much
trouble was shattered to bits.

Jones himself took refuge among
the ringers of his own district,
and during 1787 and 1788 he
stood in three or four feals at
Fulham, Battersea, and Kensington.

His book was now ready, and
early in 1788, amid all these
troubles and disputes, the Clavis
appeared. The three authors, who
for long had been so closely
associated, had now quarrelled
and gone each his own way. All

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of them for many years continued
to be active singers, but it is
doubtful if they ever met again.
There was only one feast in which
the three took part, a 50th of
Prof Major at St Giles-in-the-Fields
on August 28th 1785. It was a
one-part, composed and conducted
by Reeves, and has the sixth twelve
times each way in forty three
courses. (132)

The ancient Society of College
Youths was now in a desperate
position. The leaders had forsaken
it; the rank and file were gone;
the weekly practice at St Martin's
was lost. When, early in 1788, the

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meetings at the Barn came round only two or three members turned up. What was to be done? The situation was a rather dramatic one. A handful of obscure and disappointed men had to decide the fate of the oldest and proudest society in the Exercise. Two things they could have done. They could have gone and joined formally with the junior Company; or they could have sat still and waited for better times. It was not the first time the society had had to face a crisis, and there were many members in the Western

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suburbs who might have rallied
to its support. The real ringers
had left it in 1756 and again
in 1762 and 1776, and yet the society
had weathered the storm. But
now there was no man big enough
to take the lead. The master of
the year was William Irons a
man just seventy years old and
apparently of a kindly and amiable
disposition. ⁽¹⁹²⁾ But he was no leader.
It probably never ~~did~~ occurred
to these men that the historical
and formal continuity of the society
was a thing worth preserving. They
were more concerned about their
immediate troubles, and it seemed

to them hopeless to try and carry on. The society owed a few debts and Irons offered to pay them if he could have the property. His offer was accepted and the society wound up. The property consisted of a set of handbells, a name book, a psalm book, and the records of the Eastern Scholars which had been in the possession of the College Juntho since 1763. To show his ownership Irons wrote his name in the books and in the Eastern Scholars' volume, which alone survives, we may still read "William Irons his book."

Irons went to the Society of Cumberland Juntho and was

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elected master for the year 1790.

He was quartered at the Charterhouse.

He died on June 3rd 1794 at the
age of eighty-five, and was buried

there three days later. ⁽¹³³⁾ He left

the property to the Cumberlands, and
it remained with them for some

years, but they valued it very

lightly. The bells were given in

part payment of a new set. The

name and peal books were handed

to John Cooper, at the time the beadle

of the Society of College Juniors, by

the younger George Cross with the

remark that they did not concern

the Cumberlands. Cooper used

them when the College Youths' Books⁵⁷⁰
were rewritten under his direction.
Osborn received the Eastern Scholars'
Book as a reward for some writing
he did for the Cumberlands. He
added it to his collection, and
it is now in the British Museum
Library (134)

There is thus a definite breach
in the official life of the Society of
College Youths, but it is a breach
which is more apparent than
real. When the Company split
in 1756, the junior branch included
about half the members and those
the most active. When the ancient

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society broke up in 1788 more
than three quarters of the members
had gone to the junior Company.
The remnant that was left included
no doubt the officers of the society
but the others took with them the
traditions and the spirit of the
old Company, and the Society of
College Youths was still the
premier ringing society.

Appendix
to Chapter xii.

Church Bells in towns captured
in war time, treated as the perquisite
of the Train of Artillery.
Real Double Bar Major.

Church Bells in Captured Towns treated as a perquisite of the Train of Artillery

See page 208.

For a very long time there was a tradition in the artillery regiment of the English army that whenever an enemy town was taken in war the officer commanding the artillery had the right to dispose of the Church bells of the captured place as his own personal perquisite. Of course no such right existed in law, and it could only be created, (if at all), by custom. The tradition probably came down from the Thirty Years War which was fought from

16 to 16 It was a war of 504
religion waged with the utmost
ferocity, in which countries were
ravaged, towns pillaged and destroyed
churches looted, and Germany almost
reduced to a desert. Many Englishmen
served in the armies on both sides
under the Elector Palatine, Gustavus
Adolphus, or Tilly, and when they
returned home they brought back
with them the military knowledge
and ideas they had learnt on the
Continent, and it may be this
among them. (202)

In the British Museum there is
a folio containing a quantity of
manuscripts dealing with the

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precedence of peers, order of processions,
and military affairs. The papers are
in different handwritings and of various
dates from the time of Henry VIII to
Charles II. Among them is a paper
headed, "These be the Authorities
and Powers that the Provost Marshall
and his Lieftenant have in the
Jurisdiction of the Artillerie." The
fifth item is as follows - "As a
towne is wonne [whether] it is by
assault, by force, subtilie practise,
or by any other manner given up,
be it towne, castell, pyle, church,
or bastile or fortresse, the chief
master of the artillerie or his lieftenant
shall ordayne that the master gunners

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and their Companie shall have the
best bell within that place so wonne
or the Churchwardens shall appoynt
or Compound with the great master
of the Artillerie and his Counsell.
And that to be reported by the Trovorie
of the Artillerie and given knowledge
to the Lords and Rulers of that place
soe wonne with the Commons of the
same what that the Master of the
Artillery, his Counsell, and m^r. gunners,
and their Companie have determined
and ordeyned by a Convenable and
reasonable estimacion to see and
knowe if the Lordes and Commons
will hold the ordinance and
appoyntment made. » (141)

This paper is neither signed nor dated, but it is certainly not later than the early part of the 17th Century. and there is nothing to show what authority is behind it. Some such custom seems to have been common on the Continent for in a History of the French Army written during the 18th Century by P. Daniel is the following; "Le grand maitre a encore une privilege. C'est que quand une ville ou forteresse a laisse tirer le canon, les cloches des eglises, les utensils de Cuivre, et autre metal lui appartiennent et doivent être rachetées d'une somme d'argent par les habitants

(205)

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à moins que dans la Capitulation
on ne convenue du contraire. (112)

So far as England is concerned,
the only known instances in which
the claim was made are the two
mentioned in the text (page 208).
In neither was it admitted or
sustained, and in both the civil
authorities resisted it as unlawful
and unwarranted; and D. Haugh
was right when he said that if
Major Palfour had taken down
the bells of Carlisle Cathedral, "the
Lord Chief Justice would oblige
him to replace them". The
artillerymen however held that

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the right existed, and there are one or two instances where in foreign countries the bells were taken as a perquisite. Thirteen years after the affair at Carlisle, an English force captured Cherbourg, and among the booty brought home were six bells, five of them serviceable and one broken. They were placed in the Tower by order of the Secretary of State, and Colonel Desaguliers, who commanded the artillery at the attack, having made frequent applications to be paid their value, William Pitt, at the time Secretary of State, directed that a letter should

be sent to the Board of Ordnance asking what their value was, and whether Colonel Desaguliers was entitled to it. ⁽¹³⁵⁾ In reply the Board state that in the reign of William III the bells found in towns captured in the war in Ireland were by a warrant deemed the perquisite of Colonel Ryan's Goor who then commanded the train of artillery in that Kingdom, and that when Vigo was taken Colonel Borgard, who commanded the artillery, claimed and received the bells found in that town; and they further state that as they

Have never heard that the right
 of the Commanding Officer to the
 bells taken from enemies has
 ever been disputed, they conclude
 that Colonel Desaguliers was
 entitled to be paid for those
 captured at Cherbourg. They add
 that as the bells were not ordnance
 they cannot judge of their value
 but the Colonel had been offered
 1s - 4d per lb. for the serviceable
 bells, and 9d per lb. for the
 broken one as old gun metal,
 and was willing to accept that
 price. ⁽¹³⁶⁾ Whether the Treasury
 paid the claim or not does not
 appear, but no record of any

I seem to remember that there is
a seat of Bell in England said
to have been cast from ordnance
taken at Genoa in 1807(?) but
I cannot trace the reference.

? Leverage in J.R. Stone.

such payment could afterwards
be found in the public accounts. (197)

The statement in the Board's
minute that bells found in
irons captured in war in Ireland (214)
were deemed by a warrant the
perquisite of Colonel Boor, is
rather curious. The text of the

warrant is among the documents
printed by Francis Grose in
his Military Antiquities, and
no mention of bells is made in
it. The warrant signed by J
Trenchard, and "given at our
Court at Whitehall this 14th day
of February 1693" directs that
five hundred pounds should be

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paid to Colonel Gooch "in Consideration
of several broken and unserviceable
ordnance etc. being found in the
towns reduced during the war
in our Kingdom in Ireland, being
a perquisite belonging and
appertaining to the said Colonel
Gooch." (143)

When Quebec was Captured
from the French in 1759, Colonel
Williamson did not wait to
make a claim for the bells of
the Cathedral, but took them
down and sent them to England
to a lady named Jane Williamson
probably his wife, and she offered
them as a monument of that

important conquest" to some person unnamed, but evidently in a high position, and most likely William Pitt, since her letter is among the Chatham papers. ⁽¹³⁷⁾ What became of the bells is not known. ⁽²⁰⁰⁾

A Colonel Paterson was said to have received £300 in lieu of the bells of Guadalupe when it was captured; and when the island was taken a second time Colonel Burlin applied verbally to the Commander-in-Chief, Sir George Beckwith, for a similar sum. Beckwith told him he believed the custom was of

high antiquity, yet he considered it applied only to towns taken in sieges and not to whole Countries where the towns and villages were not defended, and in any case the custom was obsolete. He would not therefore allow the claim ⁽¹³⁸⁾ Purlin was not satisfied to relinquish what he said was a regimental privilege, and on his return to England consulted other people, but not getting any encouragement, dropped the matter.

But the tradition still survived. In the Napoleonic wars Genoa

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was occupied by an English force
and the garrison having surrendered
"all the ordnance and stores found
in it became prize goods to the
captors." When Colonel Lemoine
returned to England he was
reminded of the custom which
had existed for years in the
artillery that the bells of a captured
town became the property of the
commanding officer of artillery on
the spot. He went back to
Genoa, and making enquiries,
found that there were upwards
of ninety churches in the town
each with an average of five

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bells, which according to the price given him by the man who had cast most of them, were worth two hundred and thirty thousand lire Genoese, or seven thousand pounds sterling. It was a fortune worth paying for, and so partly to uphold an established privilege, but mainly as he admitted, on his own account he thought he would pay and secure it. He wrote to a man named R. H. Crewe, who evidently was a person well informed in such matters for his advice. ⁽¹³⁹⁾ Crewe made extensive enquiries into precedents, and it is through

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him that much of the information
given above comes. On the whole
he did not think the claim
could be sustained, and so
the matter dropped. Lemoine's
letter is dated July 18th 1817,
after the peace, and though his
intentions are not clear, it would
seem that he hoped to get the
money from the English Treasury
as prize-money for, since the
troops had been withdrawn from
the town, there would have been
no chance of actually taking
possession of the bells, even if
his claim had been allowed. (201)

It is significant that in the Peninsular War when there were many towns captured and much opportunity for looting bells, no precedent could be found for any similar claim. Possibly the claim was made once, and we can easily imagine what answer was given by the Duke of Wellington. Nor were there any precedents in the American War of 1775-1783.

The whole tradition is an extraordinary one. We may be sure that the custom, such as it was, arose in times when a town having been sacked, the artillery claimed the bells because guns were made of bell-metal. In war times an army has always claimed the right to apply to its own uses any enemy goods it may capture.

It was said that the officer in
Command claimed the bells as his
personal perquisite, and this is not
unconnected with the elaborate system
of prize-money which existed, and
still to some extent exists, in the
British Navy. When enemy ships
or towns were taken, the booty did
not all go to the government, but
was divided according to a scale
among the officers and men of the
expeditionary forces. When a town
in some far off island in the West
Indies was captured it was an
easy thing for the men on the spot
to seize and divide the spoil nor
did the fact that bells belonged to
Churches and were used for religious

purposes act as a deterrent. At home
 people did not value very highly the
 goods belonging to their own Church, and
 it was not likely that army officers on
 service abroad would pay much respect
 to the goods belonging to the Romish
 Church. But it was another matter
 altogether when during civil strife in
 England an officer claimed the bells
 of Bristol churches or of Carlisle
 Cathedral. Such a claim, even if
 backed by the power of the victorious
 army, would have come in conflict
 with English law, and would have
 had no chance of succeeding.

Bell metal in time of war is a
 valuable commodity, and there are
 many tales told of church bells being
 cast into cannon or other munitions.

592

It was widely said during the
Great War that the Germans had stopped
the Churches of Belgium and Flanders
of their bells, but that was not true (215) (1144)
Captured bells have often been brought (170)
home by victorious armies as trophies.
There is a famous bell at Windsor
Castle which was captured at the
siege of Sebastopol, and was tolled
for the funeral of King George, and
the British Museum has a fine
Burmese bell part of the spoils of
a military expedition. On the other
hand several famous bells have
been cast from cannon, including
one at Vienna, which was made in 1711
by order of the Emperor Joseph from
guns left behind by the Turks when
they raised the siege of that city.

A Peal of Real Double Bob Major

5040 Changes.

on the plan suggested in the first page 365.

<u>2 3 4 5 6</u>	<u>W</u>	<u>M</u>	<u>R</u>	<u>W</u>	<u>M</u>	<u>R</u>	Leads
	<u>1*</u>	<u>3</u>	<u>4*</u>	<u>4</u>	<u>7*</u>	<u>7</u>	
2 4 5 3 6	-		-			-	
4 3 5 2 6			-	-		-	
3 5 4 2 6			-			-	
6 3 2 5 4	-		-		-	-	
3 2 6 5 4			-			-	
2 5 4 6 3		-	-	-		-	
3 5 2 6 4			-		-	-	
5 6 2 3 4			-	-		-	
6 2 5 3 4			-			-	
6 5 3 2 4	-		-			-	
5 2 3 6 4			-	-		-	
2 4 3 6 5		-	-			-	
5 4 2 6 3			-		-	-	
5 2 6 4 3	-		-			-	
<u>2 3 6 4 5</u>		-	-			-	

adapted from peal no 88 Central Council
Bob Major Collection

Twice repeated

* Bobs marked are made when the treble is behind.

In this peal every bob made behind is balanced by another on the same bells made in front; and every row is balanced by another with the bells in reversed order.

Notes to Chapter XII

Notes to Chapter XII

1. Osborn E. J. Add MS. 19.370.
2. Raven, J. J. The Bells of England
p. 246.
3. Rules of the Society of Royal
Cumberlands, 1891, p. 8.
4. Bradley, H. J. The History of
Thorndike Church, 1914.
5. See Chapter ^{IX} ~~III~~ page. 78.
6. The tradition among London ringers
fifty years ago is given in a leading
article in the Bell News of May 12
1883. — The Society of Cumberland
Youths "was previous to the victory
of Culloden known as The London
Scholars" on greeting the victorious
Duke of Cumberland with a welcome
Lone peal on his return from the
Scottish campaign they were allowed
to style themselves The Royal Cumberland

595

Youths, a medal long in their possession being struck as a trophy of the circumstance"

7. Horace Walpole.

8. Pres. Wilson to Dr. Haugh Jan 9. 1745 (O.S.).

9. Dr. Haugh to Pres. Wilson from Blancey Lane Jan 19th 1745-6.

10. Pres. Wilson to Dr. Haugh Jan 20 1745-6.

11. The same to the same Jan 27 1746.

These letters and many others written to and from Carlisle in 1745 and 6 are printed in Mounsey's Carlisle in 1745.

See also article on Carlisle Bells by H. Whitehead in National Review for 1885 reprinted in Bell News Apr 12 1890 et seq.; Bishop Creighton's "Carlisle"; and for the general Campaign Leadham, Robertson, Green etc.

12. "Letter in hand of R. Rawlinson M.A. of St. John's Coll. Ox." copied by Thos. Hearne in his Diary XLVII Sep. 7. 1713

13. Whitehead H. National Review
1885.
14. Hopkins, John Add 17.5.5. 33206.
15. Victoria History of Cumberland.
16. Billings, Robert William, Carlisle
Cathedral 1840.
17. ~~Liddon~~ Robertson, C. G. England
under the Hanoverians p. 105.
18. The General Advertiser, July 24 1746
19. Ibid, July 28, 1746.
20. D. Doran, London in the Jacobite
Times.
21. Gentleman's Magazine March 1746
et seq.
22. The General Advertiser, Aug 1st
and Aug 4th 1746.
23. Windham H. P. Annals of Covent
Garden Theatre Vol 1. p. 104.
24. Cambridge Modern History,
Vol VI.
25. Walpole Horace.
26. Macaulay Lord Essays Collins
Edition p. 847.
27. Ibid.
28. Southey writing of George Partrick, and
no doubt taking his information from

597

Contemporary ringers says "He was well known as a maker of barometers." — Common Place Book Vol. IV p. 417.

29 Hubbard Henry — Campanalogia Fourth Ed, 1876, p. 28.

30 Thomas Pennett joined the Eastern Scholars in 1733 and again in 1737. He joined the College youths in 1750, and the Cumberlands in 1753. He was steward of the latter society in 1754.

31 See Chapter IX

32 Osborn's chief informant seems to have been James Nash who was elected a member of the Society of Cumberland Youths in 1789, and who repeated what John Reeves and others had told him. Osborn also knew William Shipway and other men who were contemporary.

33. See the Clavis and seal boards.

34. The College youths' rules were reviewed, reformed and confirmed in the year 1735. Albion apparently took the copy to Bath with the other MSS, but did not enter them in the new book and they are now lost.

35. The original books of the Scholars of Cheapside, the Esquire Jurths, and the Northern Jurths are extant.

36. British Museum, Add MSS 19373, 148915.

37. British Museum, Add MSS 33,357

38 See Chapier

39 J. W. Snowdon Grandine, 1st Ed, p. 135.

40 "Samuel Blakewell, esq. who is the present proprietor [of Ampney Park] and has large estates in several other parts of the County. He married Anne eldest daughter of James Dutton of Sherborne, esq. by whom he has issue several children" - Samuel Rudder a New History of Gloucestershire, 1779, p. 229 He is not mentioned by Atkins and so probably his family were newcomers to Gloucestershire.

41 William Holij Campanalogia a Poem in praise of Ringing, 1761.

42. Osborn E. J. History M.S.

43 The feal book says 41, but that clearly is inaccurate.

599

44. Great Board at All Saints Fulham.
The present great book belonging to the
Ancient Society of College Juniors does not
record this performance, though it includes
several peals which were rung by the
"ancient" society as well as those by the
"junior" society.

45. See Chapter

46. Anthony à Wood Diary ii 407.

47. Inscriptions on second bell. M.S.

by Thomas Harris Brit. Mus. Add 1755.

see note 6 Chapter IX.

48. See Chapter IX p. 119.

49. See Chapter I note 3.

50. The Rev. Gilbert White The Antiquities
of Selborne Letter IV.

51. Gally, The Rev Alfred D.D The Bell p. 29.

52. The Clavis First Ed p.

53. "On Monday April 17th 1769 was
rung at St. Giles's Mancroft in this City,
a Compleat 5040 of that most ingenious
peal called the Court B.B. It was
performed in 3 hours and 29 minutes

without a bell being out of course; and from the harmony and regularity of its changes filled every lover of the art of ringing with the most pleasing wonder and astonishment. This incomparable peal was invented in the year 1751 by Mr. W^m Gorles, one of the ringers belonging to St. Peter's Company, and thro' from that time it has been annually practised yet never was perfectly gone through without bells being out of course, till now; so that it may be affirmed that this is the first compleat 5040 that ever was rung in the known world — Performed by

John Chamberlain	1	Charles Jarvis	76.
and called the peal		John Viscom	87
John Teate	2	James Watling	8
Thomas Barton	3	Simon Watling	9
Robert Dyke	4	and	
John Havers	5.	John Dye	Tenor

Published by desire of the Churchwardens

— Norfolk Chronicle Apr. 22. 1769.
 " Monday afternoon 5040 Changes of Peter's

601
Peal of Court upon ten bells, was rung
at St. Peter's of Mancroft by the Ringers
of that Parish, which they completed in
in three hours and twenty nine minutes -
The Norwich Mercury, 22nd April 1769.

54. An Article on James Barham was
published by R. A. Daniell in the Bell
News Aug 19 1908 et seq.

55. Sevenoaks. Inscription on the seventh
bell - "This bell and seven others of the same
date were purchased by the subscriptions of
the parishioners, added to the metal of the
six old bells melted down." The others are
inscribed Pack & Chapman 1769. -
Shahschmidt, J. C. L. Church Bells of
Kent 1887

56. Wye. Inscription on the tenor - "This
new peal of Bells was cast at the
unanimous consent of the parish, 1774.
Pack & Chapman." The old bells were -
1 + 2 by Phelps 1734, 3 + 4 by Robert Mot 1594,
5, 6 + 7 by Mot 1593, and tenor by Phelps 1709.
Shahschmidt, J. C. L. Church Bells of Kent.

57 The old bells three in number
 loud and out of tune, were taken
 down in 1735 and cast into four, to
 which Sir Simon Stuart the grandfather
 of the present Baronet added a fifth
 at his own expense and bestowing it
 in the name of his favourite daughter
 Mrs Mary Stuart, caused it to be cast
 with the following motto round it

Clara puella dedit discitque mihi
 et Maria

Illius et laudes nomen ad astra pono.

— Gilbert White, Antiquities of Selborne,
 Letter IV.

58. Among the names on the tombstones in
 Turkenham churchyard is that of Enos
 Redknap who was born in 1741 and
 probably the son of the singer

59 Robert Bly lived in Cornhill in the
 City of London.

60 Joseph Monk lived at Camberwell.

61 Thomas Fifield lived at Queen Street
 Bloomsbury.

62 See Taylor ix p. 230

63 Osborn.

64 There was also a James Partrick who was probably the son of George. He joined the Cumberlands in 1753 and rang several peals, the first in 1757.

65 Royce had previously rung two peals with the Union Scholars.

66 Osborn styles the Company which met at the Three Goats Heads "the Ancient or first Society of London Youth, established A.D. 1753; and the other the second Society of London Youth established 1776" (ADD. MSS. 19372) Lalic writes have copied him but the original book of latter Company styles it the ancient Society.

67 John Clark had joined the Cumberlands in 1751 but had rung no peals with them

68 Thomas and Ward had been elected Union Scholars in 1749.

69 The father signed his name Samuel Muggidge, the son Samuel Muggidge

604

but in the records both names are
always spell'd with two g's.

70 See Chapter

71 "The treble bell at Selborne is still
in existence though two of the other
bells have been recast since 1735.

Such methods of christening were not
uncommon in the eighteenth century.
We hear of them at Gillingham, Kent,
in 1700, at Ecclesfield Yorkshire
in 1750 and at Canewdon, Essex,
in 1791. At Hatten in Warwickshire
during D. Parr's time there were great
doings when a new ring of eight
was put up in 1809. The great bell
holding more than 73 gallons
was filled with good ale and emptied
too as D. Parr tells us in his
Memoirs (Vol. ii p. 316) — Letter by
Mr. H. B. Walters in Notes and
Queries, 125 vii Nov 20 1920.

72. Jasper Snowden was of the opinion that the peal of Court Peal rung by the London Jurists was neither Norwich nor London Court although it was probably some variation of the latter. (Dobell Norwich p. 28) But Annable gives as Court Peal what was afterwards known as Double London Court Peal, and there is not the slightest evidence to show that any other variation was rung in London until Norwich Court Peal was introduced towards the end of the 18th century.

73 Jasper Snowden who collected all the peals of Treble Peal extant in his time does not give one as the composition of George Cross. see A Treatise on Treble Peal, Part II.

74 See Chapter

75 Shipway Reprint iii p. 58

76 Ibid iii p. 137.

77 See page 290.

78 Clavis 1st Ed. p. 103.

79 Ibid

80 See Chapter

81 "On Monday last the Society of
Cumberland youths rang at St. Hallow's
Barking, a fine and compleat peal
of double bob six in, containing 720
changes in twenty five minutes, with
one alteration behind and one before
throughout the peal. The above masterly
performance is allowed by the greatest
proficients in the art to be the only peal
of double ever compleated since the
first invention of ringing" - The Morning
Chronicle and London Advertiser,
March 19, 1778.

82. Letter from Samuel Austin to Rev. C. W.
Lutis June 17 1865. - "A Purser a
respectable Inhabitant of the parish was
proprietor of the Ben Johnson Tavern,
Bath Street, Spitalfields, a House
resorted to by the Gentry of the parish, and

he had for several years the care of the
bells". Add MSS. 33.206.

83. See Chapter

84. See page. 273.

85 The Clavis 1st Ed. p. Shipway p. do

reprint p. iii p. 222. Hubbard 4th ed. p. 92.

Snowden Treble Bob ii p. 86 where it is
ascribed to John Paince of the College Junks.

The Composition is useful for many Surplice
Methods, see The Major Surplice Methods

by J. A. Todd etc.

86 Sporting Magazine 1796. quoted by

Robert Southey Common Place Book

and by Jasper Snowden Kidman

page 138.

87 The tradition always was that the bell
weighed 44 cwt, but there seems to be

no contemporary authority for saying that
it was quite so heavy. Just before the

ring was hung the Universal Spectator and
Weekly Journal stated that the peino was

to be 36 cwt. but that is no conclusive proof.

88. Peal pabbet at Shoreditch. But before these words were written the peal had time been beaten.

89. J. W. Snowdon A Treatise on Treble Bob part ii p. 111

90 See Correspondence in Bell News, July 4 1896 et. seq.

91 Both bells have since been recast and both are now rather less in weight than they were in the 18th Century.

92 Malachi Channon was born in 1747, and so was 24 years old when he joined the Guild and 37 when he took part in the long peal.

93 This was recorded on a peal board in the belfry.

94 Chelsea old church. See Chapter VI.

95 Through a misreading of the pabbet this peal is usually given in writings (e.g. Morris and F. W. J. Rees) as having been rung in 1731, and so is reckoned among the very earliest of the peals accomplished.

96. The feat of Real Double Bob Major
which Purser composed and conducted
in the following year turned out to be
false.
97. Clavis, p. Shipway iii p. 250; Snowden
Treble Bob. ii p. 105.
98. Malachi Channon's account to Osborn, -
Osborn's History p. 25. aa MSS 19370.
99. Full page illustrations of these two boards
are given in the Survey of London issued
by the London County Council with the
following description - In the central
entrance lobby are two feat boards (i)
on a copper panel in gilt writing on
a black ground within a gilt carved
frame an inscription recording the ringing
by the Society of Cumberland Junks a
feat of 12000 Treble Bob Royal on 27
March 1784; (ii) in gilt writing on a
black ground enclosed within a carved

610

frame an inscription recording the ringing by the College Juntho of peals of 10,000 Oxford Treble Bob Royal on 18th February and 19 May 1777. Two other boards are in the ringing chamber of the tower (i) in a deal moulded frame with a pediment over an inscription recording the ringing by the Society of Cumberland Juntho of a peal of 5040 Changes of new double knuckles on 28th March 1750 and (ii) in a deal frame with ribbed columns and console, an inscription recording the ringing by the same society of a peal of 5220 Changes of Lane Bob Royal on April 7th 1801 - Survey of London - L.C.C. Vol VIII The Parish of St Leonard Shoreditch, 1921. p.105.

100 The Clavis preface. xvii.

101 The weight at present is 28 $\frac{3}{4}$ lbs.

102. See Snowden Treble Bob. ii p. 96.

611

103. The heavy bells in the West at
Esceles Sherborne Jewell etc cannot be
reckoned for in this connection.

104. Gravesend St. George.

1. By Thomas Swain 1771
2. "Several gentleman Strangers
gave this bell 1736 Recast at the Charge
of the parish 1793." T. Sears.
3. By Thomas Sears 1813
4. "The Inhabitants of Gravesend
gave this bell 1736"
5. "For the subscription money gave
this bell 1736 Applebee and Richard
Thelpe made them eight bells"
6. By Thomas Swain 1771
7. "The jurats gave this bell 1736"
8. "The Corporation gave 50 towards
these Bells 1736" Recast at Charge
of the Parish 1793 T. Sears.

Stahlschmidt J. C. L. Church Bells

of Kent

All these bells have since been recast.

105. The following are the successively
long lengths of Kent T. B. Maccimus -

1820	7200	Birmingham	36 cut.
1832	7392	Oldham	34 cut
1833	10.224	Tainwicks	28 cut.
1911	12.240	Ashton.	

106. Chelmsford S. Mary by H. Shears & Co

1777 This was the first peal cast by Shears
afterwards he was in partnership with
William Chapman of the Whitechapel foundry.

Waller's H. B. Church Bells of Essex.

107 J. H. Snowden A Treatise on Treble B.B.

Part ii p. 9.

108 Nathaniel Henry, died August 31st
1857, aged 57 years.

109. J. H. Snowden, A. Treatise on Treble B.B.

Part ii p. 9.

110 The Major Surplice Method by J. A. Tompkins
etc page.

111 March 19 1789 at Bromley Kent, by

the Bromley Youth 5520 Peal Double
Eight in with bobs behind and before
with 2 bobs in a lead in 3 hours and
44 minutes. This is the full extent of

Changes that can be obtained in this method and the first peal of it with 2 bells in a lead rung in England - The Peal Book of the Union Society of Newport, Isle of Wight - Add MSS. 38.520. The composition was evidently Reeves's peal (see Shipway iii p. 58) and the claim that it was the first pure peal rung in the method is a good one.

112. Clavis
 Shipway reprint iii p. 215
 Snowdon, Treble Bb. ii p. 7

The amended variation is clearly several years later than the original.

113. The Clavis 1st Ed. p. 165.

114. Peal Book of Union Society, Newport.

But there is good reason for thinking that the 10.080 rung by the Norwich Scholars at Goslany in 1727 is true.

115. There is of course one exception to this exemplified by the so-called Superative Minor given in Collection of Minor Methods 1st Ed. p. 41. (see also Preface to that book)

- The Penon 614
- 116 See Chapter VI. page.
at St. Lawrence Jersey is heavier than the
present Penon at Dieppey.
117. Taylor John George Cur Lady of
Batersey. pp. 118, 120, 129-131.
- 118 Ibid p. 337.
- 119 This seal book is now in the British
Museum, Add. MSS. 19372.
120. Clavis, 1st Ed. p. 184. The first seal
of Grandnie Calais brought round at Land
was the 5075 conducted by George Partick
at All Saints' Fulham on July 17th 1759.
121. At the meeting at Canterbury in 1905
the Central Council passed the following
resolution moved by J. Amugez Trollope -
"That Bow Traps and Grandnie Shags
not being legitimate methods are not
worthy of being practised."
- 122 The Clavis, 1st Ed. p. 54.
- 123 See Chapter VI. p. The seal book
says "St. Lukes".
- 124 Hasted Edward, History of Kent 1782. ii p. 159

125. Peal Book, Union Society, Newport 615

Isle of Wight

126. Stahlshmidt, J.C.L.

127. Our knowledge of the peals rung by the "ancient" Society of College youths is derived partly from the peal book in the possession of the present society, which records performances by both branches.

They can usually be separated without much difficulty. In neither case are the records complete. Partly it is

derived from peal boards, most of which have since been destroyed. And

partly from more or less chance references in the Clavis and the peal book of the Union Society, Newport.

For list of peals see next Chapter.

128. It is only by chance that we know of their peal at Bishopsgate.

129. The others are Samuel Suggendge Sr. Samuel Suggendge Jr. William Tye and Alfred Teck, Jas. Marlon and

128a. W.F. Carwell.

616₃

St Peter's Mancroft Norwich still maintains its superiority as the best peal of twelve in the Kingdom - William Shipway.

129a. The Norwich records are defective but the local newspapers have been searched far more thoroughly than those of any other part of the County. Some performances have no doubt been completely forgotten but we know within a little what peals were rung in Norwich.

130 The account of this visit is based on information given to Osborn by "an ancient member of the Norwich Company", and by Mr. Hall of 15 Piccadilly who was one of the visitors.

131 The account of the visit to Birmingham is based on information supplied by a contemporary Birmingham ringer named Hassall. He supplied the information to John Hopkins who passed it on to Osborn. And partly by James Nash one

617

of the Cumberland Journals who told
Osborn that he had frequently heard
John Reeves and some of the others
speak about it.

132. Clavis 1st. Ed. p. 86

Stepway Reprint iii p. 19.

133 Charterhouse. Register of marriages
and deaths.

134 Additional Manuscripts, 19371.

135 Letter signed Robert Hood dated
March 15th 1759; Printed by E.H. Faulstich
in Notes and Queries, Sep 12, 1928.

136 Extract from minutes of Board of
Ordinance, dated March 31, 1759.

137 Letter signed Jane Williamson
to unnamed person, dated June 21
1760. - Chatham MSS. Vol XVI. printed
in Notes and Queries, May 20th 1911.

138 Letter signed R. H. Brewer to Col.
J. Lemaine dated Aug^r 10th 1817

139 Letter signed J. Lemoine, dated
Genoa Jan 18. 1817 to R. H. Crewe.

140 Letter signed John Purton, dated
Aug 8. 1817.

The above letters, (except that of Jane
Williamson) are in the archives of the
War office in a packet labelled -
Bells - Question of granting Compensation
for captured bells to Com^d officer
of Artillery on the spot.

141 British Museum Add. MSS. 5758.

142 P. Daniel Hist. de la Mil. Franc.
vol ii p. 526.

143 Francis Grose Military Antiquities
respecting a History of the English Army.
Vol 1 p. 202.

144 The great bell at Cologne Cathedral
was broken up for munitions during the
war and replaced after the peace.

145. In 1897 at the London session the
Central Council resolved " There is no

619
valid reason against commencing a
Treble-1306 Composition with $1R$ or $2R$ "
Rules and Decisions 1891-1903 page 26.
Second edition page 19.

146 The first printed rule book issued by
the Society of Cumberland Juniors is
undated but apparently not much
later than 1850. It contains some
few particulars of the origin of the
Cumberlands, and the title "It is largely
Copied from Osborn.

147. Osborn writing to Hopkins of Birmingham
on May 9th 1843, says - I understand
that the Norwich folks cared but little
ab^t ring & peals formerly, if they rang a
good touch of anything they were satisfied.
- Osborn's note book.

148 "April 7th & 8th To the Honour of the Leeds
Youths They attempted that surprising
undertaking to Ring the Whole Peal of 1306
Major Consisting of 40.320 Change Being

The total number of Changes upon Eight Bells which was completed in 27 hours with only fourteen men, viz:—

James Barham
Thomas Barham
Abraham Barham
William Tilley
Henry Tilley
William Davis
William Atwood

620
Thomas Lacey
John Crisp
Robert Masters
James Hampton
Edward Cook
Stephen Bayley, and
John Barah.

— Barham's Teal Boat.

149. Eight men rang 18,240 Changes of Kent Treble Bob Major in 11 hrs 13 mts. in 1922.

Eight men rang 17,024 Changes of Double Norwich Carol Bob Major at Redding in 1899.
in 11 hrs 12 mts.

Ten men rang 18,027 Changes of Medman Calers in 12 hrs 18 mts. at Loughborough in 1909

Ten men rang 21,363 Changes of Medman Calers in 12 hrs 25 minutes at Appleton in 1922.

Twelve men rang 15,312 Changes of Cambridge Ascension in 11 hrs 33 minutes at Ashlow-undew. Lyne in 1929.

150. Sunday January 20th 1765 was rung at home 6720 Carol Bob Ten in in 4 hours 42 minutes being the most of this method yet

ring viz. William Atwood, Edward Mason
 Thomas Lacy, Richard Masters, Stephen Bayley,
 William Davis, John Sweetlove, Edward Cook,
 James Parkham, William Tilley - Parkham's
 Peal Book. See letter from Mr. S. H. Moss in
 Ringing World May 6. 1927.

151. The Cumberlands visited Norwich in this
 year and the Norwich men returned the
 visit The College Juniors visited Norwich in
 1785 See festi pp.
152. Annables' note Book.
153. For Cant Bob Major and Royal see Chap. XI.
154. Clavis Campanalogia 1st Ed. p. 215.
155. Shipway gives Single Reverse and Double
 Cant Bob Major Calens and Royal and
 refers to Lingres and Mascinus: of all these
 variations Double London Cant Bob Major alone
 had previously appeared (under the name
 of Cant Bob Major) The only peal of Royal
 he gives is by John Reeves.
156. R. A. Danell, Bell News Aug 26. 1905.
157. See Chapter XI. page 126.
158. The Junior Cumberlands rang John 'Reeves'

8448 Kent Treble Bob Major at Whitechapel
in 1787, (Shipway. Reprint iii p. 219), but
that was an exception, and there is no record
of any other performance in the method in
London until the 19th Century.

159 See copy of board in appendix.

160 A copy of this broadsheet is in the British
Museum - Add MS. 19369.

161 Robert Patricks heaviest bell was the
tenor at St Giles, Cripplegate, East in 1787.

162 An equestrian statue of the Duke was
erected in Cavendish Square. It was
criticised a great deal on the score of
bad art and was removed in 1868.

163 Robert Reynolds died Nov. 25. 1787.

164 In Parkers book the method is called
"Bob Major Tupples in the Fittums" The
record in the bellry is as follows. - "By
Leeds Youths was Ring On Thursday
Dec 12 1751 6480 Changes in the Fittum
position in 4 hours 13 minutes"

165 Parham's band claimed their peal as the first in the method ever rung in England.

166 A Copy of the board at St. Martins-in-the-Fields recording the first peal of Stedman Cinques is given in Church Bells

18 The society is there termed the Junior Society of College Juniors. Snowden in his transcript ("Stedman" p. 155) omits the word 'junior'.

167. From the County News 1761 - "Leeds in Kent, April 10" On Tuesday last the 7th the day of election for members to represent Parliament when the Hon. Robert Fairfax, Sir H. Knatchbull, Baronet were chosen, the Leeds Juniors went off to ring a peal of Bob Major consisting of 40,320 Changes being the whole number of Changes upon 8 bells which was completed in 27 hours by 14 men only. James Thornion, Abraham

Barham, Henry and Will. Tiley,
 Thomas Lacy, John Cripps, Richard
 Masters, James Hamplon, Will Davies,
 Edward Cook, Will Hatwood, Stephen
 Bayley and John Perah. The peal
 was never rung or ever attempted to
 be rung by any set of ringers in the
 Kingdom. Whenever it is performed
 by any other set the above named
 Junths are determined to Command
 them superiorly to all others by
 ringing all the Changes on 10 bells -

Quoted in Church Bells Nov. 13. 1875.

Apparently Barham and his band had
 a good opinion of themselves and did
 not underrate their own Capacities.

168. This was the extent with the tenors
 together, and was rung by thirteen
 men.

169. See article by J. W. Snowden on James
 Barham's Peal, Church Bells June 23, 1877.

170 (Note 144 amended). The great bell of Cologne Cathedral, the "Emperor" bell, was broken up for munitions during the great war and replaced after the peace. It had originally been cast from cannon taken from the French in the Franco-German war of 1870.

171 There was formerly a board to record this peal in St. Magnus belfry.

172. Richmond - Jan 28 1816 was rung on these bells a Complete Peal of real Double Eight in 5040 Changes with two bobs in a lead, as many 7ths as 2nds, with bobs before and behind - Tablet in belfry.

173. See Chapter

174. E. Morris - History and Art of Ringing.

175. L. Cardley - Simpsons. Derby and the Forty-five, page 198. See also John Buckham in Introduction to same book.

176. See page 118.

177 The second bell at Carlisle Cathedral is inscribed. -

GEORGE FLEMING D.D. DECANUS { E. SELLER }
EBOR }

GLORIA IN ALTISSIMUS DEO.

Sir George Fleming, Bart. son of Sir Daniel Fleming, Kt. of Rydal Hall Westmorland. born 1667, Archdeacon of Carlisle 1707, Dean 1727, Bishop 1734, died 1747. He was not the donor of the bell, the ordering of which is recorded in the Cathedral books.

178. It is more than doubtful if it were a five-thousand. See page 80.

179 See page 461.

180 See pages 124, 133.

181 See page 81.

182 See page 69.

183 See page 142.

184 "The ringing room is very high up and so near the bells that the din is rather overpowering. It is very dark and the rope of the eighth hangs in one corner quite out of the proper circle" - F. W. J. Rees, Church Bells Dec 26, 1874.

185. A peal of Sharning Pleasure Major 627.
5184 changes was rung at Ashford Kent
by the local ringers on May 2nd 1768, in
3 hours 29 minutes by the local band -
Peal board in power.

186. Peal board at St. John the Baptist,
Harwicham - " In this Tower was
Completely rung by the Lenham Company
the following eight bell peals viz Dec 8
1746 was rung 10,080 changes of that
admired Peal called Bob Major Double
in 7 hours by

John Epps	1.	Alr ^m . Parham	5.
Sam ^l . Grayling	2.	Will ^m . Hunt	6.
Thos Parham	3.	John Freeland	7.
Jas. Parham	4.	John Hunt	8.

March 5th 1740, was rung a musical
Peal of 6720 Changes of Coxford Treble
Peal in 4 hours 21 minutes including
Jacob Blundell and Benjamin Walker

June 13th 1743 was rung 6720 Bob Major
in 4 hours 41 minutes including W^m.

Eagle. N.B. Here was also rung 5040
Bob Major, (including Nicko Grayling

and Idem Plane), also 5040 Bob Major 628.
Triples, 5040 Fulham Triples, 10.080 Bob Major
and 5040 Bob Major Double Reverse.

"The above ringers first instituted the Leeds
Society whose performances in ringing has
not been equalled by any Society of Ringers
And there is now surviving Sam^r Grayling
John Freeland, Abⁿ, Thos. and James
Barham and John Henri who now created
this Inscription, and those 6 ringers with
the assistance of Thomas Lacey and William
Davis, rung at Leeds, Jan^y 15th 1793, 5040
Bob Major whose ages added together is
577 years And it is remarkable that this
peal completes one hundred Peals rung
at different places not less than 5040

Changes each by the above James Barham."

187. Some however have disappeared.

188. See page 125.

189. Peal board at Horsham. - Friday
April 11th 1766 was rung a peal of 5040
Grandiose Triples this being the first ever

629.

rung in the steeple It was performed
in three hours and eight minutes by
the Horsham ringers,

Harry Heller	1.	Anthony Lintott	5.
Thomas Lintott	2.	John Heath	6.
William Tyler	3.	Thomas Bristow	7.
John Foreman	4.	Thomas Aldridge	8.

Called by Thomas Bristow.

190. Peal Board, ^{formerly} at Horsham - Sunday
Evening November 16th 1777, was rung
a fine peal of John Hollis' Grand sire
triple reverse, this being the first peal
ever rung reverse by any men in the
kingdom in this method. It was rung
in three hours and fifteen minutes by
the Horsham ringers,

Thomas Jones	1.	Harry Heller	5.
Thomas Lintott	2.	John Foreman	6.
Benjamin Hall	3.	Thomas Bristow	7.
Edward Aldridge	4.	Thomas Aldridge	8.

Called by Thomas Lintott.

The weight of tenor is 24 cwt.

See also page 471.

191 He is styled "esq." in the peal book.

192. William Irons of St. Sepulchres London, 630
widower, married Susan Bullock of the
same, spinster, at St. Benet's Pauls, Wharf,
on Sep 26. 1727 - Parish registers.

193. The Board at St. Saviour's Southwark which
records the long peal of Treble Bob Maccamus
rung in 1784 reads as follows "Ancient
Society of College Youth. On Tuesday
March 10th 1784 was rung in this steeple
a fine peal of Oxford Treble Bob Maccamus
containing 7008 changes in 5 hours and
48 minutes Performers were, W. Richardson
treble; W. Hatt, ten, 2; W. Hatt, six, 3;
J. Povey, 4; J. Dargute, 5; C. Scarbrooke, 6;
J. Worsley, 7; Wm. Lyford, 8; J. Monk, 9;
J. Holdsworth, 10; E. Sylvester 11; J. Muggenidge
tenor. Conducted by J. Povey. This peal
was restored at the expense of the society
A.D. 1874." The original wording of the
board as given by Concanen and Morgan
was as follows - "The Society of College
Youth rung in this steeple on Wednesday
March 10, 1784 a complete peal of 7008

triple bob, twelve in 6 hours, five minutes, being the greatest performance ever done on twelve bells. Their names

[names as above] N.B. The peal was called by Mr John Percy."

194 The peal board as given by Concanen and Morgan terms the society "The Society of Old London Yards" Osborn copied it as the "Ancient Society" either by mistake or (more likely) because ~~it~~ he thought it was more correct.

195 Samuel Muggidge and his father both lived in Southwark. In June 1793 the Town Hall was being pulled down and at a meeting at the Three Tuns Tavern, "Mr Muggidge in a short speech, sensible and pertinent" stated to the Court that he had presented a memorial praying that the Committee of City Lands in their plans for rebuilding would consider the question of widening the approach to the new building - Concanen & Morgan, p 65.

196. The board is no longer in the tower. 632.
197. On Tower Wharf there are two bronze cannon, and on the carriage of each is a plate recording that "This gun was made at Woolwich from ordnance taken at Cherbourg, 1758." Another gun is called "Captured at Cherbourg." It would have been more truthful if the first two inscriptions had stated that the guns were made from looted church bells; but perhaps it would not look so well.
198. James Horley lived at 25 Fivefield Row, Chelsea.
199. The Lintots were an old Horsham family. According to Aubrey there was in old Lambewell Church a cross inscribed Here lyeth the body of Henry Lynote borne at Horsham in Sussex who deceased 20 of November 1600.

200. The saint's bell at Tottenham which was given to the Church in 1801, is said to have been captured at the siege of Quebec and is probably one of these bells.
201. One of the bells at Liversedge Yorkshire, is inscribed - "These eight bells were cast in 1814 and 1815, with brass ordnance taken at Genoa."
202. Evidently no such right was recognized in England in the sixteenth Century -
 "It was reported that Queen Elizabeth hearing that Sir John Skelton for want of other prey had brought a Bell from the sacking of Calles [Cadiz] was highly offended at it and said By God's death she would make him carry it back thither" - Sir H. Spelman, "Laculige" p 287.

203 They were much heavier. The tenor was
49 cwt.

204 In Ironsides' History of Turckeham published
in 1797. Robert Holmes is said to be a
freeholder living at Turckeham Common.
As he is described neither as an "esquire"
nor a "gentleman", he probably was a farmer.
His tombstone describes him as of Richmond
so evidently he retired there just before
his death.

205. Grose refers to it as "another and seemingly
more ancient MS. [i.e. older than 1578]
Call the property of Mrs Arnold - Military
Antiquities.

206. Year Book formerly at Denham -
May 9th 1775 ~~The~~ Society of College Youths
rang at the Parish Church of Denham a
Complete Year of 5040 Rob Major with the
sisth at home 12 times night and 12 times
wrong in 3 Hours and 16 Minutes by the

following Persons (viz)

Wm Scott	Trull	Ja ^s . Darquitt	5.
Thos. Bennett	2	Ed Sylvester	6.
Wm ^d . Richardson	3	Rob ^t Pely	7.
Thos Sylvester	4	Jo ^s . Monte	Tend.

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207 Since I wrote this I have noticed the following entry in the churchwardens' accounts of Tong in Shropshire - "1644. Paid to the cananacer [i.e. cannoner, (gunner)] for redeeming of the little bell, 6-0." - Article by H. B. Walters on Shropshire Bells in Transactions of the Shropshire Arch: Society 1908 p. 36. The year 1644 was the time of the Civil War and Royalist and Parliamentary armies under Charles I and Waller were marching and countermarching in Herefordshire and Shropshire leading up to the battle of Cropredy Bridge. Charles was at Shrewsbury on June 15 but I cannot place any action at Tong, nor which army contained the "cananacer" who claimed the treble bell as his perquisite.

208. John Scarbrooke rang the 9th to a peal of Grandeur Galens at New College, Oxon in 1773.

209. Christopher Wells probably composed the

- feal of Treble Bob Royal but the record does not definitely say so. See Vol.
210. In the December of the year (1730) in which they attended the opening of Fulham bells, the London Scholars held their annual feast at Sadler's Hall in Cheapside "where an elegant entertainment was provided for them". Evidently they were important people.
211. See Chapter X for more complete appreciation of Parrett as a Composer. The figures given in the feal book are very uncertain but it is possible that the feal (5152) was true.
213. I have misunderstood the figures here. The number of changes in the feal evidently should be 5216. The reduction was made by calling an escia wrong in the twentieth course and the composition is true. See Vol X.
214. Early in the seventeenth century the Corporation of Liverpool are said to have bought for St. Nicholas' church four bells that had been confiscated at Drogheda - *The Ringing World*. July 10th 1931.

225

215. "All bronze bells in Germany are to be surrendered to the Government in accordance with an order just signed by [Field Marshal] Göring as dictator of the Four Years Plan. It is explained that they are to go to form a metal reserve in view of a long war. Compensation and metal to serve as a substitute for the bronze surrendered will be granted after the war. The Times, Nov. 20th 1940.

216. It was widely believed for a long time that Reeves's peal was false, but that is not so. It was again rung on Sep. 1st 1928 at Beddington by a band of the Ancient Society of College youths, conducted by Herbert Langdon.

217. Croft is said to have composed a peal of B♭ Major rung at Shrewsbury in 1777. See Vol X page 488.

218. 5520 Changes of Real Double B♭ Major were rung at Leatherhead in 1798.

219. This is hardly likely as Edward and Benjamin Simmonds were Leatherhead men.

220. On October 18th 1746, 6832 changes of B♭ Major were rung at Shore-ditch. No particulars of the society or band have survived, but most likely it was by local men.

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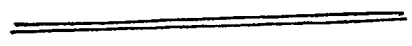
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The following insert entitled:-

“The College Youths & Cumberlands in 1784”

has been filmed in four frames

THE COLLEGE YOUTHS AND CUMBERLANDS
IN 1784.

By J. ARMIGER TROLLOPE.

The Southwark Diocesan Gazette for last May contains an interesting and well informed article on church bells. The writer, among many other things, refers to the silent bells of South London and mentions a ringing contest which took place at St. John's, Horsleydown, when that ring of ten was opened on January 19th, 1784.

The editor of the 'Gazette,' Canon T. P. Stevens, has most kindly and generously sent me the original newspaper cutting from which the account was taken. It had evidently been cut out of a contemporary newspaper and pasted in a scrap book, a not unusual custom at the time. There is no indication of the name of the paper, but the date is written in ink—January 23rd, 1784. The account is most interesting as throwing light on the relations between the College Youths and the Cumberlands at the time, and also as giving an idea of what the opening of a new ring of bells was like in the eighteenth century.

In the year 1784 the art of change ringing was in a very flourishing condition in London. There were three leading companies, each of which was superior and more skilful than any provincial company except the Norwich Scholars. The three companies were the Society of College Youths, the ancient Society of College Youths and the Society of Cumberland Youths.

The first and last of these companies were in the middle of the historical contest for the record lengths of Treble Bob on ten and twelve bells. The College Youths, by ringing 11,080 changes at Shoreditch in 1777, held the ten-bell record. In the same year they had rung 6000 changes of Maximus at Southwark, but the twelve-bell record had passed to the Cumberlands through the peal of 6240 changes rung in 1778 by their Norwich members in that city.

Both companies were now preparing to attack the other's record, and two months after the Horsleydown bells were opened the College Youths secured the record for Maximus by ringing 7008 changes at Southwark and the Cumberlands secured the record for Royal, by ringing their famous peal of 12,000 changes at Shoreditch.

And meanwhile the keen rivalry between the two societies was shown by attempts to beat each other's performances on the heavy ring of ten at St. Giles', Cripplegate.

The third company, the ancient Society of College Youths, were enjoying the last few years of activity and brilliancy before final extinction in 1788. Their leaders were the three men whose names appear in the title page of the Clavis, William Jones, John Reeves and Thomas Blakemore; and they included several of the best ringers of the day, among them being Christopher Wells, who was the first man to discover that peals of Treble Bob may have repetitions without the falseness showing at the lead ends.

This company had just rung the first peal of Surprise Major ever accomplished, and two months after the Horsleydown opening they were in a contest with the other and younger Society of College Youths to see who could ring the first peal of 'real' Double Bob Maximus with two Bobs in a lead. The 'junior' company rang 5160 changes at St. Bride's, and two days later the ancient Society beat their record by ringing 6048 changes at Southwark.

This brief account will show how keen the competition was among ringers at the time.

In 1783 a new ring of eight was rung at St. Botolph's, Bishopsgate. The opening was on February 7th, and on that day each of the three companies rang a peal. The College Youths started with 5120 changes of Oxford Treble Bob. John Povey conducted and the society's best men stood in the band. The Cumberlands then followed with a peal of Grandfire Triples, which was conducted by George Gross and was said to have been composed by him, but evidently was a transposition of Holt's Trip-Patt. Nine men were needed for this peal, not because the tenor was going badly, but because the tenorman was not up to his job. The ancient Society of College Youths finished the day's ringing with 5216 changes of Treble Bob. No conductor is mentioned, but probably it was John Reeves.

We have no account of this opening, and all we know is from the peal books and the peal which sixty years ago hung in the belfry, but has since been chopped up for fire wood. There may be some account buried

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We have no account of this opening, and all we know is from the peal books and the peal board which sixty years ago hung in the belfry, but has since been chopped up for fire wood. There may be some account buried in the files of contemporary newspapers, but none has yet come to light.

Whether there was any formal competition, or whether each of the three companies was invited to ring we cannot say. But we can be reasonably sure that there was no dedication service in the church, and that no money prizes were offered for competition, but the band judged

and ridicul'd; nevertheless, owing to the fact that the umpire was incompetent and had been bribed the College Youths were awarded the victory and received the hats and the dinner.

It is a pretty little tale, but not convincing as it stands. The writer, whoever he was, was certainly not impartial. Either he had a strong personal bias in favour of the Cumberlands, or (as is perhaps more likely) simply wrote down what they told him. They evidently took their defeat very badly and the incident does not show that the relations between the two companies were those of 'friendly rivalry.'

It is noticeable that the details of the Cumberlands' peal (the number of changes and the time taken) are given correctly, but the reader is led to suppose that the College Youths did not ring a peal at all.

The writer affects the ironical and sarcastic style which was largely used by newspapers of the time. The College Youths are referred to as *young gentlemen* (in italics) and the quotation about transmitting 'to posterity a striking testimony of their superior abilities' is a sarcastic reference to a College Youths' peal board, possibly the one then lately erected in Shoreditch tower.

It is an old dodge and not a very sportsmanlike one to blame the judge when the match is lost and to hint that the umpire was unfair and had been bribed. We notice that the charge is not definitely made; he is said to have been 'b---d.' It was a common way of making an accusation and, at the same time, trying to avoid any unpleasant consequences, which might take the form of legal proceedings or, more likely, of a horse whip.

If the College Youths were allowed a second trial after they had failed the first time, it certainly does not seem quite fair, especially as they were awarded the prize. But I think it is quite possible that the band which rang the first time and failed was the ancient Society of College Youths and not the same band as that which rang the peal of Treble Bob. The reporter certainly drew on his imagination for some of the details. We cannot believe that even in the eighteenth century 10,000 people assembled to hear church bells rung, and if so great a crowd of, or a much lesser crowd, had assembled round the steeple it would be difficult to see how the first band could have 'quit the steeple through private doors.' Neither can we suppose that the College Youths of that time rang so badly that they were afraid to face hostile demonstrations from the assembled spectators. And, to have rung the best probably were awarded gold laced hats, and the day ended with a dinner.

Just a year after this opening, the bells at Horsleydown were opened and the following is the contemporary account:

'Monday last being kept as the Anniversary of her Majesty's nativity, a grand opening of the new Peal of ten bells created at the parish Church of St. John, Horsleydown, took place when a Society of gentlemen, who are lovers of the art of ringing, in honour of the occasion gave ten gold laced hats and a dinner to be rung for by different ringers. About ten o'clock a set of *young gentlemen* ascended the steeple, in order to gratify a number of impatient hearers (who were by that time assembled) with a specimen of their *unparalleled* abilities in that art, and so proved in the end; for before they had reached 4,000 changes, all those so lately described platoons, divisions, sub-divisions, grand divisions, &c. were again repeated with large additions, and greater energy than ever, so that they were obliged to quit the steeple through private doors in order to avoid that loud reception which was prepared for them by the auditors, and which they so justly deserved! After this the Society of Cumberlands ascended the steeple and amidst the acclamations of upwards of 10,000 spectators rang the first peal complete consisting of 5,399 Grand-sire Caters in 3 hours and 58 minutes; but notwithstanding they had won the hats by a great majority of changes and fineness of striking the before mentioned *young gentlemen*, contrary to all order, were admitted to a second trial, with a view, as it is supposed, to retrieve their lost honour and transmit to posterity a striking testimony of their superior abilities and indelible perseverance, but how great was the disappointment when this second attempt proved far inferior to the first and brought them the object of contempt and ridicule! And although they had been worsted by a considerable odds, yet not so early for them the *auditors* chose for their umpire a smiling observer, who being so much infatuated with the glory of his post, neglected his best sense, viz. that of thinking and judging right, and who it is believed was bid for the occasion gave it in favour of the *silent peal-ringers*, because they rang *Collene Horn-bones* and the gentlemen who gave the hats confiding in the *superiority* of his judgment, the supposed victors were contrary to equity and good use of reason, crossed with the laurels they had so erroneously lost and admitted to partake of the dinners provided for the occasion.'

From the peal books we know that the Cumberlands rang the 5,399 peal on the bells, 5,399 changes of Grand-sire Caters, composed and conducted by George Cross; and that the College Youths rang on the same day 5040 changes of Oxford Treble Bob Poyal, conducted by John

the one and a likely erected in Shoreham town.

It is an old dodge and not a very sporting one to blame the judge when the match is lost and to hint that the umpire was unfair and had been bribed. We notice that the charge is not definitely made; he is said to have been 'b--d.' It was a common way of making an accusation and, at the same time, trying to avoid any unpleasant consequences, which might take the form of legal proceedings or, more likely, of a horse whip.

If the College Youths were allowed a second trial after they had failed the first time, it certainly does not seem quite fair, especially as they were awarded the prize. But I think it is quite possible that the band which rang the first time and failed was the ancient Society of College Youths and not the same band as that which rang the peal of Treble Bob. The reporter certainly drew on his imagination for some of the details. We cannot believe that even in the eighteenth century 10,000 people assembled to hear church bells rung, and if so great a crowd or a much lesser crowd, had assembled round the steeple it is difficult to see how the first band could have 'quit the steeple through private doors.' Neither can we suppose that the College Youths of that time rang so badly that they were afraid to face hostile demonstrations from the assembled spectators. And, to have rung the best probably were awarded gold laced hats, and the day ended with a dinner.

Just a year after this opening, the bells at Horsleydown were opened and the following is the contemporary account:

'Monday last being kept as the Anniversary of her Majesty's nativity, a grand opening of the new Peal of ten bells erected at the parish Church of St. John, Horsleydown, took place when a Society of gentlemen, who are lovers of the art of ringing, in honour of the occasion gave ten gold laced hats and a dinner to be rung for by different ringers. About ten o'clock a set of young gentlemen ascended the steeple, in order to gratify a number of impatient hearers (who were by that time assembled) with a specimen of their unparalleled abilities in that art, and so proved in the end; for before they had reached 4,000 changes, all those so lately described platoons, divisions, sub-divisions, grand divisions, &c. were again repeated with large additions, and greater energy than ever, so that they were obliged to quit the steeple through private doors in order to avoid that loud reception which was prepared for them by the auditors, and which they so justly deserved! After this the Society of Cumberland Youths ascended the steeple and amidst the acclamations of upwards of 10,000 spectators rang the first peal complete consisting of 5,399 Grand-sire Caters in 3 hours and 58 minutes; but notwithstanding they had won the hats by a great majority of changes and fineness of striking the before mentioned young gentlemen, contrary to all order, were admitted to a second trial, with a view, as it is supposed, to retrieve their lost honour and transmit to posterity a striking testimony of their superior abilities and indefatigable perseverance, but how great was the disappointment when this second attempt proved far inferior to the first and became the object of contempt and ridicule! And although they had been worsted by a considerable odds, yet fortunately for them they had chose for their umpire a squinting order man who, being so much infatuated with the glory of his post as to lose his best sense, viz. that of thinking and judging right, and who it is believed was b--d for the occasion gave it in favour of the select performers, because they rang College Horn-bob; and the gentlemen who gave the hats confiding in the superiority of his judgment, the supposed victors were, contrary to equity and good conscience, crowned with the laurels they had so egregiously lost and admitted to partake of the dinners provided for the occasion.'

From the peal books we know that the Cumberlands rang the first peal on the bells, 5399 changes of Grand-sire Caters, composed and conducted by George Gross; and that the College Youths rang on the same day 5040 changes of Oxford Treble Bob Royal, conducted by John Povey. Both bands consisted of the most skilful ringers the societies possessed.

If we can believe the writer of the newspaper report what happened was that the College Youths had the first attempt and rang under 4000 changes, but failed so badly that they had to slink out of the steeple by a private door, in order to escape the jeers of the listening crowd. Then the Cumberlands rang their peal 'amidst the acclamations of upwards of 10,000 spectators,' but instead of the prize being given to them, the College Youths were allowed a second attempt. This ringing was worse than their first attempt and 'became an object of contempt' after all, the 'Society of gentlemen,' 'the lovers of the art of ringing,' agreed with the umpire's verdict and gave the hats and the dinner to the College Youths.

We are sometimes told about preserving the old traditions of the great London societies, and we are told that the relationship between them was one of healthy and friendly rivalry. Incidents like the above throw some light on what the relationship really was.