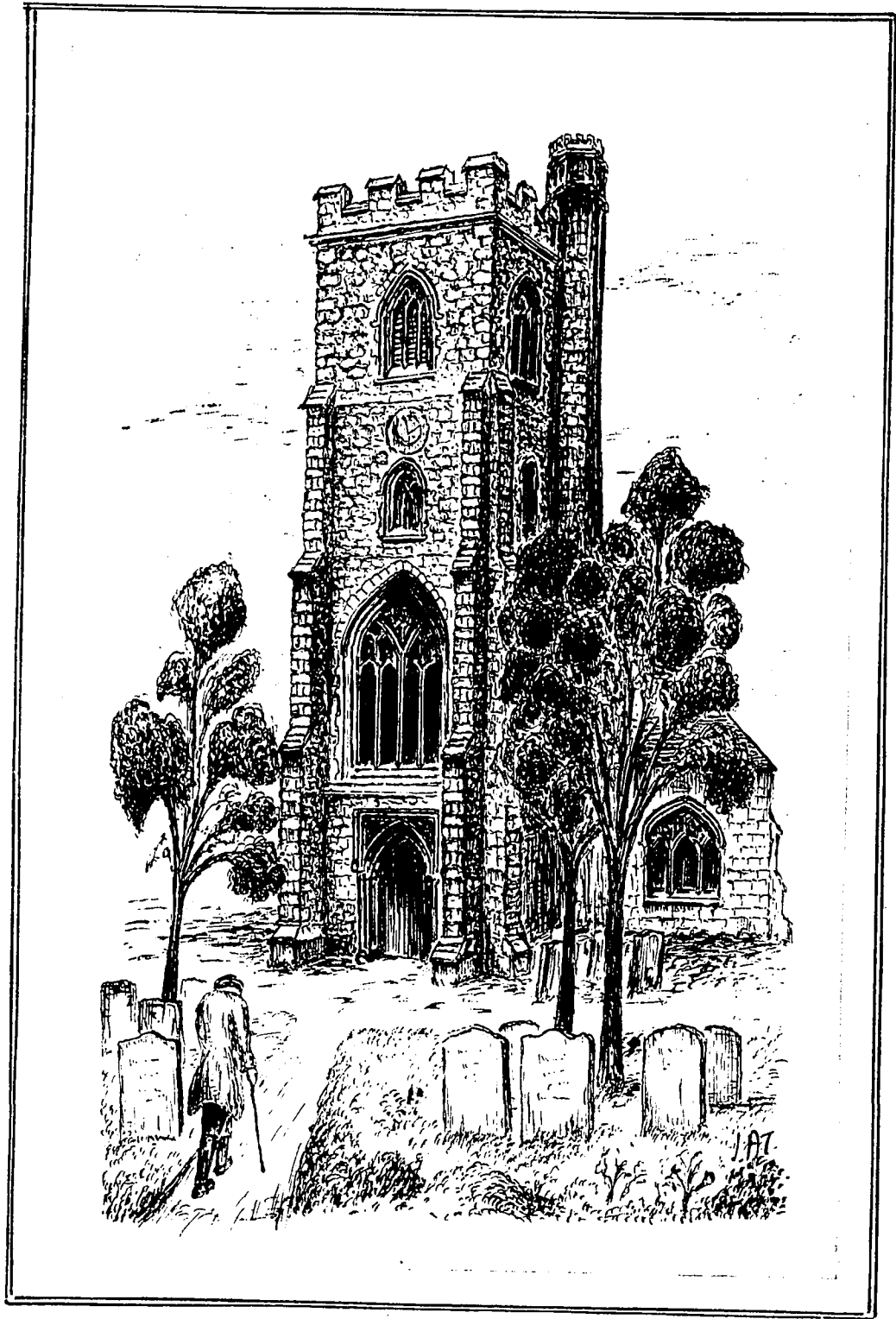


**London Ringers and Ringing in the
Seventeenth and Eighteenth
Centuries**

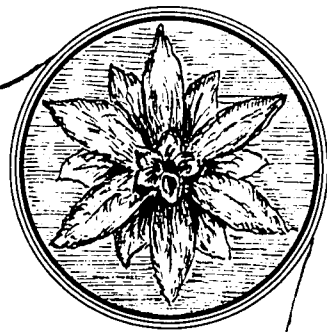
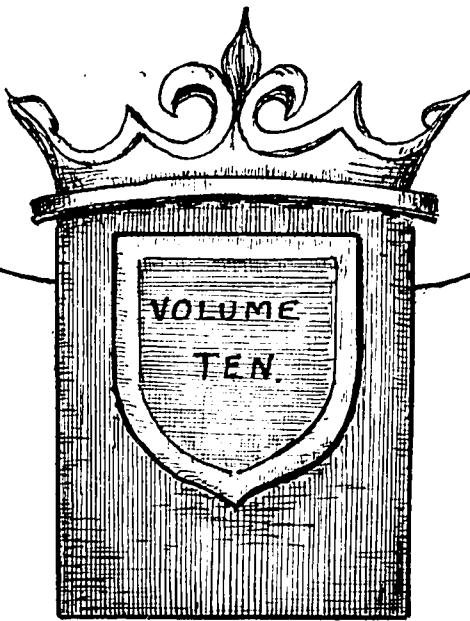
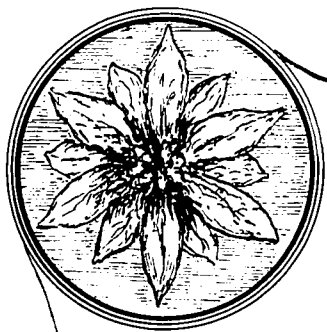
Volume X

Trollope, J. Armiger

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ALL SAINTS , WEST HAM.

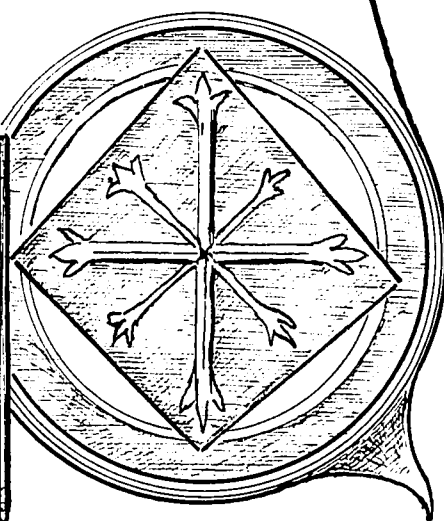
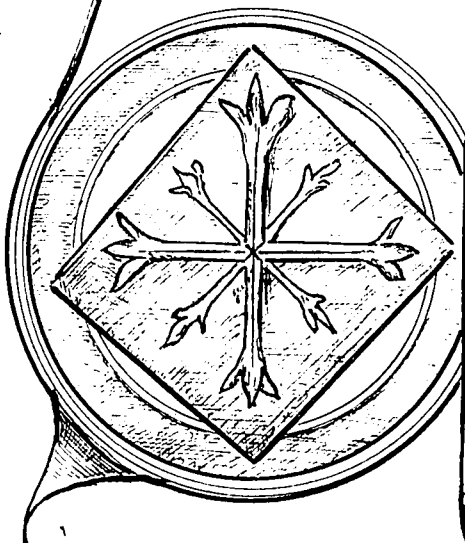


LONDON
RINCERS & RINCING

IN THE
XVII & XVIII CENTURIES

BY

J. ARMIGER TROLLOPE.



Copyright.

A FAMOUS FAMILY OF RINGERS.—Mor. — — — —

To the Editor.

Dear Sir,—My old friend, Mr. Charles E. Borrett, has sent me another most interesting extract from an old Norwich newspaper. He writes: I wonder if the following from 'Norwich Gazette' of October 24th, 1730, is 'another legend'! 'Yesterday morning died at his House in the Old Baily Mr. John Patrick, Weather Glass Maker whom Dr. Halley in his book of Astronomy, and others of the Royal Society, allowed to be the best of that Profession. Among his Diversions, he used the Art of Ringing, and in that became so great a Proficient that he was the first Inventor of ringing those long Peals which are now in Use, of which a Book of the Art of Ringing is now Extant in his Name.'

Snowdon, I see in his obituary at end of his Treatise on Treble Bob, says John Patrick joined the College Youths in 1730 and died in 1796! So there is something wrong somewhere again! C. E. B.

The truth is that Snowdon, and several other people, have done what is so very easy to do when we are writing about ringers of bygone days. They have mixed up more than one man of the same or similar name.

The first John Patrick joined the College Youths in 1679, two years before Fabian Stedman was Master. He became one of the leading men in the company and was steward in 1684 and Master in 1692. He was for long looked on as the greatest authority on composition of his time, the successor of Stedman and the precursor of Annable. When Doleman and the London Scholars brought out the 'Campanalogia' of 1702, Patrick gave his help, and many of his compositions are in that book. His copy is now in the British Museum, and it has several notes in his handwriting, the most interesting pointing out that the 'whole' peal of Grandsire Triples there given is false, though the half-peal 'may do.'

By profession Patrick was an inventor and maker of barometers and thermometers. He advertised a newly invented pendant barometer, which was claimed to be far more accurate than anything hitherto made. He worked for and came into contact with all the leading scientific men of the age, including Halley, the astronomer, and the brilliant but rather eccentric Dr. Hooke.

He lived in Ship Court in the Old Bailey, and the date of his death, October, 1730, as given in the 'Norwich Gazette,' is no doubt correct.

Two of John Patrick's six-bell methods find a place in the Central Council's Minor Collection—London Bob and Albion Delight, the latter under the name of Lytham Bob—but otherwise his compositions have dropped out of the ringers' repertoire.

Fourteen or fifteen of his Minor methods and half a dozen seven-bell methods are given in the 'Campanalogia.' Generally they show a great advance on Stedman's methods in one important thing—the bells work with much greater freedom, and the stagnation of the older methods, where bells lay for several whole pulls in the same position, is avoided. But Patrick did not realise the importance of Bob Major Lead Ends, nor distinguish between the essential difference between a plain lead and a bobbed lead. Knowledge of those things came to the Exercise only gradually and after many years of practical experience.

When Patrick died he left a big reputation behind him, which, when memories became dim and confused, was transferred in part to other men of the same (or similar) name who may have been his descendants.

John Patrick the second joined the College Youths in 1730, was steward in 1733 and Master in 1736. He is the man referred to by Jasper Snowdon, but he did nothing as a ringer that we know of. He took part in no peals and certainly was not a composer. Perhaps it was because he was the son or (more likely) the grandson of the older John that procured him a leading position and rapid advancement among the College Youths.

The next leading ringer of the name was George Partrick, the first Master and virtual founder of the Society of Cumberland Youths. Very likely he was a member of the same family, for the difference in spelling is immaterial and probably only phonetic. The 'Clavis' spells his name Patrick.

He was a composer with a big contemporary reputation, but only one of his peals has survived, the well-known one-part peal of Treble Bob in 22 courses. Jasper Snowdon ascribes this peal to the John Patrick who in fact did nothing.

It was George Partrick (not John Patrick as Snowdon says) who died on June 26th, 1796, and was buried at St. Leonard's, Shore-ditch, and about whom the legend is told that he was paid £50 by the citizens of Norwich for composing a peal of Stedman Triples.

Robert Patrick was a later man and possibly, even probably, of the same family. He was a good ringer, a member of the Society of College Youths and one of the band who visited Birmingham in 1786. He lived in Whitechapel and was by trade a cheese factor, but he had married the daughter of Thomas Lester, the bell founder, and so possibly had an interest in the Whitechapel Foundry. He secured orders for the casting of several rings of bells, but it is hardly likely that he did the work himself. His name is on Bishopsgate bells, but Osborn, of Downham Market, actually cast them. His name also is on Hackney bells, but Mr. A. H. Hughes has evidence which shows that they were cast at the Whitechapel Foundry. His name again appears on Cripplegate tenor, but most likely John Warner cast it.

There was also a James Partrick who rang in several Cumberland peals and may have been George's son.

J. A. T.

Contents of Volume Ten

Page

Authorities, and Books Quoted	1.
<u>Chapter Thirteen</u> - The Clavis	11.
Notes to Chapter Thirteen	83.
<u>Chapter Fourteen</u> - Composition in the Second Half of the 18 th Century	98.
Appendices to Chapter Fourteen	
I. Poems composed in the second half of the 18 th cent. chiefly from the Clavis	244.
II Figures in illustration of the text	272.
Notes to Chapter Fourteen	297.
<u>Chapter Fifteen</u> - The Close of the Eighteenth Century	316.
Notes to Chapter Fifteen	471.
<u>Index of Persons</u>	492.
<u>General Index</u>	503.

Illustrations

Original Sketches by the Author

	Page
All Saints, West Ham	Frontispiece.
St. Martin-in-the-Fields	11.
St. Georges-in-the-East	29.
Christ Church, Surrey	57.
St. Giles, Camberwell	88.
St. Leonard, Shoreditch	115.
St. Mary, Matfelon, Whitechapel	140.
St. Matthew, Bethnal Green	156.
Christ Church, Spitalfields	172.
St. Giles-in-the-Fields	192.
St. John's, Horsleydown	209.
Carisbrooke, Isle of Wight	213.
All Saints, Edmonton	228.
St. Botolph, Bishopsgate	230.
St. Mary, Walthamstow	330.
St. Dunstan, Stepney	342.
St. Botolph, Aldgate	350.
St. Nicholas, Deptford	364.
St. Oliver, Southwark	373.
St. Mary, Battersea	380.
St. Mary, Ealing	408.

St. Mary, Abbots, Kensington	413.
Romsey Abbey	419.
All Saints, High Wycombe	420.
Edward the Confessor, Romford	424.
St. Mary, Waiford	445.
Old St. Chad's, Shrewsbury	449.
St. Chad's Shrewsbury	458.

Photographs by Mr. F. E. Dawe.

St. Saviour's, Southwark	37.
St. Mary-le-Bow.	103
St. Michael Cornhill	260

Reproduction of College Youths' Dinner Ticket (18 th cent)	316.
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Clavis
Campanalogia

or

A Key, to, the
Art of Ringing.

Dedicated to the Lovers of the Art
in general; being the result of many
Years Study, diligent Application &
constant Practice

By

William Jones,
John Reeves & Thomas Blakemore

Ars non habet inimicum nisi ignorantem

Laudo Deum verum, plebem voco

congrego clerum

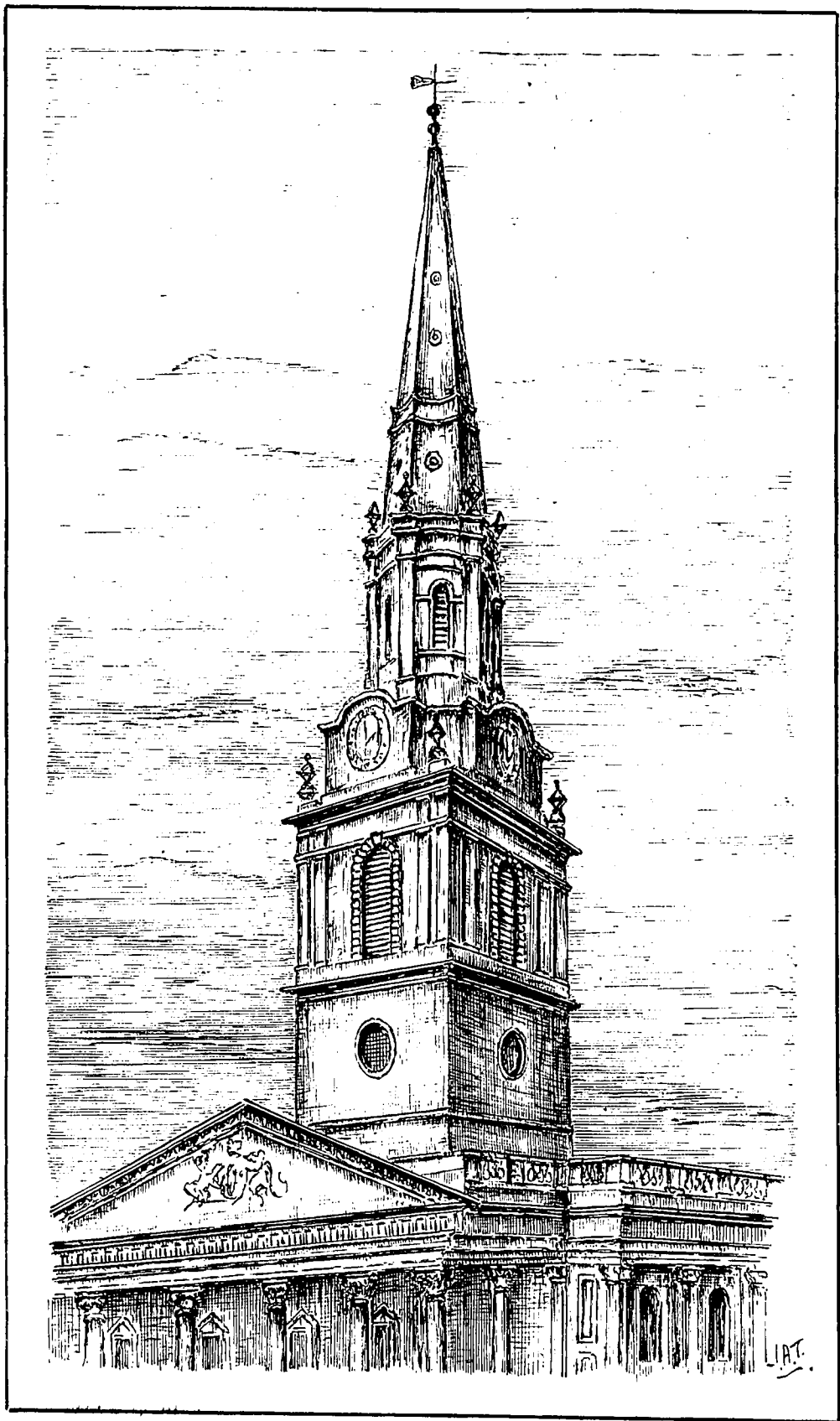
Defunctus ploro, pestem fugo

festia decoro.

London

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and J. Bowtell, Cambridge. MDCCLXXXVIII

Cadman del.



ST MARTIN-IN-THE-FIELDS.

Chapter Thirteen

The Clavis.

Clavis Campanalogia, or A Key to the Art of Ringing was published early in 1788. It had been written during those eventful years when men's rivalries and the clash of personal ambition had largely regrouped the leading companies, and had led to the dissolution first of the Society of London Youths and then of the original Society of College Youths. And it appeared almost exactly at the time when the division of the London Exercise between the two societies of Cumberland and College Youths, with one or two lesser and subsidiary companies, had been stabilized

in the form it was to keep for over a century.

Toward these changes the book itself was an important, if indirect, contributory cause. William Jones, the chief author, had been more active perhaps than any other man in the formation of bands got together from different sources, with the consequent frequent migrations of leading singers from one company to another, and we can hardly doubt that his activity was largely in the hope of promoting the interests of the new book. The famous visit to Norwich in 1785 had its inception in the idea of gaining new material and new support and subscribers to the venture; the visit led directly to the practice of Steadman in the metropolis; and the

practice of Hedman led directly to the 13
dissolution of the ancient Society of College
Youths. The jealousy and quarrels of the
five other authors - John Reeves and
Thomas Blakemore - were the immediate
cause of that dissolution. ^①

We have already traced William Jones's
activities at the time and stated the
little that is known of him. He had
two great ambitions. One was to write
a really good book on ringing. The
other was to be the most prominent and
important man among London ringers;
and these two ambitions merged into
each other and contributed to each
other.

The leadership that he aimed at was
not the sort that Benjamin Stnoble or
George Partick had exercised. Stnoble

14
was leader of the London Exercise by
virtue of being the most skilful ringer,
the best conductor, and the most competent
composer. When he spoke men listened
because they recognised him as an
authority. Jones had no such qualifications.
He was a good ringer, a competent conductor
and he knew something about composition,
but there were several men who far surpassed
him in these things. He was no heavy-
bell ringer, and he did not stand in
any of the feals of outstanding merit,
such as the Cambridge Surprise at St.
Peter-in-the-Fields, or the Piedman Caters
at Horsleydown. What he aimed at
was to be the patron of other ringers, to
get together the most skilful band
possible and to share vicariously in the

glory of their achievements. ⁽²⁾ So 15
Maecenas shared in the glory of Virgil's
Aeneid and Horace's Odes.

In this ambition William Jones had
no small degree of success. Rather
pompous and superior in manner,
and dictatorial in temper, for a time
he dominated a large and important
number of first class singers. There is
nothing elsewhere like the record of
fulsome flattery which the peer board at
Horsleydown pays him, ⁽³⁾ - he at the time
still living and a comparatively young
man - but the position was a radically
unsound one. The leading London
singers were far too independent and
individualistic, and the traditions of

16.

the old Companies, especially of the Society of College Youths, far too strong for a patron to be permanently possible, and when the crisis came Jones's schemes and ambitions crumbled into nothing.

The character and personality of John Reves are one of the enigmas of the history of London ringing. We know he had a first class mathematical brain. As a composer he stands head and shoulders over every other London ringer save only John Holli. His peals were widely known and rung and many of them today have not been superseded. But of the man himself we know almost nothing. He was born somewhere near 1740 and he died somewhere near 1820. He lived apparently at Bethnal Green or one of the eastern suburbs which of course were entirely different then from

17
What they are now; he joined the
Cumberlands in 1761, and from then until
the time of his death he was one of the best
known singers in the metropolis. But
What sort of a man he was, what his
station in life, what his trade or occupation
what degree of education he possessed -
these things we do not know. There are no
stories told about him, no traditions,
no manuscript or letters of his survives and
not a single line of his in print, for we
may be certain that none of the Letterpress
in the Clavis is his work. ⁽⁴⁾

That he was a keen singer and that
he was ambitious of leadership and of
conducting feals his record shows. But
though at one time or another he held the
foremost place in every one of the leading

Companies, except the "junior" Society of College Juniors he did not hold that position for very long. We are compelled to suspect some defect in the man's make up. It may have been a jealous or quarrelsome nature, a bitter or sarcastic tongue, or merely just a coldness and lack of sympathy that failed to attract men and gave to his rivals a decisive advantage. (5)

I am inclined to think, though the evidence is so very weak, that he belonged to the lower orders, that like John Hall he was without any particular education and that his abilities were due to his natural parts and to his industry.

For the making of a good book on Change ringing William Jones and John Reeves formed an almost perfect combination.

19

Jones had literary ability but it would have been futile without technical knowledge. Reeves had technical knowledge far beyond any other man of his time, but it would have been useless without literary skill. Where the one man was most deficient there the other was best equipped and this fact not only clearly defined their several roles but ruled out any causes of dispute and jealousy between the two.

The part played by Thomas Blakemore was a subordinate one. He was a Piccadilly stationer and bookseller and so belonged to the lower middle classes and necessarily had some education and knowledge of books. He was the publisher of the *Clavis* and his value to the Combination lay in the fact that he understood the technique

20

of putting a book together, of dealing with the printers, of proof reading, and of securing subscribers.

But it may well be doubted whether he was content with this subordinate position. He was just as ambitious as the other two to be the leading singer of the day. He probably looked on Reeves as his inferior as people of the lower middle class did on people of the lower class. He probably was not disposed to treat Jones as his superior as Reeves was. He was a Composer and a Conductor and in both roles his ambitions clashed with those of John Reeves.

Thomas Platenore was the disruptive force among the authors of the *Clavis*. For five or six years the three men worked together on the book and within, first

the Society of London youths and then 21
the ancient Society of College youths. We can
imagine the growing jealousy and rivalry
between Reeves and Blakemore kept within
bounds for long by the influence of William
Jones and then coming to a crisis after the
Norwich visit and ending finally in a
hot dispute and the break up of the ancient
Society of College youths.

And now that the book was finished
the three men parted company and went
each his own way. All three had yet many
years to live as ringers, but they never
again associated together, and probably
never again so much as met. Reeves
joined the Cumberland youths. Blakemore
became the leader of the reunited Society
of College youths.

For William Jones these changes meant

the end of his ambition to be the leading 22
man in the London Exercise and he accepted
the situation completely and finally. He
continued to be an active singer for twenty
years more and sang in several feals;
but except for a short time when he was
a member of the Society of Cumberland
Youths, he confined himself to the Celfries
of the western suburbs and chiefly to
Kensington where apparently he lived. It
is perhaps significant that although both
he and Reeves called feals for the
Cumberlands in 1789 and 1791 the two did
not take part together in any performance.

No doubt William Jones found his
compensation in the Clavis. The man who
sees in print for the first time the book
on which he has been working for years

has a sense of pride and satisfaction which is all his own and which amply repays him for his disappointments and for all the trouble he has taken. Here, William Jones may well have thought, was his real claim to fame. Far better than any board at Horsleydown the book would "transmit his name to posterity". But in this too he has been singularly unfortunate. The *Clavis* was the most famous of all books on ringing and was known to almost every member of the Exercise. The author was almost entirely forgotten.

For this there were two main reasons. Jones associated two other names with his own on the title page. The impression was created that the book was the work of a Committee and the idea of a Committee suggests something impersonal. We cannot of course

say definitely what share and what responsibility each of the three men had in the book, but if Jones had followed modern usage he probably would have put his own name on the title page as author, put Reeves's name at the foot of the Compositions and acknowledged Plakemore's help in the preface.

The second reason was that while Jones chose an extraordinarily fine name for the book, one which appealed to the imagination of the Exercise, his own name was prosaic and common place to the last degree. Why there should be something distinctive about such a name as Adam Smith or Samuel Johnson and nothing at all about such a name as William Jones is hard to see; but so it is, and ringers always refer to the book as the Clavis, never as Jones's

book.

25.

As I have said we cannot definitely say how far the responsibility for the book as a whole is shared by the three authors but the main contribution of each is quite clearly marked. Tradition has credited John Reeves with the authorship of all the compositions to which a name is not put. The book itself does not say so. What it does say is that "while we publish
" " " as our own in Point of Originality of Matter there will not be wanting those who may lay claim to some of our Productions and to charge us with Plagiarism; but should even that be the Case, we do assure the candid and impartial Public that whatever Occasion we have had of introducing any Thing not our own we have always produced its Author, except the Matter

was too old to do it with tolerable
certainly. "⑥

The reference seems to be to the fact that
other men had conducted as their own
composition, peals which are usually
considered to be by Reeves, and especially
perhaps to George Gross. Elsewhere in the
book there is an oblique reference to a
peal of Grand sire Triples which the latter
claimed to have been composed by him
but which it is hinted was only a
simple variation of Hollis Ten-Tall. In
the Cumberlands' peal book the 12000
of Treble Bob Royal rung at Thoreditch
in 1784 is said to have been composed
and called by Gross, and this probably
was only one of several instances where
Gross used Reeves's work for his own purposes
without acknowledgment. Here, no doubt,

is the cause of the jealousy and rivalry ²⁷
which undoubtedly existed between the
two men. We have not got Gross's version
of the matter and as all but one or two of
his compositions have perished we cannot
form any definite opinion of his merits as
a composer; but it is significant that
Shipway who, though a younger man,
was contemporaneous with both Reeves
and Gross and knew them both, gave in
his book all the disputed feals to the former. ⁽⁸⁾

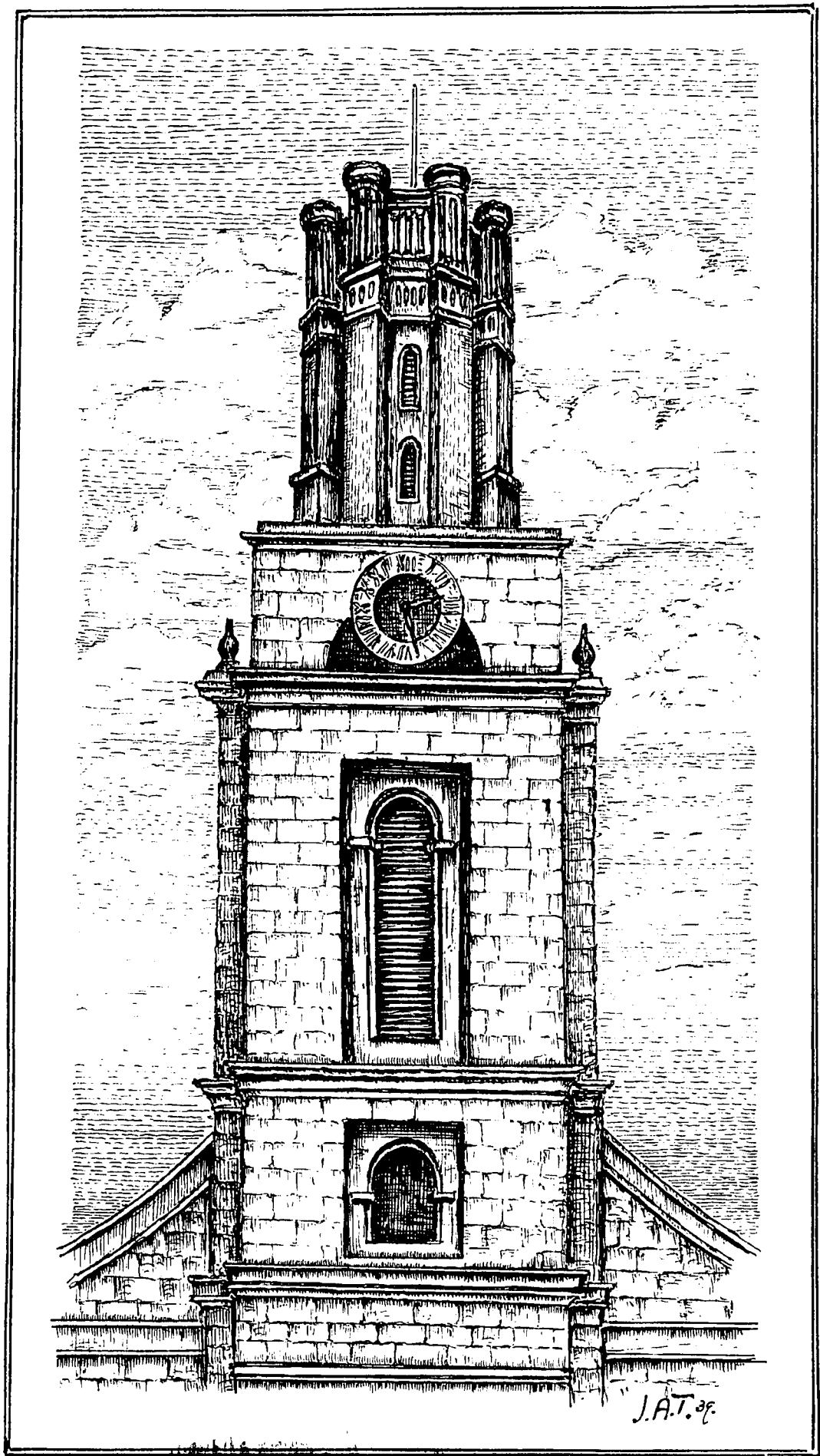
But if we accept the claim of the authors
that all the unnamed compositions in the
Clavis were their own productions there is
still the question whether they were all
the work of John Reeves. Both Jones
and Blakemore had composed feals and
though the former took the matter rather

28

lightly, the other was quite ambitious to be known as a leading Composer, and frequently called his own feals. We should have expected that some of his work would have been included in the book, and indeed the 5088 of Treble Ps that he composed and called at Halifax in 1787 is said to have been the three-part feal given on page 128 though the description does not quite tally. ⑨

But whether or no all the Compositions in the book are by John Reeves, it is quite certain that substantially the technical part of the work was his and it was the investigations he had made into Composition that rendered the book possible. of his work as a Composer and the feals themselves I shall deal in the following chapter.

The literary part of the book was the



S' GEORGES IN THE EAST.

works of William Jones, which means 29
that in the ordinarily accepted meaning
of the word he was the author.

For this view there is no expressed
statement in the Book itself, nor has there
been any tradition in the Exercise about
the matter. But the fact is hardly open to
doubt. The style the Book is written in
is sufficiently distinctive and marked to
show that it was the work of one man,
and that man obviously was he whose
name appears first on the title page.
Besides the style of the writing fits in
with the little we know of the character
of William Jones.

In judging the Clavis as literature we
have the fact that the Book was the only
one on ringing that was written during
the eighteenth and nineteenth Centuries

30

By a man who was consciously and deliberately using words as a literary artist. Most men when they have to say anything say it in the form that comes naturally and unthinkingly to them and they are satisfied if it expresses clearly their meaning. Many people that write, and the majority of people that read, imagine that writing is done in much the same way. But for good writing much more is required. The writer must choose his words not merely for their meaning, but also for their sound; and frame his sentences not merely in accordance with the rules of grammar, but with regard to rhythm and cadence. There is a technique of writing as difficult and as complicated as the technique of any other art, and no one can be a

great writer, or even a good writer, unless he is a master of this technique; although to some few this mastery comes almost instinctively, and the technique is most effective when it is least in evidence.

Very few of the books on ringing can be said to be well-written from a literary point of view; but that can be said of the *Tintinnalogia*. Richard Duckworth as a university man understood the value of words, and the style he adopted, which seems so simple and easy, was by far the best to convey the exact meaning he intended. Fabian Hedman, though good, was decidedly inferior, and so too was the J. D. and C. H. *Campanalogia*. Shipway's style is common-place, and the other authors of the nineteenth century can hardly be said

to have any style at all, their Letterpress 32
Consisting mainly of short remarks to
introduce the figures in which really the
whole value of the books lies. The incompetence
of Thackeray⁽¹⁰⁾, Lottanstill, Hubbard, and
Parvies as writers is shown directly they
attempt to explain something like for
instance the In and Out of Course of the
Changes. They know what they are talking
about. They know what they mean to say.
But they are quite unable to say it.
Jasper Snowden could say what he meant
but he had no very keen ear for the sound
of words and his sentences are too often
untidy and slipshod.

Against all these books the Clavis
stands in sharp contrast. Whatever
defects and limitations William Jones
may have had as a writer, they did not

arise because he did not understand that there is such a thing as good writing or failed to set himself a high standard.

To a modern reader his language may seem rather pompous and stilted and lacking in ease, but we must remember that the standard of literary English in the eighteenth century was considerably different from what it is today. English as it was spoken and English as it was written were almost two distinct languages, and in the latter dignity was the quality most aimed at.

Dr. Johnson's writings set a standard which lesser men tried to follow and among them we may include William Jones.

Macaulay's criticism of Johnson's style is well known, and much of it could be applied to Jones's writing.

It is an example of William Jones's style

we cannot do better than take the
 familiar passage on John Hall and the
 whole feat of Grandine Tripples" - Ever
 since Grandine Tripples hath been discovered
 or practised 5040 changes manifestly
 appeared to view; but to reach the lofty
 summit of this grand climax was a
 difficulty that many had encountered
 though none succeeded, and those great
 names (viz) Hardham, Condell, Strable ⁽¹³⁾
 &c who are now recorded on the ancient
 roll of fame, had each exhausted all
 their skill and patience in this grand
 pursuit to no other purpose than that
 of being convinced, that either the task
 itself was an utter impossibility or (otherwise)
 that all their united efforts were unequal
 to it, and it is possible that had it not
 been for the author (of whom we are

35

about to speak) that this valuable piece of treasure would at this day been fast locked up in the barren womb of sterile obscurity! not but they had a zeal to be pure which they rung, but what credit or satisfaction can arise from repeatedly practising a false zeal when so many true ones present themselves in other methods? However thus it was till a poor unlettered youth appeared; no sooner did he approach this great pile, but as if by magic power, he varied it into whatever form he pleased and made it at once subservient to his will. After laying this small though just tribute to the memory of this ingenious Composer, the exercise in general can scarcely be at a loss with respect to

his name, nor once doubt, but that 36
we mean Mr John Holt whose extraordinary
abilities, aided by his surpassing natural
gifts, were such as must forever excite
the astonishment and admiration of
all professors in this art whether novices
or adepts. (14)

It is of course easy to find fault with
this style of writing and many will be
inclined, with Jasper Froudon, to dismiss
it rather contemptuously as "flowery";
yet it is quite certain that no other
writer on ringing matters could have
written it. (15)

It is this literary quality which specially
distinguishes the Clavis but judged as a
text book on change-ringing it is entitled
to a very high degree of praise. Jones
and his fellows were in a different case

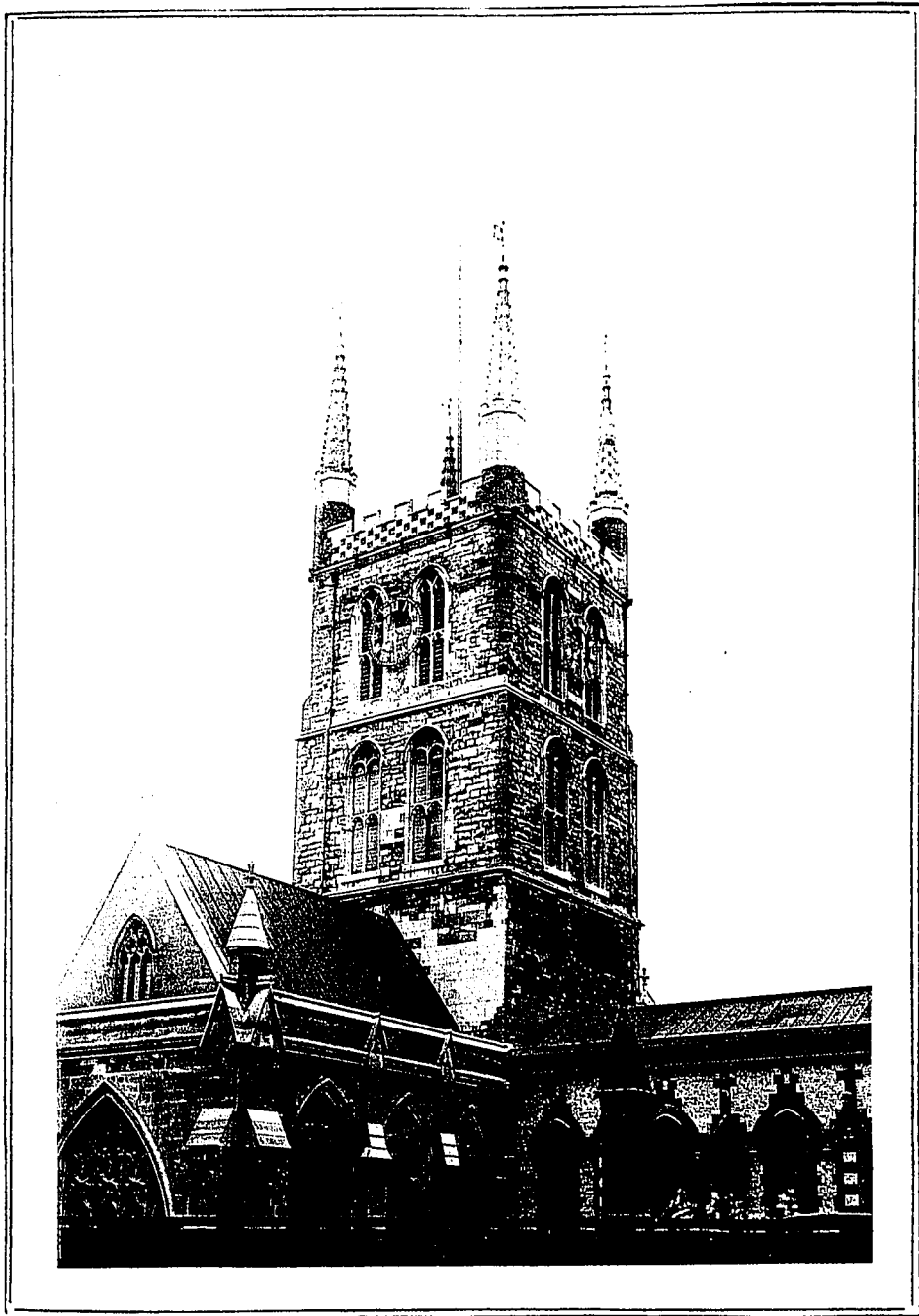


Photo. F.E. Davey.

ST SAVIOUR'S, SOUTHWARK.

to all subsequent writers. The Campanalogia of 1702 had appeared before eight and ten bell ringing had been developed and it was now quite obsolete. The ground Jones and his fellows had to cover was unexplored and almost untouched. How well they did their work is shown by the fact that the Clavis was the model on which all the later books were founded, and down to the time of Jasper Snowden there is not one of them which does not derive more or less directly from the older work.

In their ^{the authors} preface, ^{the authors} state the aims they had in view in writing the book - first plain and methodical rules and instructions for the true and attainment of the practical part of the Science from the setting of a bell itself to the perfect knowledge of the

most difficult feals now in practice;
 the next thing that necessarily follows
 is the method of calling bobs for any
 particular number of changes and in
 every method now in practice; to which
 is subjoyned infallible methods for proving,
 and detecting false feals in general;
 this we conceive to be a matter of the
 highest importance to the Exercise in
 general the want of which has been
 severely felt by the Country gentlemen
 in particular; in this we have been as
 full and as explicit as possible, together
 with such other matters as we have
 been able to give a finishing to.

Throughout the whole it has been our
 endeavour to steer a middle course, viz,
 not so prolix as to be thought tiresome,
 nor yet so Compendious as not to be

understood." (15)

39

The authors declare that they are not "guilty of so much vanity as to pretend their work perfect" but they profess a confidence that the work will bear us out in declaring that for matter contained and method of performance this comes not behind ... but exceeds whatever hath been attempted for the Sons of this Stri.

They were quite justified in their Confidence. The book is well arranged and without turning to the index there is never any difficulty in finding readily what one wants in it. The descriptive matter is generally good, and but for one thing the book would be quite up to date now. That thing is the way in which seals and touches are given. The plan of giving seals by the Course ends with dashes

under the letters M., W., and R. to

40

show the bobs. was then unknown. The compositions are given either by the bob changes, or by the Course ends only, or by a mixture of both. Where the Course-ends only are given the reader must find out for himself from the scale of Course-ends what bobs are used. This makes the books appear rather difficult and unintelligible.

Shipway was probably the first person who used the modern notation and this more perhaps than anything else makes his books for practical purposes so much superior to the Claviers. In his preface he says, "I have placed dashes under letters and figures denoting the place where the bobs are made in each course; the want of which has been so

41

much felt by persons having the Clavis who were not thoroughly acquainted with course ends." (17)

The weakness of the plan of giving peals by the course ends only lies in the fact that the same course end may sometimes be produced by two different callings one of which gives fine changes but the other repetitions. Usually the Clavis meets this difficulty by giving the actual rows where there are Rows Before or at least by indicating the Rows Before with a star; but in one instance at least it requires considerable expert knowledge to tell whether the courses are called W.B or $\frac{B}{A.R.}$ (18)

The selection of methods in the Clavis is excellent. Ignoring all the merely fancy methods that had been rung from time to time such as Fulham, Suddlesc and College Triples, Titchbornes Invention,

42

Cumberland Pleasure Cumberland
Fancy and the like⁽¹⁹⁾, and the unsymmetrical
Eastern Bob and Double Eastern Bob, the
authors printed those old systems whose
worth had been fully tried and proved
and added several new ones - new at any
rate to London and the majority of ringers -
which were to become equally useful.

These latter included Kent Treble Bob,
Double Norwich Court Bob Major, Piedman
on seven bells and upwards, and Superlative
Surprise Major. In fact the C. Clavis may
be said to have fixed the standard
methods. Hitherto ringers in different
parts of the country had often their own
methods; henceforth there was one standard
for the whole country. The book also had
the effect (not so happy a one) that it

practically put a stop to ringers 43
experimenting with new methods and new
styles of peals. There was in it so much
more than the average band could hope
ever to accomplish that they ceased to look
for anything outside its scope. (20) Shipway
introduced several new systems, but not
one of them has been practised. He himself
called peals of his Place Triples and Place
Major but no other band rang them.
No band practised his Court Bob or his
Double Court Bob, nor till quite recently
was the method he called Shipways Principle
rung to a peal and then only as an
experiment (21)

As an indication of the development
of ringing which accompanied the appearance
of the Clavis it is interesting to notice
that the first peal of Double Norwich Court

44

Rob Major rung in London was in 1786, the first peal of Cambridge Surprise ever rung was in 1780, the first peal of Stedman Caters in 1787, and the first peal of Stedman Cinques in 1788. Among the subscribers to the book were men who had rung in the first peal of Treble Rob Major only thirty-one years before.

To the historian of change ringing much of the interest in the Clavis lies in the many remarks scattered throughout the book which throw light on the customs and opinions of the ringers of the time. I have in this book used and quoted several of these remarks, and here are some others selected almost at random.

A description is being given of the "Correct" way to handle a bell and the "young practitioners"

is told that "he must observe first ⁴⁵
to place his right foot in the strap" and that
he must have his right hand uppermost,
both at the pally and backstroke. ⁽²³⁾

Footstriaps have almost entirely disappeared
now, even for use in ringing very heavy
bells, but in this passage we learn that
then they were universally used even for ⁽²²⁾
ringing light bells. Laughton tells us much
the same thing, and it is evidence of how
very much more pulling bells needed
in olden times than they do now.

The London Custom was, and is, to hold
the tail end in the left hand, but at
Norwich it was traditional to hold it
in the right.

Raising and ceasing in peal is mentioned
and here we have an echo of Stedman's
Campanalogia — "It is requisite that the

45

bells be raised as fast as conveniently (24) " can be and not strike till the second sway

" Raising and Ceasing in peal when properly executed is undoubtedly very pleasant and melodious; but melodious as it is, the adepts of the art in this city of London very seldom choosing to put themselves to the pains of it, is now (25) " chiefly practised by the Country gentlemen

All writers on ringing from Hedman onwards lamented that raising and ceasing in peal is a lost art in London, and to this day it is comparatively seldom practised by metropolitan ringers.

" Many people run away with a notion that any one may be put to a pebble especially if a plain hunt, " but, say our authors " we repeat this admonition that

the treble be rung by an able and 47
experienced practitioner." (27)

So far as peal ringing at least is concerned the London ringers acted in accordance with this advice. In their performances the treble ringer was almost always one of the leading members of the band and not seldom it was the Conductor. Later writers however while they copy or adapt the rules of the Plain for instructing beginners, disagree with the advice. Hubbard says that "there are good reasons for putting the learner to the treble;" and proceeds to give them. (28)

Of Bob Minor our authors say that it is commonly called Plain Bob, some give it the title of Grand Plain Bob, but the most critical part of the exercise will have it to be Single Bob Minor. (29)

Hollis Original with the following comment—
"We have placed this first now need we

48

hesitate to affirm that it stands
foremost in point of merit of all Mr. Hollis's
Compositions, the dividing of it into parts
or Courses, for the purpose of retaining it
in memory for Calling is a matter that
has totally baffled all the skill and
penetration of the present age, and the
author himself (we are told) could not
retain it sufficiently so as to call it without
book, and though he composed several
peals of grandure & tripples yet we have
great reason to believe that this was his
first because it was the first that was
sung, which was at St. Margaret's Westminster
on Sunday the 7th of July 1751. ⁽³⁰⁾

That the Original was the first peal of
Grandure composed by Hollis is almost
certainly true, but in point of merit as
a Composition it is far surpassed by the

49

Ten Part. A clever man with some knowledge of the Law of the 6 sets could no doubt by dint of perseverance and much experimenting discover the first. He could hardly have discovered the other without a great deal of knowledge of the mathematical Laws of Grandure Triples Composition.

William Jones did not know, when he wrote, that the Original had already been twice called by two men who took part in the ringing. ⁽³¹⁾ If the London men had heard of it they did not believe it. Three years later James Parlett rang the seventh at St. Giles' in the Fields and called the peal (with Jones at the fourth), "and thus gained the honour (which he really did not deserve) of being the first man to conduct the peal and take part in the

ringing" (32)

50

In calling Grandfire Triples we are told "it is usual in most parts of the Kingdom, for the Bob Caller to ring the observation, and Call by the position of his own bell," a method which we can by no means approve yet for variety's sake we give it. The plan recommended is to call by the bells before.

"The former is too much like a Lesson or Ballad which is learned by rote, as we trust will be looked on by every judicious person in the art, as too absurd and unscientific to outweigh against the other." (33)

"Though we don't altogether approve of singles where the number can be obtained without, yet as [a peal given] (34) is the full extent without parting seven eight we think and recommend it as a good peal for those who wish to ring a greater length than ever has been done by one set of men;

notwithstanding there is a frame 51
at West Ham in Essex for upwards of
15000, it is well known by the time
mentioned and the weight of the bells
they could scarcely ring thirteen." (35)

"To be sure it is recorded in a frame
at Leeds in Kent as [the extent of Bob
Major 40,320 Changes] being performed
by thirteen men in 27 hours and some
minutes. One man having rung eleven
hours, another nine &c; but those of the
performers who have been spoke with
on the subject, give such unsatisfactory
accounts that it is very little thought
on, and it is generally believed, that if
they did keep the bells going the length
of time, the truth, or regularity of the
changes was very little attended to." (36)

The remarks about Real Double Bob

are interesting enough to quote
in full - "The only Double that has been
sung for many years past is distinguished
by the epithet of Real Double; ⁽³⁷⁾ now many
disputes having arisen among the
connoisseurs of the art concerning what
is, Real Double; we think it necessary
to premise to the art in general that
we shall only state fairly the different
methods that have been and now
are called and allowed to be Real
Double, and then leave them to judge
for themselves, as we shall not ourselves
take any active part in the points
of dispute. The first system of Real
Double was coined about twenty
years ago, the method of which is to
have the first C⁶. when the Treble

is behind and the second bob perhaps at the distance of half a lead from the first, or perhaps one lead and a half, or two and a half &c at pleasure the object of the bobs being only to have one behind and one before alternately, it being sufficient to constitute what they called Real Double. The other system of Real Double is thus: whenever there is a bob behind, the bob before immediately succeeds, so there must be infallibly two bobs in one lead

" Upon an impartial review of both these methods the following observations may be deduced; first in both methods there are as many bobs behind as before and consequently as many seventh

54
places as records and as many
fifths as fourths. Each of these methods
have their partisans, and each contend
for their favourite system. Those for the
former argue that that must be the most
perfect and complete, every bell making
as many places behind as before, and the
large bells perform their regular and constant
revolutions undisturbed in this, and in
which they are obstructed in the other.
Nor are the favourers of the latter without
their reasons (nor was there ever a heresy
yet troached but its supporters availed
themselves of some incontrovertible points)
for instance, say they, that all double was
spurious and lopsided, all agree, till
bobs behind were brought up, consequently
to have a bob behind and perhaps ring
a hundred or more changes before the

55
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 of ringing one hundred or more
changes of top-sided double unnecessarily
— and as to obstructing the course or
revolution of the great bells, is no such
thing because the method being constant
and uniform not only out-braves the
objection, but proves in the end an amendment
in the method

“ These are the principal arguments
generally offered by the different advocates
of Real Double.

“ Now with regard to which is proper
Real Double is a matter which (as we
before observed) every one is to decide for
himself. It would be very absurd for us

to pretend to determine a point which 56
is and ever will be a matter of opinion. (38)

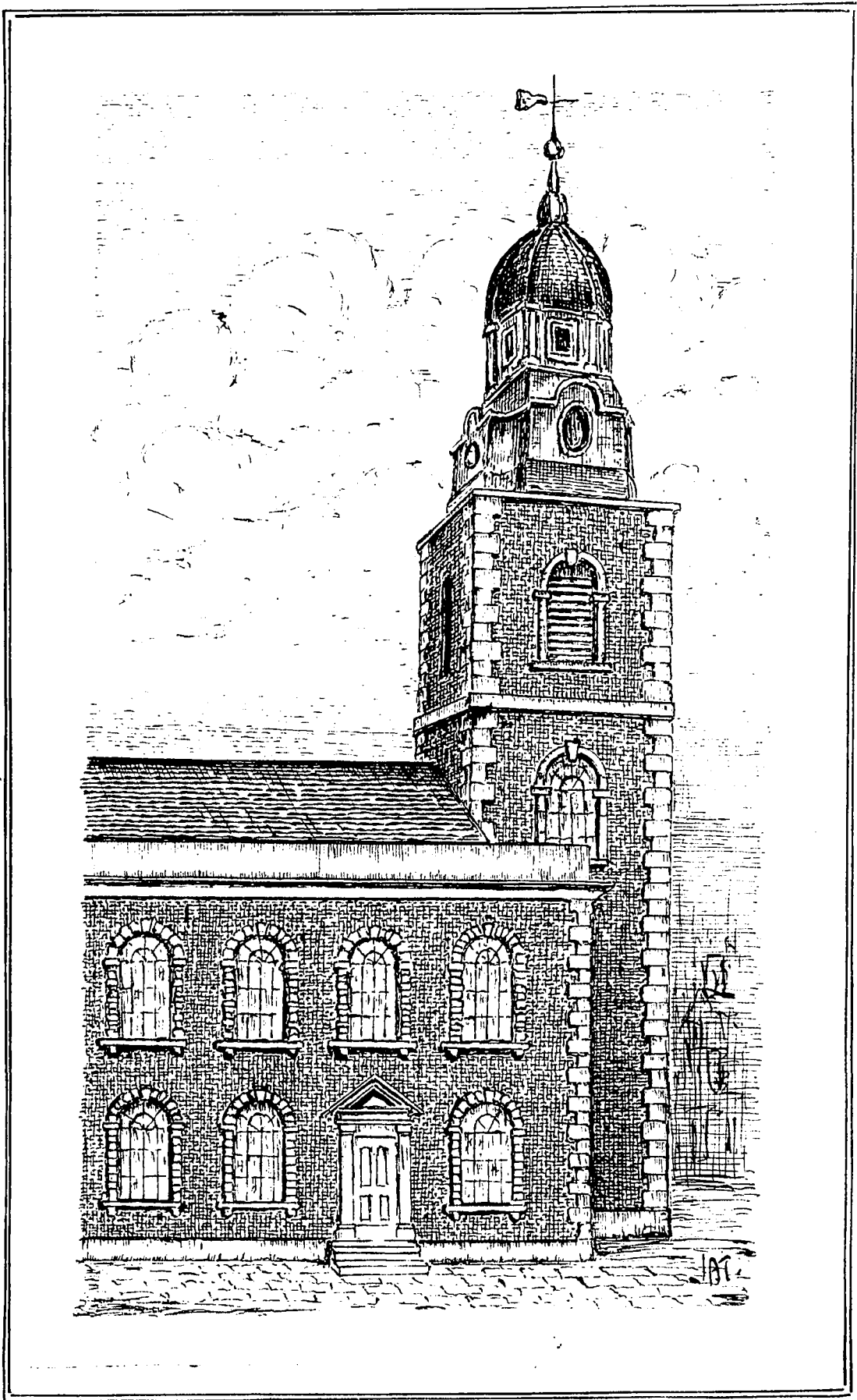
Writing of Oxford Treble Bob Major, Jones
has a reference to the supposed right of
the first band that rings the first peal in
any method to give it a name, a question
which still interests ringers. (39) - "It is
remarkable that when a new system is
first broached, and several Companies
are each contending for the first peal,
the successful champions generally claim
the privilege of giving it a name; this
is exactly the case in the present instance;
for according to the most authentic intelligence
we have been able to collect the first
performance of this kind is recorded by a
society then called the Union Scholars who
gave it the name of Union Treble Bob.

57

" We shall however forbear at this time paying any particular ecomiums on a performance which at the time was undoubtedly esteemed as singularly meritorious but confine ourselves to the simple narrative at least that part of it as may be necessary to carry the young artist into the practical part of the feat.

" Allowing every set or body of men their merit which is their due, we venture to affirm that whoever was in possession of a lead of twelve bob on six, could certainly be at no loss, or find much difficulty in producing that on eight, ten, or twelve bells. " (110)

This passage is of little value as historical evidence. Jones knew no more about the matter than what could be learnt from



CHRIST CHURCH SURREY.

the peal board at St. Dunstons. in. 59

the East, and the fact that the old London
ringers called the method Union P.B. (u)

There always had been men who denied
the right of the Union Scholars to give
their name to the method and the more

correct title gradually prevailed. The

"junior" Society of College Youths seem always

to have used the name Treble P.B. and

after 1761 they sometimes but not always

added the word Oxford. The ancient

Society of College Youths in their records

call the method Union P.B. until 1760.

In the Cumberland Youths' peal book

the method is called Union Treble P.B.

until 1785 though as early as 1763 the

title Oxford Treble P.B. is used. Jones

it is quite evident had no doubt as to

which was the correct name (b)

The word "Caters" we are told,
 "has been spelled by some Cator, but it
 being derived from the Latin Quater
 (i.e. four times) we must therefore reject
 the O as foreign to the matter: indeed
 it must be granted that the Latin
 quatuor (i.e. four) is spelled with an O
 but then it is not so applicable to our
 purpose as the word Quater." (42)

"It was a maxim formerly not to
 constitute any number of changes a peal
 that was under 5040 merely because it
 is the extent that seven bells will produce;
 certainly no practitioner would think
 of ringing a less number than the whole
 for a peal of triples; but is no reason
 why it should be the standard for a
 greater number of bells, for if 5600 changes
 is rung it is only deemed to be ^{by} the exercise

a five thousand, therefore why not 59
as near five thousand as possible; this
certainly is reason sufficient to constitute
5000 changes a peal and is as worthy of
record as 5040" (43)

Although perhaps a large majority of
ringers considered that at least 5040 changes
were necessary for a peal that opinion
was not universally held in the Exercise.
Five times between 1773 and 1784, 5039
changes were rung; and in addition the
College Youths rang 5016 changes of Double
Bob Ascimus in 1740, and 5000 of Oxford
Treble Bob Royal in 1741; the Cumberland
Youths rang 5024 changes of Treble Bob
Major in 1755, and 5008 of Bob Major in
1756; Filchborne's Invention rung in 1758
contained 5012 changes; and in the Country

5008 Changes of Bob Major were rung at 60
at Thipnal in 1787.

"All ten-bell peals whatsoever are distinguished by the general appellation of Ten-in Cuck that which claims our first attention is commonly called Plain Ten-in Cuck more properly Bob Major Royal." (144)

"Any peal may be rung with the eighth behind the ninth which is called Little Ten-in and is a pretty musical variation." (145)

Speaking of Court Bob Royal our authors say - Notwithstanding the custom of making eights place at the Bob was from the first origin of this method we don't conceive it obligates every Company to abide by it, neither should they be tyed to making a particular place at a Bob in any other method; by all means let every one follow his taste in this

particular as the art of picking 61
will still be the same, for whoever has
skill as a composer can very easily
surmount any alterations of that kind
therefore in this method we would recommend
to the place at the bob as it certainly
would make great amendment to the
music in a peal or even a touch, for
by having the bobs in this manner you
fall into treble bob system as far as that
of making tripple dodges while the great
bells are behind which is so admired
by all professors of the exercise" (46)

"Grandeur Twelve-in an addition of
our own. We shall just observe in respect
of this method that it is far superior
to the other plain method on an even
number of bells both for music and variety
of changes; as for instance in ringing a

deal of plain Bob Masimus, you 62
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." (49)

As he nears the end of the book William
Jones writes that "it may not be improper
just to take notice of the harmonious
effect some positions produces above
that of others, and likewise some
improvements the art has received, in
which we shall introduce a biographical
anecdote not impertinent to the subject.

"When the art was more in its infant
state, and half full ringing was esteemed
a very valuable acquisition (being then
but a new discovery) the method of
ringing bells into the pithums (by which

means the prime and choicest
of music is selected) was a matter
totally unknown in those days. How
long the art might have remained in
this rough-cast state (were it not
for the gentleman we are about to
introduce) is rather hard to say. But
certain it is that Mr Benjamin Strable
when he entered this vast field of rude
and uncultivated waste, like a skilful
planter divided it into all its regular
parts and proportions with that taste
elegance and assymetry as at once
evinced the judgment and abilities of
the ingenious artist. But to quit allegory
Mr Strable soon found the then present
state of the art stood in the utmost need

of correction, and on exploring it still 64
farther found an ample field for improvement,
accordingly he went to work.

"What progress he made in five or six-
bell peals we shall pass over, as not very
important, but on seven bells there is every
reason to believe that he was the first who
produced 5040 ringable changes, which
was the peal of plain bob triples, with two
singles (i.e. one at the end of each half.)

This was looked upon as a very great
acquisition (and at that time it undoubtedly
was) till Mr Hollis' peal without a single
appeared. But notwithstanding Mr Hollis
is deserving of all the eulogiums we have
paid to his memory, yet it must be
confessed that he was in some measure
indebted to Mr Strable for laying those

firm foundations on which was 65
afterwards raised such noble structures!

"Our author's next effort was at Grandine
Tripples, here though unsuccessful, he was
very far from being contemptible. For tho'
he did not obtain the whole peal complete
yet he went much farther than any of his
predecessors, or even contemporaries, and his
peal stood foremost till that of St. Heli
made its appearance

"From thence he proceeded to Bob Major
where he also found considerable room for
improvement. He saw no necessity for
parting the tenors in a peal of either five
or six thousand. He made the sixth
perform her proper revolution in five
courses and five-six to come home together
every fifteen, this was undoubtedly a very
great addition to Bob Major, for those

66
who did not admire the music of
it before could not help confessing that
this new-dress served as a foil which
set it off to very great advantage. He
next proceeded to Calers and Cinques which
he found in such a rude and chaos-like
state, as may be easier conceived than
described; but Mr Strable threw them into
the harmonious Pittums where they still
continue and most likely ever will remain.

"The time these improvements took place
we cannot exactly determine; but the
gentleman whose name we have taken
some pains to celebrate, died in the latter
part of the year 1755 between sixty and
seventy years of age, ⁽⁴⁸⁾ so that by comparing
these observations with the date of Mr Hollis'
works it may be very nearly judged." ⁽⁴⁹⁾

This famous and oft quoted passage ⁶⁷
has for many years been treated as
historical evidence, but when we examine
it critically it is impossible to consider
it as more than vague tradition, decked
out with rhetoric. Annable had died
only thirty-two years before and there
were still living men who had known
and rung with him, two at least of them—
Joseph Skontz and James Barquist—among
the subscribers to the Clavis. He had been
dead but five years when John Reeves
first joined the Society of Cumberland
Jurists, and Jones and Reeves and
Blakemore, all three of them, must have
been intimate with men who had known
both Annable and Holt.

Yet the authors of the Clavis were quite

68

ignorant of the doings and opinions
of the older men. They were separated from
them by the gulf which divides the men
of one generation from the men of the
next, and the composer of to-day who
reflects how much he really knows about
Henry Davis, or Nathan Tinsin or
Charles Hattersley will realize how much
William Jones and John Reeves knew
about Arnable and Hall.

The Clavis panegyric is valuable historically
as showing the great prestige the name of
Arnable enjoyed in the Exercise, but we
can hardly trust any of the details.
We know for instance that Arnable was
not in fact the first man to compose a
line five-thousand of seven-bell changes
and his *Lic-pau* feat of P.D. Triples was not
his first composition. He did not seriously

take up the composition of Grandeur 69
Triples until after he had succeeded in other
methods. Grandeur Calers was the first feat
we know him to have composed and that was
in the fifties.

Perhaps William Jones did not intend the
order in which he described Annable's
activities to be taken as a sequence in time:
allowance must be made for the rhetorical
style. But if so are we to take the other
statements as literally correct?

It is certainly true that Annable did
more than anyone else to popularise the
singing of Bob Major and his was the first
feat known to have been composed in the
method, but experience must have taught
the men of older days the difference between
singing with the tenors together and the tenors
parted, ⁽⁵⁰⁾ so for the musical value of the

littum position must have forced 70
itself on the attention of ringers, even if
Arnabla was the first fully to recognize
and utilize its quality. (51)

The extracts I have quoted give a very
good idea of the opinions and outlooks of
the authors of the Clavis and show that
they took wide and broadminded views of
ringing matters. The wording for the most
part is Jones's and so are some of the opinions.
But now and then there is an abrupt change
into an almost colloquial expression; and
here we may see the influence of John
Reeves. It is William Jones the Conscious
Literary artist who gives the somewhat
pedantic reasons for spelling Calers with
an "e" and not an "o"; but it is John
Reeves who advocates the alternative Cal

for Count De Royal he can imagine 71
that Jones has read over what he has
written about the method with its eighths
place bob. Reeves agrees and then he adds
"though it was the custom to make eighths
place at the bob from the start I don't
conceive it obligates every company to abide
by it; or that they should be tied to
making a particular place in any method.
Let every one follow his taste in the matter;
the art of picking will still be the same;
and anyone with skill as a composer can
very easily get over any difficulties in the
matter." Jones makes a note of the remarks
and adds them to the fasci with little or no
alteration.

On again when Reeves produces his
peal of De Major with the 120 Course-ends,

he remarks "Though I don't altogether 72. approve of singles where the number can be got without, yet as this is the full extent without parting 7-8, I think it a good feat for those who wish to ring a greater length than ever has been done by one set of men; and Jones incorporates the sentence in his description of the feat.

The explanations of the compositions and their qualities are pretty certainly for the most part the work of Reeves though the actual wording is Jones's.

Touches are given in the book only "in those methods which are constantly in practice", and it is interesting to notice what those methods are. They are Grandeur Triples, Bob Major, Oxford Treble Bob Eight In, Grandeur Caters, Ten In and Grandeur Cinques. Bob Triples, Hedman Triples and

73

Caters, Treble Bob Royal and Ascimus,
Bob Ascimus, and Double Bob Major and
Royal - all of which we should have expected
do not appear in the list

The book ends with a list of the rings
of ten and twelve throughout the country,⁽⁵²⁾
an archaeological account of bells, and
a selection of poetry.

The account of bells is taken bodily from
some unknown author and is very learned
but need not detain us now. The poetry
consists of William Hoiv's Campanalogia
and Ode,⁽⁵³⁾ Roger's Poem addressed to a Bell
Founder,⁽⁵⁴⁾ and the lines by an anonymous
writer from the Tintinnalogia⁽⁵⁵⁾

Samuel Rogers was rector of Chillington
in Bedfordshire from 1758 to 1768 and his
poem is of considerably higher quality than
the majority of those dealing with bells and

ringing. Here is a short extract - 14

Let Handel play and Frasi charm the fair
With op'ra songs and soft Italian air,
Our Country swains with greater pleasure hear
Framed Majors, Calers, Tripples and Grandine
Which while they ring p'orous clear and sweet
The face of commerce smiles along the street
Then merry sounds ev'n some refreshment yields
To foiling husbandry amidst the field.

In the seventeenth and eighteenth centuries the custom was for authors to dedicate their books to some great person or nobleman as patron, and following this custom Duckworth dedicated the *Tintinnalogia* "to the Noble Society of Colledge Youths," Kidman dedicated the *Campanalogia* "to the Honoured and to his much esteemed Friends the Members of the Society of Colledge Youths," and Doleman and his Colleague dedicated their *Campanalogia* "to our

honoured and much esteemed friends, the Society of London Scholars. But Jones and his partners were more Catholic. They dedicated their book "to our worthy friends, lovers of the art of ringing in general," and, as the list of subscribers shows, they secured the support of ringers from all parts of the country.

The list contains one hundred and ninety-five names. Birmingham is strongly represented, and Throsbury, and Nottingham, and Halifax; but the name of no Norwich man is there. Blakemore's supposed preachery had caused so much resentment among the ringers of that city that they totally

ignored" the book.

Everyone of the principal London societies is represented, and the names include those of most of the leading ringers of the day. James Bartlett, George Byers, James Darquitt, Robert Eye Dorkin, John Frazier, James Hammett, William Hall, Joseph Holdsworth, John Inville, William Irons, William Lyford, John Lyford, Joseph Monk, Richard Moore, Samuel Suggsidge, Philip Selgim, James Purser, John Povey, Winstanley Richardson, George Scarbrooke, William Shipway, Edward and Benjamin Timmonds, Edmund and Thomas Sylvester, Christopher Wells, and James Worster - all of them had done something to make ringing history.

The five most prominent names 77
which are absent are Charles Pusey
and George Gross. Here perhaps we may
see the result of quarrels and jealousy
but, though Gross had no love for Reeves,
some of his compositions are given in the
book over his name. ⁽⁶³⁾ Since he rang
the pebble to the Cambridge Surprise in
1783 Pusey had been out of the leading
bands.

Among the names from the Country are
William D. Crofts, the Nottingham attorney
Samuel Lawrence of Thynal, who for a
time was living in Chelsea, Thomas
Groves the warner of the Union Society
of Shrewsbury and James Skarions the
Redenhall farmer. ⁽⁵⁶⁾

Five bell founders subscribed - Edward
Arnold of Leicester, John Brought of

(57) 78

Hertford, George Hedderley of Nottingham,
William Sears of Whitechapel, and John
Rudhall of Gloucester.

The book was printed by William Brown
of Toppins Court, Fleet Street and was published
by Thomas Blakemore. It is also stated on
the title page that it was sold by J. Bowtell
of Cambridge. John Bowtell was a skilful
ringer, and a member of the Society of Cambridge
Youths. Besides being a bookseller he was
a bibliophile and collector of manuscripts.
He left a collection to the library of Downing
College including Dr. Charles Mason's papers
and thus was instrumental in preserving
the only copy of Holis' Coadsheel now
extant.

Five hundred copies only of the Clavis were
printed and before long the edition was sold
out. As there was a large demand for the
book, R. S. Kirby of Paternoster Row, bought

19

the Copyright and published a new
edition in 1796.⁽⁵⁸⁾ The familiar title *Clavis*
Campanalogia is omitted from the title page
and the book is called *New Campanalogia*
or *A Key to the Art of Ringing*. It is
claimed that there are "considerable additions"
but the additions consist merely of changes
in the final chapter on the history of bells
and ringing and some more poetry, including
Dean Aldrich's *Catch* and an *Eclogue* from
Cowper's *Task*. The body of the book is reprinted
as it stands in the first edition without
any attempt to correct the errors that had
crept in.⁽⁶¹⁾

For this, of course, William Jones was not
responsible. After he had sold the Copyright
he ceased to have any control, and Kirby
evidently thought he could dispense with

80
The services (and expenses) of an expert
editor.

This second edition was printed by
J. Raw of Ipswich. A few years later,
about 1800, a third edition was printed
from the same type and published by
Longman, Hurst, Rees, Orme & Brown. In
this edition the book is simply styled *A
Key to the Art of Ringing*. Except for the
title page the impress is identical with
the second edition.

This reprint is difficult to explain.
Since Kirby claimed to have bought the
copyright it would seem to have been an
infringement. Mr H. C. Pearson's explanation
is probably the most likely one. ⁽⁵⁹⁾ Kirby Raw
struck off more sheets than Kirby had
ordered or required, and after a while he
sold them to the other publishers with a

new title page.

In the year 18 a reprint of the first
edition was issued from the office of The
Bell News by Harvey Reeves. Curiously
enough this appears to be now rarer than
the original. (60)

Notes to Chapter Thirteen

83

1. See Chapter XII.
2. William Jones's position in the London Exercise was (*mutatis mutandis*) not unlike that held in recent years by Arthur T. King.
3. "May this panel transmit their names [those of the men who rang in the peal] to posterity with that of the ingenious Mr. W. Jones on whose abilities ~~the~~ his immortal Commentaries so happily concludes with "Here the Cynic and the Panegyrist stop and join in eulogisms to such distinguished merits." The board no longer exists.

Osborn who knew men who had been contemporaries of Reeves apparently had heard nothing about him.

Though Reeves's compositions were widely sung before 1788, singers seem to have been reluctant to acknowledge it and did not give his name as composer unless

He was also the Conductor, even when they gave the figures (as with the 6608 of Bob Major by the London Junths in 1766) or even when he was in the band (as with the 5200 Treble Bob Royal by the same society in 1777. There were many peals rung where we know the composition was by Reeves and many more where we can guess it, but his name is not mentioned. In contrast John Hollis's name was almost always mentioned when his peals of Grand sire Triples were rung.

6. Clavis 1st Ed. p. x.

7. Ibid. page 58.

8. This evidence is not quite so conclusive as it appears at first sight to be for Shipway used the Clavis when writing his own books and took the statements in it as they stood

9. Osborn in his copy of the College Junths peal

book gives the reference "see Clavis. 128." 85

Apparently he copied this from the original but I am not quite sure. For the figures of the peal see page 258. It contains one bob before in each part, but in the Halifax peal the bobs were all called while the Tenors were above 4th place. Otherwise the description - "in 15 Courses with the 6th at home nine times wrong and 12 times right" - agrees. Shipway puts Reeves's name to the composition which apparently was the only one of the class that had then been composed.

10. Thackeray's preliminary remarks of on the Art of Ringing are largely copied almost verbatim from the Clavis.
11. Good literary English and good colloquial English are still today far more distinct than most people and many writers imagine.
12. T. B. Macaulay - The essay on Croker's edition of Boswell's Life of Johnson, in the

Edinburgh Review of September 1831.

86

13. Snowdon's "own opinion is that the authors of the Clavis knew as little about Stnables' Compositions as they did about the spelling of his name" - Grandeur p. 134 - But in older times there was a good deal of latitude in the spelling of men's names. We might suppose that Jones did not know how to spell Cundell's name, but John Hardham in his will spell it Condell. Jasper Snowdon himself spell Hardham's name wrongly.

14. Clavis, 1st ed. p. 53.

15. Ibid. p. x.

16. This style of writing is easy enough to parody but there is all the difference between a man writing seriously in a chosen style, and a man writing a parody of that style.

17. Shipway, Jr. - Campanalogia Vol. 1. p. 18.

18. See the seal of P. B. Major on page 88. This is given by Shipway on page 23 of his book (reprint) and on page _____ of this volume.

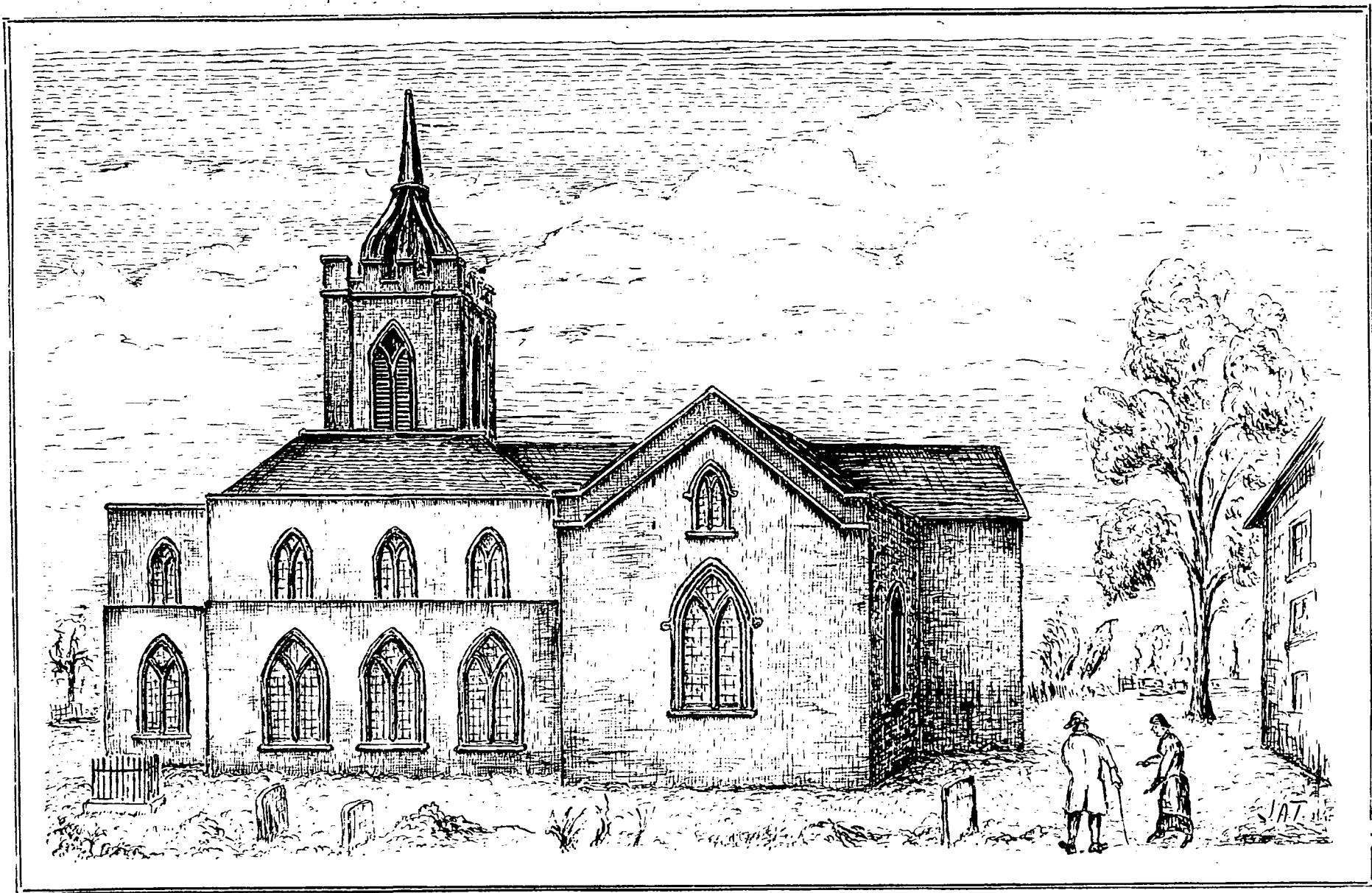
19. Fulham and College Triples should not

perhaps be included among "merely fancy methods", but they had had their day and were no longer practised. What Cumberland Fancy and Cumberland Pleasure were like we have no means of knowing.

20 It would be wrong to attribute the lack of initiative in the ringing of methods during the nineteenth century entirely or even mainly to the influence of the Clavis. There were several reasons, but undoubtedly the standardization of methods by the Clavis was one of them.

21 A peal of Shipway Major was rung at Keddumunster on Jan 31st 1900 by the Worcester Association

22. "We rang five Grandures and Old Doubles but with a pretty deal of trouble for some. went hard, others slipped wheel and the Devil a strap for foot to feel



ST. GILES, CAMBERWELL. Late 19 cent.

which is a very great Disadvantage
for if a bell slips then she's surely canted.
— see Vol VIII p 345.

23. Clavis. 1st Ed p 2.

24. Compare the quotation from Hedman
given on page 114 of my volume VII.

25. Clavis 1st ed p. 5.

26. The word "pains" is used in the now almost
obsolete sense of "endeavour" or "exertion"

27. Clavis 1st Ed b. 5.

28. Hubbard, — Elements of Campanologia, 4th Ed. p 3

29. Clavis, 1st Ed. p. 25.

30. Ibid p. 57.

31. See Vol VIII pp. 225. 515

32. Jasper Snowden — Grandeur. p 138.

33. Clavis, 1st Ed pp 61-2.

34. This is Reeves' 13440 PDB Major

35. Clavis, 1st Ed p. 98. The allusion is to the
15120 PDB Major called by G. Mainwaring in
1737. See Vol VII p 426.

36. Clavis 1st Ed p. 101. This is the famous peal
by James Parham's band. See Vol IX. p. 307

37. A good example of Johnsonese and Jones's

faults in style. It would have been 89
easier and better to have written "Called
Real Double."

38. Clavis 1st Ed. p. 103. See Vol 1x p. 362.

39. At the time of my writing this, objection is
being taken to the issuing of a new book
on Surprise Major Methods with unring
methods named, on the grounds that the
naming is an infringement of the rights of
the bands which shall ring the first peals.
See debate at the session of the Central
Council at Leeds in 1938.

40. Clavis 1st Ed. p. 119

41. See Vol VII p. 178.

42. Clavis 1st Ed. p. 121.

43. *Ibid* p. 188.

44. *Ibid* p. 213.

45. *Ibid* p. 217.

46. *Ibid* p. 225.

47. *Ibid* p. 246. Grandring on even numbers
of bells was at one time very popular in the
Birmingham district but was discouraged by
resolution of the Central Council as illegitimate.

48. Annable died on February 1st, 1756 90
which in old style, would be the latter part
of the year 1755. He was in his fifty third year.

49. Clavis, 1st Ed. p. 270

50. Baldwin's peal of Oxford Treble Bob Major
rung when Annable was a boy has the tenors
together throughout.

51. E.g. the peal of Cinques rung at St. Brides in
1725. This almost certainly was unknown to the
authors of the Clavis.

52. There were then eight rings of twelve, four of
them in London - St. Bridget's or St. Brides, St.
Martin-in-the-Fields, St. Michael Cornhill,
and St. Pavon's Southwark. The four in the
country were Cirencester (which is incorrectly
stated to have been the oldest ring of twelve
then existing), St. Mary's Cambridge, St. Martin
Birmingham, and St. Peter Mancroft, Norwich.
Middlesex had nine rings of ten - St. Mary-
le-Bow, Christ Church, Spitalfields, St. Giles
Cripplegate, St. Sepulchre's Newgate, St. Margaret
Westminster, St. Leonard Shoreditch, St. Magnus,

S. Dionis Backchurch, and Fulham. 91

Two other rings of ten in the metropolitan area were S. John's Horsleydown, and St. Alphage Greenwich.

53. See Wotly's Campanalogia and Ode are reprinted in Ravens' Bells of England page 298.

54. In 1782 Samuel Rogers published in two volumes "Poems on Various Occasions Consisting of original pieces and translations from some of the more admired Latin Classics." The second volume is missing from the British Museum Library and the first does not include the Poem addressed to a Bell Founder.

55 "On the Ingenious Art of Ringing". -

What Musick is there that Compa'd may be
To well-tun'd Bells enchanting melody, &c.
The Clavis says that the Lines were "eschaded from a very Ancient Author." We can date them quite certainly as having been written between 1650 and 1668 and most probably nearer the later year than the earlier. Maybe the author was Richard Duckworth.

56. I am at present unable to identify 92
this man with the James Scardon who rang
Southwark tenor to 7104 Treble Bob Maccamus
in 1802. and took part in other performances
but presumably they were the same, or perhaps
father and son.

57. North, Church Bells of Leicestershire has
a notice of Hedderley and the Nottingham
foundry.

58 " As there is a 2nd ed. of this [the Clavis]
in circulation by R. T. Kirby, Paternoster Row
without a date I one day asked Mr Kirby
his reasons for publishing this 2nd edition
when he inform'd me that there were but
500 copies of the original work printed; and
the demand for them being so great that he
was induced to purchase the copyright and
reprint the original with some additional
poetry, history of bells and ringing, together
with a new title page in the year 1796 - Edward
J. Osborn - MS. History of London Ringing Societies
page 10.

59. Quoted by Ernest Morris, History
and Art of Change Ringing p. 609

93

60. There is a copy of this reprint in the British
Museum but I have heard of one copy only
among ringers. The British Museum possesses
no copy of the original edition, nor yet of either
of the two early reprints. [This last statement is
incorrect]

61. Referring to College Exercise Major, the Clavis
remarks (p. 168) "The title of College Exercise
was given by the society of College youths, they
being entitled to that privilege by ringing the
first peal which was at St. Johns Hackney in
Middlesex on Friday December 26 1760."

62. John Reeves was for some years beadle to the
Society of Cumberland youths. Though not strictly
speaking a paid job there were perquisites attached
to the office. Neither William Jones nor Thomas
Blakemore was ever beadle to any society though
it was not for lack of opportunity. We feel that
both would have felt it rather beneath them.

63. A possible reason why George Gross did not
subscribe to the Clavis is that he was illiterate

64. Gpborn's copies of the first and second 94
editions of the Clavis are in the British Museum
1400b 15, 1-2.

Chapter Fourteen.

Composition in the Second Half of the Eighteenth Century.

In the story of London Composition in the eighteenth century, three men - Benjamin Annable, John Holt, and John Reeves - stand out preeminently above all others. Two men - William Shipway and John Noonan - at the close of the century almost challenged that preeminence. Two other men - George Partick and George Gross - enjoyed in their own time the highest reputation. And besides these men there were others who we know composed psalms whose work has almost completely

disappeared.

99

Annable and Hollis we have already considered in Chapter eleven. Shipway and Noonan can most conveniently be left until we come to the nineteenth Century.

Of the others Reeves is in a class entirely by himself and fortunately we have a larger number and a better selection of his Compositions than of any other man's down to modern times. The rest are represented by a few peals preserved in the Clavis, Shipway's Campanalogia and the London Jurths' peal book.

These peals are only the tiniest fraction of those that were composed and the majority are lost. For this there are several reasons. There is the usual and inevitable wastage that goes with the passage of the years,—

Time hath my Cord, a wallet at his back 100
In which he puts alms for oblivion. — and
this was increased by the reluctance of men
to let others see their figures. Shipway calls
attention to this reluctance and attributes
it to the idea of possessing feals superior
to those of any other person; but, I think
that in many instances the chief reason
was the fear of hostile criticism. There was
always the chance that someone might
point out that the feal was an old one
or even a false one.

This fear was greatly strengthened by
the scare which followed the discovery by
Christopher Wells in the year 1768 of the
liability of Treble Bob Major to intentional
falseness, scarcely a feal being rung but
its truth was now suspected; and indeed
many of [these] fears were but too well

fringed." ⁽²⁾ Men who looked at the 101
old compositions found that two out of every
three were false, and as a result
composers made haste to destroy their
figures. It was better to make sure, if
possible, that nobody should be able to
prove that they were false.

It was now that the old and excellent
custom of putting the figures of the
compositions in the feal books was dropped.
All the old societies occasionally gave
the figures, and when John Holt was
with the Union Scholars every composition
was entered in the feal book. The London
Youths were the last society to continue
the custom, and they dropped it finally
in 1772. Perhaps someone had been looking
into the truth of some of the feals in the
book.

102.

It is rather curious that the records very seldom mention the name of the composer of the peals rung. When Hollis' Ten-part was rung his name was usually but not always mentioned. In no other instance is it stated who was the composer unless he happened to be the man who called the peal, and even then the fact is often omitted. The London Juniors give the figures of one peal which we know was by Reeves, and another which probably was by him, but do not mention his name. He rang in a 5200 of Treble Bob Royal at Cripplegate which almost certainly was his composition. Wells is mentioned as the conductor but nothing is said of the composer.

Until Platenmore became the leading man in the "junior" Society of College Juniors and called his own compositions, the Company

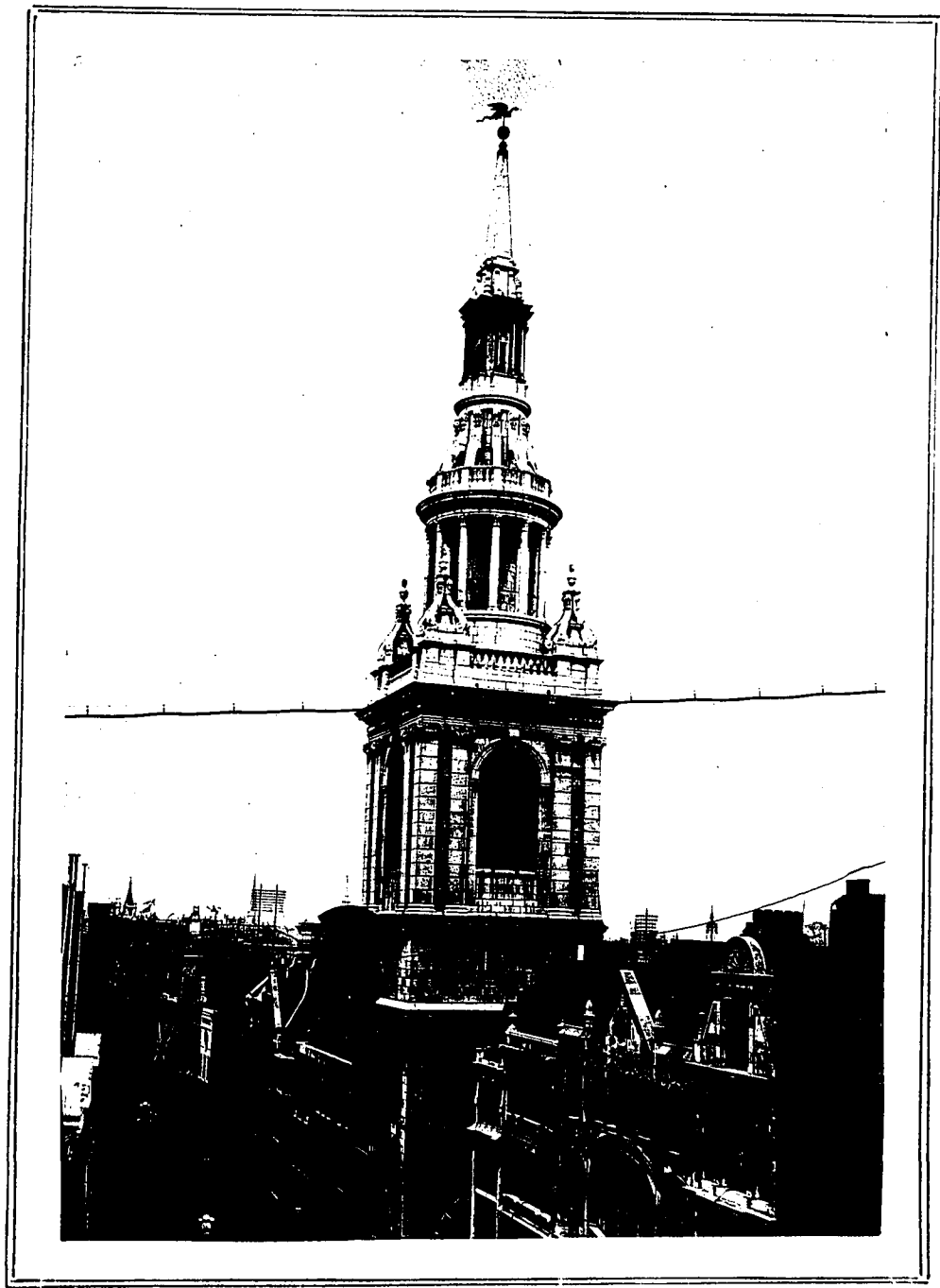


Photo. by F.E. Darre.

ST. MARY-LE-BOW.

103

never put in their psal book the names of the men who composed the many psals they sang. In the Cumberland's book we are often told that a performance was composed and conducted by George Partick, or George Gross; but we are never told who composed the psals that Samuel Wood or John Frazier called. These omissions hamper us very much in giving an account of the state of composition in the second half of the eighteenth century.

In judging early composition we have to remember that composers approached their problems from an entirely different angle to that of modern composers. The competent modern composer who tries to compose a psal, first of all sets his material down in a number of independent courses (P blocks or B blocks) ⁽³⁾ or of other independent

round blocks and most likely he
arranges them in two-part, three-part, or
five-part tables. He then proceeds to join
his blocks together by means of G sets. (4)

The early Composers worked on entirely
different lines. They had inherited the
system of hunts in which ^{each} bell in turn is
made to perform its proper revolution. This
system is not only an excellent one for
obtaining excellent and other peals in
regular parts and with regular calling
but is indigenous to change ringing. In
a peal of 1300 Major, for instance, the method
itself supplied the whole hunt (the treble)
and the half hunt (the tenors). The Composers
had only to extend the plan further and
arrange the sixth as the quarter hunt and
the fifth as the half-quarter hunt. (5)

105

Annables Three-part is the typical
peal on this plan and it supplied the
model and the starting point for all the
compositions in those methods in which
three bells are affected by a bob. ⁽⁶⁾

This composition was by far the best
known and most popular in early days
and though any definite evidence is
lacking we may assume that it was
called in the great majority of peals of
Pr. Major rung not only in London but
all over the country during the eighteenth
century.

When men sought to produce new peals
the first and natural idea that occurred
to them was to retain the work of the sixth
unaltered, but to vary the bobs which
affect the fifth; at the same time keeping

the rigid form of the original, 106
and its division into nine equal parts.

In this way John Helli produced the
peals that he called at Christ Church
Southwark and St. Sepulchres in 1749
and St. George's Southwark in 1750. There
was also another very simple variation
in which instead of omitting the bob at
Wrong when the sixth is in front of the
tenor, the bob at Home is called when
the sixth is after the seventh. (See peal
no. 1 page 245.)

In these peals the sixth is only nine
times each way in 5-6. and as the
superior musical value of those courses
when 6-7-8 are together was from the
first forced on the notice of ringers,
composers began to try to get, first peals

with the extent at home, and then 107
feals with the sixth the extent each way.
To do this they added to Stranables feal
Courses with the sixth in the missing
positions, and since that gave them too
many changes they cut out Courses with
the sixth in one of the other positions.

The oldest extant compositions with the
sixth twelve times at home are the two
I have given on page 142 of volume IX.
and as we examine them we can easily
see the idea that was in the minds of
their composers. The first feal rung with
this quality was the composition of Joseph
Grier, and it may have been the first
composed; but other men at the time were
working at the same problem, including
John Holt then at the beginning of his
career.

The first man to compose a peal with the sixth the escent each way seems to have been William Barrett. A manuscript which apparently dates from 1737 or soon after has the course ends of a peal which may be either no 4 on page 245 or no 9 on page 246. This manuscript is pasted into the London Joints' peal book, and elsewhere in the book, the same peal, given in the same cryptic and indefinite manner, is said to have been called on January 14th 1759 at St. Mary, Shattellon, by John Jennett. No composer is then mentioned.

Another three-part peal with the sixth the escent each way from Barrett's MS is no 4 page 245. Here the course ends of the first part are given in full and so we can tell that the peal is true.

No 4 was conducted by Barrett 109
for the London Juniors at Whitechapel
in 1758. Presumably it was his own
composition, but it is not so stated
in the peal book.

William Barrett also broke away from
the rigid three-part plan and put the
five-course blocks together in a somewhat
irregular manner, including one extra
course with the sixth at home. (See no 11)
His peal of P.D. Royal (no 29 page 252) is
an excellent composition, but when he
tried to apply the same plan to Double
P.D. Royal he failed. (no. page 256)

In 1757 he called for the London Juniors
5376 Changes of Double P.D. Major (no
page) at Whitechapel. It was his own
composition and was claimed to be the
first rung in the method with the sixth

the extent at home. ⑦

110

William Barrett has no claims to be considered a great composer, but he did some good work at a time when men knew very little about composition, and without having much guidance from the experience of other men.

The use of singles in BB Major compositions was not allowed. "Singles" generally were looked upon as allusions from the strict method which were necessary in some cases and then could be admitted. ⑧ It was quite obvious that you must have two singles in Grandeur or Liedman Doubles, and in Plain BB Minor. It was pretty certain that you must have two in Grandeur Triples though right down to the end of the nineteenth ^{Century} the Exercise cherished

the belief that at some time or other, (it might be later rather than sooner), a genius would arise, who would show how to produce 5040 changes in the method with the use of bobs only. (9) (10)

But in Bob Major there was no need for singles. Without their aid peals not only of five thousand changes, ^{but} also of six thousand and upwards, could readily be obtained with the tenors together; and even when men rang longer lengths - ten thousand or even fifteen thousand changes - they preferred to pair the tenors rather than use singles.

Under these conditions there were sixty courses with the tenors together. No doubt several men tried to get them all into one peal, ⁽¹⁰⁾ but no one had succeeded.

112

The early Composers could see the difficulties of the problem, but it is not likely that they knew it is insoluble, and there is a form of it which they believed they had solved.

In Bob Major it is possible to bring up the course ends not only by means of long or full courses of 112 changes, but also by short courses of 80 changes in which the seventh and tenor make successive bobs, and it seemed to these men that if long and short courses were judiciously mixed not only could the difficulties be surmounted, but a peal could be obtained with the sixty course ends in little more than five thousand changes.

There appears to have been a competition

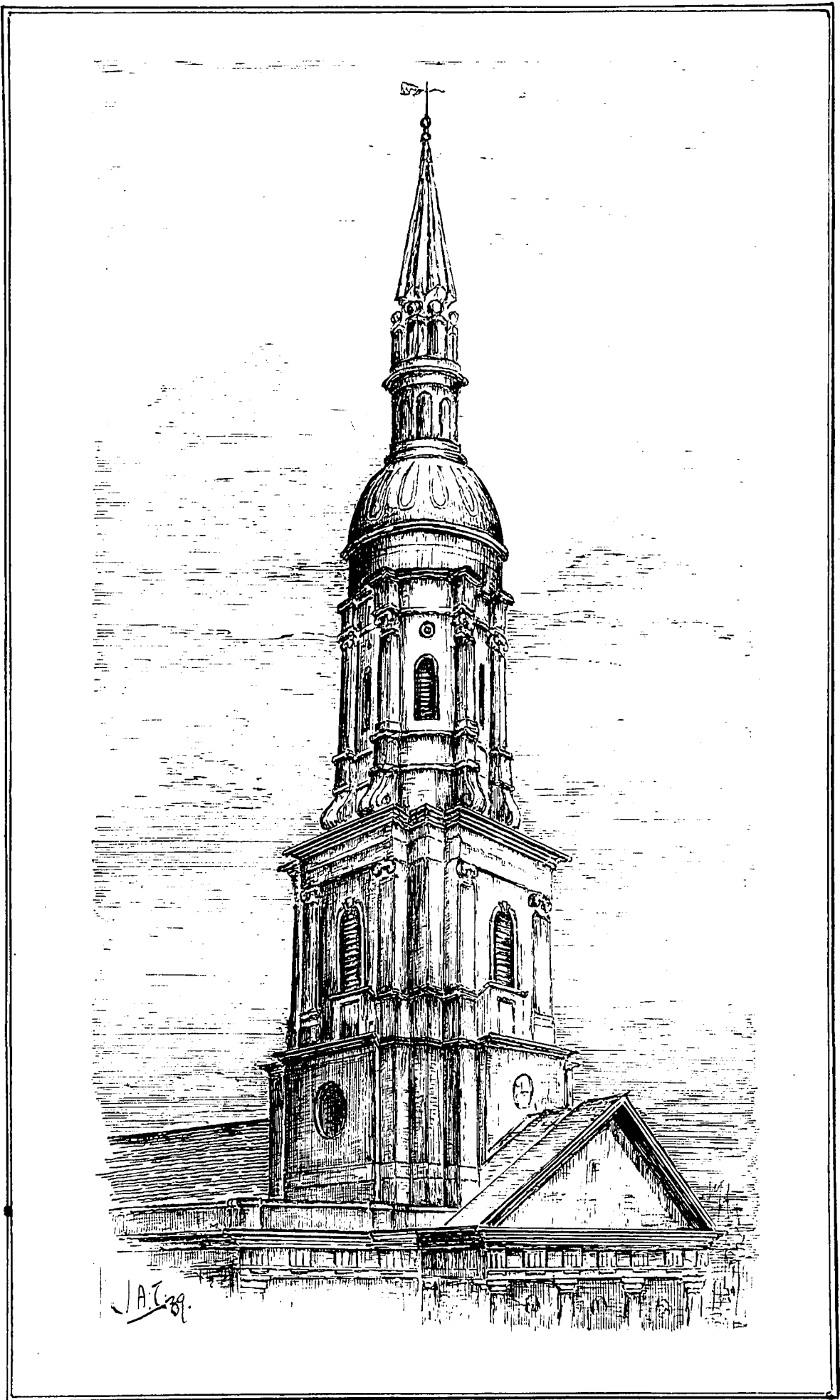
as to who should be the first man
to compose and conduct such a peal.

On August 15th 1756 at S. Georges-in-
the-East Richard Royce called for
the Eastern Scholars 5296 changes of
Bob Major "with the tenors at home
sixty times being the first performance
in that method." Six days later at
S. Leonard's Shore-ditch, George Partick
with a band of Cumberland youths
called a peal with similar qualities
and only 5040 changes, and in the next
month, as if to settle the matter once
and for all, he called another peal
with the minimum number of 5008
changes.

Were all or any of these peals true?
It is not easy to answer the question

definitely. The figures of all three are lost and we have very little circumstantial evidence to guide us. Of Richard Royce we know nothing. He may have been a clever composer who understood the problems of composition as they appeared to the men of his day; or he may have been only one of the many singers whose only idea of composition is to pick a number of course ends more or less hap-hazardly and then prove the result to the best of their ability. ②

Of George Partick we know a good deal more but not very much which is really to the point. We know that he was a clever and leading singer, one who held a position in the London Exercise



ST LEONARD, SHOREDITCH.

comparable to that held by Benjamin Arnable. We know that he composed many psalms and that in his life time he had the highest reputation as a composer. But all his psalms, save one, have perished, and that one is not sufficient to enable us to judge what his abilities really were.

To answer our question we must look at the problem as it appeared to these men and as it really is.

They had inherited the idea of tunts and they took Arnables' psalm as their model and starting point. The first thing they must have noticed was that when Fyths and Fourthes are called in B or Major the psalm naturally falls into divisions of five courses, in

which the quarter hunt (the sixth) 116
performs its full revolution as completely
and as effectively as in Stnables' peal.
In fact the course ends produced are the
same as in that composition but in a
different order.

It was quite easy to adapt the old peal
to the altered conditions, but that in itself
did not get them very far, for it would
only give them forty-five courses or
3600 changes. There was one position into
which the half quarter hunt (the fifth)
did not fall, and so the problem was
so to use long courses that the missing
positions of the half quarter hunt should
be added and the total number of changes
increased to more than five thousand.

We can well imagine that their first

117
Essay would be to produce something
like the figures (No 132.) on page 273. That
would give them the right Course ends
right enough with all the turns, turning
their revolutions; but when they looked
at the Wrongs and the Middles they would
find false changes, and so they would
experiment to find some way by which
they could still produce the Course ends
and avoid the internal falseness.

Very often the number of changes in
a peal gives us some clue to the nature
of the composition. Royce's peal had
5296 changes, and to get them he would
need to have fifteen Long Courses and
one bob Before, fourteen long courses
and three bobs Before, thirteen long

Courses and five Cobs Before, or any other combination in the same progression down to six Long Courses and nineteen Cobs Before. None of these combinations will give a peal in equal and regular parts and none, it would seem, a true composition.

It is possible that Royce made up the body of his peal entirely of short courses and used changes with the tenors paired to get the additional number required, and to enable the fifth to perform its full revolution; but such a thing is extremely unlikely. The conclusion is therefore that his peal was almost certainly false.

Patrick's first peal contains 5040 changes and a true composition with the

required qualities can be had in that ¹¹⁹
number, as John Reeves was afterwards
to show. Reeves's feat indeed is the
simple and logical solution of the problem
on the lines the older men were working,
and we should conclude that it was the
same or substantially the same as
Patrick's, but for the fact that simple
things are not always obvious things to
pioneers, and also that Patrick's second
feat contained 5008 changes. A line
composition with that number is not
possible.

Reeves knew Patrick in after years
(they rang a bell together in 1766), but
they belonged to two generations, and
it does not follow that they were intimate
or that the younger man knew anything

about the older man's compositions. 120

The modern composer who attempts to solve the problem is faced at the outset with the same fact as that which faced the older men, namely that flats at Fifths and Fourths cause the Courses ⁽¹²⁾ to fall into groups of five. But while to them it meant that the quarter hunt (the sixth) was enabled to perform its full revolution, to him it means that the material he has to start with consists of twelve independent round blocks each of five Courses. In these blocks all the flats are of equal value.

It is a general law of Composition that an even number of round blocks can never be joined together intact by flats alone, and so the twelve blocks

121

cannot be linked together into
one block. Even if they could the result
would only contain 4800 changes which
are not enough. At least seven courses
of 112 changes are needed to make up
the number. Some of our blocks of five
short courses must therefore be split up
into long courses, and we must rearrange
our material into a number of P blocks
and 5-course blocks consisting of short
courses.

Now every short course produced by
lots of $\frac{5}{4}$ contains parts of two P blocks.
(It contains also one lead from a P block
with the tenors paired, but that does not
concern us). The short course 23456
contains parts of the two P blocks 56342
and 23456. It therefore 23456 is a P block

56342 must also be a P block. 122

And if 56342 is a P block 42635 must be a P block. Similarly 35264 and 64523 must be P blocks. In other words when we set down our material in a combination of long and short courses (of 112 and 80 changes respectively) all the courses in any one of the original groups of five must be either long courses or short courses.

But what we do when we break up a block of five short courses into five P blocks is to substitute an odd number of blocks for an odd number of blocks, and however many times we do it, the total number will always be even.

Therefore a feat with the sixty Course ends and consisting of a combination

of long (112 changes) and short courses ¹²³
(80 changes) is not possible.

We cannot join together instead, two or an even number of P blocks, and our problem is insoluble unless we can split up one of the five course blocks into two parts. This can be done, but in one way only.

The natural course-ends produced by calling five consecutive lots P before are the same as those produced by calling five consecutive S₄, but they come in a different order. One lot P before will produce the same course end as two courses called

<u>23456</u> S ₄		<u>23456</u> B	S ₄
64523	x	35264	1
35264	x	42635	x
42635	x	56342	x
56342	x	<u>23456</u>	x
<u>23456</u>	x	64523	

S₄. If therefore we call 1B in place of two courses called S₄ in any one of

124

The five course blocks we shall produce a four-course block consisting of three short courses, and one long one with a bob Before, in all 368 changes, and we shall have left over one independent P. block (See pages 273-5)

The bob Before causes an overlapping of two natural courses, but falseness is avoided since the following and preceding short courses cut out parts of the natural courses. The process however can be done once only in any five-course block.

Three bobs Before produces the same course-end as $\frac{5}{4}$ and the former calling may be substituted for the latter, once (but only once) in any of the complete five-course blocks.

As soon as we have split up one of the five-course blocks into a four-course block

and a P block our original material 125
is grouped into an odd number of round
blocks and it is no great matter to join
them all up into one block by Cobs
arranged in Q sets (see page 274) but as
we have only two long courses and one
Cob Before the number of changes is 4880
which is still short of a peal. We can
increase it by substituting 3 B for $5/4$ in
two blocks (No 134) or we can split up
one of the five-course blocks into five
P. blocks and regroup the whole by a
larger number of Q sets (see No 133 p. 273)
In either case the number of changes will
be 5040.

John Reeves's peal is a perfect 3-part
composition. First the twelve five-course
blocks are arranged in three tables, each

table containing four blocks, viz 126
(a) 50006 (b) 05006 (c) 00056 (d) 00506.

One Q set joins a, b, and c. d is split up into a four Course block and a P block and a second Q set joins these to c., the P blocks of the three tables being transposed.

A third Q set joins up the three parts (see page 275.)

That is not how Reeves composed the peal though the difference was not much more than one of nomenclature. He first of all adapted Annable's peal to short Courses. That fixed the quarter hunt and three positions of the half quarter hunt. The missing five Courses in each part he inserted in the second block and doubtless by experiment. It was the peal that Royce and Partrick were looking for and it shows how simple and easy

is the solution of their problem - when ¹²⁷
once you know how.

There is another way in which the sixty
short courses can be set down. Instead
of writing them out in groups of five with
 $5/4$ in every course, they can be written
out as sixty independent B blocks in
which a bob is made at every lead end.

Again we cannot join these sixty
as they stand into one round block
and we require the admixture of some
long courses to make up the necessary
number of changes.

Every B block contains parts of four
P blocks in addition to the lead with the
tenors paired. The B block 23456 contains
parts of the P blocks 52436, 64352, 34256,
and 23456. Thus if 23456 is a B block
all the other three must also be B blocks.

And if 23456 is a P block all the other three must also be P blocks. When we examine the consequences of these obligations we shall find that the pisty courses cannot be set down as a number of independent B blocks and P blocks.

Even if they could it would not help us. For since in B blocks there is a bob at every lead the only means we have of joining them together is by using omits, and in P blocks every lead is already an omit. While to join together P blocks we must use bobs and in B blocks every lead is already bobbed.

We can however get combinations of long courses (112 changes) and B blocks (80 changes).

For if we omit the 5/4 in the B blocks

We shall find that the sixty Courses ¹²⁹ are resolved into twelve five-Course blocks in which every Course is called W. M. R. and so we can set our material down as a number of five Course blocks (Long Courses of 112 Changes each) and a number of B blocks.

We have still an ^{even} number of blocks and therefore we cannot join them together as they stand. We must split up one of the five Course blocks and this done by a process similar to that by which we split up the short Course blocks.

We have now an odd number of round blocks and the task

<u>23456</u> W. M. R.		<u>23456</u> W $\frac{1}{2}$ B M. R.		
<u>64235</u>	---	<u>64235</u>	- x	--
<u>52643</u>	---	<u>52643</u>	- x	--
<u>36524</u>	---	<u>36524</u>	- x	--
<u>45362</u>	---	<u>45362</u>	-	1 --
<u>23456</u>	---	<u>23456</u>	-	--

of joining them together by omits
arranged in G sets is not a difficult
one (see No. 136 p. 276)

In all these compositions the shortest
length (over five thousand) is 5040, and
the number of changes in the possible
longer lengths is obtained by adding
80 or multiples of 80 ⁽¹³⁾ Ruyis 5296 and
Particks 5008 evidently were false.

Short Courses were very little used in
composition because they part the Tenors
"which" says the Clavis "the curious
don't allow, except where absolutely
necessary." ⁽¹⁴⁾

Francis Roberts was an early composer
who appears to have done good work. He
was the first man to discover the way of
linging Grandvie Caters round at hand
"This" says the Clavis, "is so great an

improvement in Cater ringing that ¹³¹
too much cannot be said in Commendation
of it or its author; whom notwithstanding
has been dead for several years, yet
his name will be gratefully remembered
by every admirer of this pleasant and
harmonious improvement. " (15)

The first peal brought round in this
way was rung on July 17th 1759 at
All Saints Fulham by the "ancient"
Society of College youths. George Partick
conducted and whether he called a
composition of his own or by Roberts is
doubtful. (16) Roberts who evidently was
a young man at the time did not stand
in the peal; but in 1761 he called three
three peals - Grand sire Cater, Grand sire
Cinques and Bob Royal - and probably

though it is not so stated, they were ¹³²
his own composition. Rather curiously
the Grand sire Calens was brought round
in the old fashioned way at Backstoke.

The Clavis says that George Particks
called the peal at Fulham "about the
year 1770." Particks' last peal was in
1766; and this shows how very little the
authors knew about what had been done
in ringing and proves that Reeves and
Particks for all that they were members
together of the Society of Cumberland
Junks and had stood together in peals
could not have been intimate. Particks
was still alive when the Clavis was
written. (17)

Robert's discovery caused several
disputes among the Connoisseurs of the

art concerning the possibility of bringing Grandure tripples and Cinques round in like manner." (18) Ringers generally did not yet understand the in-and-out of Course of the changes, and they would not allow the use of singles merely for the purpose of bringing the bells round at hand. The Clavis gives a proof that "no peal can be brought round at hand by fair means" except on five nine thirteen and the other numbers of bells in the same progression. (19)

Most of the early peals rung by the Cumberland youths were called by George Partick and a large number of them no doubt were compositions by older men which had become the standard peals of the Exercise, such as Annables

Bob Major and Triples and Double 134
Bob Major, Hollis Ten-part, and Baldwin's
Treble Bob. The St. Simon's Triples and
New Bob Triples he called were probably
Annable's Composition. It is not until
1753 that he is recorded as having
composed and called a peal, but no
doubt some at least of the earlier peals
were his composition. There was a peal
of Bob Major rung in 1749 which contained
5488 or forty nine courses and looks
like an attempt to obtain some unusual
qualities. He also experimented in
variations of the standard methods and
called peals of Cumberland Bob Major,
Cumberland Pleasure, Cumberland
Grand New Double and Cumberland
Fancy. What they were like we cannot
tell

135.

When Patrick died in 1796 some
Sporting Magazine ⁽²⁰⁾ in an account of his
funeral calls him "the celebrated composer
of church bell music", and says that his
productions of Real Double and Treble
Bob Royal are standing monuments of
his unparalleled abilities. He may have
composed peals in those methods but no
trace of them remains and he never
called or rang a peal in either.

The account goes on to say that Mr
Patrick was the person who composed
the whole peal of Hedman Triples, 5040
changes (till then deemed impracticable)
for the discovery of which the citizens of
Norwich advertised a premium of fifty
pounds which was paid him about three
years since by the Society of St. Peter's
Managers with the highest encomiums

on his superlative merit."

136

This account as it stands is absurd, but we should like to know what really was the foundation of the tale for the writer would hardly have invented it out of nothing however much he may have muddled up his facts. It is not in the least likely that the Norwich Scholars would have paid fifty pounds or fifty shillings, for any peal; nor is it likely that Partick ever composed a peal of *Hedman Triples*.⁽²¹⁾

He composed the 5136 of *Coxford Treble* *Bob* *Masimus* he called at Southwark in 1766 and probably the 6080 and 7520 of *Treble Bob* *Major* he called in 1756. The one composition of his that has survived is the well known one part peal of *Treble Bob*, 5088 changes in 22

Courses. (see No 54 p. 258) He never 137
called it himself and the first time it
was rung seems to have been on April
1759 at Whitechapel when Samuel
Wood conducted with a band of the
Cumberland Junths. Wood apparently
called it again in 1761 and 1763. ⁽²²⁾

The chief feature of the composition is
that it contains only twenty seven calls
"which", says the Clavis "is the fewest
you can possibly have a peal with in
this method." ⁽²⁴⁾

Thomas Harrison did not reduce the
number of calls but he did succeed with
the same number in getting a peal one
hundred and twenty-eight changes
longer. The 5126 which he composed
and called at Whitechapel in 1767 is
a reduction of a 5920 in five parts with

five courses in each part (see no 53 p. 258) 138

It was re composed in the nineteenth century by Henry Warhurst of Skottram in Longdendale, and (reduced to 5024) was rung there in 1847.

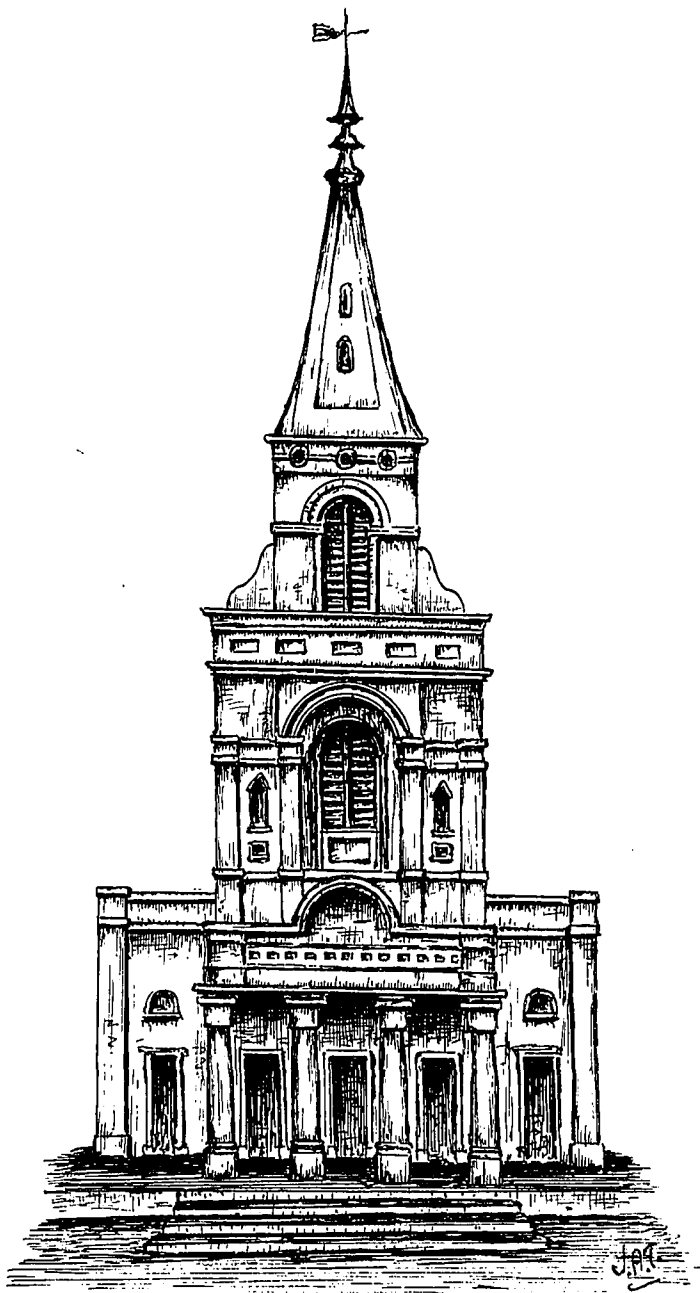
Thomas Harrison was an active ringer and bob caller for several years ⁽⁸⁶⁾, but this is the only evidence we have of him as a composer. ⁽²³⁾

John Reeves is said to have died about 1820, aged about eighty years. ⁽²²⁾ This statement is too vague to enable to fix the time of his birth within eight or ten years, but from other events in his life we may be reasonably sure that he was born soon after 1740. He joined the Society of Cumberland Juniors in 1761 and most probably had already served a few years apprenticeship in a local band at Bethnal Green or St.

Mary Masfelow.

139

He must have turned his attention to Composition very early; and in judging his work we must remember that it was a subject little understood and almost unknown. The only printed book was the J. D. and C. M. Campanalogia which even in its later editions was useless to the eight-bell composer. Annable's peals of B♭ Major and Triples, Baldwin's Treble B♭, and Hollis' Grand sire Triples were common property, and there were probably a few stock peals of such methods as Grand sire Calers and Plain B♭ Royal. But very often the men who wanted to call peals had to work out their own compositions and too often they brought but imperfect knowledge and skill to the task. The men who had gained some knowledge





ST. MARY MATFELON, WHITECHAPEL

were seldom willing to place their 140
experience and their figures at the service
of others.

Reeves's first two peals were rung in
1761 and his third in 1763. They were
all Treble Bob, all were at Whitechapel
and all conducted by Samuel Wood.
There may have been others rung by
Reeves and a band of his young friends
but the first recorded occasion on which
he appeared as composer and conductor
was in 1764 when he called 5040 Changes
in three parts with 66 bobs only.

Sixty-six bobs or 22 2 sets is the
minimum number required to join
together forty-five full courses, ⁽²⁶⁾ and in
this case it is not difficult to guess what
the composition was. Reeves's starting
point was Annable's peal, and he left
out of it all the bobs which were not

absolutely necessary to fix the path of ¹⁴¹
the quarter hunt (the sixth) and the
half-quarter hunt (the fifth). It would
give him the same composition as John
Hollis called at Christ Church, Southwark,
in 1749, ⁽²¹⁾ but Reeves would not know that.
Hollis' figures were in the Union Scholars'
feal book, but James Albion had that
far away at Bath. It may be that Reeves
afterwards got to know of Hollis' feal, for
the composition does not appear in the
Clavis.

Reeves early devoted much time and
study to Bob Major's composition, and by
1766 he had a knowledge and a grasp
of the subject far superior to anything
that either Benjamin Arncliffe or John
Hollis attained to.

In the London Youths' feal book, among
several compositions of average merit (some

of them false) are the figures of a feat
 of Bob Major 6608 changes. The name of no
 composer is given ⁽²⁸⁾ and when I first saw
 the entry it struck me as extraordinary
 that twenty years before the publication
 of the Clavis there should have been a man
 who already had solved the most difficult
 problem that then faced Bob Major Composers.
 For the striking fact is not that he had
 reached the extent (in-course) of the methods
 with the tenors together but that he knew
 that he had reached it. ⁽²⁹⁾ Lesser men
 might still seek to produce the sixty Courses
 but this man had proved (to his own
 satisfaction at any rate) that fifty-nine
 Courses are the limit. It seemed an
 early date for John Reeves to have attained
 so much knowledge, but there was no

other man at all likely, and 143.
indeed the peal is his for it appeared
afterwards in the Clavis (See No 27 p. 251.)

Though in the long run and generally
speaking the peals a man has composed
are the best test of his capacity as a
Composer, it is not always so. There
have been cases where men have gained
fame by discovering almost by chance
and luck peals which far cleverer men
have long sought for in vain. Such were
Charles Middleton and his Cambridge
Surprise Major, and William Hudson and
his Hedman Triples. ⁽³⁰⁾ Today these two peals
(the one as it stands the other in its
derivatives) are the two essential Compositions
in Change ringing. Yet neither Middleton
nor Hudson can be considered a great

Composer, and neither perhaps even 144
understood the nature of the problem, to
which he had discovered the solution.

Reeves was different. He did understand
the problems he undertook to solve and
he worked out his solutions by logical
processes, although like other Composers
at all times much of this work was on
empirical lines. No man (at any rate not
until modern times) has understood P.B.
Major Composition as he did.

It would seem that he gained much
of his knowledge from a very close study
of the 11-Course block with the pistons at
home. (See no 12 p. 246) It was already an
old and familiar touch to fingers but
as Reeves studied it he must have wondered
why the number of Courses was eleven
and not twelve. He must have tried

to add the missing Course and 145
his failure to do so showed him not only
that it was impossible but (much more
important) why it was impossible.

That meant he gained a working
knowledge of Grets and their importance
in composition, and wider ideas than
were supplied by the old system of hints.

In saying that Reeves had a knowledge
of Grets I do not mean that he
understood them in the modern sense
as links by which independent blocks
can be joined together. That idea was
more than a hundred years in the future.
But he did understand that in any
escent the Grets must be in threes - all
called ~~and~~ ^{or} all omitted, and it was very
largely on those lines that he composed

the 6608 mentioned above. He gives a 146
description of it by means of the Grets which
does not differ (except in phrasology)
from the descriptions I have given of peals
on pages 31

Reeves returned again and again
to the eleven course block and used it
in many of his compositions. He found
that though he could not add the
missing course he could substitute part
of it for part of one of the courses and this
with a bell at the middle gave him the
first part of his 5-part peal in fifty-five
courses (No 13 p. 246)

The 5-part plan in which one bell is
fixed in sixths or fifths for the whole
of a part was one of the most popular
and widely known in after years and
to us seems one of the most obvious means

of Composing peals in the method. 147

But in Reeves's time it was a complete novelty and was the first clean break with the old system of Hunts.

One of the ambitions of the old Composers was to obtain peals with the fewest possible number of calls. We have noticed Partick's and Harrison's peals of Treble Bob. In Plain Bob Major Reeves by adapting and shortening the calling of his 5-part 6160 obtained a 5040 with the Tenors together and only fifty calls (No 19 page 248) and by parting the Tenors a 5040 with only fifty calls (No 10 page 246) "which" he said "is the fewest any peal in this method can be picked with" (32)

In one variation of the 6160 60s at Fifths and Fourths are substituted for the Wrong and Middle and an even 6000

is obtained in five regular parts. 148
(No 260 page 250) One or two other reductions
are given in the Clavis and other examples
of the use Reeves made of the 11-course
block can be seen in feals Nos. 18, 24, 25, 8, 28

John Reeves carefully studied the use
of bots Before. It seems he was the first
man to do so, and by their means he
obtained "some very critical and curious
feals." ⁽³³⁾ They probably were among his
Clavis productions when he was working
hard to get material for the projected
Clavis.

The first was his 5-part 5120 ("without
parting the tenors. Never done before")
which he called for the London youths
at St. Giles's-in-the-Fields in December 1775.
He recognised that Bots Before require
careful handling to avoid falseness ⁽³⁴⁾
and his pride in his skill as a composer

led him to use as many of them as 149
he could and so reduce the number of
courses in a year to the minimum
number. No 15 which has the sixth
twelve times right and twelve times
wrong in only 43 courses he called on
August 28th 1785 at P. Giles's in the fields
for the "ancient" Society of College youths.
It was the only year in which all three
authors of the Clavis took part.

The 6336 (No 25 page 250) has the sixth
7-8s Before and all the years I have given
on pages 247-251 have some interesting
features. In the 5088 (No. 17) the sixth is
placed alternately wrong and Right, a plan
copied by later Composers including Shipway
and myself. ⁽³⁵⁾ In these years which are
among his later work Reeves uses the
3-Course and 9-Course blocks in the modern

manner, as well as the 11-Course block 150
and in No 24 the five 6 Course blocks

The 59-Course peal I referred to above is one of John Reeves's most interesting compositions. It is comparatively early work, it throws light on his method of working, and it illustrates not only his skill and ability as a composer but also his limitations.

It could not have been long after he turned to composition that he tried to solve the problem of getting the sixty Courses into one peal. By using short Courses he managed as we have seen in producing a peal with the sixty Course ends, but with full Courses only. Though he tried many plans, he always reached a point short of his goal from which there was no further advance. On the 5-part plan his 6160 was the limit

and any idea of using long stretches ¹⁵¹
of Courses with the same bell fixed in position
seemed hopeless.

He tried the 3 part plan and here he
reached 6048 changes. The only way left
was to get rid of the restrictions involved
in composing in parts and use a one part
plan.

He did not set about his task as a modern
Composer would. He had no idea of a peal
as consisting of a number of P blocks
linked together by Ls. He had inherited
the tradition of the Hunts; Annable's peal
was consciously or unconsciously his
starting point; and so his peal is based
on the 5-Course blocks in which the Courses
are called W.M.

He succeeded in putting together fifty-nine
Courses. It meant the exercise of an immense

152

amount of work, of patience and of attention; of trial and error, of hope and disappointment. Sometime his train looked by a conscious logical process. Sometimes when he seemed lost in a labyrinth to which there ~~seemed~~ ^{was} no key a brilliant flash of intuition would leap over the difficulty. And in the end though he had not produced the 60-Course feat he set out for, he had proved the problem to be insoluble and had attained the possible extent. In many respects it was as fine an achievement as John Hollis' Composition of the Original.

I have said that John Reeves proved that the sixty Courses of P. B. Major are unattainable, but there are different sorts of proofs. His proof was the conviction

which comes to a competent man who has thoroughly explored and understood his subject. It was not a mathematical proof and to this day no complete mathematical proof has ever been given.

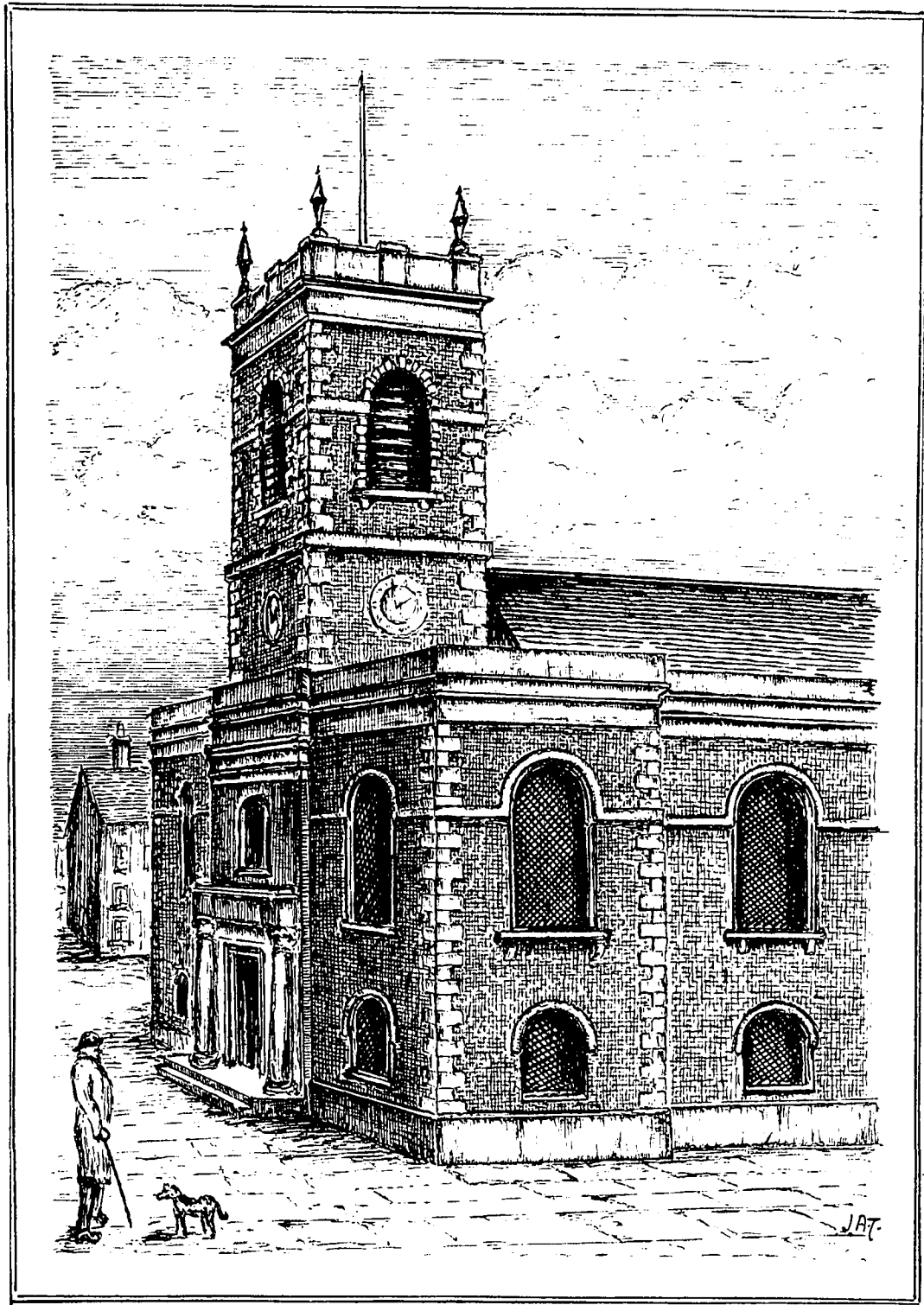
The ordinary proof is well enough in its way and as far as it goes. ⁽³⁶⁾ Very little experimental picking will show that in any in-course extent the cubes must always be in Q sets of threes—all called or all omitted. There are precisely available P blocks to start with. If in any one of these a cube is made and the Q set completed, three blocks will be joined into one. Another Q set will join two more P blocks to this 3-course block; and so the process can go on, two P blocks being added at a time. We started with one block, we keep on adding two, and however many times we do it

it is obvious that the result must always contain an odd number of Courses. Sixty is an even number and therefore is unattainable.

But sixty P blocks are not the only form in which the preliminary material can be set down. We can have twelve five-Course blocks in which every Course is called W.M.; or twelve in which every Course is called W.M.R. We can have thirty two-Course blocks in which every Course is called W.R., or thirty in which every Course is called M.R. We have still an even number of blocks to begin with, and so far the above proof applies. What has not yet been proved mathematically is that it is impossible to set the 6720 changes in an odd number of round blocks of any

155
port whatever. That it is so cannot
be doubted by anyone who has studied
the matter, but beyond the fact that it is
always difficult to prove a negative, the
factors involved in the problem are very
elusive.

In my little book on Variation and
Transposition I pointed out that "in peals
which contain some particular extent
or some particular qualities we shall
generally find that it has a group of Cords
which form the key of the composition" (37)
Once this key is discovered the composition
of the peals presents no particular difficulty
but often the discovery requires no small
amount of ingenuity, and without it
composition is a long, arduous, and difficult
task. Today by beginning with nicely
P blocks and bobbing. A peal we can without



ST. MATTHEW, BETHNAL GREEN. 18th Cent.

any particular difficulty links together ¹⁵⁶
fifty nine of them or any other odd number
we may choose. We can simplify our task
by first joining together the twelve courses
with any one bell in sixths into the nine-
course and three-course blocks, or the eleven-
course and one course blocks, or the four
three-course blocks, or any other of the possible
and known ways of setting down the twelve
courses. Having done this all we need is
to select a number of 2 pts at the middle
to link up these blocks, and our peal is
complete.

This is the simplest form of composition
and as I have illustrated on page 288
the number of peals it will give is enormous.
In it every bob is a connecting link which
joins some P block to the final group,

157

and as three bobs are needed every time two P. blocks are added, the total number of bobs in the complete set of fifty-nine courses is always eighty-seven.

But bobs can be used otherwise than as simple links grouped into Q sets of three. There are many round blocks possible which do not consist of a number of complete P blocks and in which the bobs are not in complete Q sets. It is true that the bobs will always be found to form a cyclical movement or "resolved shunt" among themselves or a series of such movements; and whenever the fifty courses are set down in a number of blocks the bobs will always be in complete Q sets. But the primary use of the bobs is not the same as in the first plan.

158.

The simplest form of blocks formed by the use of Cbs is the 5-Course block in which every course is called W.M. These

Cbs are really part of the method and the "plain Course" is the 5-Course block.

The G pels which the Composer can use are omits at the Wrong and Middle and calls at the Home. Similarly in the 5-Course block in which every course is called W.M.R. the Cbs are really part of the method and the G pels are omits.

A parallel to this will be found in the 3-lead Course pels of Grandine Triples where the 15-lead block is really the plain Course of the method.

The two 5-Course blocks are the simplest alternatives to the P blocks as bases of composition but they are not the only ones

159

There are the 2-Course blocks in which every Course is called W.R. and the reverse variation in which every Course is called M.R. In these as in the case of the two 5 Course blocks when we get down the singly Courses in preliminary form every Course is called alike.

But the singly Courses can be get down in a number of blocks in which not only does the calling of the Courses vary but the blocks themselves though complementary to each other are not alike. Such are the two 6-Course blocks and the 10-Course and 2 Course blocks. (The 9-Course and 3-Course blocks, and the 11 Course and 1 Course blocks are really composed of complete P blocks, and the two 6 Course blocks may be said to be composed of 2-Course blocks) Besides these there are other sets of blocks

which can be used as the bases of 160
feats and in which the bobs are not in
Q sets. On page 287 I give two 6608's
which although in the long run they
contain the whole of fifty-run separate
courses
can only remotely be said to be composed
of P blocks.

Thus the function of bobs is not only to
act as connecting links in the form of
Q sets but also to produce preliminary
blocks and as a corollary the connecting
Q sets will sometimes consist of omits
instead of bobs. Both calls and omits
whether in Q sets or not have sometimes
a connecting or plus effect, and sometimes
a disintegrating or minus effect.

If in any round block there are three
called Q sets and they occur in the order
A. B. C (42300, 34200, and 23400) then the
omission will resolve the block into three

161
separate blocks. But if they occur
in the order B.A.C. the only effect is to
alter the order in which the courses come.
Similarly if there are three plain Gpels
and they occur in the order B.A.C then
calling will resolve the blocks into three
separate blocks. But if they occur in the
order A.B.C no disintegration takes place.

As a consequence many feals contain
Gpels which are superflous and not really
needed for the construction.

When in each of three separate blocks
there is one member of a Gpel bobbed
or plained then omission or calling will
link the three blocks into one.

When one block contains two members
of a Gpel and the third member is in a
separate block then if the Gpel is plained
the first block is split into two parts one
of which is joined to the other blocks.

Here is the "key" to Reeves' 6608. It 162
is based on the 5-Course blocks in which
every course is called W.M. Now of course
we cannot produce a fifty-nine Course
deal on that plan unless we can find
some way of splitting up one of the blocks.
We cannot do it by treating the five Courses
as alternatively one block or five separate
P blocks as we did in the case of the photo
Courses. We cannot indeed set down the
sixty Courses in any combination of P blocks
and these 5-Course blocks. But if we
join together three 5-Course blocks by
omits at the middle we shall have a
15-Course block in which there are two
Courses with two consecutive cuts at the
Wrong. The third member of the Q set is in
another block, so that if we plan this
Q set fourteen out of the fifteen Courses in
the first block are joined to the second

blocks and one P block is left over 163
which can be discarded. We have now
an odd number of blocks to deal with
and they can be joined together without
any difficulty by means of Q sets - omits
at Wrong or Middle or Calls at Home.

An illustration of this Composition will
be found on page 278.

When we compose on the basis of the 5-course
blocks in which every course is called W.M.R
the problem is very similar. The omit Q sets
must so be arranged that there is one block
in which is a course with only one call - it
may be either Wrong Middle or Right. By
planning the Q sets of which this call is a
member we can isolate and discard one
P block leaving us an odd number of blocks
to deal with by Q sets. An example of this
Composition is on page 291.

This is the simple solution of the problem

John Reeves set out to solve, but of course he did not solve it in this manner. Working as a pioneer and largely by empirical methods he reached the goal by a much more complex path. The "key" of the composition is there all right and the necessary G sets to join up the blocks but there are also other G sets which were not needed for his purpose showing that he worked mainly by experimental cobbling or planing of G sets. The details of the construction of the feat are given on page 279. Reeves actually must have used a much longer and more complicated method.

Many years later John Reeves composed another fifty-nine course feat of Bob Major "more curious" as he said "than the preceding" and the difference between the two is striking and instructive.

It was no longer a clever man trying by intelligent experimenting to produce a feat with the sixth Courses. That he had already settled was unattainable. So he gathered eleven of the Courses with the sixth at home into his favourite 11-Course block, ⁽³⁹⁾ discarded the fifth and set himself the task of including in his feat the essent of the method with the sixth away from home.

To do this he carefully thought out a plan and a very clever plan it is. The forty eight Courses are grouped into two separate round blocks, each of twenty-four Courses and each in three equal parts. It was by no means an obvious plan and could only have occurred to one who was thoroughly master of his subject.

It is impossible of course at this length

of time, even to guess at the thoughts ¹⁶⁶
that passed through Reeves's mind, but
it may well have been that the solution
of the problem was suggested to him by
the two 6-Course blocks. He had used
them in some of his later feals, and notably
they are the foundation of his famous
Composition with the 120 Course ends. They
do actually largely form the basis of the
6608 but they needed some very clever
manipulation, in which we may be certain
that Reeves took care to arrange the work
of the fifth and sixth knowing that the
three-part plan would correctly place
the other three bells.

On page 284 I have given an analysis
of the feal from the modern point of view.
John Reeves, necessarily was somewhat
different but not less effective. His own

description is as follows, but whether 167
it shows the lines on which he composed
the peal or whether he drew it up afterwards
for the benefit of Conductors we cannot
tell - "Call the wrong middle and at
home, omitting all bobs the wrong way
when the fifth dodges with the seventh
and all course ends when the fifth is at
home in her own place, and all bobs in
the middle when the sixth is in or under
fourth's place except 6423857 , 2643857
 4263857 - which is called ⁽¹¹⁰⁾." It is really
remarkable that so complex a peal should
be susceptible of so simple a description.

John Reeves's peal with the 120 Courses
is justly celebrated and has been copied
several times by later composers. It is based
perhaps deliberately, on the two 6-Course

blocks, the course ends with the 6th 168
at home being the same in both cases.

The four quarters are joined
together by a special Gpet
which consists of an omit
a single, an omit and a
single. It has the effect
of isolating one member of
each of the odd and even

324	6587
342	5678
432	6587
432	5678
342	6587
324	5678
234	6587
234	5678

243	6587
423	5678
423	6587
243	5678

Gpets 00056 which unite to form a separate
Gpet by themselves.

Looking at these Gpets from his own
point of view, Reeves remarks, "When
five-pisc comes home the first time, it
is omitted, the next time they come home
it is called which is the grand reason you
cannot come round at the sixty courses
which has been so long the wonder and
study of the curious; for if they could

be either all called or all omitted 169
the thing would be soon done." (L1)

John Reeves did not know it but his
feal in all essentials is the same as John
Garthorn's feal of Grand sire Triples. (L2)

Ordinarily feals of Plain Bob Royal and
Nacimus are of little interest as Compositions
but Reeves's are an exception. (see 253-254)

Notice the use he makes of the 11-Course
block of the two 6-Course blocks, and of
the 9-Course block; and notice his endeavours
to get the pitch the extent right and
wrong in the minimum number of Courses.

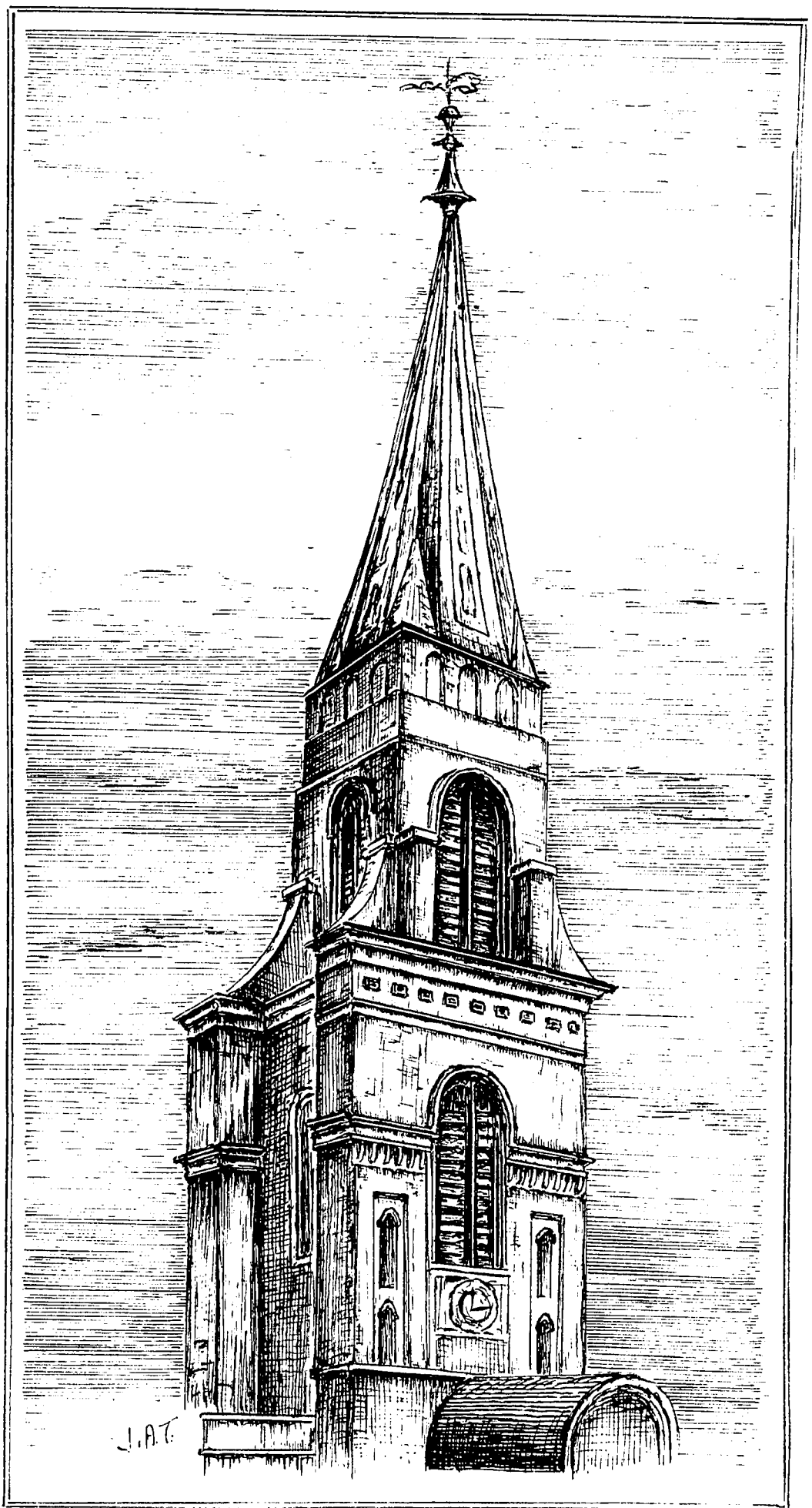
Reeves's feals of Bob Major are not rung
now a days nor can they ever have been
very popular. They were designed as
Compositions rather than as feals for the
Bob-caller, and as he did not allow himself
the use of singles all the modern styles

were outside his scope. It was 170
otherwise with Treble Bass. He obtained a
mastery in that method which was not
seriously challenged until the end of the
nineteenth century, and which is all the
more remarkable since the whole of his
work as we have it must have been done
between the discovery in 1780 of the full
liability of the method to internal falseness
and the publication of the Clavis in the
early months of 1788.

No doubt he had previously composed
peals which had been rung and no doubt
several "pleasant and harmonious Compositions"
of his "which still stand high on the
lists of Campanistanean fame" were condemned
"to eternal oblivion." The first peals he
rang in were Treble Bass but Samuel

Wood called them, and he appears ¹⁷¹
for the first time as a Conductor in the
method in 1767 when he called 7080
changes of Treble B or Royal at Thoreditch
for the Cumberlands. The performance
was not booked by the Society, and as
the 6240 rung in 1777 on the same bells
was claimed as the first five thousand
and most ever rang "evidently it was
false, either in the composition or in
the ringing.

The band was a first class one, including
Charles Purser, George Gross, John Povey,
the two Woods, and the elder Muggidge
but probably some disputed incident
occurred during the ringing, for it was
not until three years later that Reeves
again stood in a peal with the Company.



CHRIST CHURCH, SPITALFIELDS.

In the meanwhile he may have been ¹⁷²
ringing peals with bands unattached
to any of the leading societies.

The composition may have been false,
but though it is not so stated, most
probably it was the work of John Reeves
and since he had already composed
his fifty-nine Courses of Bob Major, it
is hard to believe that he would have
called a false peal of Treble Bob Royal
where there is no liability to internal
falseness.

In that same year 1767 Thomas
Harrison called for the London Youth
at Lewisham a very interesting peal
of Treble Bob Major. The length was
5120 changes, but it was a reduction
of a five-part composition containing
6400 changes and the sixth course ends.

The lead ends are fine, but men had not yet realized the necessity for proving the interior rows, and the feal is false. But only just. By using the alternative calling in the last course of each part the repetitions can be avoided and this will give John Reeves' well known five part composition with 6720 changes and the sixth course ends (see Nos. 55 & 56 page 258)

The feal is interesting for another thing. In its original form, though false for Major, it supplies the familiar four courses which have been used time and again to produce the twelve course ends with the sixth at home in feals of Royal and Maximus. (43)

The London youths' feal book does not mention the name of the composer, but

every thing seems to point to John 174
Reeves. It was not he, however, but
Christopher Wells who first discovered the
liability of the method to internal
falseness. This was in 1768, about which
time Wells was busy as a Composer, and
according to the Clavis "had explored
the system [of Treble B.C.] farther than
any of his predecessors had done."

William Jones and his Colleagues speak
highly of Wells as "very far from being
hindmost" among the different persons
of eminence; but though they were
intimately acquainted with him personally
they do not seem to have made any use
of his services as a Composer, and none
of his peals appear in the Clavis. All
that is left of his work is in the peal

175
book of the London Youths, and
consists of a 5435 of Grand sire Caters
rung at Shoreditch in 1766 (see page 265)
an excellent 5040 of Bob Royal (page 252)
and a 6120 of Double Bob Royal, (page 256)
the latter the longest length at the time
rung in the method. He also made
a transposition of Hollis' peal of Plain
Bob Triples beginning at a different
course end, and called it Whitechapel
in 1766; and another of Hollis' Ten-part
peal of Grand sire Triples and rang it
at Stepney in 1769 "calling the last
half method first and the first last.
Never done before." It is significant
of the respect with which ringers at
the time treated Hollis' Grand sire
compositions that though Wells simply
claimed the Plain Bob as his own

175

works, the Grandeur is said to have been from the scale of the late Mr John Hall." In the same way the authors of the Clavis after giving a variation of the Ten-part beginning at a different lead end, say that they "do not mean to arrogate to ourselves merit that is not our due", and remark that "it may be no very difficult task for some to produce variations of Mr Hall's peal and to coach them for their own. But the discerning part of the exercise are not to be blinded, and we will be bold to say that if any one will produce a peal of Grandeur Triples with five singles and will say he did not borrow his plan from Mr Hall, is a raggard and an impostor and will be branded

as such by every judicious professor
of the art." (176)

To day this will seem altogether too
sweeping a statement, since many peals
of Grandire Triples quite independent of
Hollis Compositions have been worked out;
but it was true enough when it was
written. Even Shipway did not hesitate
to put his name to a peal which is only
the Ten-part varied in the way the Plains
had explained and shown to be possible.
He did admit that it was "on Mr Hollis'
plan." When John Reeves had discovered
his well known variation and had
called it (apparently for the first time)
at Whitechapel in 1801 it was entered
in the London Fourth's peal book as
Composed and Conducted by him.

In the year 1767 Christopher Wells

Called at Shoreditch for the London '77
Youths 6200 Changes of Treble Bob Royal,
the Congest peal at the time in the method.
It may have been his composition, but
it is not so stated, and more likely
it was a peal familiar to the ringers of
the time, for Charles Jursen called it
again at West Ham in 1776 for the
College Youths. ⁽¹⁴⁵⁾ The composer whoever
he was, had endeavoured to get as
many bobs as possible into eleven courses
(see No. 88 page 261), but his knowledge
of proof was insufficient and the peal
is false at the middles. The fourth course
end is 34625 and the seventh is 64523
both followed by 2M.

This was the time Cumberlands and
College Youths were contending for the
Treble Bob record on ten and twelve

178

bells. The figures of the peals they rang are nearly all lost, and in some cases we can only guess who it was that composed them. The two long lengths by the College Youths were the work of Charles Turren, and there is nothing that we know about him which would lead us to suppose that he was capable of composing peals of that length. ⁽¹²⁴⁾ They may have been true but if so it was most likely more by hap than by art. In 1978 Turren called at St Dunstan's-in-the-West: the first peal ever rung of Double Bob Major with five bells in a lead. It was probably his own composition and we know definitely that it was false. ⁽¹²⁵⁾

It is satisfactory to know that the two peals which ended the contest in 1784 - the 7008 of *Incarnatus* by the College Youths

and the 12000 of Royal by the Cumberlands 1799
were both true, and so were the 6240 of
Mascimus by the Norwich Scholars in 1778
and the 7104 by the Cumberlands in 1802.

It was in 1777 that William Jones
joined Reeves in the Society of London
founds and about that time that the
project of writing the Clavis began to take
shape. Reeves was already known as
a clever composer, and now he devoted
himself to a very close study of all the
known methods and especially of Treble
B.B.

Christopher Wren's discovery in 1768
had opened men's eyes to the possibilities
of internal falseness but the matter had
not been thoroughly explored, and it
was probably Reeves himself who about
1780 found out the full liability of the

method to falseness with the tenors
together. He worked out a system of
proof which for simplicity clarity and
effectiveness was much superior to that
used by the majority of succeeding
composers. This was the plan of proving
by natural course-ends, the plan which
is almost universally used today. ⁽⁴⁷⁾

The system is explained in the Clavis
and although Jasper Snowdon complained ⁽⁴⁸⁾
that it is therein somewhat briefly stated
the explanation is quite sufficient; only
Shipway did not appreciate its merits
and perhaps failed to understand it.
He copied the description from the Clavis
but himself used and recommended
a system of proving by false rows as the
"safest and purest proof of Treber's B.B." ⁽⁴⁹⁾

The composers of the nineteenth century 181
followed Shipway rather than Reeves.

The principle that lies behind proof by
natural course ends is a very simple one.
First it can be shown that if full courses
are picked from three course ends 32546
46253 and 24365, each of those courses
will contain certain rows which are
already in the plain course. These three
rows are termed "false course ends." (This
term and also "natural course end" are
first used in the Clavis). Similarly for
every course (P block) there will be three
others which contain certain repetitions.
These repetitions will only occur in the
third, fourth, fifth, and sixth leads. -
The other leads including the Middle,
Wrong and Home have a "clear proof

scale." We must therefore make 182
sure that if the plain Course is rung
between the Middle and the Wrong
none of the three false Courses is rung
in those leads. And every other Course
must be tested in the same way.

Reeves got his natural Course end
by picking backwards from the Last
bob at the Middle

Though he understood natural Course
ends well enough for the purpose he had
in hand he did not realize their full
implication and value. He did not
realize that every Lead is part of a
natural Course and therefore can be
identified and designated by its natural
Course end. so that instead of picking
and composing by actual rows we can
pick and compose by natural Course

ends. The old composers in proving 183
a peal of Bob Major picked the actual
rows at the Wrong and Middle, transposing
by one scale for a plain lead, and
another for a bobbed lead, while we
write down the previous course end if
there is no bob, or transpose it by the
course end produced by a Wrong or a
Middle if there is a bob. This plan of
picking by natural course ends was
first introduced by Sir Arthur Keywood
in his book on Duffield. ⁽⁵⁰⁾ It has
simplified and clarified the problems of
composition to a very great degree.

It was because Shipway and the others
did not know of this that they failed
to recognise the superiority of Reeves's
system of proof, and that even Reeves

himself did not recognise its full merits is shown by the fact that when dealing with Bob's Before, instead of seeing that there are then two natural Course ends instead of one (since there are parts of two distinct P blocks), he added another false Course end. For practical purposes it came to the same thing, but it certainly obscured the real meaning and significance of natural Course ends.

When once he had mastered the proof of Treble Bob, John Reeves set himself the task of composing a series of peals which should cover the whole range of the method as he saw it, and he brilliantly succeeded. There still remain of his peals thirty five of Major Thirteen of Royal, and three of Mascinus; and

These of course are only a selection 185
from his total output. All the feals given
in the Clavis are good as compositions
some are excellent and still unsurpassed
in their own style but it is the group as
a whole which shows the author's greatness
as a composer, especially when we remember
that he was a pioneer in the method.

No doubt many of his early feals were
false but some like the five-part with
the sixth course ends he afterwards turned
to good account. There is perhaps a
reference to that feal in the Clavis where
it says that "bbs Before" are only used
for convenience either to lengthen or
shorten the course, or else in order to
make a feal true which otherwise
might be false. ⁽⁵²⁾

In one thing only was Reever's knowledge

of Treble Bass Major defective and
 faulty. He did not understand what
 happens when the tenors are parted.
 He seems to have given the matter no
 thought at all and it did not occur
 to him that it might be necessary to
 work out a special proof scale. It is a
 sort of afterthought and for the sake of
 those tough veterans who think little
 of ringing three or four hours and are
 hardly satisfied with less than the full
 revolution of the clock" he added an
 extension of his 7296 to 18.048 by calling
 the tenor five times into the hunt in
 certain courses which method he says
 may be practised in any peal provided
 the proof with the tenors together is used. (53)
 The veterans who rang such a peal
 would need all their toughness when

They found out how badly they had 187.
been let down, for the composition is very
false.

Plain Bob and Treble Bob were the methods
most practised on eight bells at the time
and naturally Reeves devoted most of his
attention to them; but the Clavis was
intended to be a comprehensive book, and
there were other eight-bell methods occasionally
practised for which at least one peal had
to be provided.

Reeves seems to have had all along a
liking for Grandsire on even numbers of
bells. In 1775 he called 5151 Changes of
Grandsire Major at Whitechapel for the
London Youth, and afterwards included
the figures in the Clavis (see No 104, p. 263).
It was the first peal definitely recorded as
Grandsire Eight In, but five years before
George Cross had called at St. George's

Southwark, 5071 Changes of Cumberland
 Eight-In "with the psalm at home twelve
 times right and eleven times wrong."

The Cumberland Youths were fond of giving
 their own name to the variations they
 sang of the standard methods, and most
 likely this was really Grand sire Major.

Reeves composed peals of Grand sire Royal
 and Maximus (see page 270,) but the
 College Youths sang the first peal of Royal
 at Fulham. John Tovey conducted and
 was quite capable of composing it, but no
 hint is given of the composer's name.

Reeves called the first peal of Maximus
 in 1792 at Southwark for the Cumberlands.
 The composition is not extant. The authors
 of the Clavis claimed Grand sire Twelve-In
 as an addition of our own, and, as we
 have seen, recommended it, as much

superior to Plain Bob.

189

There is a good deal in what they say, but the method is too obviously a misfit on even numbers; the four blows behind at a plain lead and rise at a bob are a glaring blemish; and except for a time in the Birmingham district the method has never been popular in the Exercise. (54)

In the year 1764 James Tichborne called at Whitechapel for the London youths 5200 changes of Court Bob. The peal was on a novel plan, and much superior to the multi-CB peals by Stranable and Holl. It was in five equal parts and based on the "old nine courses". Tichborne had some ambitions as a Composer and in 1768 he conducted a peal of what he termed Tichborne's Invention. It was however nothing more than one course of Plain Bob Triples and

forty-four courses of Bob Major full 190
together by the variation of Annables' Three
part peal which had become popular. (55)

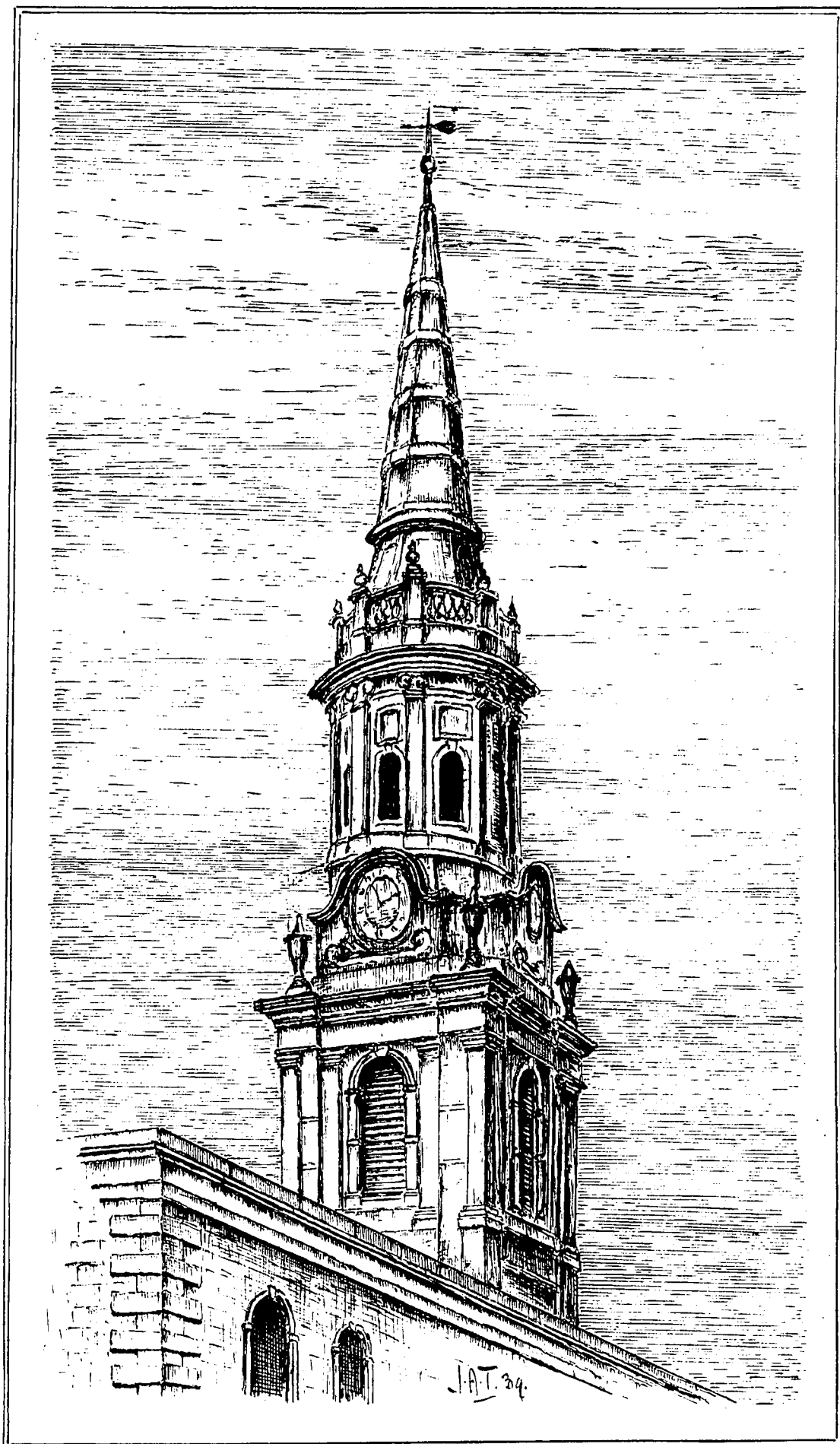
It is not easy to believe that he was the
Composer of the Court Bob. No name is
mentioned, but the Clavis gives a peal
which is the same Composition except
that the calling of the nine Courses is
reversed, and either Reeves composed both
or he copied the work of the unknown author.
(see Nos. 105, 106. p 263)

The College Youths had rung peals of
Morning Exercise in 1759 and College
Exercise in 1760. They were extensions of
fairly well known six-bell methods, but
were very poor stuff on eight bells. William (56)
Jones wished to include them in the Clavis
and evidently applied to Reeves for a
Composition for each. Reeves supplied
them without taking much interest in

the matter and without, it would seem, 191
thinking it necessary to work out any
proof scales. Both are false. (see p. 264)

The Morning Exercise is on the plan of
Baldwin's peal of Treble Bob and substantially
is the same as the Composition called by
Arncliffe in 1737, though the numbers of
changes do not agree. (57)

Imperial the Third Major and Norwich
Court Major were part of the Cool brought
back from Norwich by Thomas Blakemore.
The peal of Norwich Court given in the
Clavis is the adaptation of Arncliffe's
Three Part which we may assume was
the peal that the Norwich Scholars had
sung more than once. No claim of
originality is made for it in the Clavis.
If the 5600 of Imperial (No. 109 p. 264)
was not actually composed by Christopher
Hindsey it certainly was suggested by



ST. GILES - IN - THE - FIELDS .

his 6048. The latter is generally 192.
supposed to be true (I have not proved it - it
is not worth taking the trouble) but the
Clavis peal is false.

Much more interesting and important
are John Reeves' Compositions for what were
to become the three standard Surprise Major
methods.

In 1780 he composed and called for the
London Youth's 5088 Changes of Cambridge,
at S. Giles's in the Fields, being deemed the
greatest performance ever achieved in the
Campanistanean Art as so intricate a method
was never practised by any other set of men
whatsoever, "but as it was rung with the tenors
together it proved false on the new discoveries
which happened about that time." (58)

As soon as he had completed his investigations
and understood the proof of Treble Bob,

Reeves set himself to replace this false 193
peal with another, which was rung in 1783
at the same place and by the same people
(except one) now members of the "ancient"
Society of College Youths.

He had now thoroughly worked out the
proof of the method ⁽⁵⁹⁾ and had found it was
much more precarious than Coxford Treble
P.B. He proved to his satisfaction that no
more than fifteen true Courses were possible
with the tenors together, and so made up
the rest of the peal "by putting in two Courses
with three Cobs with the seventh, viz first
called in fourth's place, then into the hunt
and then out, which is continued in the ⁽⁶⁰⁾"
first four Courses and finishes at 65324.
(see No. III p. 264)

He was still unfortunate. The Courses
with the tenors paired are false, and he

was mistaken in thinking that fifteen ¹⁹⁴ courses were the longest length possible with 7-8 together. Yet he did not come to that conclusion without reasons, and he understood the composition of the method far better than did Charles Middleton who (unless I do him a great injustice) discovered his masterpiece by a piece of sheer luck.

Cambridge Surprise has five false course ends with the tenors together. They are 32546, 24365, 46253, 32465, and 43265.

If the plain course is rung in full not one of these five may be rung in full. And similarly for every course that is rung in full there are five others which may not be rung in full. As there are only sixty available courses and at least twenty-three are required to make up five thousand

194

Changes, it would seem at first sight that a five peal is an impossibility, but that is not so.

The five false Course ends are the five which are most common in Surprise methods, and they belong to two groups, one of five, the other of three, one false Course end being common to both groups.

A	32546
B	24365
C	53624
D	46253
E	65432
<hr/>	
B	24365
F	32465
G	43265

If we examine the group ABCDE we shall find that the members are related to each other in the

same way as are the members of a Q set

consisting of five Cobs

Before; and if we

join together by five Cobs B, five Courses of which the plain Course is one we shall

get a similar group. When we work out

23456	32546
35264	24365
56342	46253
64523	65432
42635	53624
<hr/>	
23456	24365
42356	32465
34256	43265

195.

the false Course ends of this group we find that they are all included in the first group, or in other words, instead of having five independent Courses each of them with five other Courses false against it, we have one group of five false against another group of five.

In a similar fashion the full piscly Courses are divisible into twelve groups of five Courses each and pisc of these groups are false against the other pisc (see p. ²⁹²293). When we are composing with full Courses in any method which has the A.B.C.D.E false Course ends we may use any one of the twelve groups or its alternative, but we may never use Courses from both. With this restriction our available material consists of thirty Courses or 6720 Changes.

In the same way the false course ends 196
B.F.C. divide the sixty courses into twenty
blocks ten of which are false against
the other ten, and again the available
material is thirty courses.

But many methods though they have
some of the false course ends A.B.C.D.E, have
not them all. Cambridge for instance
has only 32546, 24365, and 46253. The
other two 53624 and 65432 are missing.

This fact does not increase the amount
of material available but it does give
some greater latitude in the courses that
can be used. For instance if we use the
course 23456 which belongs to the group A1
we can also use the courses 53624 and
65432 which belong to the alternative
block B1. But if we do we are inhibited

from any of the other Courses in 197
either block and our total material
is less by two Courses.

When only two out of the three false
Course ends of the group BFC are present
in a method Courses from alternative
groups may be used but only by the
sacrifice of a Course.

In Cambridge the false Course ends are
from both the groups, and this leads to
two important results. First the five
blocks may not be chosen at will from
the alternative blocks but their relationship
is fixed. And secondly one ^{Course} in each of
five blocks is false and cannot be used
This reduces the available material to
twenty five Courses which (if it is to
contain the plain Course) must consist

of the actual twenty five given in 198
the table on page 293, or of four other
groups of twenty five (in the same relation)
in which 23456 occupies the position of
each of the other rows in the first group.

Having got the twenty five Courses, the
next job is to join them (or enough of
them) together into one round block.

For this the only available means are
Cobs arranged in Q-pets, but directly
we attempt to use them we are baffled
by the fact that the Courses at our
disposal do not contain the necessary
Q-pets. We have for instance to join up
the Course 35426. To do so we must have
a Q-pet at either the Middle, the Wrong,
or the Home. The first would require the
Courses 45623 and 65324; the second
would require the Courses 23456 and 52436;

The third would require the courses 199
43526 and 54326. In all three cases one
of the courses required is not one of the
available twenty-five, and so the Q sets
cannot be used

No greater length than three courses
can be composed in full courses from the
twenty-five true courses of Cambridge, and
a feat in the method would be impossible
but for one thing. Though there are five
courses which contain rows which are also
included in any one course not every lead
in these courses is false, and it so happens
that the leads between the middles and
the wrongs are free from repetitions. It is
therefore possible to use leads from the false
courses and by incomplete Q sets to join up
the twenty-five true courses (less five leads)
and so produce Middleton's composition. ⁽⁶¹⁾
(see p. 294)

This in brief is the explanation of the 200
composition of Cambridge Surprise Major, and
it is all a logical development of Reeves's
system of natural Courses and false Courses
ends. He himself did not develop it so far.
That could hardly be since he was a pioneer
and had to start at the very beginning.
He had no idea of first preparing his material
and then seeing how it could be joined
together. Like all the composers of his own
time and for more than a century after
he worked empirically composing first and
proving afterwards. ⁽⁶²⁾ No doubt he tested
all the plans which seemed to be available
and especially the five-part plan. The peal
(No 113 page 264) which is given in the Clavis
for London Surprise may well have been in
the first instance an attempt to get a five
peal of Cambridge and it is interesting to

notice how narrowly it failed (see p. 295) 201
It seems to me exceedingly likely that
Charles Middleton produced his seal by
experimentally varying this of John Reeves
and that it was afterwards that he (or Henry
Hubbard) found out that it was fine for
Cambridge as well as for London. ⁽⁶³⁾

But Reeves himself had no success with
the five-part plan, and it was natural
that he should turn back to the old plan
of Annable's 3-part and see what he could
do with that.

Here he had some measure of success for
he produced fifteen true courses. (page 294)
Now when we examine these fifteen we
find not only that they are largely different
from the five twenty-five, but that their
false course ends exhaust the whole of the
remaining forty ^{five} courses, save three; and

one lead of each of those three is rung between the Middle and the Knong.

The fifteen Courses are definitely the extent of the method on the plan, and though John Reeves was mistaken when he thought he had composed the longest possible length in the method, he was not without good reasons for his opinions.

To increase these fifteen Courses to a five-thousand he inserted Courses with the tenors parted. He used the same plan as in Treble B♭, and again he seems to have done it without giving a thought to the effect on the length of the peal, or considering the necessity for working out a special proof scale. Of course the peal is false. ⁽⁶⁴⁾ It seems strange that after his experience in Treble B♭, Reeves should have made such a blunder, and his peal of Cambridge is a remarkable example of

first class ability and profound knowledge 203
of composition together with almost naive
ignorance.

London Surprise Major was an old method
and probably known to Annable, ⁽⁶⁵⁾ but it
appears definitely for the first time in the
Clavis. The "ancient" Society of College Juniors
gave it some attention after they had sung
their peal of Cambridge, but dropped it,
because, Shipway suggests, they found it
too difficult, or else because a fine peal
could not be obtained. ⁽⁶⁶⁾ The latter can
hardly have been the reason, because
Reves had composed a peal. Shipway
however seems to have doubted the truth of
that peal, (it includes parts of false Courses)
and himself had to part the tenors. ⁽⁶⁷⁾

Of all Reves's contributions to Composition
Superlative Surprise is the one which is
most sung today. It was claimed as an

original composition of our own on purpose for this work, and has never yet been sung. The principle upon which it is founded, will we doubt not, give it credit with the amateurs of the art, for on inspection it will plainly appear the most even treble solo part that has hitherto been discovered, and if practised will produce most excellent music." (68)

It was several years before the method was sung, "probably" as Shipway wrote, "on account of its intricacy", but it gradually obtained a reputation exceeding that of any other system. To Sir Arthur Heywood and his generation it was the queen of methods," (69) "both for its musical qualities and the symmetry of its construction," (70) and it was contrasted with Cambridge which was

thought to be almost everything that 205
a method ought not to be. ⁽¹¹⁾ Time has not
confirmed those judgements. The merits of
Cambridge have forced themselves on the
notice of an Exercise which has had vastly
greater opportunities of judging from
experience, and the reputation of Superlative
does not stand today so high as it did
fifty years ago. The method however is
an indispensable one and will always
be rung.

Grandsire Calers was the method most
practised in ten bell towers and the Clavis
gives a good selection of peals. They have
not however much interest as compositions
and do not show any particular originality.
Except that they are brought round at hand
on the plan introduced by Francis Roberts,
Reeves's peals (see p.p. 265-268) are no improvement

206

on those composed by Annable and Holl, and indeed are on the same style, consisting for the most part of two 7-8's and two 8-9's called alternately. George Gross seems to have been the first to recognise the merits of the short Course. Reeves's peals however were probably superior to those usually rung at the time of which Christopher Weller's Composition (No 115 page 265) may be taken as an example.

The only other Composition of John Reeves we need mention is his peal of Piedman Caters. Until the year 1785 the method was unknown, or at any rate, unringed, in London. The Norwich Scholars had regularly practised it for a long time, but they rang no peals, and whether or no Christopher Hindsey or one of his friends

had composed a five-thousand for their 207
projected book on ringing we do not know:
none has survived. Beakmore may have
taken home with him some information about
the composition of the method, but whether
Reeves had any assistance of this sort, or
whether, as is more likely, he had to start
at the very beginning, he set himself to make
a thorough investigation into the matter.

In Triples he produced the quarter peal
given as No. 54 on page 38 of my book on
Spedman, which he cautiously decided
"came very near to the extent of the changes"
In this he was not very far wrong, for
double bobs were "objected to as inconsistent
with the nature of the system", and he took
as an antecedent condition that two bells
should "dodge behind not more than five
whole pulls." (73)

The possibility of Composing on the basis of B. blocks was recognised, "using a multiplicity of bobs and thereby keeping two bells continually dodging behind"; but this plan was rejected as producing "music extremely disagreeable and tedious to every judicious ear." (14)

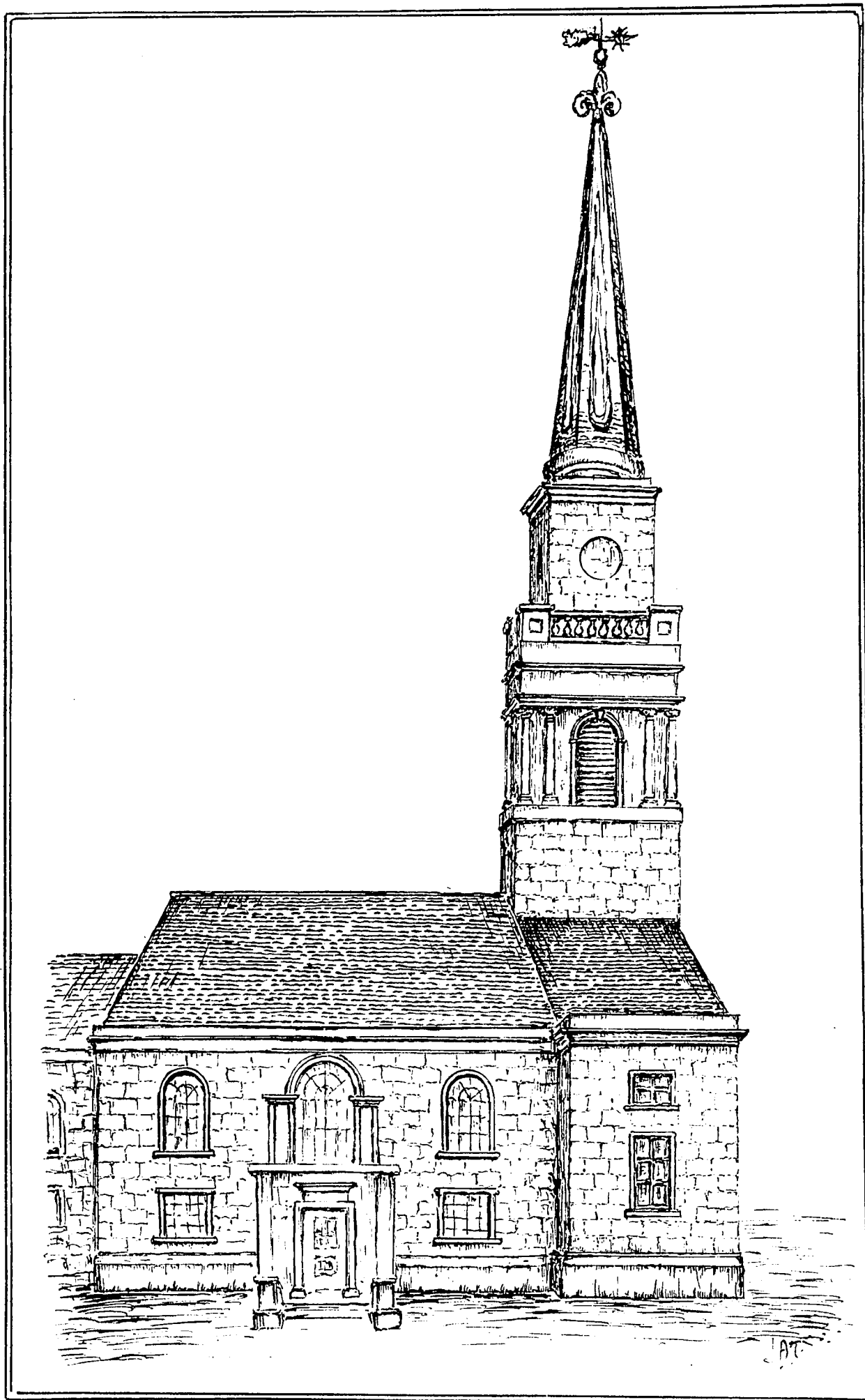
At first sight Reeves's peal of Caters seems a very crude and haphazard affair, but when we study it, it soon gives up its secret. It is

based on a five-part block of twenty courses which evidently was,

2	3	1	4	5	6	7	8	9	4.	6.	16
3	6	1	5	2	4	-	-	-			
3	6	4	1	2	5						
3	6	5	4	2	1						
5	6	1	2	3	4	7	8	9	-	-	

at the time, the longest length Reeves could produce with the big bells undisturbed.

It only gave him 2160 changes and to increase it to over five thousand he had two obvious ways. One was to call three bobs



ST JOHN'S, HORSLEYDOWN.

on 7-8-9 and so multiply the length 209 three times. The other was to do the same thing he had already done in Treble Bob and Cambridge - add two Courses in certain places by calling a Q set of three bobs involving the seventh. (See No 125 p. 269)

He had now got a 15-part peal consisting of 9720 Changes which could easily be reduced in various ways, and from it he got the 5076 he called at Horsleydown in 1787.

After ringing this peal and before the Clavis was published he was able to improve the Composition very considerably, and to produce the variation I have given as No 126 on page 269. In 1788 he called for the Cumberland Fours another peal 5184 Changes in length. The figures of this Composition are lost.

The Clavis gives no peal of Piedman Cinques. The authors merely state that a

peal of almost any length may be selected from the Caley Composition; and this gives us a rather interesting suggestion.

In the year 1788 soon after the publication of the Caley, Thomas Blakemore called at St. Martin-in-the-Fields for the Society of College Youths, the first peal of Stedman Cinqes. On the board it is said to have been Blakemore's Composition and the number of changes was 6204.

Jasper Snowden thought that probably the number of changes was chosen because it would take a lot of beating, and to prevent the first peal being superseded by an ordinary peal, which if only a few changes greater in extent would of necessity take its place as the longest on record." (15)

That does, at first sight, seem a likely explanation, only at the time there was no other band with the ability and the opportunity

necessary to ring a peal of Stedman
 Cinqes, except the Norwich Scholars, and
 they had very little ambition for peal
 ringing. The Cumberland youths at the time
 had no twelve-bell tower readily available
 for practice.

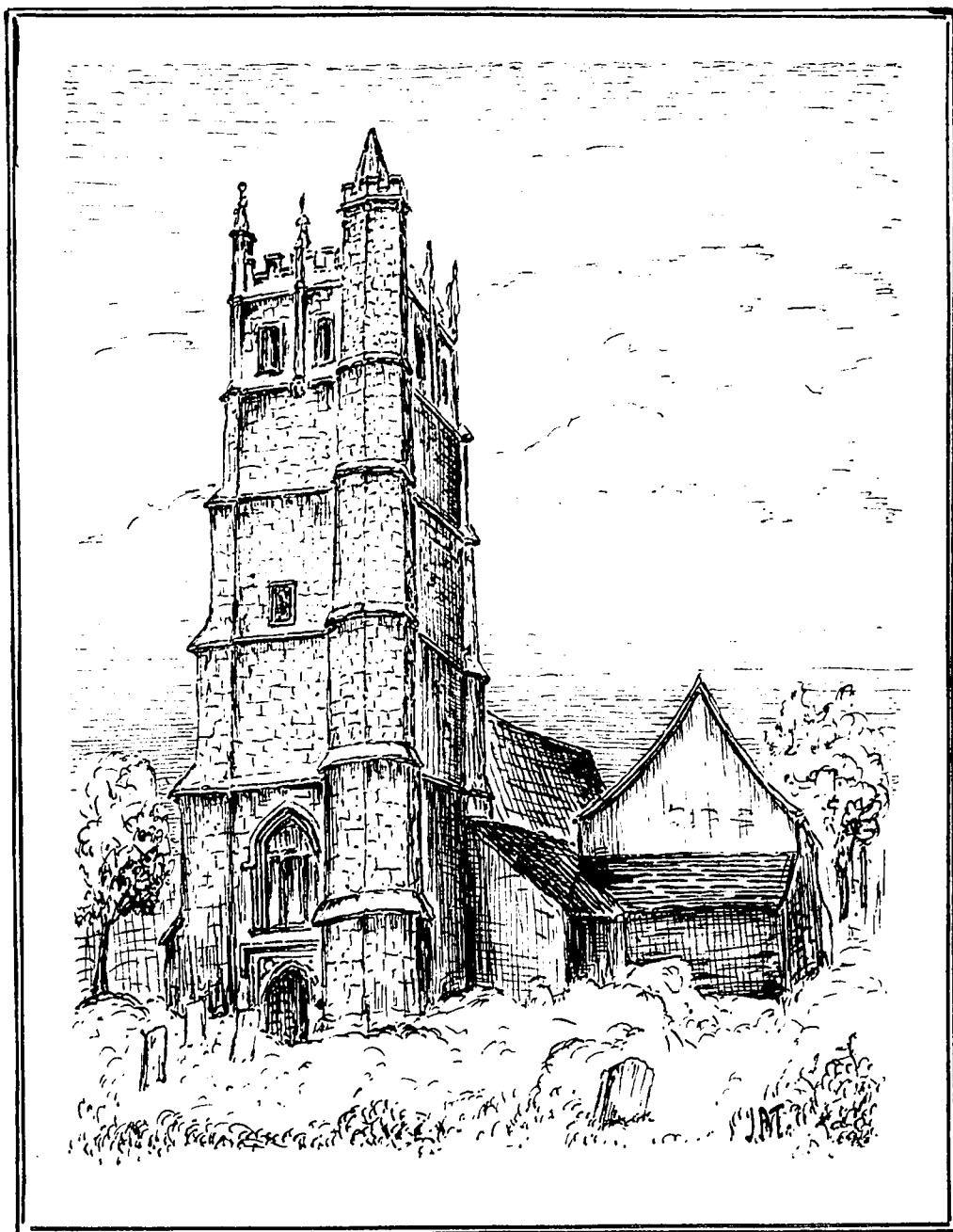
The real explanation is that 6204 Changes
 of Cinqes is the same composition as 5076
 Changes of Calers and that Blakemore called
 at St. Martin's the same peal Reeves had
 called at Horsleydown, or perhaps the improved
 variation.

How then did both claim to be the composer?
 It is a little difficult to answer that question,
 but we must remember that they were joint
 authors of the Clavis, that Blakemore had
 brought from Norwich all the information
 about Stedman that he could lay his hands
 on, and that though the two men had now
 quarrelled and probably were not on speaking

terms they had closely collaborated. 212

It would seem that Blakemore claimed a share in the merits of the feals in the Clavis and that the cause of the quarrel between the two men was that Reeves would not recognise his claim. It was on account of the feal of Piedman that they finally split.

We have no means of assessing Blakemore's ability as a composer nor that of the third author, William Jones. Blakemore called several feals, some of them pretty obviously from the Clavis, without his name being mentioned as the composer; but as I have already said that was no unusual thing. In 1787 immediately after his breach with Reeves he called at Spitalfields for the Cumberlands the 5201 of Grand sire Bates which appears on page 193 of the book,



CARISBROOK I. of W. 18th cent.

and three months later what was probably the 5152 of Treble Bob Major on page 145.

In the peal book he is stated to have composed the peal he called at Halifax in 1787. It is described as being in fifteen courses with the 6th at home nine times wrong and twelve times right, the bobs all called when the tenors were above 4th place. A reference is given to the peal on page 128 of the Clavis but the description does not quite agree, as there are bobs before in that composition.

In 1788 he is recorded as having composed and called 5440 changes of Treble Bob at Edmonton which possibly was the 2-part peal from the Clavis usually attributed to Reeves. The 5280 he called at Romsey and the 5088 he called at Carisbrooke may well have been also from the Clavis.

He is not given as the composer of those. 214

Blakemore called two or three peals of Treble Bob Royal. The 5200 rung at St Alban's was almost pure to have been the 9 Course composition which undoubtedly was produced by Reeves and was popular with Conductors at the time ⁽¹¹⁾ but the others, 5000, 5120, and 5160 in length cannot be identified and most likely were Blakemore's own composition. He also composed the 5088 of Hedman Cinques and possibly the 5191 of Grandsire Cinques rung at St Martin's in 1797 and the 5184 also of Grandsire Cinques rung at Shrewsbury in 1798.

The St Martin's peal was the first in the method brought round at hand, and was obtained by laying 8-9 still at the go-off. That put the bells into the patterns at once without any long going-off course, and

enabled the peal to be brought round 215
at hand stroke by calling similar to that
used in peals of Calers.

This device is not now considered to be
legitimate⁽⁸⁵⁾ but for long it was occasionally
used both on nine and eleven bells. It
is not possible to bring tenors round at
hand unless the course of the changes is
turned. Singles were disliked and the
old composers considered that to lay two
bells still at the go-off was just as allowable
and far more effective than to use them.
According to the Clavis neither device
was "fair means".

Even less than Blakemore can we
judge of William Jones's capacity as a
composer. In 1789 he composed and called
for the Cumberland youths at Edmonton
5040 changes of Bob Major with the sixth
twelve times wrong and twelve times

right and some of the other psalms he
conducted may have been his own production
but the figures are lost or if any are
included in the Clavis cannot be
identified.

The right position of the elder George
Gross among the composers of olden time
is one of the unsolved, and indeed
insoluble problems of history. We know
that he produced many psalms, and that
in his lifetime he enjoyed at any rate
in his own Society the very highest reputation.
But how far he had really earned and
deserved it is debatable. When he died
in 1803 the Cumberland Youths adopted
the very unusual device of putting an
obituary notice of him in their psal book.
It records that he "had served the Society
as their Warner more than twenty years

and by his abilities as a composer 217
and Bob Caller had caused the fame of
this Society to be extended thro' these
Kingdoms. His compositions in the art
are held in the highest estimation by
all admirers of this exercise, but more
especially his productions of Treble Bob in
which he surpassed all his contemporaries
and which will ever remain a lasting
Monument of his skill."

This is high praise even when we
remember that, as Dr. Johnson said, the
writers of obituary notices are not on their
oath. In view of what John Reeves had
done it was a challenge and a proof
of the rivalry between the two men.

On the peal board and in the peal books
which record the 12000 of Treble Bob
Royal rung at Shoreditch by the Cumberlands

in 1784 the definite statement is 218
made that the psalm was composed and
called by George Gross. In the Clavis
the figures of the composition are given
in such a way that the reader is left
in no doubt that the authors claimed
them as their own production.

Here are two directly opposite and
irreconcilable claims and it is difficult
to resist the conclusion that there was
sharp practice on one side or the other.
Either Gross deliberately appropriated
Reeves' psalm and passed it off as his
own, or else Reeves and his colleagues
knowingly printed Gross' psalm in such
a way as to take the credit of it to
themselves.

Of course it is no unusual thing for
two men working in the same method

to compose the same psalm. It has 219
happened scores of times, it is inevitable
under modern conditions, and it was
not uncommon in the eighteenth century. (78)

But it would put too great a strain
on our credulity to ask us to believe
that Reeves and Gross both composed
this particular psalm independently
of each other.

And it is true that the standards
of the time allowed a man to take
another's psalm and, having altered it, to
call it his own composition. This, as
we have seen, is what Christopher
Wells did with Hall's psalm of Plain
Bells Triples, and we have no reason to
suppose that Wells was not a thoroughly
honourable man. George Gross did

the same with Hollis' Ten Part and it 220
may be that the peal of Royal as Reeves first
composed it began from a different course
end. Reeves's opinions of the men who varied
Hollis' composition and called them their own
I have quoted and it is likely that those
opinions were strengthened by the fact that
he had suffered himself in the same way.
We have however no direct evidence that
it was so in the case of the Treble Bob Royal.

Another possible explanation lies in the
fact that before the record had been entered
in the peal book or on the peal board, Gross
had quarrelled with the Cumberland Jesters
and left the society. The claim for the
authorship of the peal may have been made
by his erstwhile friends in ignorance and
without his knowledge or authority. We
should rather like to think this is the

Correct explanation put it is hardly a 221
likely one.

The dispute has long since been decided by the Exercise in favour of Reeves, and almost certainly correctly so. Shipway settled the matter when in his book he put Reeves' name to the composition. Shipway was not only a contemporary of both Reeves and Gross but knew them well and the other men who had taken part in the performance. He was in a position to hear and judge the current opinion and his view should be and probably is conclusive.

But his authority on the matter is not quite so strong as at first sight it seems to be. When he first came to London he joined Gross' band and sang in several peals with him but after a time he seems to have had ambitions of his own as

Composers and Conductor which did 222
not altogether fit in with the older mans
views. They were for many years fellow
members of the Society of Cumberland Joints
but that does not necessarily mean that
they shared each others Confidence as
Composers, and when Shipway in the years
after Gross' death sat down to write his
Campanologia he knew no more of the
others' compositions than what he could
learn from the Clavis ⁽¹²⁵⁾

George Gross may have been one of those
men referred to by Shipway who reserved
"the result of their labours, under the idea
of possessing peals superior to those of any
other person" and if so the result has
been that all save one or two are lost.
So far from his peals of Treble B.B. "ever
remaining a lasting monument" of his

skill," not one of them is esdant. 223

The survival of the few of his compositions which do remain is due to their having been printed in the Clavis. That book gives four feals by him, more than by any composer other than the authors. Considering the feeling between Gross and Reeves this might seem a generous gesture on the part of the latter man; but we must remember that it was William Jones not Reeves who finally decided what was to be in the book and the feals by Gross are those for which Reeves had no equivalent. They consist of a feal of Real Double 3rd Major with Cbs alternately before and behind, one of Real Double Grandse Caters, one of Real Double Grandse Cinques, and a 7001 of Grandse Caters. The first is a simple adaptation

of Strnables' feat, but the others, and 224
especially the 7001 are excellent productions
and quite good enough to lead us to
believe that some at any rate of his lost
Compositions were original and of more
than average merit.

George Gross composed many feats of
Bob Major but like the Treble Bob they have
all disappeared. One which he conducted
at Croydon in 1778 had the fifty-nine
Courses and if we possessed the figures it
would have told us whether in his more
ambitious productions he was really an
original composer, or merely an imitator
and adaptor of John Reeves. The 6160
he called at Brighton had only eighty
bars, five less than in Reeves' feat.
Evidently it was in five parts and probably

was the same as Shipway's Composition. 225

It is a fairly obvious Composition and as Shipway tells us himself had been discovered by more than one person. Shipway was not likely to have known if Gross had already composed it.

The feat of Bob Major that Gross composed and called in 1777 at Christ Church, Luney. had thirty course ends and fifty-five Cts. Quite evidently it was on the same plan as Reeves's 5040 with fifty Cts (page 246) though necessarily the changes with the tenors parted differed.

George Gross claimed to have composed feats of Grandeur Triples and Reverse Grandeur Triples but though exact figures are missing we need not doubt (even apart from the indirect evidence of the Clavis) that they were simple variations

or transpositions of Holli's Compositions. 226

The peal he called more than once with 100 bobs and 2 singles" was the Ten-part transposed so as to rung the half way single as a plain lead instead of as a bob lead.

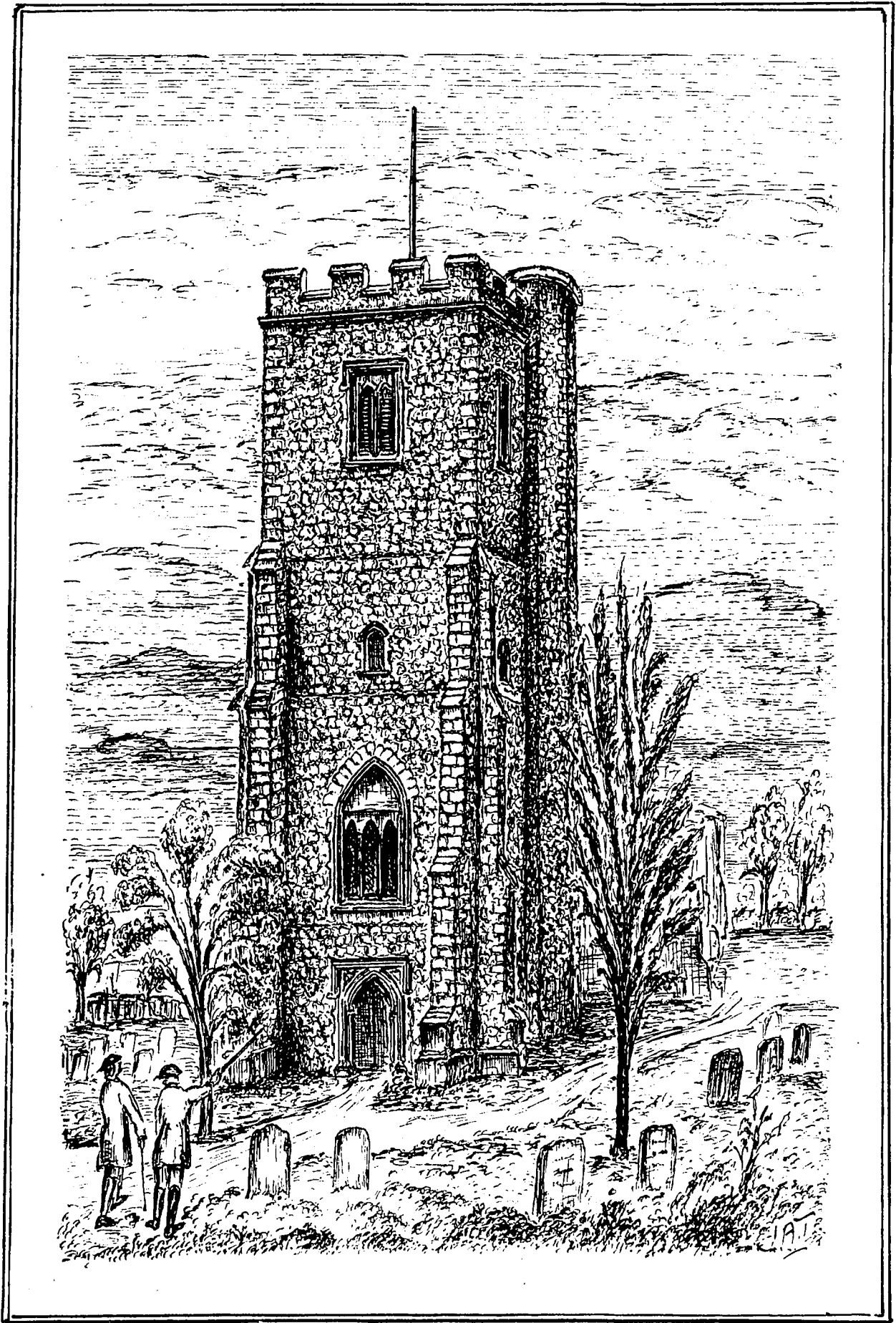
One of these variations however is of more than usual historical interest. In 1799 he called at Edmorton "5011 changes of Grandire Triples being the first peal rung without a single."

The early Composers when they studied Grandire Triples noticed that though the two halves of the Ten-part are complete and independent in themselves yet it is quite easy to pass from one half to the other by calling a bob in certain places. Thus the two halves can be joined together, but they cannot be joined together in

round-block form. In other words 227
you cannot get the bells round at the
end. It is usually said (e.g. by Snowdon
in his *Grandsire*, page 113) that this
incomplete touch contains 5038 changes
but if we begin with the row 1325476
at handstroke the whole of the 5040 rows
will appear though there are only 5039
changes.

Since the plan would not give the full
5040 changes it was natural for men to
try and see if they could not get from it
if not the extent at least more than five
thousand which would be sufficient to
rank as a peal. In this way Stephen
Hill a Kidderminster ringer produced
the 5012 which is given by Shipway in
his book. ⁽¹⁹⁾

Hill's peal was brought to London by



ALL SAINTS, EDMONTON. A.D. 1800.

John Noonan in 1793 and so was known 228
to Gross who used the idea to get his 5011.

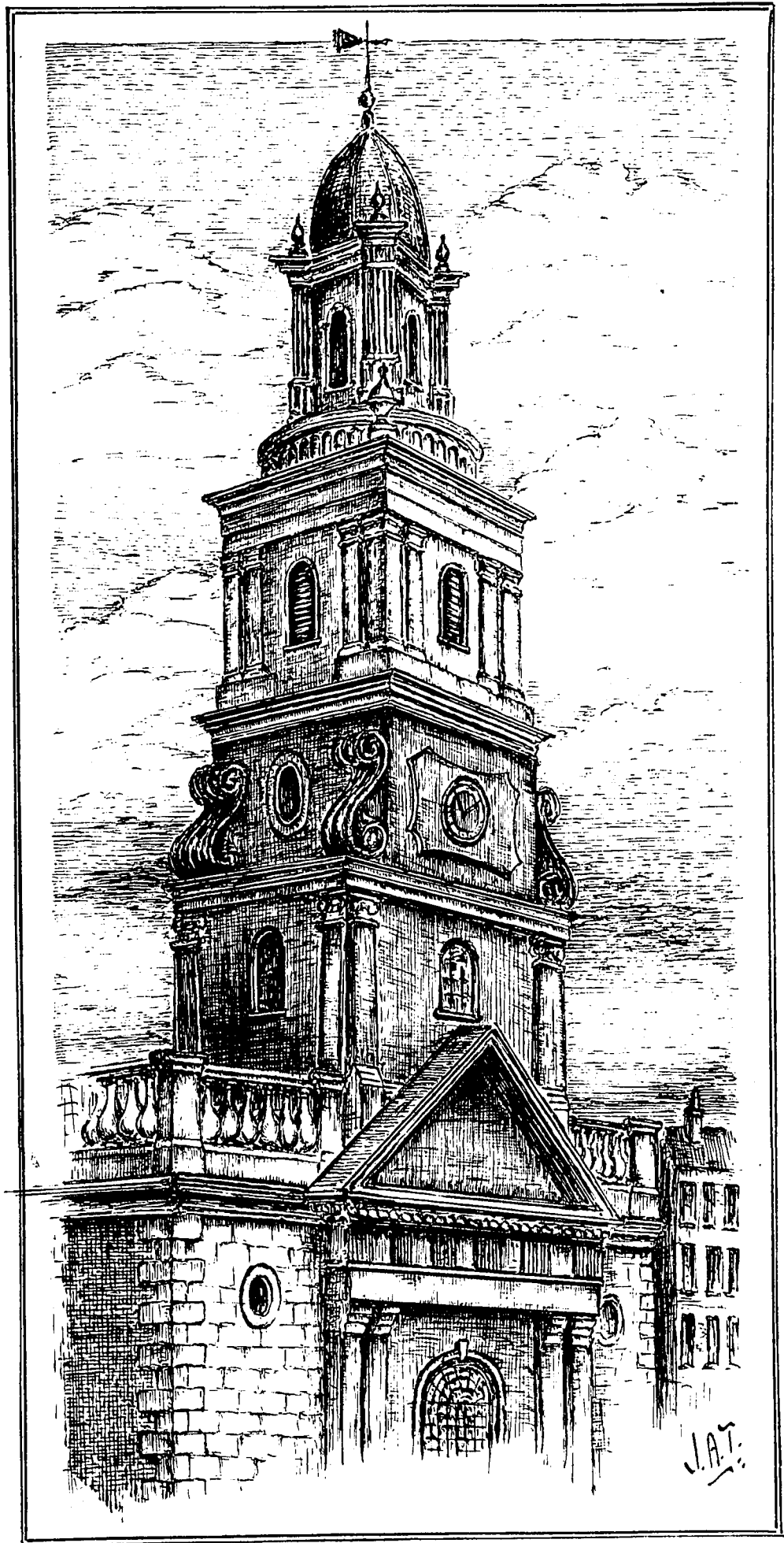
Indeed there seems to be an oblique
reference to Hill's peal in the statement
that Gross' peal was without a single.
The other has an in-course single made
at the pebbles full lead by the bells in
2nds, 3rds, 4^{ths}, and 7^{ths} lying still five leads
before the end.

Shipway who must have known that
the Edmorton peal had been rung even
though he had forgotten it when he
wrote his book, gives Hill's figures but
not Gross' and it may be either that
Gross kept his peals to himself or that
the composition was false or had contained
such a departure from the method as led
men to condemn it as illegitimate. There
must have been some departure or the

bells could not have come round 229
at Handstrove. Henry Johnson afterwards
produced 5025 changes on this plan by
using an irregular start. (80)

The Cumberland Youths, as we have
noticed were fond of ringing variations
of the standard methods and calling them
by their own name. Real Double Bob
Major they called Cumberland Real
Double, Real Double Grandire Calers
and Cinques they called Cumberland
Calers and Cinques and from this we may
assume that the peal of Cumberland
Eight-in which George Cross composed
and conducted in 1773 was Grandire
Major. If so he was the first man to
compose and call a peal in the method.

Similarly, I imagine, the two peals
of Cumberland Treble Bob Major rung by



ST BOTOLPH , BISHOPSGATE.

the Cumberlands in 1795, the peal of 230
Cumberland Royal Treble Bob and the peal of
Cumberland Treble Bob Maximus rung by
them in 1794 were all Kent Treble Bob. It is
difficult to see what else they can have been.
The method was a simple variation of Oxford
for it was rung on eight ten and twelve bells
and the Royal was Reeves's 5200 in nine
courses. Shipway rang in one of the peals
of Major and he would hardly have omitted
to include the method in his book if it
had been something distinct from the other
systems then practised.

The one difficulty is that the peal of Major
at Bishopsgate was claimed as "the first peal
ever rung in that method" whereas Shipway
says that the Junior Cumberlands rang Reeves's
8448 in Kent at Whitechapel in 1787. Both
Shipway and Gross were members of the Society
of Junior Cumberlands at that time, and

either or both may have stood in the 231
feal, ⁽⁹³⁾ but for some reason or other the
performance was not entered in the feal book.

As we shall see presently the society was being
torn by rivalries and dissensions, and it
may be that the feal was disputed.

The fact that James Barham and his
band had rung feals of Kent Major and
Royal ten years earlier is of no account.
The London men heard little of what Barham
was doing and most of what they did
hear they did not believe. Nor does it
signify that men in later years thought
that the 7200 rung at Birmingham in 1820
was the first feal of Kent Major ever
performed. The Exercise had little opportunity
of knowing what the Cumberlands had
done in 1794.

George Gross had at least an excuse

for giving a name to Kent Treble 232

Bob. To London ringers it was in 1794, virtually a fresh and unpractised method and the title given to it in the Clavis - New Treble Bob - was more of a description than a name.

Towards the end of his life George Gross composed some long lengths of Treble Bob with the tenors parted. In 1800 he called 10112 changes at Edmonion and he afterwards extended the composition to 10994 changes. This was to break fresh ground for as we have seen, Reeves's 18,048 was composed without much thought and was ridiculously false. Shipway mentions Gross's peals and assumes that they were fine, but he does not give them in his book nor say anything to lead us to suppose that he had actually seen them.

Except for one or two men at the close of the century which I shall refer to in a later chapter the other London composers of the eighteenth century are of little note. James Devine in 1788 composed and called for the Junior Society of Cumberlands 6000 changes of Bobshayor and claimed it as the first of that number ever rang on eight bells with the tenors together. Holi had parted 7-8 and the other 6000's rang evidently were on the plan of Reeves's 5 part with a short course in each part (see page 250.)

Devine's feat probably was false for the next entry in the feat book records a 5856 in the same method by George Gross, which is stated to be the greatest number ever rang in that method with tenors

together. ^(80a) It is not often that we 234
find an entry in a peal book giving
the lie to another entry in this abrupt
fashion, and the statement is a
curious one since George Gross not only
rang in both performances, but had
composed and called peals of Bob Major
in 6048, 6160 and 6608 changes all of
which probably, and the latter two
certainly, had the tenors together throughout.
We cannot however take this as an
admission by Gross that his earlier
peals were false.

The Clavis gives John Frazer the
credit of composing the stroller's touch
of Grand sire Calers (359 changes) that
can be brought round at hand; but
say the authors "it is inserted entirely

for curiosity, as the bells are thrown 235
into such cross positions, that few
practitioners choose to ring it; but
it cannot possibly be done in any
better way." ⑧ Frazier probably composed
the 5165 Changes of Grand sire Caters
he called for the College Youths at
Westminster in 1779. In 1782 when he
was with the "old" Society of London
Youths he composed and called the
Whole peal of London Union Trebles being
the first that ever was rang in that
method", and in 1784 "a fine and Complete
peal of Union plain Bob Trebles." These
obviously were simple variations of
standard 7-bell methods - Plain Bob or
Grand sire - but the figures are lost and
we do not know what actually was rung.

We have thus a very limited knowledge of the compositions which were sung in London during the eighteenth century, and still less do we know about the compositions which were sung in the provinces. At Norwich there were active and (we must assume) competent composers, but only one peal by Thomas Barton and one by Christopher Lindsey survive. Nothing at all remains from the Birmingham district, nor from Leicestershire in both of which places the art towards the close of the century ^{(87) (89)} made the art made rapid progress and both of which were to supply leading composers in the early nineteenth century. ⁽⁸⁴⁾ Who composed the many peals Parham and

his band pang we do not know. 237

It is hardly likely that they got them from London; most probably they were composed locally; and that does not give us much grounds for believing that they were true.

Of course many good Composers have been illiterate or semi-illiterate men, and villagers often have brains quite capable of dealing with the simpler problems of Composition, but it is certain that many of these men did not even know of the difficulties they were supposed to surmount and could not feel whether the peals they composed were true or not. Their companions and critics were in like case. If the London men did not know that Treble Bob can be false in

238

the interior of the lead without showing at the lead end we need not suppose that the village men were better informed. So with the other difficulties in composition and whether any of the peals rung by James Barham's men or by other country bands were true or not must have been a mere matter of luck. We need not wonder that as knowledge gradually filtered through the Exercise the old compositions were destroyed as worthless.

Above all these men John Reeves as a composer towers like a giant. Both in his actual achievements and in the influence he exerted on later generations he was the greatest man in composition down to quite

modern times with John Hollis his 239
only compeer.

Between these two men a comparison is inevitable but somewhat futile - the conditions under which they worked were so dissimilar. Hollis' short life came to a premature end when he was only twenty-three years old. Reeves lived on until he was eighty. Hollis was able to supply the one essential composition the Exercise was asking for but his achievement seemed so far above the reach of ordinary men that it did not point the way to other feats on the same lines and it was not until the close of the nineteenth century that feats of Grandeur Triples distinct from Hollis were discovered. None of Reeves's feats is of the same vital importance but his work as a whole revolutionized composition and set

a new and a far higher standard. 240

John Hollis' ability and his work for singing were recognised from the first and his name is mentioned in peal records with real and sincere respect. The credit given to John Reeves seems to have been niggardly and grudging. Though his peals were freely rung there is not instance in the eighteenth Century where he is mentioned as the Composer unless he happened to be the Conductor as well.

His name appears on the title page of the Clavis as joint author but from that book we should not have gained knowledge of his ability as a composer. John Reeves' reputation among ringers in general dates from the publication of Shipway's book where for the first time he is given the credit for all (or nearly all) the compositions

in the Clavis.

241

Appendix
to
Chapter Fourteen.

1. Poems composed in the second half of the eighteenth century (chiefly from the Clavis).

BOB MAJOR

245

1. 5040	2. 5040	3. 5040	4. 5040
<u>23456</u> W.M.R.	<u>23456</u> W.M.R.	<u>23456</u> W.M.R.	<u>23456</u> W.M.R.
42635 --	45236 --	64235 --	43652 --
64523 --	24653 --	26543 --	64235 --
56342 --	62345 --	52364 --	36245 --
23564 --	36524 --	43526 --	52364 --
<u>52364</u> --	52364 --	54632 --	43526 --
45623 --	43526 --	65243 --	65324 --
64352 --	65232 --	26354 --	36452 --
36245 --	46253 --	43265 --	43265 --
52364 --	32465 --	52436 --	52436 --
<u>35426</u> --	54326 --	45623 --	45236 --
43652 --	63542 --	64352 --	62534 --
64235 --	56234 --	36245 --	56423 --
26543 --	42563 --	23564 --	42563 --
35264 --	35264 --	45236 --	35264 --
<u>42356</u> --	<u>42356</u> --	<u>34256</u> --	<u>42356</u> --

FALSE.

W. BARRETT

5. 5040	6. 5040	7. 5040	8. 6048.
<u>23456</u> W.M.R.	<u>23456</u> W.M.R.	<u>23456</u> B.5/4 R	<u>23456</u> W.M.R.
43652 --	43652 --	64523 x	64352 --
26435 --	26435 --	23564 x -	36245 --
42563 --	32465 --	45623 x	23564 --
35426 --	54326 --	36245 x	45236 --
<u>43526</u> --	35426 --	52436 x	24536 --
65324 --	<u>43526</u> --	64352 x	54632 --
36524 --	65324 --	52364 x -	65243 --
53462 --	36524 --	43652 x	24653 --
43265 --	53624 --	52643 x -	62345 --
52436 --	62534 --	65243 --	36524 --
<u>42635</u> --	56234 --	32465 x	53462 --
62534 --	23564 --	26354 1	43265 --
56423 --	52364 --	43526 x	52436 --
25463 --	35264 --	26543 x -	42635 --
<u>42356</u> --	<u>42356</u> --	35426 x	62534 --
CLAVIS p 83	CLAVIS p 83	64235 x	56423 --
		35264 x -	25463 --
		42635 x	<u>42356</u> --
		56342 x	CLAVIS p 93
		<u>42356</u> x -	
		CLAVIS p. 84.	

BOB MAJOR

246

9. 5040
23456 W. M. R

45236 - -
 24653 - -
 36245 - - -
 52364 - - -
43526 - - -
 54632 - -
 65243 - -
 26354 - -
 32465 - -
54326 - - -
 63542 - - -
 56234 - -
 42563 - - -
 35264 - -
42356 - - -

W. BARRETT.

10. 5040

23456
 43652 M.
 63254 M.
 356742 1m.
 462375 4ths.
 634725 Out
 65432 5ths
 36452 W
 45362 W.R.
34562 R.

CLAVIS. p 84.

11. 5152

23456 W. M. R

A { 43652 - -
 64235 - -
 26543 - -
 52364 - -
43526 - - -
 B { 53624 - -
 65432 - -
 46253 - -
 24365 - -
32546 - -
 24536 B
 54326 A
 35426 - -
 52436 B
42356 A
 34625 - -
 63542 - -
 56234 - -
 25463 - -
34256 - - -
 23645 - -
 62534 - -
 56423 - -
 34562 - - -
53246 - -
23456 A.

W. BARRETT.

12.

23456 W. M. R

42356 - -
 34256 - -
 25346 - -
 32546 - -
54326 - -
 35426 - -
 43526 - -
 24536 - -
 53246 - -
 45236 - -
23456 - -

13. 6160

23456 W. M. R

64235 - - -
 26435 - -
 43265 - -
 24365 - -
 36245 - -
 23645 - -
 62345 - -
 46325 - -
 32465 - -
 63425 - -
42635 - -

CLAVIS. p. 39.

14. 13440.

23456 W. M. R

42635 - -
 64523 - -
 56342 - -
 23564 - - -
 52436 - -
45623 - -
 64352 - -
 36245 - -
 52364 - - -
43526 - - -

24536 A

53246 B
 45236 A
 34256 A
25346 B
 32654 - -
 63425 - -
 46532 - -
 54263 - -
 32546 - - -

54326 B

35426 C
 42356 B
34625 - -
 63542 - -
 56234 - -
 25463 - -
43256 - - S

CLAVIS p. 98.

16. 5040.

16. 5040

<u>23456</u> W.A.M.R.	W.B.M.R.	<u>23456</u> W.B.M.R.	W.M.R.
64352 - -	24536 - - -	64352 - - -	45362 - - -
64235 - 2 -	53246 - - -	23645 - - -	32562 - - -
64523 - 2 -	25346 - - -	62345 - - -	25463 - - -
26435 - 1 -	32546 - - -	24653 1 -	42563 - - -
42635 - - -	52326 - - -	65243 - - -	52263 - - -
63425 - - -	35426 - - -	26543 - - -	32465 - - -
63254 1 -	43526 - - -	26435 1 -	43265 - - -
63542 - 1 -	52436 - - -	42635 - - -	24365 - - -
52632 - - -	45236 - - -	63425 - - -	53462 - - -
35642 - - -	62534 - - -	63254 1 -	24536 - - -
26354 - - -	62345 - 1 -	63542 - 1 -	53246 - - -
65432 2 -	62453 - 1 -	54632 - - -	25346 - - -
65243 - 2 -	56234 - 1 -	65432 - - -	32546 - - -
24653 - - -	23564 - - -	36524 - 1 -	52326 - - -
36452 - - -	52364 - - -	45623 - - -	35426 - - -
45362 - - -	35264 - - -	64523 - - -	43526 - - -
34562 - - -	42356 - - -	64235 1 -	52436 - - -
25463 - - -	34256 - - -	36452 - 1 -	45236 - - -
42563 - - -	23456 - - -		62534 - - -
54263 - - -			56234 - - -
32465 - - -			23564 - - -
43265 - - -			52364 - - -
24365 - - -			35264 - - -
53462 - - -			42356 - - -
			34256 - - -
			23456 - - -

CLAVIS p. 85.

CLAVIS p. 87

17. 5088.

18. 5104.

<u>23456</u> W.B.M.R.		W.B.M.R.	
64352	--	62634	--
35642	-	53624	-
26543	-	65324	-
52643	-	32654	-
65623	-	<u>46253</u>	--
62453	-	24653	-
34625	--	36245	--
63425	-	23645	-
54632	--	<u>56234</u>	--
65432	-	35264	-
<u>36452</u>	-	42356	--
53462	-	25463	1
24536	--	34256	--
24365	-1	45362	1
53246	--	<u>23456</u>	--
34562	1		
25346	--		
54263	1		
32546	--		
32465	-1		
54326	--		
42563	1		
35426	--		
52364	1		
43526	--		
43265	-1		
52436	--		
23564	1		
<u>45236</u>	--		

CLAVIS, p. 88.

<u>23456</u> W.B.M.R.		W.B.M.R.	
23564	1	36524	--
52364	-	36245	1
65243	-1	23645	-
<u>65432</u>	1	64235	-
46532	-	26435	-
53462	-	43265	-
45362	-	24365	-
64352	-	<u>32465</u>	-
56342	-	54326	--
34562	-	35426	-
63542	-	43526	-
<u>54632</u>	-	52436	-
26543	--	45236	-
54263	-	24536	-
25463	-	53246	-
46253	-	25346	-
24653	-	<u>32546</u>	-
62453	-	65324	--
56423	-	26354	-
42563	-	<u>35264</u>	-
64523	-	42356	--
<u>52643</u>	-	34256	-
		<u>23456</u>	-

CLAVIS, p 90.

19. 5040.

20 5120

<u>23456</u> W.M.R.	
43652	-
63254	-
56234	-
23564	-
52364	-
65324	-
32654	-
53624	-
<u>62534</u>	-

CLAVIS, p. 83

<u>23456</u> W.B.R.	
23564	1
56234	-
25634	-
63254	-
26354	-
32654	-
65324	-
36524	-
<u>52364</u>	-

CLAVIS, p. 91.

21. 5056

22. 10.080

23. 15.120

<u>23456</u> W. B. M. R.		<u>W. M. R.</u>	
62352	--	45362	--
56223	-1	32562	--
45623	--	25463	--
64523	--	42563	--
26235	-1	52263	--
42635	--	32465	--
63225	--	43265	--
63254	1	24365	--
63522	-1	53262	--
54632	--	24536	--
65232	--	53246	--
65324	-1	25346	--
65243	-1	32546	--
32654	--	54326	--
46325	--	35426	--
36524	--	43526	--
36245	1	52436	--
36252	1	45236	--
		<u>62534</u>	--
		<u>56234</u>	--
		23564	--
		52364	--
		<u>35264</u>	--
		42356	--
		34256	--
		<u>23456</u>	--

CLAVIS, p. 87.

<u>2345678</u>	
3578264	2.
2735486	6.
2758364	1
6435827	4
4562378	P.L.
62345	
53462	*
46253	
25346	
34625	
62534	
45362	*
36245	
24536	
53624	
62453	
34562	*
56234	
<u>42356</u>	*

* Bob ac R

CLAVIS p. 96.

<u>2345678</u>	
3578264	2
4273658	5
6742835	6
6723458	1
6735284	1
6758342	1
2356478	5
36245	
62352	
45623	
52436	
52364	*
26543	
64235	
43652	
35426	
35264	*
56342	
64523	
42635	
<u>42356</u>	*

Omit Receipt ac *

CLAVIS p. 97

24. 6000.

25. 6336

23456 W.B.M.R		W.B.M.R		23456 W.B.M.R		W.B.M.R		
52364	- 1	-	34625	- - -	64352	- - -	64235-1	-
35264	-	-	62345	- - -	35642	- - -	23645	-
26354	-	-	36245	- - -	63542	- - -	62345	-
32654	-	-	24365	- - -	56342	- - -	36245	-
46325	- - -	-	32465	- - -	34562	- - -	24365	-
46253	1	-	54326	- - -	53462	- - -	32465	-
46532	1	-	35426	- - -	46532	- - -	46325	-
54632	-	-	42356	- - -	54632	- - -	34625	-
63542	-	-	34256	- - -	65432	- - -	63425	-
56342	-	-	25346	- - -	36452	- - -	26435	-
34562	-	-	32546	- - -	45362	- - -	43265	-
53462	-	-	43265	- 1 -	64523	- 1 -	26354	- 1 -
45362	-	-	64235	- - -	52643	- - -	32654	- - -
64352	-	-	23645	- - -	65243	- - -	65324	- - -
35642	-	-	62534	- - -	26543	- - -	36524	- - -
43652	-	-	53624	- - -	54263	- - -	53624	- - -
65432	-	-	25634	- - -	25463	- - -	25634	- - -
24653	- - -	-	63254	- - -	46253	- - -	63254	- - -
65243	-	-	56234	- - -	24653	- - -	56234	- - -
26543	-	-	23564	- - -	62453	- - -	23564	- - -
54263	-	-	52436	- - -	56423	- - -	45236	- - -
25463	-	-	43526	- - -	42563	- - -	24536	- - -
42563	-	-	24536	- - -			53246	- - -
64523	-	-	53246	- - -			25346	- - -
52643	-	-	45236	- - -			32546	- - -
45623	-	-	23456	- - -			54326	- - -
62453	-	-					35426	- - -
							43526	- - -
							52436	- - -
							52364	1 - -
							35264	- - -
							42356	- - -
							34256	- - -
							23456	- - -

CLAVIS p. 92.

26. 6000.

23456 W. S/H. R.	W. R.
56423	x - 42563 -
45623	- 54263 -
62453	- 65243 -
46253	- 24653 -
25463	- 52643 -
	64523 - -

CLAVIS, p. 92.

CLAVIS, p. 93.

The sixty 7-8's before.

BOB MAJOR

251

27. 6608.

28. 6608.

<u>23456 W.M.R</u>	
52436 -	53624 - - -
64523 - - -	46532 - - -
35642 - - -	54263 - -
43652 -	25346 - -
64235 - -	34256 - -
26543 - -	23645 - -
52364 - -	42635 -
43526 - - -	56423 - - -
65432 - - -	34562 - - -
36452 -	53246 - -
43265 - -	25634 - -
24536 - -	32654 -
52643 - -	63425 - -
36524 - - -	54632 - - -
45362 - - -	65243 - -
35264 -	46253 -
63254 -	24365 - -
26435 - -	32546 - -
42563 - -	65324 - - -
35426 - - -	26354 -
42356 - -	32465 - -
34625 - -	54326 - - -
56342 - - -	63542 - - -
36245 -	56234 - -
23564 - -	25463 - -
62534 -	62453 -
45623 - - -	46325 - -
24653 -	53462 - - -
62345 - -	45236 - -
	<u>23456 - -</u>

CLAVIS, p 9A

<u>23456 W.M.R.</u>	<u>W.M.R.</u>
43652 -	56342 -
65432 - -	23564 - - -
46253 - -	<u>45362 - -</u>
32465 - - -	64352 -
46325 - -	23645 - - -
53462 - - -	64235 - -
46532 - -	52643 - - -
<u>25634 - -</u>	64523 - -
32654 -	56423 -
65324 - -	34562 - - -
36452 - -	<u>25463 - -</u>
24365 - - -	62453 -
36245 - -	34625 - - -
52364 - - -	62345 - -
36524 - -	53624 - - -
<u>45623 - -</u>	62534 - -
24653 -	56234 -
65243 - -	42563 - - -
26354 - -	<u>35264 - -</u>
43265 - - -	42356 - - -
26435 - -	34256 - -
54263 - - -	25346 - -
26543 - -	32546 - -
<u>35642 - -</u>	54326 - -
63254 - -	35426 - -
42635 - - -	43526 - -
63425 - -	24536 - -
54632 - - -	53246 - -
63542 - -	45236 - -
	<u>23456 - -</u>

CLAVIS, p. 95.

BOB ROYAL

252

29. 5040.

<u>23456</u> W.M.R.		<u>W. M. R.</u>		<u>W. M. R.</u>		<u>W. M. R.</u>
43652 -		23645 -		34625 -		43625 -
64235 - -		62534 - -		63542 - -		64532 - -
36245 -		56423 - -		56234 - -		56342 - -
23564 - -		34562 - - -		42563 - - -		35264 - - -
45236 - - -		25346 - - -		35426 - - -		42356 - - -
24536 -		32546 -		43526 -		34256 -
<u>53246 - -</u>		<u>54326 - -</u>		<u>52436 - -</u>		<u>23456 -</u>

W. BARRATT.

30. 5040.

<u>23456</u> W.M.R.		<u>W. M. R.</u>		<u>W. M. R.</u>		<u>W. M. R.</u>
64352 - -		32465 - -		32546 -		56234 -
36452 -		43265 -		54326 - -		23564 - -
45362 - -		24365 -		35426 -		52364 -
34562 -		53462 - -		43526 -		35264 -
25463 - -		24536 - - -		52436 - -		42356 - - -
42563 -		53246 - -		45236 -		34256 -
<u>54263 -</u>		<u>25346 -</u>		<u>62534 - -</u>		<u>23456 -</u>

C. WELLS.

31. 5040

<u>23456</u> W.M.R.		<u>W.M.R.</u>		<u>W. M. R.</u>
42635 - -		52364 - -		52436 - -
63425 - -		35264 -		43526 - -
46325 -		42563 - -		24536 -
53624 - -		52263 -		53246 - -
65324 -		32465 - -		25346 -
<u>36524 -</u>		43265 -		32546 -
		24365 -		54326 - -
		34562 -		35426 -
		25463 - -		42356 - -
		45362 -		34256 -
		<u>23564 - -</u>		<u>23456 -</u>

CLAVIS p. 215.

BOB ROYAL.

32. 5040

<u>23456</u> W.M.R.		W.M.R.		<u>W.M.R.</u>
<u>64235</u> - - -		<u>63425</u> - - -		<u>62345</u> - - -
26543 - -		46532 - -		36524 - -
35264 - - -		54263 - -		53462 - -
<u>42356</u> - - -		<u>25346</u> - -		<u>45236</u> - -
		63254 - - -		62453 - - -
		26435 - -		46325 - -
		42563 - -		34562 - -
		<u>54326</u> - -		<u>53246</u> - -
		63542 - - -		<u>62534</u> - - -
		56234 - -		56423 - -
		25463 - -		45362 - -
		<u>34256</u> - - -		<u>23456</u> - - -

CLAVIS. p. 215.

33. 5040

<u>23456</u> W.M.R.		<u>W.M.R.</u>
<u>64235</u> - - -		<u>65324</u> - - -
26435 - -		36524 - -
<u>42563</u> - -		<u>52364</u> - -
35264 - - -		43265 - - -
25463 - -		24365 - -
34562 - - -		53462 - - -
54263 - -		45362 - -
<u>32465</u> - - -		<u>23564</u> - - -
54326 - - -		52436 - - -
35426 - -		43526 - - -
42356 - -		24536 - -
34256 - -		53246 - - -
25346 - -		45236 - -
<u>32546</u> - - -		<u>23456</u> - - -

CLAVIS, p. 217

34. 6480

<u>23456</u> W.M.R.
<u>43652</u> - -
26354 - - -
43265 - - -
52364 - - -
43526 - - -
54326 - -
35426 - -
64523 - -
56423 - -
34562 - - -
25463 - - -
<u>34256</u> - - -

CLAVIS p. 217

BOB MAXIMUS.

35.

<u>23456</u>	W. M. R
64235	- - -
26435	- - -
42635	- - -
63425	- -
46325	- -
34625	- -
62345	- -
36245	- -
<u>23645</u>	- -

CLAVIS p.

38. 5280

<u>23456</u>	W. M. R
64352	- -
36452	- -
45362	- -
<u>34562</u>	- -

CLAVIS p. 247.

39 6336

<u>23456</u>	W. M. R
43652	-
65432	- -
24536	- -
52436	-
45236	-
25634	-
62453	- -
<u>42356</u>	-

CLAVIS p. 250.

36. 5016

<u>23456</u>	W. M. R
64235	- - -
<u>26435</u>	-
43265	- -
24365	- -
34562	-
25463	- -
45362	-
<u>23564</u>	- -
52436	- -
43526	- -
24536	-
53246	- -
25346	- -
32546	-
54326	- -
35426	- -
42356	- -
34256	-
<u>23456</u>	-

CLAVIS p. 248.

40. 6072

<u>23456</u>	W. M. R
64235	- - -
<u>26435</u>	-
54263	- - -
25463	- -
34562	- -
53462	- -
45362	- -
35264	-
42563	- -
52364	-
43265	- -
<u>23564</u>	-

37 5280

<u>23456</u>	W. M. R
64235	- - -
<u>26435</u>	-
43265	- -
24365	- -
<u>32465</u>	-
54326	- - -
35426	- -
42356	- -
34256	-
25346	- -
<u>32546</u>	-
65324	- - -
<u>36524</u>	-
23564	-
<u>52436</u>	- -
43526	- -
24536	-
53246	- -
45236	-
<u>23456</u>	- -

CLAVIS p. 248

CLAVIS p. 249.

DOUBLE BOB MAJOR

41 5376.

<u>23456</u>	M.V.R
54632	--
36245	--
43265	-
62534	--
<u>43526</u>	---
25634	--
36452	--
54263	--
62345	--
<u>54326</u>	---
23645	--
46532	--
35264	--
62453	--
<u>35426</u>	---
<u>42356</u>	--

W. BARRETT

Bobs in front only

42. 5040

<u>23456</u>	1 3 4 7
42635	--
64523	--
56342	--
52364	----
<u>35426</u>	--
43652	--
64235	--
26543	--
23564	----
<u>52436</u>	--
45623	--
64352	--
36245	--
35264	----
<u>34256</u>	----

GEORGE CROSS

Bobs alternately
behind & in front

43 5520

<u>23456</u>	4.5.6.7.
63425	- -
46325	- - -
56342	- -
43652	- -
23645	- -
53624	- -
65324	- - -
45362	- -
25346	- -
32546	- - -
62534	- -
42563	- -
54263	- - -
62453	- -
32465	- -
52436	- -
<u>34256</u>	- -

CLAVIS, J

Two bobs in a Lead.

DOUBLE BOB ROYAL

No 44. 5040

<u>23456</u> M.W.R							
54632	--	42635	--	23645	--	34625	--
36245	--	36524	--	46532	--	26543	--
43265	-	25463	--	35264	--	45362	--
62534	--	64352	--	62453	--	63254	--
45236	- -	25346	-- -	35426	-- -	42356	- -
24536	-	32546	-	43526	-	34256	-
53246	- -	54326	--	52436	--	23456	-

W. BARRATT, FALSE.

No. 45 6120

<u>23456</u> M.W.R							
43652	-	42635	-	45623	-		
56234	--	36524	--	26354	--		
35264	-	23564	-	52364	-		
63254	-	62534	-	63425	--		
52436	- -	35426	--	43526	-		
53624	-	34625	-	32654	-	32546	-
26435	--	26543	--	56423	--	53246	-
32465	-	42563	-	25463	-	45236	-
64523	--	65324	--	64352	--	23456	--
54326	-	42356	-- -	25346	-- -		

C. WELLS

DOUBLE BOB ROYAL

46 5100.

23456

- 63425 5.9.
- 32465 6.7.8.
- 54263 9.
- 46253 6.7.8
- 65243 6.7.8.
- 35264 5.9.
- 45236 5.9.
- 24536 5.6.7.8.
- 52436 5.6.7.8
- 34256 5.

CLAVIS, p. 219.

47. 6060

23456

- 63425 5.9
- 46325 5.6.7.8
- 56342 5.9.
- 35642 5.6.7.8.
- 63542 5.6.7.8
- 23564 5.9
- 52364 5.6.7.8.
- 35264 5.6.7.8.
- 45236 5.9.
- 24536 5.6.7.8.
- 52436 5.6.7.8.
- 34256 5.

CLAVIS p. 220

48. 6540

23456

- 63425 5.9.
- 32465 6.7.8.
- 26435 6.7.8
- 56423 5.9.
- 45623 5.6.7.8.
- 64523 5.6.7.8
- 34562 5.9.
- 53462 5.6.7.8
- 45362 5.6.7.8
- 25346 5.9.
- 32546 5.6.7.8
- 53246 5.6.7.8
- 42356 5.

CLAVIS p. 220

DOUBLE BOB MAXIMUS

49. 5280

23456 1.5.6.11.

- 42635 - -
- 64523 - -
- 56342 - -
- 52364 - - - -

Nos. 46-48, 50-52
two bobs in each lead

No 49.
bobs alternately behind
and in front.

50. 5160

23456

- 64523 7.8.9
- 35264 7.8.9.
- 56234 7.8.9.10.
- 46253 6.11.
- 36245 6.11.
- 52643 11.
- 32654 6.11.
- 42635 6.11.
- 56342 A
- 23456 A

J. POVEY.

51. 5328

23456

- 64352 11.
- 24365 6.11.
- 53462 11.
- 45362 6.7.8.9.10.
- 25346 6.11.
- 54326 7.8.9.10
- 42356 7.8.9.10

CLAVIS p. 251.

52 6048

23456

- 63254 6.7.8.9
- 43265 6.11.
- 52364 11.
- 35264 6.7.8.9.10
- 45236 6.11.
- 24536 6.7.8.9.10
- 52436 6.7.8.9.10
- 34256 11

CLAVIS p. 252

TREBLE BOB MAJOR.

53. 5216	54 5088	55. 5120	56. 6720
<u>23456</u> M.B.R	<u>23456</u>	<u>23456</u> B.W.R	<u>23456</u> M.B.W.R
64352 1 1	35426 M -	52364 - 2	52364 - 2
45623 -	52364 -	63254 2 2	63254 2 2
52436 -	26543 -	62534 1 2	62534 1 2
23564 -	64235 - R	65324 1 2	65324 1 - 2 2
36245 -	64352 -	<u>26543</u> - 2	CLAVIS p. 125.
52623 1 1	45623 -	45623 2 2	57 5088
24536 -	52436 -	46253 1 2	<u>23456</u> M.B.W.R
43265 -	23564 -	<u>42563</u> 1 2	52364 2 2 2
36452 -	23645 - R	64235 - 2	63425 2 - 2
65324 -	34256 -	32465 2 2	35426 1 2
<u>43526</u> 1 1	45362 -	34625 1 2	64523 1 1
32465 -	56423 -	<u>36245</u> 1 2	<u>42356</u> 1 2
26354 -	56234 - R	43652 - 2	CLAVIS p. 128
65243 -	63542 -	24536 - 2 2	58 5088
54632 -	34625 -	25346 1 2	<u>23456</u> B.W.R.
<u>26435</u> 1 1	42356 -	<u>23456</u> 1 2	32654 - 1 2
63254 -	25463 -	FALSE.	25346 -
35642 -	35264 - W	59. 6400	25463 - 1
54326 -	56342 -	<u>23456</u> M.W.R	56234 -
64523 - W	64523 -	26354 2. 1	63542 -
42635 -	42635 -	23564 1 2	34625 -
<u>23456</u> -	<u>23456</u> -	25634 1 2	<u>42356</u> -
	C. PARTRICK	65324 2 1	CLAVIS p. 127

T. HARRISON.	61 5600	CLAVIS p. 124	
60 5120	<u>23456</u> M.W.R	62 6880	63. 5376
<u>23456</u> M.W.R	52364 2 2 2	<u>23456</u> M.W.R	<u>23456</u> M.B.W.R
56342 1 2 2	64235 1 2 2	52364 2 2 2	52364 2 2 2
53462 1 2	62345 1 2	65243 - 2	26543 2 2
<u>54632</u> 1 2	CLAVIS p. 123	42563 2 2	62345 2 2
CLAVIS p. 123	65 6080	<u>45623</u> 1 2	45236 2 - 2
64. 5280	<u>23456</u> M.W.R	CLAVIS p. 126	<u>34256</u> 1 - 2
<u>23456</u> M.W.R	64352 1 1		CLAVIS p. 128.
52364 2 2 2	63542 1 2		
53624 1 2	53462 2 1		
<u>56234</u> 1 2	<u>46532</u> 1 1		
CLAVIS p. 122.	CLAVIS p. 123		

TREBLE BOB MAJOR.

66. 6336	67. 7008	68. 7296	69. 6016
<u>23456</u> M.W.R	<u>23456</u> M.B.W.R.	<u>23456</u> M.B.W.R	<u>23456</u> M.W.R
52364 2 2 2	52364 2 2 2	35264 -	46532 1 1 2
52643 2 2 1	26354 1 -	35642 - 1	52364 1 1 2
25346 2 2	52643 - 2	54326 -	25463 2 2
56342 1 2	25346 2 2	42563 -	63542 1 2 2
23645 1 1	56342 2 - 12	26435 -	46325 2 2 2
<u>34256</u> 2 2	23645 1 1	63254 -	24653 2 2 2
CLAVIS p. 130	<u>34256</u> 2 2	46532 - 22	32546 2 1 2
	CLAVIS p. 133	63542 1 -	<u>45236</u> 2 2
		34625 -	CLAVIS p.

70. 6528	71. 7296	CLAVIS p. 135	73. 5440
<u>23456</u> M.B.W.R	<u>23456</u> M.O.W.R.		<u>23456</u> M.W.R
52364 2 2 2	23564 2 2 1	72. 8160	52364 2 2 2
52643 2 2 1	36452 2 -	<u>23456</u> M.B.W.R	25463 2 2
25346 2 2	53624 - 2	35264 -	63542 1 2 2
56342 2 - 12	35426 2 2	35642 - 1	46325 2 2 2
23645 1 1	56423 2 - 12	53246 - 12	24653 2 2 2
<u>34256</u> 2 2	23645 1 22	53462 - 1	32546 2 2 2
CLAVIS p. 131.	<u>34256</u> 2 2	36245 2 -	<u>45236</u> 2 2
	CLAVIS p. 134.	43652 - 2	CLAVIS p.

74. 6816	75. 6144	76. 8448	77. 6016
<u>23456</u> M.B.W.R.	<u>23456</u> M.B.W.R	<u>23456</u> M.B.W.R	<u>23456</u> M.W.R
23564 2 2 1	63254 - 1	35264 -	52364 2 2 2
52632 2 - 22	65432 - 21.	35642 - 1	25463 2 2
45236 2 2	53246 2 -	53246 - 12	63542 1 2 2
56234 2 - 12	45362 - 2	53462 - 1	63425 2 2 1
34625 1 22	56423 -	26354 2 2 2	26354 2 2 2
<u>42356</u> 2 2	62534 -	24653 2 1	32546 2 1 2
CLAVIS p. 132	23645 -	<u>45236</u> 2 2.	CLAVIS p.
	<u>34256</u> -		

CLAVIS p. 129	CLAVIS p.
	76. 8448
	<u>23456</u> M.B.W.R
	35264 -
	35642 - 1
	53246 - 12
	53462 - 1
	26435 2 - 2 1
	32654 - 2
	36524 1 - 2 2
	62534 1 -
	23645 -
	<u>34256</u> -
	CLAVIS p.

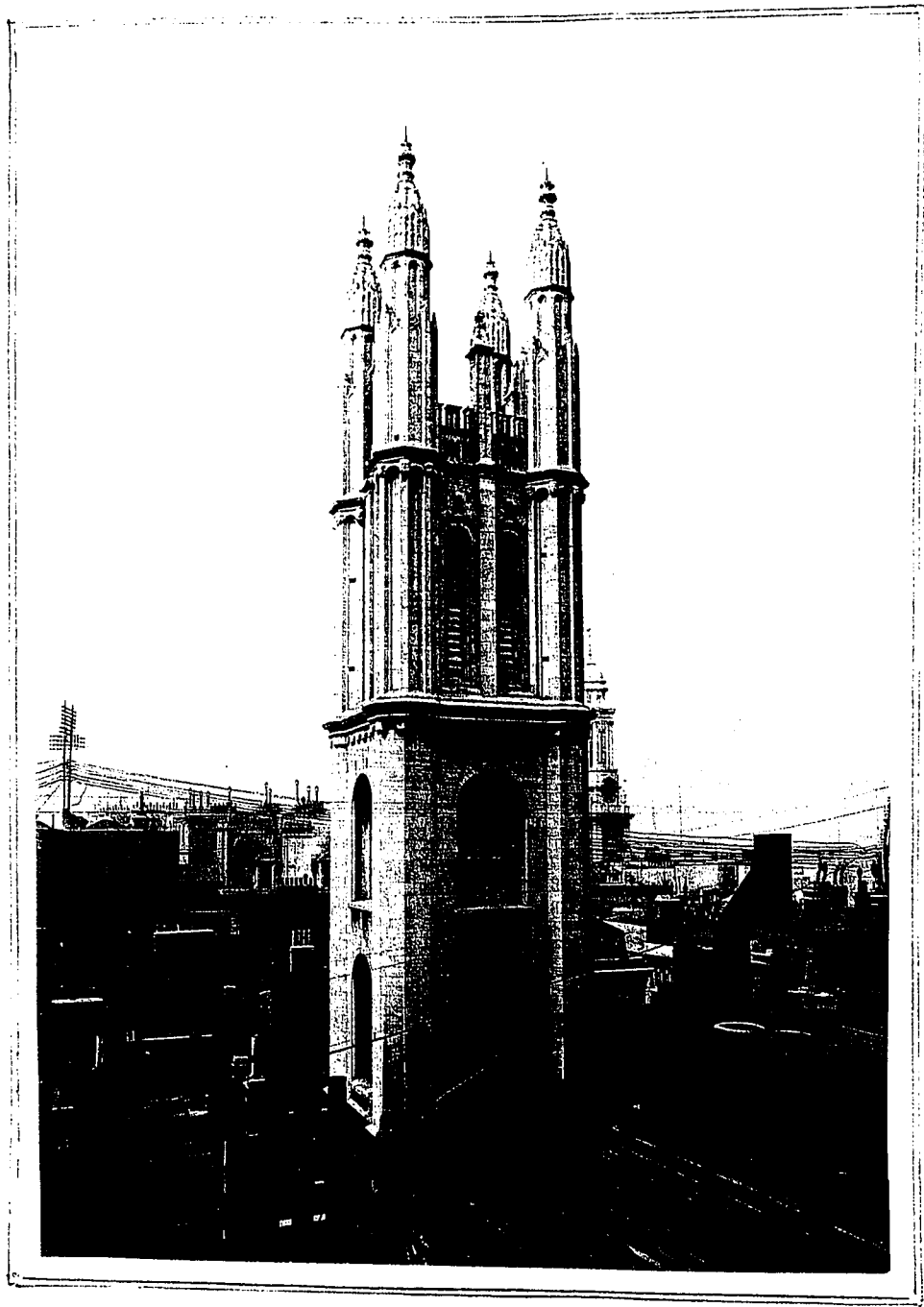


Photo by F.E. Darves.

ST MICHAEL'S CORNHILL.

TREBLE BOB MAJOR

78. 5056

79. 5088

80. 5152

81. 5184

<u>23456</u> M.B.W.R	<u>23456</u> M.B.W.R	<u>23456</u> M.B.W.R	<u>23456</u> M.B.W.R
52364 2 2 2	52364 2 2 2	46532 2-2 2	52364 2 1 2
24365 2-1 2	53624 1 2	52364 2-2 2	25463 -1 2
62453 2 2 2	56234 1-2 2	24365 2-1 2	53462 2-1 2
56234 2 2 2	24365 2-2 2	63542 2-2	32465 2-1 2
56342 2 2 1	24653 2 2 1	46325 2 2 2	34625 1-2 2
23645 2-1 1	52436 2 2 2	24653 2 2 2	62345 1-2 1
52436 -2 2	54326 1-2 2	52436 2 2 2	46253 2 2 2
54326 1-2 2	25463 2 2 2	54326 1-2 2	54632 2 2 2
25463 2 2 2	53462 2-1 2	25463 2 2 2	42635 1 2
53462 2-1 2	54632 1-2 2	53462 2-1 2	53624 2-2 1
54632 1-2 2	62345 2-2 2	62345 1 2 2	35426 2 2
25346 2 1 2	25346 2-1 2	25346 2-1 2	24536 2 2
23456 1-2 2	23456 1-2 2	23456 1-2 2	25346 1 2
			<u>23456</u> 1-2 2

82. 5024

83. 5344

84. 5216

<u>23456</u> M.W.R	<u>23456</u> M.W.R	<u>23456</u> M.B.W.R
52364 2 2 2	52364 2 2 2	36452 2-1 2
45623 2 1 2	24365 1 2	42563 2-2 2
32654 1 1 1	42563 2 2	53624 2-2 2
54263 1 2 2	26543 2	64235 2-2 2
26543 1 1	53462 1 1 2	62345 2-1 2
53462 1 1 2	62345 1 2 2	62453 2 2 1
26435 1 1 1	45623 2 1	56234 2 2 2
24365 1 2	32654 1 1 1	56342 2 2 1
23645 1 2	46253 1 1	45623 2 2 2
42635 1	46532 2 2 1	45236 2 2 1
53624 1 1 2	42635 2 1	34562 2 2 2
35426 2 2	63425 1 1	34625 2 2 1
24536 2 2	35426 1 2	<u>23456</u> 2 2 2
25346 1 2	24536 2 2	
23456 1 2	25346 1 2	
	<u>23456</u> 1 2	

CLAVIS p. 143.

TREBLE BOB MAJOR

261

85. 5216.			86. 5248.			87. 5632		
<u>23456</u>	M.	W. R	<u>23456</u>	M.	W. R	<u>23456</u>	M. B.	W. R
56342	1	2 2	56342	1	2 2	52364	2	2 2
45623	2	2 2	45623	2	2 2	65243	2	2 2
24536	2	2 2	24536	2	2 2	46532	2	2 2
32465	2	2 2	32465	2	2 2	34625	2	2 2
53624	2	1 2	53624	2	1 2	36245	?	- 2 2
15346	2	2 2	25346	2	2 2	36452	2	2 1
25463	2	2 1	25463	2	2 1	53624	2	2 2
62534	2	2 2	62534	2	2 2	53246	2	2 1
62345	2	2 1	62345	2	2 1	45362	2	2 2
46253	2	2 2	46253	2	2 2	45623	2	2 1
34562	2	1 2	46532	2	2 1	24536	2	2 2
34625	2	2 1	34625	2	2 2	24365	2	2 1
<u>23456</u>	2	2 2	<u>23456</u>	2	2 2	62453	2	2 2
						<u>23456</u>	2	- 1 2

TREBLE BOB ROYAL

88. 6200		89. 5200		90. 5360		91. 5440	
<u>23456</u>	M. W. R	<u>23456</u>	M. W. R	<u>23456</u>	M. W. R	<u>23456</u>	M. W. R
52364	2 2 2	52364	2 2 2	52364	2 2 2	52364	2 2 2
65243	2 2 2	25463	2 2	25463	2 2	24365	1 2
46532	2 2 2	64352	1 1	24653	1 2	24653	2 2 1
34625	2 2 2	32546	1 1 2	32546	2 1 2	52436	2 2 2
53246	2 1 2	<u>45236</u>	2 2	<u>45236</u>	2 2	<u>54326</u>	1 2
45362	2 2 1						
64523	2 2 2						
64235	2 2 1						
35426	1 2 2						
45236	2 1						
<u>23456</u>	1 1						

CLAVIS p. 230

CLAVIS p. 231

CLAVIS p. 231.

FALSE

TREBLE BOB ROYAL

92. 12000	93. 13800	94. 5040	95. 6000
<u>23456</u> M.W.R.	<u>23456</u> M.W.R.	<u>23456</u> M.W.R.	<u>23456</u> M.W.R.
36452 1 2	36452 1 2	52364 2 2 2	23564 2 2 1
54632 2 2	45362 1 1	65243 2 2 2	54632 1 1 2
63542 1 1	56342 2	<u>53246</u> 1 2	45236 2 2
45362 2 2	65243 2 2	CLAVIS p. 228	<u>34256</u> 1
56342 2	24653 1 1		CLAVIS p. 232.
CLAVIS p. 232	<u>45623</u> 2		
	CLAVIS p. 233		

96. 5040	97. 5080	98. 6120	99. 5200
<u>23456</u> M.W.R.	<u>23456</u> M.W.R.	<u>23456</u> M.W.R.	<u>23456</u> M.W.R.
52364 2 2 2	52364 2 2 2	52364 2 2 2	56342 1 2 2
24365 1 2	24365 1 2	24365 1 2	64523 2 2
45362 1 2	45362 1 2	45362 1 2	26435 2 2 2
54263 2 2	54263 2 2	54263 2 2	32654 2 2 2
52643 1 2	46253 2	24653 2 1	54263 1 2 2
63425 1 1 2	53624 1 2 2	56423 2 2	65432 2 2 2
35426 1 2	35426 2 2	25634 2 2 2	36524 2 2 2
24536 2 2	24536 2 2	53624 2	23564 2 2 2
25346 1 2	25346 1 2	35426 2 2	<u>23456</u> 2 2 1
<u>23456</u> 1 2	<u>23456</u> 1 2	24536 2 2	CLAVIS p. 228
CLAVIS p. 229	CLAVIS p. 230	25346 1 2	
		<u>23456</u> 1 2	
		CLAVIS p. 231.	

TREBLE BOB MAXIMUS

100. 6240	101. 5040	102. 5136	103. 6000
<u>23456</u> M.W.R.	<u>23456</u> M.W.R.	<u>23456</u> M.W.R.	<u>23456</u> M.W.R.
42356 1	23564 2 2 1	52364 2 2 2	52364 2 2 2
35426 1 1	32465 2 2	24365 1 2	52643 2 2 1
<u>45623</u> 1	53624 2 1 2	45362 1 2	45236 2 2 2
THOS. BARTON	35426 2 2	24653 2 1 2	34562 2 2 2
	24536 2 2	52436 2 2 2	43265 2 2
	25346 1 2	54326 1 2	62534 1 1
	<u>23456</u> 1 2	<u>23456</u> 2 2	54326 1 1 2
	CLAVIS p. 255	CLAVIS p. 255	<u>23456</u> 2 2
			CLAVIS p. 256

CRANESIRE
EIGHT IN

LONDON
COURT BOB
MAJOR

NORWICH
COURT BOB
MAJOR

104. 5151

105 5200

107. 5040

23456 W.M.R

23456 1.6.7.9.

23456 1.4.6

43652 -
63254 -
32654 -
26354 -
36452 -
46253 -
64453 -
24653 -
64352 -
34256 -
42356 -

43526 -
53246 -
24536 --
54326 -
34256 -
25346 --
35426 -
45236 -
64523 ----

63254 -
45362 --
26543 --
34625 --
52436 --
62534 -
43265 --
56342 --
24653 --
35426 --

106. 5200

65324 -

A { 34625 --
46325 -
63425 -
43526 -
53624 -
36524 -
65324 -
35426 -
45623 -
56423 -
64523 -

23456 1.6.7.9
45236 --
42356 -
43526 -
52436 --
54326 -
53246 -
24536 --
25346 -
64523 ---

42563 --
36245 --
52632 --
34256 --

CLAVIS p. 117.
after ANNABLE.

36245 A
53462 A
25634 A
42365 B

CLAVIS p. 114.

7648253 1
3572846 2.

Round at hand at 1.

B = bbs at 1.1.1.5.1.5.4.5

CLAVIS p. 111.

MORNING EXERCISE
MAJOR

108 5440

234567 B. R.
654732 -
374256 -
524673 -
764325 -
463257 - -

CLAVIS p. 171.

FALSE.

IMPERIAL
MAJOR

109 5600

234567 1. 3. 5. 7.
653472 - - - -
653724 -
365247 - -
53624 -
65324 -

CLAVIS p. 173

110 6048

234567 1. 3. 5. 7.
234675 -
763452 - - - -
236457 - -
236574 -
753642 - - - -
235647 - -
235476 -
743562 - - - -
342567 -

C. LINDSEY

CAMBRIDGE S.
MAJOR

111. 5152

234567 5th M. W. R.
274365 -
254763 -
546327 - - -
576423 -
526724 -
362457 - - -
372654 -
342756 -
425637 - - -
475236 -
465732 -
653247 - - -
42356 - - - -
A { 53624 - -
26435 - -
34562 - -
65243 - -
34256 - - -
23456 A

FALSE

CLAVIS p. 175.

COLLEGE EXERCISE
MAJOR

112. 5600

234567 W. M. R.
423675 - -
453762 - -
345627 - - }
53462 - - }
45362 - -

CLAVIS p. 169

LONDON S.
MAJOR

113. 5600

23456 M. W. R.
65432 - - -
46532 -
23564 - - -
52364 -
35264 -

CLAVIS p. 178

SUPERLATIVE S.
MAJOR

114. 5376

23456 M. W. R.
65432 - - -
46532 -
54632 -
23645 - - -
62345 -
54326 - - -
35426 -
42356 - -

CLAVIS p. 180 /

GRANDSIRE CATERS.

115. 5435.

No 116. 5003.

23456789

23456978

43652

63254

32654

26354

36452

64352

34256

24653

46253

62453978

52694837

64523978

45623

65324

35426

54326

34625

46325

63425

43526

(53624)

23596847

65432978

54632

46532

56234

26435

64235

42635

62534

52436

24536978

34295867

25346978

53246

23645

63542

35642

65243

52643

26543

56342

36245

(26543978)

46295837

52364978

32465

24365

34562

54263

42563

1. 4. 5

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7-8

Bob at 7.

7-8

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Bob at 1.

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7-8

Bob at 7

7-8

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8-9

Bob at 1

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7-8

23456789

23456978

34256

42356

32654

62453

24653

46253

26354

36452

64352

43652

63254

(23456978)

53294867

42635

62534

25634

56234

26435

46532

65432

54632

64235

24536

(54632978)

34596827

56342

63542

53246

23645

36245

62345

32546

52643

26543978

46295837

25463

54263

24365

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45362

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43265

23564

35264

52364

32465

42563978

1. 4. 5

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Bob at 1.

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Bob at 1.

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7-8

Bob at 7

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8-9

Ninth in & out at 2

Ninth in and out at 2

23456789
 23456978
 34256
 42356
 32654
 62453
 24653
 46253
 26354
 36452
 64352
 43652
 63254
 (23456978)
53294867
 42635978
 26435
 64235
 24536
 54632
 46532
 65432
 45236
 25634
 56234
62534978
32695877
 56428978
 64523
 45623
 65324
 35426
 54326
 43526
 53624
 63425
 34625
 46325978
26493857
 34562978
 45362
 53462
 43265
 23564
 35264
 52364
 32465
42563978

1. 4.5
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 Bob ac 1.
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 Bob ac 7
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 Bob ac 7
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23456789
43627589
 52493867
 34625978
 46325
 63425
 43526
 53624
 36524
 65324
 35426
 45623
 56423
64523
 36245
 53462
 25634
423569978
 78469352
 49785623
 (32654789)
5276948
 36524789
 65324
 25673948
 56273948
 23564789
 35264
 65372948
 53672948
 62534789
25634
 53462
 36245
 64523
23456

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 A
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 Bob ac 3
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 Bob ac 1
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 B
 B
 B
 B omitting Case
 two cases

GRANDSIRE CATERS.

267

119. 7001.

120. 7001

23456789

34256789

26348597

63248597

54673928

32568497

62345789

62345978

23645

63542

53246

32546

25346

35642

65243

52643

26543

56342

36245978

46532

65432

45236

25634

56234

62534

52436

42635

26435

64235

24536

54632978

23456

65324

42563978

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A

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23456789

34256789

24653

46253

56472938

64572

52643789

26543

65243789

26543978

56342

35642

65243

25346

32546

52643

62345

36245

23645

63542

53246

34256

24653

64352

36452

43652

63254

23456

42356

32654

62453

46253

26354978

34625

65432

42563978

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9 in 8 2

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9 in 8 2

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9 in 8 2

8-9

A

A

A

Ninth in & out at 2

The Sixty 978's

CLAVIS p. 196.

Ninth in & out at 2

The Sixty 8-9s & the Sixty 97-8's

GEORGE CROSS.

GRANDSIRE CATERS

UNION CATERS.

121 5040

122 5040

<u>23456789</u>		
43627589		1-4
A {	52493867	Bob at 1
	43526978	7-8
	53624	8-9
	36524	7-8
	65324	7-8
	35426	8-9
	45623	8-9
	56423	7-8
	64523978	7-8
	<u>36245</u>	A*
53462	A*	
25634	A*	
42356978	A*	
<u>23456789</u>	3-8-11	

<u>23456789</u>			
48237965		3	
69473258		2	
52637489		2	
3256		7	42635 C
<u>6235</u>		7	35264 C
38624975		3	64523 C
56327489		4	23456 C
<u>2653</u>		7	
79245638		5	
49725638		7	
36452789		2	
<u>56342789</u>		7	

CLAVIS p 206.

124. 6209.

* First bob at 7.

CLAVIS p. 182

PLAIN BOB CATERS

123 5040

<u>23456</u>		1.7.8
B {	64235	- - -
	26435	- - -
	43265	- - -
	24365	- - -
	36245	- - -
	23645	- - -
	<u>62345</u>	- - -
56234	B	
45623	B	
34562	B	
<u>23456</u>	B	

<u>23456789</u>			
69274358		5	49573268 5
53647289		2	62437589 2
4356		7	3264 7
<u>6345</u>		7	4236 7
48632975		3	38425976 3
46437289		4	64327589 4
3654		7	2463 7
<u>4635</u>		7	3426 7
38462975		3	28345976 3
29753468		4	79254368 2
<u>79523468</u>		6	63745289 2
29753468		7	43675289 7
64235789		2	35489726 6
<u>34625789</u>		7	<u>23456789</u> 8
46532		D	at hand
65243		D	
<u>52364</u>		D	

CLAVIS p 207

CLAVIS p. 204.

STEDMAN CATERS.

125 9720

126. 5076

<u>231456789</u>			
*673152489	1	4	6 10 [⊕]
*623154789			9 [⊕]
361524978		8 [⊕]	14
364125			16
365421			16
561234978	4		16
<hr/>			
*496135289	4	6	10 [⊕]
*456132789			9 [⊕]
A {	641352978	8 [⊕]	14
	642153		16
	643251		16
	341562978	4	16
<hr/>			
621345			A
451623			A
231456978			A

<u>231456789</u>			
*673152489	1	4	6 10 [⊕]
*623154789			9 [⊕]
361524978		8 [⊕]	14
364125			16
365421			16
561234978	4		16
<hr/>			
*476135289	4	6	10 [⊕]
*456132789			9 [⊕]
B {	641352978	8 [⊕]	14
	642153		16
	643251		16
	341562978	4	16
<hr/>			
621345978			B
B {	251463978	4	6 16
	253164		16
	254361		16
	451623978	4	16

Trice Repeated.

CLAVIS p. 209

127. 9720

<u>231456789</u>			
361524978	1	4	6 16
364125			16
365421			16
612435	4	6	
152436			6
561234978		6	16
<hr/>			
C {	641352978	4	6 16
	642153		16
	643251		16
	415263	4	6
	135264		6
	341562978		6 16
<hr/>			
621345			C
451623			C
231456978			C

Trice Repeated

CLAVIS p. 211

<u>231456978</u>			
⊕ B			
<u>231456897</u>			
361524789	1	4	6 16
364125			16
365421			16
561234789	4		16
<hr/>			
341562			⊕ B
621345			⊕ B
451623			⊕ B
231456789			⊕ B

CLAVIS p. 210

* Course ends at Slow Sixes.

⊕ These bobs form a Q set.

D. NORWICH
C.A. ROYAL

GRANDSIRE
ROYAL

GRANDSIRE
MAXIMUS.

128 5040

130. 5159

131: 5015

23456	1. 3.8
45362	--
53462	-
34562	-
56342	- -
63542	-
54632	- -
36245	A
42563	A
65324	A
23456	A

6th place bob
CLAVIS p 225

129. 6000

23456	M.V.R
26354	2. 1
23564	1. 2
25634	1. 2
65324	2. 1
42563	B
36245	B
54632	B
23456	B

4th place bob
CLAVIS p

234567890	
752930486	1
267582059	4
234569708	1
342	7
423	7
364275890	6
643	7
246539708	8
462	7
234675890	6
342	7
643529708	8
436	7
624375890	6
246	7
532940687	1
245369708	6
543269708	C
435	7
564372890	6
645	7
346259708	8
463	7
354672890	6
543	7
265940387	1
542639708	6
425	7
964028573	1
809763452	1
098763452	7
370592846	1
253476089	1
642859307	1
986047235	1
379502846	2
P.L. 325476980	2.

CLAVIS

234567890ET	
972E5T30486	4
8906T4E3752	3
TE897026543	7
096TE483752	1
6904T3E5827	10
34659207T811	1
543267980ET	10
435	9
2347586E9TO	10
342	9
253467980ET	8
532	9
4357286E9TO	10
354	9
423567980ET	8
234	9
5327486E9TO	10
46529307T8E	7
264357980ET	10
3627485E9TO	10
76382E4T509	10
45729306T8E	6
3246587E9TO	1
243	9
352476980ET	8
523	9
64582E3T709	1
E86T4059273	1
79E30275846	3
64285T307E9	1
T8604E29573	2
9ET70385624	1
3795E2T4068	2
P. 32547698EDT	2

CLAVIS

Appendix
to
Chapter Fourteen.

II. Figures in illustration of the
Test.

The Sixty Course Ends.

132. 5376

133. 5040

23456 W 1/4 M.R.

64235	- - -
52364	x
43652	x
26543	x
35426	x
64352	- - -
23564	x
45623	x
36452	- - -
24536	x
65243	- - -
32465	x
54632	x
26435	- - -
54326	x
63542	- - -
25463	x
34625	x
56234	x
42356	x

FALSE

THE BLOCKS

A † 23456	M 52436
35264	64352
42635	23564
56342	45623
B * 64523	36245
C * 42356	N 45236
D * 63542	62345
E * 25463	53462
F * 34625	24653
G * 56234	36524
H 34256	O 54326
62534	63254
45362	42563
23645	35642
56423	26435
J 32546	P 35426
65432	64235
24365	52364
53624	43652
46253	26543
K 53246	Q 43526
62453	65243
34562	32465
25634	54632
46325	26354
L 25346	R 24536
63425	65324
54263	43265
32654	52643
46532	36452

THE Q SETS

1	23564	25463
	52364 } R	42563 } R
	35264	54263
2	23456	64523
	42356 } R	54326 } M
	34256	34625
3	56342	62345
	35642 } R	46325 } W
	63542	24365
4	56234	32546
	25634 } R	43526 } W
	62534	24536

THE PEAL

1. A + M + P
2. A + C + H
3. A + O + D
4. H + G + K
5. O + L + E
6. O + F + B
7. K + J + N
8. J + Q + R

† one Bob Before

* These are P.Blocks

All others 5/4.

BOB MAJOR

The Sixty Course Ends

274

134. 4880 (or 5040)

<u>23456</u> S/4 R		<u>S/4 R</u>		<u>S/4 R</u>		<u>S/4 R</u>
64523 x		65324 x		63542 x		62534 x
23564 x -		24365 x -		42563 x -		34562 x -
45623 x		53624 x		35642 x		25634 x
36245 x		46253 x		26435 x		46325 x
<u>52436</u> x		<u>32546</u> x		<u>54326</u> x		<u>53246</u> x
64352 x		65432 x		63254 x		62453 x
52364 x -		32465 x -		54263 x -		53462 x -
43652 x		54632 x		32654 x		24653 x
52643 x -		26354 x		46532 x		36524 x
36452 x		<u>43526</u> x		<u>25346</u> x		<u>45236</u> x
<u>24536</u> x		43265 1B -		63425 x		62345 x
		65243 x -		25463 x -		45362 x -
		26543 -		34625 x		23645 x
		<u>35426</u> x		56234 x		56423 x
		64235 x		<u>34256</u> x -		<u>23456</u> x -
		35264 x -				
		42635 x				
		56342 x				
		<u>42356</u> x -				

For 5040 substitute 3B (once only) for any S/4 in any two blocks except 43526.

45 Courses are joined together on the plan of Annable's 3-part by bobbing the following Q sets at R. 00064-00063-00062-00056.

The three missing blocks 43526-24536-32546 are joined together by the Q set at R 00065.

But the block 43526 is split up thus -

{ 32465 1B 65243
 54632 x
 26354 x
 43526 x

The Q set at R 00043 completes the pearl.

275

BOB MAJOR.
The Sixty Course Ends
JOHN REEVES'S PEAL

135. 5040

<u>23456</u>	<u>5/4 R</u>		<u>63542</u>	<u>62534</u>
64523	x		42563	34562
23564	x -		35642	25634
45623	x		26435	46325
36245	x		54326	53246
<u>52436</u>	x		<u>63254</u>	<u>62453</u>
64352	x		54263	53462
52364	x -		32654	24653
43652	x			
* 26543	x	*	46532	* 36524
<u>35426</u>	x		<u>25346</u>	<u>45236</u>
64235	x		63425	62345
35264	x -		25463	45362
42635	x		34625	23645
56342	x		56234	56423
<u>42356</u>	x -		<u>34256</u>	<u>23456</u>
<u>43265</u>	1B		<u>32465</u>	<u>24365</u>
* 52643	x	*	54632	* 53624
36452	x		26354	46253
<u>24536</u>	x		<u>43526</u>	<u>32546</u>
* <u>65243</u>		*	<u>65432</u>	* <u>65324</u>
* 52643	}	*	54632	* 53624
65243	} R		65432	65324
26543	}		46532	36524

Founded on B Blocks.

23456 vs 9/4 M.

<u>2635</u>	-	-	62453	x	-	53462	-	-	34256	-	-
26435	-	x	-	24653	-	x	-	63425	-	1	-
64235	-	x	-	36452	-	x	-	54326	-	x	-
32465	x	-	-	64352	-	x	-	43526	-	x	-
24365	-	x	-	43652	-	x	-	35426	-	x	-
43265	-	x	-	26354	-	x	-	64523	-	x	-
62345	x	-	-	63254	-	x	-	45623	-	x	-
23645	-	x	-	32654	-	x	-	56423	-	x	-
36245	-	x	-	<u>46253</u>	-	x	-	34625	-	x	-
				<u>52643</u>	x	-	-	<u>46325</u>	-	x	-
<u>26543</u>											
65243	-	x	-	65324	-	-	-	34562	-	-	-
42563	x	-	-	53624	-	x	-	65432	x	-	-
25463	-	x	-	36524	-	x	-	54632	-	x	-
<u>54263</u>	-	x	-	25634	x	-	-	46532	-	x	-
				56234	-	x	-	35642	x	-	-
				62534	-	x	-	56342	-	x	-
				35264	x	-	-	63542	-	x	-
				52364	-	x	-	45362	x	-	-
				<u>23564</u>	-	x	-	<u> </u>			

The Q Sets.

64352	} 5/4	64235	} w	65243	} w	36524	} w	34562	} w	34256	} w	36452	} w	54326
23564		43265		54263		62534		46532		45236		26354		64523
45623		36245		46253		23564		63542		53246		46253		34625
36245														
52436														

All Q Sets at R are omitted

The Two Course Block

46325	-	1	-	-
53462	-	-	-	-

The Q Sets 2-6 form 5 q-course blocks on the plan of the "old nine courses" each with a different bell in Sixth place

The first Q Set joins these five together.

The Seventh and Eighth Q Sets adds the missing courses with the 2, 3, 4 and 6 in Sixth place

The Two-Course block adds the missing courses with the Fifth in Sixth

All Q Sets are omits.

BOB MAJOR

The Sixty Course Ends

137. 6640.

<u>23456</u> W.B.M.R.		<u>W. 5/4 M. R.</u>		<u>W. 5/4 M. R.</u>
53462 - 1 -		63542 - - -		63254 - - -
45236 - - -		25634 - - -		26435 - - -
62453 - - -		46253 - - -		54263 - - -
34625 - - -		24365 - - -		32546 - - -
56342 - - -		53246 - - -		53624 - - -
23564 - - -		62534 - - -		46532 - - -
52436 - - -		45623 - - -		25463 - - -
64523 - - -		36452 - - -		34256 - - -
35642 - - -		43265 - - -		62345 - - -
26354 - - -		24536 - - -		36524 - - -
32465 - - -		52643 - - -		65324 - X -
43526 - - -		26543 - X -		43652 - - -
65432 - - -		35264 - - -		64235 - - -
24653 - - -		42356 - - -		42635 - X -
31245 - - -		63425 - - -		56423 - - -
52364 - - -		54632 - - -		45362 - - -
35426 - - -		65243 - - -		23456 - - -
64352 - - -		32654 - - -		
23645 - - -		46325 - - -		
56234 - - -		34562 - - -		
42563 - - -		25346 - - -		
54326 - - -				

167 Gobs

<u>23456</u> W.M.R.			<u>W. B 5/4 M. R.</u>
64235 - - -	is	45362 - 1 - -	
52643 - - -	broken	23456 - - -	
36524 - - -	up	64235 - X - -	
45362 - - -	into -	52643 - X - -	
23456 - - -		36524 - X - -	

Q Sets at R

- 00026 00024
- 00036 00043
- 00065 00062
- 00035

All Q Sets are omits.

138. 6608.

A		B		138. 6608.		W. M. R	
<u>23456</u>	W. M. R	<u>23456</u>	W. M.	<u>23456</u>	W. M. R	<u>23456</u>	W. M. R
42635	--	42635	--	42635	--	32654	--
64523	--	64523	--	64523	--	63425	--
26543	⊖	54326	--	54326	--	46532	--
52364	⊖	35642	--	35642	--	54263	--
35426	--	63254	--	63254	--	32546	---
43652	--	26435	--	26435	--	53624	--
64235	--	42563	--	42563	--	65432	--
36245	--	52364	--	52364	--	46253	--
23564	--	35426	--	35426	--	32465	---
52436	--	43652	--	43652	--	43526	--
45623	--	64235	--	64235	--	54632	--
64352	--	36245	--	36245	--	65243	--
56342	--	23564	--	23564	--	26354	--
35264	--	52436	--	52346	--	43265	---
23456	--	45623	--	45623	--	24536	--
		64352	--	64352	--	52643	--
		56342	--	56342	--	65324	--
35642	--	35264	--	35264	--	36452	--
63254	--	23456	--	42356	--	24365	---
26435	--			34625	--	53246	---
42563	--			63542	--	25634	--
54326	⊖			56234	--	62453	--
				25463	--	46325	--
				32256	---	53462	---
				23645	--	45236	--
				62534	--	24653	--
				56423	--	62345	--
				34562	---	36524	--
				25346	---	45362	---
						23456	---

Q sets.

- 26543
- 36245
- 56342

omits at M.

26543
omitted.

Q Sets.

- 06040 M omits 00056 R
- 00503 W omits 00062 R
- 00046 R
- 00065 R

THE CONSTRUCTION & Q SETS OF JOHN REEVES'S 6608.

I. The 5-Course blocks.

A	W.M.	B	W.M.	C	W.M.	D	W.M.
42635	--	34625	--	23645	--	53624	--
64523	--	63542	--	62534	--	65432	--
56342	--	56234	--	56423	--	46253	--
35264	--	25263	--	45362	--	24365	--
23456	--	42356	--	34256	--	32546	--

E	W.M.	F	W.M.	G	W.M.	H	W.M.
52632	--	52643	--	24653	--	32654	--
65243	--	65324	--	62345	--	63425	--
26354	--	36452	--	36524	--	46532	--
32465	--	43265	--	53462	--	52263	--
43526	--	24536	--	45236	--	25346	--

J	W.M.	K	W.M.	L	W.M.	M	W.M.
43652	--	35642	--	45623	--	25634	--
64235	--	63254	--	64352	--	62453	--
26543	--	26435	--	36245	--	46325	--
52364	--	42563	--	23564	--	34562	--
35426	--	54326	--	52436	--	53246	--

II. The Q Sets 02030 (M) and 00023 (R) Rearrange

The Courses in Blocks A, C, & L Thus. - They have no further effect on the construction of the peak

X	Y	Z
52436 -	23645 --	45623 ---
64523 ---	42635 -	64352 --
56342 --	56423 ---	36245 --
35264 --	45362 --	23564 --
23456 --	34256 --	62534 -

III. Q Set 03050 joins together X, K & J.
 02050 " " B, M & H.
 04050 " " Z, C & Y.
 06050 " " D, E & F.
 00056 " " The first three groups.

<u>23456</u> W.M.R.	W.M.R.	W.M.R.	<u>46253</u> W.M.
52436 -	34625 - -	23645 - -	24365 - -
64523 - - -	63542 - -	42635 -	32546 - -
56342 - -	56234 - -	56423 - - -	53624 - -
35264 - -	25463 - -	45362 - -	65432 - -
63254 -	62453 -	64352 -	36452 -
<u>26435</u> - -	46325 - -	31245 - -	43265 - -
42563 - -	34562 - -	23564 - -	24536 - -
54326 - -	53246 - -	62534 -	52643 - -
35642 - -	25634 - -	45623 - - -	65324 - -
43652 -	32654 -	24653 -	26354 -
64235 - -	63425 - -	62345 - -	32465 - -
26543 - -	46532 - -	36524 - -	43526 - -
52364 - -	54263 - -	53462 - -	54632 - -
35426 - -	25346 - -	45236 - -	65243 - -
<u>42356</u> - -	<u>34256</u> - -	<u>23456</u> - -	<u>46253</u> -

IV. The Q set 00302 w breaks up the large blocks into three blocks one of which is the P block 64352 which is discarded.

<u>23456</u> W.M.R.	<u>45362</u> W.M.R.	W.M.R.	<u>46253</u> W.M.
52436 -	35264 -	46325 - -	24365 - -
64523 - - -	63254 -	34562 - -	32546 - -
56342 - -	26435 - -	53246 - -	53624 - -
36245 -	42563 - -	25634 - -	65432 - -
23564 - -	54326 - -	32654 -	36452 -
62534 -	35642 - -	63425 - -	43265 - -
45623 - - -	43652 -	46532 - -	24536 - -
24653 -	64235 - -	54263 - -	52643 - -
<u>62345</u> - -	26543 - -	25346 - -	65324 - -
36524 - -	52364 - -	34256 - -	26354 -
53462 - -	35426 - -	<u>34256</u> - -	32465 - -
45236 - -	42356 - -	23645 - -	43526 - -
<u>23456</u> - -	34625 - -	42635 -	54632 - -
	63542 - -	56423 - - -	65243 - -
	56234 - -	45362 - -	46253 -
	25463 - -		
	62453 -		

✓ We have now three blocks and the Opel 00053 R would complete the feat. Reeves does not use it and instead the Opel 00026 R rearranges the last five blocks.

<u>23456</u> W. M. R	<u>25362</u> W. M. R	W. M. R	<u>46253</u> W. M. R
52436 -	35264 -	63425 - -	24365 - -
64523 - - -	63254 -	46532 - -	32546 - -
56342 - -	26435 - -	54263 - -	53624 - -
<u>36245</u> -	42563 - -	25346 - -	65432 - -
23564 - -	35426 - - -	<u>34256</u> - -	<u>36452</u> -
62534 -	<u>42356</u> - -	23645 - -	43265 - -
45623 - - -	34625 - -	42635 -	24536 - -
<u>24653</u> -	63542 - -	56423 - - -	52643 - -
62345 - -	56234 - -	<u>45362</u> - -	65324 - -
36524 - -	25463 - -		<u>26354</u> -
53462 - -	<u>62453</u> -		32465 - -
45236 - -	46325 - -		54326 - - -
<u>23456</u> - -	34562 - -		35642 - -
	53246 - -		<u>43652</u> -
	25634 - -		64235 - -
	<u>32654</u> -		26543 - -
			52364 - -
			<u>43526</u> - - -
			54632 - -
			65243 - -
			<u>46253</u> -

VI. The Q Set 00042 R.

<u>23456</u> W. M. R	W. M. R	W. M. R	W. M. R
52436 -	36452 -	25634 - -	35426 - - -
64523 - - -	43265 - -	32654 -	42356 - -
35642 - - -	24536 - -	63425 - -	34625 - -
43652 -	52643 - -	46532 - -	56342 - - -
64235 - -	65324 - -	54263 - -	36245 -
26543 - -	26354 -	25346 - -	23564 - -
52364 - -	32465 - -	34256 - -	62534 -
43526 - - -	54326 - - -	23645 - -	45623 - - -
54632 - -	63542 - - -	42635 -	24653 -
65243 - -	56234 - -	56423 - - -	62345 - -
46253 -	25463 - -	45362 - -	36524 - -
24365 - -	62453 -	35264 -	53462 - -
32546 - -	46325 - -	63254 -	45236 - -
53624 - -	34562 - -	26435 - -	23456 - -
65432 - -	53246 - -	42573 - -	

VII The deal is now complete but three other Q sets are introduced which arrange the courses in a somewhat different order.

The Q Set 00032 R.

<u>23456</u> W.M.R	<u>W.M.R</u>	<u>W.M.R</u>	<u>W.M.R</u>
52436 -	32465 - -	24365 - -	42356 - -
64523 - - -	52326 - - -	32546 - - -	34625 - -
35642 - - -	63542 - - -	53624 - - -	56342 - - -
43652 -	56234 - -	46532 - - -	36245 -
64235 - - -	25463 - - -	52463 - - -	23564 - -
26543 - - -	62453 -	25346 - - -	62534 -
52364 - - -	46325 - - -	34256 - - -	45223 - - -
43526 - - -	34562 - - -	23645 - - -	24653 -
65432 - - -	53246 - - -	42635 -	62345 - -
36452 -	25634 - - -	56423 - - -	36524 - -
43265 - - -	32654 -	45362 - - -	53462 - -
24536 - - -	63425 - - -	35264 -	45236 - -
52643 - - -	54632 - - -	63254 -	<u>23456</u> - - -
65324 - - -	65243 - - -	26435 - - -	
26354 -	46253 -	42563 - - -	
		35426 - - -	

VIII. The Q Set 00062 R -

<u>23456</u> W.M.R	<u>W.M.R</u>	<u>34562</u> W.M.R	<u>45362</u> W.M.R
52436 -	26354 -	53246 - -	35264 -
64523 - - -	32465 - - -	25634 - - -	63254 -
35642 - - -	52326 - - -	32654 -	26435 - -
43652 -	63542 - - -	63425 - - -	42563 - -
64235 - - -	56234 - - -	54632 - - -	35426 - - -
26543 - - -	25463 - - -	65243 - - -	42356 - - -
52364 - - -	62453 -	46253 -	34625 - -
43526 - - -	46325 - - -	24365 - - -	56342 - - -
65432 - - -	53462 - - -	32546 - - -	36245 -
36452 -	45236 - - -	53624 - - -	23564 - - -
43265 - - -	<u>23456</u> - - -	46532 - - -	62534 -
24536 - - -		54263 - - -	45623 - - -
52643 - - -		25346 - - -	24653 -
65324 - - -		34256 - - -	62345 - - -
		23645 - - -	36524 - - -
		42635 -	
		56423 - - -	
		<u>34562</u> - - -	

IX The Q Pet 00062 resolves the peal into three separate blocks but the Q Pet 00024 R reconnects them and gives Reeves's final figures.

<u>23456</u> W. M. R	W. M. R	W. M. R	W. M. R
52436 -	35264 -	46532 - - -	24365 - -
64523 - - -	63254 -	54263 - -	32546 - -
35642 - - -	26435 - -	25346 - -	65324 - - -
43652 -	42563 - -	34256 - -	26354 -
64235 - -	35426 - - -	23645 - -	32465 - -
26543 - -	42356 - -	42635 -	54326 - - -
52364 - -	34625 - -	56423 - - -	63542 - - -
43526 - - -	56342 - - -	34562 - - -	56234 - -
65432 - - -	36245 - -	53246 - -	25463 - -
36452 -	23564 - -	25634 - -	62453 -
43265 - -	62534 -	32654 -	46325 - -
24536 - -	45623 - - -	63425 - -	53462 - - -
52643 - -	24653 -	54632 - - -	45236 - -
36524 - - -	62345 - -	65243 - -	<u>23456</u> - -
45362 - - -	53624 - - -	46253 -	

Note that in this peal Q pets at W & M are omits. Q pets at R are calls.

WITH THE 59 COURSES.

A. The Blocks.

	w. r.		w. r.		w. r.
A	<u>65432</u>	- -	B	<u>65324</u>	- -
	36452	-		26354	-
	45362	- -		35264	- -
	64352	-		63254	-
	35642	- -		25634	- -
	<u>43652</u>	-		<u>32654</u>	-
D	63542	- -	E	62534	- -
	56342	-		56234	-
	34562	- -		23564	- -
	53462	-		52364	-
	46532	- -		36524	- -
	<u>54632</u>	-		<u>53624</u>	-
C	64235	- -	H	63425	- -
	<u>23645</u>	- -		<u>42635</u>	- -
K	32465	- -	L	24365	- -
	<u>46325</u>	- -		<u>36245</u>	- -
			J	62345	- -
				<u>34625</u>	- -
			M	43265	- -
				<u>26435</u>	- -

B. Q Set. $\left. \begin{matrix} 43265 \\ 23564 \\ 53462 \end{matrix} \right\} A+E+L$ $\left. \begin{matrix} 32465 \\ 42563 \\ 52364 \end{matrix} \right\} B+F+M$ $\left. \begin{matrix} 24365 \\ 34562 \\ 54263 \end{matrix} \right\} C+D+K.$

	W. M. R.		W. M. R.		W. M. R.
N.	<u>65432</u>	- -	O.	<u>65324</u>	- -
	36452	-		26354	-
	24365	- - -		43265	- - -
	<u>36245</u>	- -		<u>26435</u>	- -
	52364	- - -		54263	- - -
	36524	- -		26543	- -
	53624	-		52643	-
	62534	- -		64523	- -
	56234	-		56423	-
	23564	- -		42563	- -
	<u>45862</u>	- -		35264	- -
	64352	-		63254	-
	35642	- -		25634	- -
	<u>43652</u>	-		<u>32654</u>	-
			P.	<u>65243</u>	- -
				46253	- -
				<u>32465</u>	- - -
				<u>46325</u>	- -
				53462	- - -
				46532	- -
				54632	-
				63542	- -
				56342	-
				34562	- -
				25463	- -
				62453	-
				45623	- -
				<u>24653</u>	-

C. Q Set $\left. \begin{matrix} 56342 \\ 36245 \\ 26543 \end{matrix} \right\} N+O+G.$

R.	W. M. R		W. M. R		W. M. R		W. R.
65432	-	-	64523	-	-	P65243	H <u>63425</u> - -
36452	-	-	56423	-	-	46253	<u>42635</u> - -
24365	- - -	-	42563	-	-	32465	- - -
36245	-	-	35264	-	-	46325	- - -
52364	- - -	-	63254	-	-	53462	J. <u>62345</u> - -
36524	-	-	25634	-	-	46532	<u>34625</u> - -
53624	-	-	32654	-	-	54632	- - -
62534	-	-	65324	-	-	63542	- - -
56234	-	-	26354	-	-	56342	- - -
23564	-	-	43265	- - -	-	34562	- - -
45362	- - -	-	26435	-	-	25463	- - -
<u>64352</u>	-	-	54263	- - -	-	62453	-
23645	- - -	-	<u>26543</u>	-	-	45623	- -
64235	-	-	35642	- - -	-	<u>24653</u>	-
<u>52643</u>	- - -	-	<u>43652</u>	-	-		

D. Q Set. $\left. \begin{matrix} 36524 \\ 56423 \\ 46325 \end{matrix} \right\} R+P+J.$

S	<u>65432</u>	-	-	63542	-	-	52643	- - -	H <u>63425</u> - -
	36452	-	-	56342	-	-	64523	- - -	<u>42635</u> - -
	24365	- - -	-	34562	-	-	56423	-	
	36245	-	-	25463	- - -	-	42563	- - -	
	52364	- - -	-	<u>62453</u>	-	-	35264	- - -	
	36524	-	-	34625	- - -	-	63254	-	
	<u>45623</u>	- - -	-	<u>62345</u>	-	-	25634	- - -	
	24653	-	-	53624	- - -	-	32654	- - -	
	65243	-	-	62534	-	-	65324	- - -	
	46253	-	-	57234	-	-	26354	- - -	
	32465	- - -	-	23564	-	-	43265	- - -	
	46325	-	-	45362	- - -	-	26435	- - -	
	53462	- - -	-	64352	-	-	54263	- - -	
	46532	-	-	23645	- - -	-	26543	- - -	
	54632	-	-	64235	-	-	35642	- - -	
				<u>43652</u>	-	-			

E The Q Set 56234
 26435
 46532.

	<u>W. M. R</u>		<u>W. M. R</u>
T	65432 - - -	√	54632 - - -
	36452 - - -		63542 - - -
	24365 - - -		56342 - - -
	36245 - - -		34562 - - -
	52364 - - -		25463 - - -
	36524 - - -		62453 - - -
	45623 - - -		34256 - - -
	24653 - - -		62345 - - -
	<u>65243 - - -</u>		<u>53624 - - -</u>
	46253 - - -		62534 - - -
	32465 - - -		56234 - - -
	46325 - - -		23564 - - -
	53462 - - -		45362 - - -
	46532 - - -		64352 - - -
	25634 - - -		23645 - - -
	<u>32654 - - -</u>		<u>64235 - - -</u>
	65324 - - -		52643 - - -
	26354 - - -		64523 - - -
	43265 - - -		56423 - - -
	26435 - - -		42563 - - -
	52263 - - -		35264 - - -
	26543 - - -		63254 - - -
	35642 - - -		42635 - - -
	<u>43652 - - -</u>		<u>63425 - - -</u>

F. The Q Set $\left. \begin{matrix} 43652 \\ 63254 \\ 23456 \end{matrix} \right\}$ joins together blocks T and V and the 11 course blocks with the sixth at home.

G. The Q Sets $\left. \begin{matrix} 36452 \\ 46253 \\ 26354 \end{matrix} \right\}$ and $\left. \begin{matrix} 45362 \\ 35264 \\ 25463 \end{matrix} \right\}$ rearrange the order of the courses

but have no further constructional value.

139 6608

140 6608

<u>23456</u>	W. M. R		W. M. R	<u>23456</u>	W. M. R		W. M. R
64235	- - -	43526	-	42635	- -	54326	- -
26435	-	52436	- -	64523	- -	32546	- -
43265	- -	64523	- - -	56342	- -	43526	-
24365	-	56423	-	35264	- -	24536	-
53246	- - -	34625	- -	<u>25463</u>	-	53246	- -
62345	- -	63425	-	46253	- -	45236	-
<u>53624</u>	- - -	54632	- - -	54263	-	34256	-
65324	-	63542	- -	65243	-	25346	- -
32654	- -	25634	- - -	24653	- -	42356	-
63254	-	62534	-	52643	-	34625	- -
42635	- - -	45236	- -	45623	-	<u>23645</u>	-
56234	- -	24536	-	62453	- -	62534	- -
42563	- - -	65243	- - -	56423	-	53624	- -
54263	-	24653	- -	45362	- -	25634	-
26543	- -	36245	- - -	<u>64352</u>	-	32654	-
52643	-	23645	-	36245	- -	65324	- -
36524	- - -	56342	- -	24365	- -	26354	-
45623	- -	35642	-	62345	-	52364	-
<u>36452</u>	- - -	26354	- - -	46325	-	36524	- -
43652	-	35264	- -	32465	- -	23564	-
65432	- -	42356	- - -	63425	-	52436	- -
46532	-	34256	-	26435	-	<u>35426</u>	-
25463	- - -	62453	- -	43265	- -	43652	- -
34562	- -	46253	-	64235	-	65432	- -
<u>25346</u>	- - -	32465	- - -	26543	- -	36452	-
32546	-	46325	- -	<u>42563</u>	-	53462	-
		53462	- - -			46532	- -
		45362	-			34562	-
		23564	- -			63542	-
		52364	-			54632	- -
		<u>35426</u>	- -			35642	-
		64352	- - -			<u>63254</u>	- -
		<u>23456</u>	- -			<u>23456</u>	-

Adapted from SHIPPAW.

As an illustration of the enormous number of ways in which fifty nine courses of Bob Shajor can be joined together here is an example.

- I. The Courses are to be grouped into round blocks in each with one bell fixed in Liseths.
- II One Course with the second in Liseths to be discarded which means that the remaining eleven will be in one block.

III The Courses with the Liseth at home can be gathered into two blocks as follows -

1. An 11-Course block and a 1-Course block
2. A 10- " " " " 2- " "
3. A 9 " " " " 3 " "
4. Two 6-Course blocks.

The first three have reverses, the last two variations

IV. There are similar blocks with the 3rd, 4th, and 5th in Liseths.

V The 11-Course block with 2nd in Liseths has a reverse and both direct and reverse variations have eleven variations produced by beginning at different Course ends.

VI The total number of blocks to be joined

together is nine for which the minimum ²⁸⁹
number of Q sets required at the Middle is four.

VII Out of the large number of possible sets
of Q sets we select the following.

52436	42563	25346	64523
42635	52364	35642	54326
62534	32465	65243	34625

VIII The courses with the Sixth at home are
arranged as on the following page

IX The Courses with 3, 4, and 5 in Sixths are
arranged in similar groups beginning with -

42635 and 34625

62534 and 52364

65243 and 64523

62534 and 52364 may be transposed

These are the natural course ends at the Middle.

X Then by taking the different combinations
of the pairs of blocks and the twenty two
variations of the 11-Course block with the 2nd
in Sixths, and applying the four Q sets we
get $8^4 \times 22 \times 2$ or 1,441,792 peals of 6608 changes
or fifty nine Courses.

This is with only one group of four Q sets
(12 bobs) at the Middle.

Each peal may be reversed giving 1,441,792
peals more.

THE ALTERNATIVE ROUND BLOCKS WITH THE SIXTH AT HOME

<u>W. R</u>		<u>W. R</u>		<u>W. R</u>		<u>W. R</u>	
<u>52436</u>	-	<u>52436</u>	-	<u>52436</u>	-	<u>45236</u>	-
43526	-	43526	-	45236	-	24536	-
52326	-	24536	-	24536	-	53246	-
35426	-	32546	-	53246	-	25346	-
42356	-	54326	-	25346	-	34256	-
34256	-	35426	-	34256	-	<u>23456</u>	-
23456	-	42356	-	23456	-	32546	-
45236	-	34256	-	42356	-	43526	-
<u>24536</u>	-	53246	-	35426	-	52436	-
25346	-	45236	-	<u>43526</u>	-	35426	-
31546	-	<u>23456</u>	-	32546	-	42356	-
<u>53246</u>	-	<u>25346</u>	-	<u>54326</u>	-	<u>54326</u>	-
<u>52436</u>	-	<u>52436</u>	-	<u>52436</u>	-	<u>52436</u>	-
35426	-	45236	-	43526	-	45236	-
23456	-	23456	-	24536	-	23456	-
45236	-	42356	-	53246	-	42356	-
34256	-	34256	-	45236	-	35426	-
53246	-	53246	-	34256	-	<u>43526</u>	-
24536	-	24536	-	25346	-	25346	-
32546	-	32546	-	42356	-	34256	-
43526	-	54326	-	35426	-	53246	-
<u>25346</u>	-	35426	-	<u>23456</u>	-	24536	-
42356	-	<u>43526</u>	-	32546	-	32546	-
<u>54326</u>	-	<u>25346</u>	-	<u>54326</u>	-	<u>54326</u>	-

BOB MAJOR

291

141. 6608.

<u>23456</u> W.M.R		W. M. R.		<u>W M. R.</u>
<u>52436</u> -		<u>64352</u> - - -		<u>25634</u> - -
<u>64523</u> - - -		<u>23645</u> - - -		<u>62453</u> - -
<u>35642</u> - - -		<u>64235</u> - - -		<u>34625</u> - - -
<u>26354</u> - - -		<u>52643</u> - - -		<u>56342</u> - - -
<u>43265</u> - - -		<u>36524</u> - - -		<u>23564</u> - - -
<u>24536</u> - -		<u>45623</u> - - -		<u>45362</u> - - -
<u>65243</u> - - -		<u>36452</u> - - -		<u>34256</u> - -
<u>32654</u> - - -		<u>24365</u> - - -		<u>62345</u> - - -
<u>46325</u> - - -		<u>32546</u> - -		<u>53624</u> - - -
<u>53462</u> - - -		<u>65324</u> - - -		<u>46532</u> - - -
<u>45236</u> - -		<u>43652</u> - - -		<u>25463</u> - - -
<u>24653</u> - -		<u>26435</u> - - -		<u>42356</u> - -
<u>36245</u> - - -		<u>54263</u> - - -		<u>63425</u> - - -
<u>52364</u> - - -		<u>25346</u> - -		<u>54632</u> - - -
<u>43526</u> - - -		<u>63254</u> - - -		<u>26543</u> - - -
<u>65432</u> - - -		<u>42635</u> - - -		<u>35264</u> - - -
<u>46253</u> - -		<u>56423</u> - - -		<u>23456</u> - -
<u>32465</u> - - -		<u>34562</u> - - -		
<u>54326</u> - - -		<u>53246</u> - -		

The Q Sets.

02030	M
00056	R
00504	W *
00036	R
00053	R
00046	R
00034	R

* Resolves block of 25 courses into three parts including P. Block G1534 which is discarded.

159 bobs.

TRUE AND FALSE COURSES.

ABCDE F.C.E.

B.F.G. F.C.E.

A ₁₁	23456 35264 56342 64523 42635	A ₂	32546 24365 46253 65432 53624	G ₁	23456 42356 34256	G ₂	24365 32465 43265
B ₁	42356 25463 56234 63542 34625	B ₂	24536 43265 36452 65324 52643	H ₁	32546 53246 25346	H ₂	35264 23564 52364
C ₁	34256 45362 56423 62534 23645	C ₂	43526 32465 26354 65243 54632	J ₁	52436 45236 24536	J ₂	54263 25463 42563
D ₁	54326 42563 26435 63254 35642	D ₂	45236 53462 36524 62345 24653	K ₁	54326 35426 43526	K ₂	53462 45362 34562
E ₁	35426 52364 26543 64235 43652	E ₂	53246 34562 46325 62453 25634	L ₁	23645 62345 36245	L ₂	26354 32654 63254
F ₁	52436 23564 36245 64352 45623	F ₂	25346 54263 46532 63425 32654	M ₁	42635 64235 26435	M ₂	46253 24653 62453
				N ₁	34625 63425 46325	N ₂	36452 43652 64352
				O ₁	25634 62534 56234	O ₂	26543 52643 65243
				P ₁	65324 36524 53624	P ₂	63542 56342 35642
				R ₁	45623 64523 56423	R ₂	46532 54632 65432

THE TWENTY-FIVE TRUE COURSES
OF CAMBRIDGE MAJOR
WITH THEIR F.C.E.

	32465	43265	24365	46253	32546	65432	53624
23456	32465	43265	24365	46253	32546	65432	53624
42356	24365	32465	43265	36452	24536	65324	52643
34256	43265	24365	32465	26354	43526	65243	52632
35426	53462	45362	34562	46325	53246	62453	25634
54326	45362	34562	53462	36524	45236	62345	24653
42635	24653	62453	46253	65432	24365	53624	32546
64235	46253	24653	62453	25634	46325	53246	34562
26435	62453	46253	24653	45236	62345	53462	36524
23645	32654	63254	26354	65243	32465	54632	43526
36245	63254	26354	32654	25346	63425	54263	46532
35264	53246	25346	32546	24365	53624	46253	65432
23564	32546	53246	25346	54263	32654	46532	63425
52364	25346	32546	53246	34562	25634	46325	62453
56234	65243	26543	52643	24536	65324	43265	36452
62534	26543	52643	65243	54632	26354	43526	32465
64523	46532	54632	65432	53624	46253	32546	24365
56423	65432	46532	54632	43526	65243	32465	26354
45623	54632	65432	46532	63425	54263	32654	25346
42563	24536	52436	45236	53462	24653	36524	62345
25463	52436	45236	24536	43265	52643	36452	65324
56342	65324	36524	53624	32546	65432	24365	46253
35642	53624	65324	36524	62345	53462	24653	45236
63542	36524	53624	65324	52643	36452	24536	43265
64352	46325	34625	63425	32654	46532	25346	54263
43652	34625	63425	46325	62453	34562	25634	53246

JOHN REEVES'S FIFTEEN COURSES.

54632	45632	64523	56423	62534	45362	23645	34256
36245	63254	26354	32654	25346	63425	54263	46532
42563	24536	52436	45236	53462	24653	36524	62345
65324	56342	35642	63542	34625	56234	45356	25463
23456	32465	43265	24365	46253	32546	65432	53624
53624	35642	63542	56342	64523	35264	42635	23456
26435	62453	46253	24653	45236	62345	53462	36524
34562	43526	54326	35426	52364	43652	26543	64235
65243	56234	25634	62534	23645	56423	34256	45362
42356	24365	32465	43265	36452	24536	65324	52643
52643	25634	62534	56234	63542	25463	34625	42356
46325	64352	36452	43652	35426	64235	52364	26543
23564	32546	53246	25346	52463	32654	46532	63425
65432	56423	45623	64523	42635	56342	23456	35264
34256	43265	24365	32465	26354	43526	65243	54632

The F.C.E. 65432 (E) & 53624 (C) which belong to the group ABCDE are not actually false against CAMBRIDGE.

MIDDLETON'S PEAL OF CAMBRIDGE.

294

L3652	L3652	L3652	-
63254	56234	56234	- -
56234	35264	23564	- -
23564	23564	52364	-
52364	52364	35264	-
25463	25463	25463	-
45362	64352	64352	- -
64352	56342	35642	- -
35642	35642	63542	-
63542	63542	56342	-
36245	36245	36245	-
26543	42563	42563	- -
42563	64523	56423	- -
56423	56423	45623	-
45623	45623	64523	-
54326	54326	54326	-
34625	23645	23645	- -
23645	42635	64235	- -
64235	64235	26435	-
26435	26435	42635	-
62534	62534	62534	-
52436	35426	35426	- -
35426	23456	42356	- -
42356	42356	34256	-
34256	34256	23456	-

REEVES'S FIFTEEN COURSES OF CAMBRIDGE.

43652	54632	54632	- -
64235	36245	36245	- -
26543	42563	42563	- -
52364	65324	65324	- -
35426	23456	42356	- - -
32654	53624	53624	- -
63425	26435	26435	- -
46532	34562	34562	- -
54263	65243	65243	- -
25346	42356	34256	- - -
24653	52643	52643	- -
62345	46325	46325	- -
36524	23564	23564	- -
53462	65432	65432	- -
45236	34256	23456	- - -

Leads from false courses marked in red.

REEVES'S PEAL OF LONDON SURPRISE

Courses in red are false for CAMBRIDGE
 Courses in green are not in Middleton's Peal

23456			M. W. R.
43652	54632	65432	- - -
65432	65432	46532	- - -
56234	35264	23564	- - -
23564	23564	52364	- - -
52364	52364	35264	- - -
25463	62453	46253	- - -
46253	46253	24653	- - -
64352	56342	35642	- - -
35642	35642	63542	- - -
63542	63542	56342	- - -
36245	43265	24365	- - -
24365	24365	32465	- - -
42563	64523	56423	- - -
56423	56423	45623	- - -
45623	45623	64523	- - -
54326	25346	32546	- - -
32546	32546	53246	- - -
23645	42635	64235	- - -
64235	64235	26435	- - -
26435	26435	42635	- - -
62534	36524	53624	- - -
53624	53624	65324	- - -
35426	23456	42356	- - -
42356	42356	34256	- - -
34256	34256	23456	- - -

Notes to Chapter XIV.

1. Shipway Th. - Campanalogia, reprint p. ix
2. "When in its infant state the old psal was hackney'd till almost threadbare, after which several geniuses starting up soon produced other Compositions which (besides having the charm of novelty) were esteemed far more pleasant and melodious varying their numbers and method according to their different geniuses and fancy

"Among the different persons of eminence of this description, Mr Christopher Wren must be very far from being kindest. About the year 1768 this gentleman, exploring the system further than any of his predecessors had done soon discovered that a psal of this kind however judiciously formed or regularly divided and even true at all

the proper pieble leadings, was yet 296
very liable to be false and have changes
alike

"The rumour of this discovery very soon
spread a general alarm throughout the
whole art; scarcely a peal being rung
but its truth was now suspected; and
indeed many of their fears were but too
well founded, for on strict investigation
of the peals then rung (the old peal above
mentioned excepted) two out of three were
absolutely false.

"In this state did pieble bob continue
for many years the professors of the art
contenting themselves with proving by the
dodges of the pieble before according to
Mr Wells's Hypothesis, till about the year
1780 when still greater discoveries were made
of changes coming alike with the pieble dodging

in three-four and five-six.

299

"This last discovery proved equally fatal with the former, condemning to eternal oblivion several pleasant and harmonious Compositions which till then stood high on the lists of Campanistanean fame" —
Clarke, 1st Ed., p 165.

3. A P. Block is a Course in which every Lead is plain. A B Block is a Course in which every Lead is bobbed.
4. For Compositions as worked out by a master on modern lines see "A Nole on Grandiose Triples" and "A System of Peals of Union Triples" by W. H. Thompson. Also "Investigations" the appendix to "Hedman".
5. See Vol III p. 21 et seq.
6. See Vol VIII p. 141.
7. The peal book says "never done before", which may only mean that the particular peal had never been rung before. But the full claim is more likely.

8. The opinion of early composers seems 300
to have been that nothing should be allowed
in any composition except plain leads and
bob leads unless it was absolutely necessary
and then any alteration which served the
purpose could be admitted. (cf. the Controversy
on Midman Triples Vol pp.) It was
agreed that two singles were necessary for
a peal of Grandfire Triples, but singles were
not necessary and were not allowed in
shorter lengths. In other words the single
was not a recognised call but was an
"alteration". The bob-and-single peals were
not considered to be regular Grandfire
Triples but a distinct method - Gogmagog.
(see Vol VIII p. 70)

9. See correspondence in Bell News April 1884.
Dr. Carpenter refers to "the stupendous
number of one followed by ninety noughts
or 10^{90} as the number of ways of arranging

"360 Consecutive Leads without singles." 301

"Of this terrific number surely there must be some one (or some hundreds) which will give us all the 360 Leads without repetition" - Bell News. May 17th 1884.

W. H. Thompson's "A Note on Grandwire Triples which finally settled the matter" appeared in 1887.

- 10 Shipway mentions "the sicily Courses so long sought after" - Campanalogia p. vii.
11. See Vol. VIII p.p. 247. 251. 603.
12. In this chapter I use the term "Course" for the changes between Course end and Course-end. For independent plain Courses I use the term P. & B. Block or "natural Course"
- 13 Nobody seems ever to have tried to compare the Congesi deal with the sicily Course ends. The number of changes is 6640, but only 6608 are with the tenors together as there are three short Courses and one 608 Before (See page 291).

14. Clavis, page 90.
15. Ibid page, 184.
16. The Clavis says "Mr Francis Roberts first made this discovery but the first peal was called by Mr George Patrick" - p. 184.
17. The Clavis refers to Patrick as the Cate Mr George Patrick. The spelling of the name is no great matter but the Cumberlands' Peal Book and Shipway always spell it Patrick.
18. Clavis page 184.
19. Ibid.
20. Copied by Robert Southey in his Commonplace Book. I have not been able to trace any periodical called the Sporting Magazine which was published in 1796.
21. See Jasper Snowdon's History of Piedman Triples
22. The peal is generally erroneously ascribed to John Patrick who of course never composed any peals of Treble Bob Major.
23. See Chapter XII.
24. Clavis 1st Ed. page 142.
25. Jasper Snowdon - Treble Bob. II p. 120.

26 The formula for obtaining the number (N) ³⁰³
of Q sets required for joining together x
round blocks is $N = \frac{x-1}{2}$. x obviously
must be an odd number.

27 See Vol. page

28 The Conductor was Thomas Harrison

29 The peal book says it was "the full
escent of changes with the bobs on five
bells."

30 See Piedman by J. Struiger Trollope p. 139.

31. "The method of the above peal is to call
before and after, in more proper terms the
wrong and middle, but must observe to
omit all bobs in the middle when the bells
come behind 2837 and all wrongs when
they come 7382. Likewise all in the middle
that comes 857, and must mind to call
those course ends when the second is
dodging in five-six, except with the
fifth and also when five six comes home
together; this is called in shorter terms

the wrong and middle omitting
all 2837's and 7382's and all 85's
and call the second without the fifth
and all 5678's. — Clavis, 1st Ed, p. 95.

32. Clavis, 1st Ed. p. 84.

33. Ibid p. 85.

34. Ibid p. 85. — "Cobs before must be attended
with great care and require much skill
to keep the peal true."

35. Shipway - Campanalogia reprint p. 27
Central Council Collection of Peals, 11. p. 209.

36. cf. A. G. Heywood - Investigations - Lidman
page 239. Also my Lidman p. 137.

37. J. A. Trollope - Variation and Transposition
page 21.

38. See The Science of Change Ringing (M.S.)
by J. A. Trollope.

39. Reeves always used the same variation of
the 11-Course blocks.

40. Clavis, 1st Ed. page 95.

41. Ibid. page 98.

42. See Vol IX p. 32.

43. See Snowdon's Treble Bob and Central
Council "Appendix 1895."

44. Clavis, 1st ed. p. 58.

45. There is no definite proof that it was the same composition, but it is extremely likely.

46. The peal of Maximus Composed and Conducted by John Dovey in 1784 is said by the Clavis to have been the first true peal ever rung in the method on any number of bells - evidently a direct reference to Pursers' peal of Major.

47. See "The Surprise Major Methods" - Central Council publication. Also MS by J. A. Trollope and E. C. I. Turner, Central Council Library.

48. Jasper Snowdon Treble Bob part 1. p. 1.
Snowdon gives a full and excellent explanation of the proof of Treble Bob but it suffers somewhat by the essential things being rather smothered by the amount of detail. In these things the attempt to explain everything sometimes defeats its own ends.

49. William Shipway - Campanalogia, iii, p 210
C. D. I. Davies in Surprise Methods follows Shipway's plan and gives a very complicated system of proof.

- 50 "This is the only certain method; for ³⁰⁶
with the utmost penetration, and the most
correct judgment, every other mode is liable
to error" - Shipway, Vol III page 17.
51. H. P. Heywood - Duffield p. 114.
52. Clavis 1st ed p. 159.
53. Ibid p. 154.
54. "P.B. Triples and Grandine Major not being
legitimate methods are not worthy of being
practised" - Resolution of Central Council
55. No page
56. Morning Exercise is Treble P.B. above the treble
and Cambridge below and so is a fairly different
method to ring; but the music is very poor.
57. According to Arncliffe, Baldur's peal was
rung to Morning Exercise producing ¹⁵⁰~~500~~
changes. How this could be is not clear
58. Clavis 1st ed p. 176
59. With the tenors together, that is.
60. Clavis 1st ed p. 176.
61. For a full explanation of the composition of
Cambridge Surprise and of Middleton's peal see
The Surprise Major Methods 175 by J. A. Rolfe and

E. C. P. Turner; also *The Surprise Major* Methods by J. A. Froese vic-Central Council publication.

62. This style of Composition is of course still very largely used even by the most expert Composers.

63. cf. Hubbard's *Campanalogia*, 1st edition.

64. Compare the second Lead of the second Course and the fifth Lead of the third Course -

58642173	64581237
85461237	46852173
84562173	48651237
48651237	84562173

65. Stnoble gives pouches of London Major in his note book but does not give the method itself. We cannot be quite sure that his extension of the method from the minor was the correct one, since his Cambridge Major differs from the modern version.

66. Shipway Reprint Part II p. 261.

67. Ibid Part III p. 236.

68. Clavis Campanalogia, 1st ed p. 179.

69. Sir Arthur Heywood wrote in *The Bell News* of Jan. 30 1886 - A careful examination of this method [Superlative] will show how well it deserves its name, and how far superior

it is in its music to any other yet
invented; although a century has passed since
it was placed before the Exercise, it still remains
"Superlative for excellence."

- 70. H. Earle Bulwer - The Glossary p. 64.
- 71. See especially Surprise Methods by C.D.P. Davies
- 72. The 5040 I have copied on page 268 is however
an excellent example of an easy and simple peal
- 73. There are fully five P blocks in Piedman Triples
but how many of them can be joined together
depends on the presence of the necessary Q sets.
- 74. Clavis 1st ed. p. 80.
- 75. Piedman by J.A. Trollope, p 122.
- 76. My copy of the College youths' peal book is
based on Osborn's transcript, and I am not
quite sure whether the reference to the Clavis
is Osborn's or in the original.
- 77. See page 262 Peal no. 99
- 78. "It is not unusual for two persons to produce
the same composition, having myself received
a peal of Major from Mr S. Martin of Leicester
which I had previously composed - Shipway
Campanalogia, iii p. 226 Reprint.

79 W. Shipway - Campanalogia - Reprint
Part III. p. 84.

80. Sir Arthur Heywood in his "Duffield" discusses the question of irregular goings-off and comings-home. - "All I contend is that where this is confined to the first or last change the length may be fairly termed rung in the method which cannot be accurately claimed if one or more irregular changes are inserted within the composition" - Duffield p. 113. Like many

other people Heywood did not see that so many rows written out according to a method is not necessarily the same thing as the same number of changes rung in that method.

80.a George Gross' peal was "in as many courses as there's weeks in the year as many leads as there's days in the year and as many changes as there's hours in eight months The number of this peal is 5856." Shipway gives as his own composition a peal of

Bob Major 5856 changes - a very curious peal containing fifty-two courses the number of weeks in a year, and as many treble leads as there are days in a leap year that is 366 " The number of changes " being the exact number of hours there are in the first eight months of a leap-year.

The two compositions may have been distinct but the idea is the same. Did Gross use a peal of Shipways for his own purposes or did Shipway take the idea from a peal Gross had composed and conducted?

81.	89267453	3	57923684	5
	53874269	3	62547893	1
	92567438	2	38694725	2.

Clavis p. 265.

82. In the year 1891 at the first meeting of the Central Council it was moved by E. F. Spurgeon seconded by D. St. B. Carpenter and carried by 40 votes to 16 (7 not voting) that the following conditions were necessary to a fine and complete peal on seven bells - Not less

than 5040 changes rung with or without a covering bell and without interval being the extent of changes in the method chosen.

83. Shipway rang in the peal, but whether Gross did or not is uncertain.

84. Thomas Clemson of Shipnal composed 6608 B.B. Major and in 1786 it was rung in Shipnal parish church the composer putting in the tower and calling from manuscript.

85. See letter in The Bee News June 24th 1899 from John Carter.

86. On Sep. 23rd 1780 Thomas Harrison "made his mark" in lieu of signing his name in the Cumberlands' name book. Evidently he was not a man of any particular education.

87. At Peake, John Archer, Phineas Smith, and Charles Thuter composed & called peals in Birmingham during the eighteenth century, but all their figures apparently have long since been lost.

88. "I am among the sanguine number who hope one day to see the grand idea an accomplished fact. Nothing short of mathematical proof will convince me of its impossibility -

C. D. P. Davies, Church Bells, Apr. 23. 1881

89 Thomas Edwards of Hourhiv-ge is said to have

Composed his feat of Hedman Triples in 1792 313
It was not sung until 1803. See later chapter.

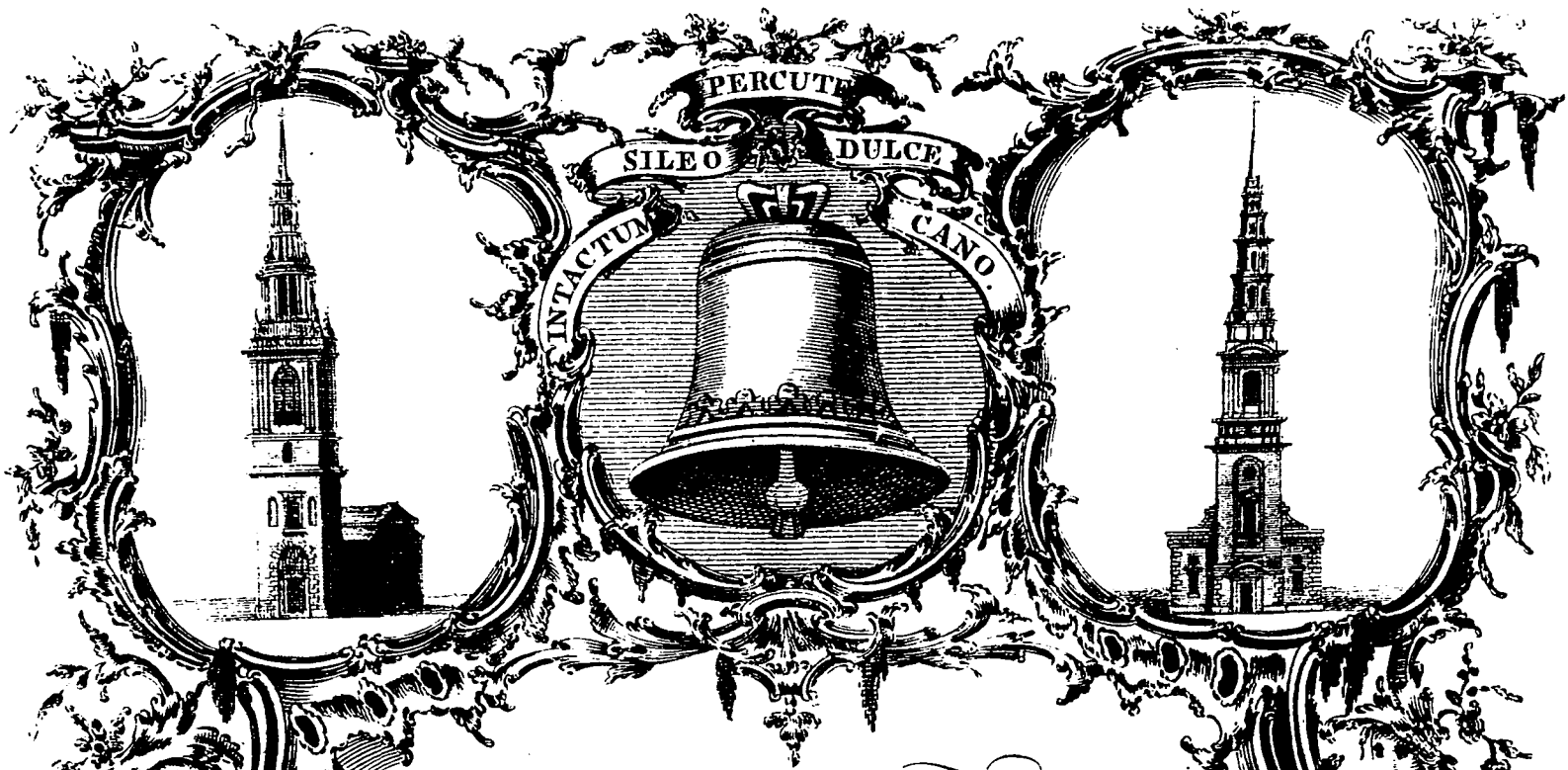


HIS INVITATION to the Tercentenary Dinner is intended as a Souvenir of the event, and is a Collotype reproduction from the original Invitation issued by the Society in the early 18th century.

The original wording in the centre panel is retained, being altered only as to time and place.

As far as is known, there are only two copies in existence—one in the Guildhall Library, London, from which this reproduction was made, and the other in the British Museum.

The Churches shown are: Bow Church, Cheapside (top left), St. Bride's, Fleet Street (top right), and Southwark Cathedral in the bottom panel.



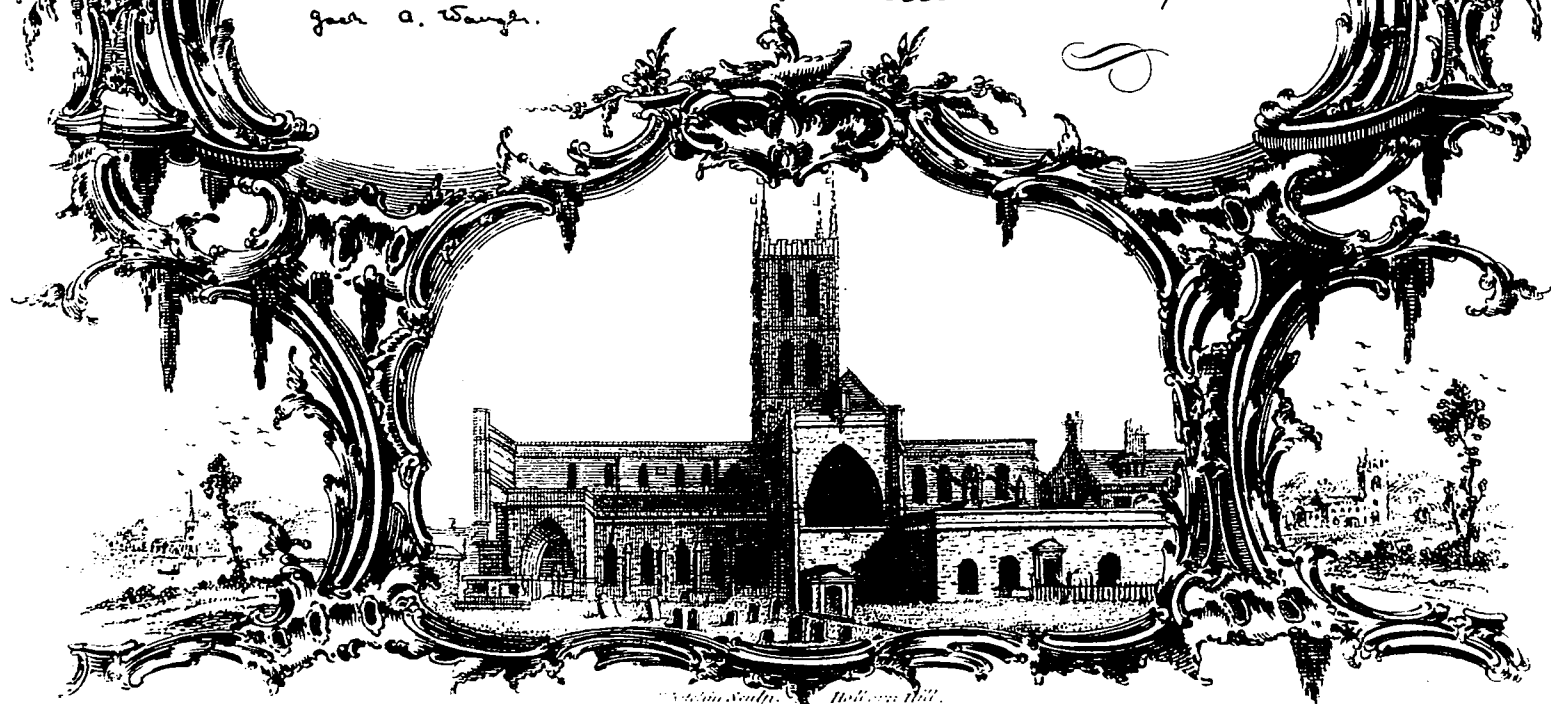
Sir,

*You are desired to meet the
Ancient Society of College Youths
on Saturday, the sixth of November 1937, at the
Cannon Street Hotel by six o'clock in the evening,
there to Dine, it being the Annual Feast.*

Edmund H. Lewis,
Master

Stewards
Lawrence B. Fenton
John A. Wanger.

Secretary *William J. Cokerill*
Treasurer *Albert A. Hughes.*



William Hill

Chapter Fifteen

The Close of the Eighteenth Century.

Throughout the long history of ringing there probably was never a time when the Exercise and the Stri in London seemed to a contemporary observer to be in a more prosperous and flourishing a condition than in the year seventeen hundred and eighty eight. True the ancient and famous Society of College Youths which in dignity and reputation was for so long the leading company, had just come to a feeble and inglorious end, but that, to the men of the time was only an incident in the development of the Exercise, and no sign of loss or decay.

317

Some of its members had gone to strengthen the Society of Cumberland Youths, while the majority had thrown in their lot with that other company which claimed and used the name of College Youths and which henceforth carried on the traditions and the functions of the older body. This society comprised a number of men who in character and ability were equal to any company in the history of change ringing.

The Cumberland Youths, at the other end of the Town were a body larger than their rivals and not inferior as practical ringers, but on the average considerably lower in social status. They were not nearly so exclusive nor so particular as to whom they accepted as recruits.

The previous years had been a time of 318
activity and progress, and now that the
publication of the Clavis had put Composition
on a sound basis, and given singers a large
selection of fine and excellent parts to choose
from, there seemed no reason why development
should not go on indefinitely.

But as we look back now over the ages
we can see that the London Exercise as then
constituted had already reached its zenith.
Relatively to the rest of the Country it stood
supreme and among provincial Companies
the only one which could vie with the big
London societies was the Norwich Scholars
and their influence naturally did not
extend much beyond the Eastern Counties.

The forces and influences which originally
had brought change ringing into being

had had their full scope in London. 319

The chief of them was the love of a very fine physical and intellectual sport, practised by men organized in small and exclusive societies. Love of the Art and Comradeship and loyalty to their fellows, tempered and sharpened by rivalry with other bands and very largely influenced by personal ambition - these were the forces which were the life of the old ringing Exercise.

How potent those forces were history can show and today they are still active; but by themselves they were not enough. Self sufficient and self-centred as ringing is, it yet depends for its very existence on external conditions. There can be no ringing without bells, and there can be no bells and no bellringing unless they

supply some want or express some feeling or sentiment of the general people. The medieval use of bells in the services of the Church and the marvellous way in which their sound had become woven into the very life and soul of the people were the greatest assets that the Exercise possessed. Ringers rang, or at any rate the best of them rang because they loved ringing, but it was only possible because the people loved to hear them ring.

General opinion in the eighteenth century not only theological and intellectual but also of the common folk was tolerant. Men did not look too closely into the faults and failings of others, and so long as the bells were rung well no very high standard was required of the ringers and their private

lives and habits were no concern of ²²¹ outsiders. And though there were many black sheep in the Exercise the standard of the average members was at least equal and probably superior to that of their fellows in general society, and fully compensated for the short comings of the more disreputable minority. The average status of ringers in general was greatly raised by the leading London societies and by some of the provincial companies.

So throughout the eighteenth century though ringers had many hostile critics the Exercise fitted well enough into the general social and ecclesiastical scheme of things, and did not suffer in the esteem of the general public. The conditions under

which the bells were rung would 321
have served well enough if the general
social and ecclesiastical conditions had
remained unaltered. But they did not
remain unaltered.

Towards the end of the century a great
change began to come over the people
and influences were at work which were
to change the England of George the Second
and George the Third into the England
of Queen Victoria. The industrial revolution
was beginning to transform the whole
life and outlook of the common folk.
Political and intellectual thought was
stirred by the forces set loose by the French
Revolution and the great war with Napoleon.
The romantic movement had captured
literature and poetry. And the Evangelical

Movement was beginning to rouse 322
the Church out of the easy and tolerant
spirit which accepted things as they were
and mistrusted "enthusiasm".

Because these changes were profound and
^{what} they occurred very slowly and it was long
before their effect was seen, still longer
before they could affect such a thing as
the ringing Exercise. And yet, as the
century was closing, the problem which faced
the ringers, could they but have seen it,
was whether the Exercise was able gradually
to adapt itself to the changing conditions
or whether through conservatism and
blindness it would stick to the old ways
and, after losing touch with realities, pass
away as a thing obsolete and no longer
of any use.

The pesting time was still a long

way off in the year 1788 and I must 323
not anticipate what I shall have to say
later, beyond this that though the Exercise
did survive the critical time it was
almost as by a miracle and through
little merit of its own.

Long before the middle of the nineteenth
Century it became apparent to those who
had eyes to see, that the old ideas which
had for so long sustained the Stri had
become bankrupt. A new vivifying
force was needed and ultimately it
was found, but not in the London Exercise
nor in the traditions of the London
societies.

Towards the end of the eighteenth
Century there were two tendencies which
had the double effect of hardening the
Conservatism of the London Exercise, (or

rather that part of it which really mattered) and making it impervious to the new spirit which was abroad; and also strengthened the old ideas so that they persisted longer than they would otherwise have done

The first was the tendency for all the leading rings to become included in one or two Companies. This tendency had been going on for several years. The Eastern Scholars had become absorbed in the Society of College Youths. The Union Scholars broke up and their leaders joined the London Youths. The London Youths became merged in the ancient Society of College Youths. And finally the members of the latter society had gone, some to the Cumberlands and the rest to the "junior" Society of College Youths.

325
Instead of a number of leading societies there were henceforth to be but two.

The effect was greatly to enhance the importance of the Society of College Juniors and to give it a band of first class ringers. So far it was beneficial and if the old societies had been organized on the lines of a modern territorial association, and so capable of including several bands of ringers, the effect would have been wholly beneficial. But however many members joined one of the old societies it still consisted of only one company and one band, with the result that many men who might have been good ringers never got a chance. And besides there was no room and no need for many recruits. Men of the post needed to keep up the

(114)

standard of the Exercise in the future had little chance of becoming ringers. The College youths did not want them, and there were now no other societies that they would care to join. ⁽¹⁾

The failure to secure the right sort of recruit was the main cause of the decline in the art in the early days of the nineteenth century. It would have been felt much earlier had it not have been for the fact that for some years the bellies of West Middlesex - Kensington and the Thames Valley - supplied the College youths with a number of new members who both in character and as practical ringers were able to maintain the standard. When the supply of these men failed, decline set in rapidly.

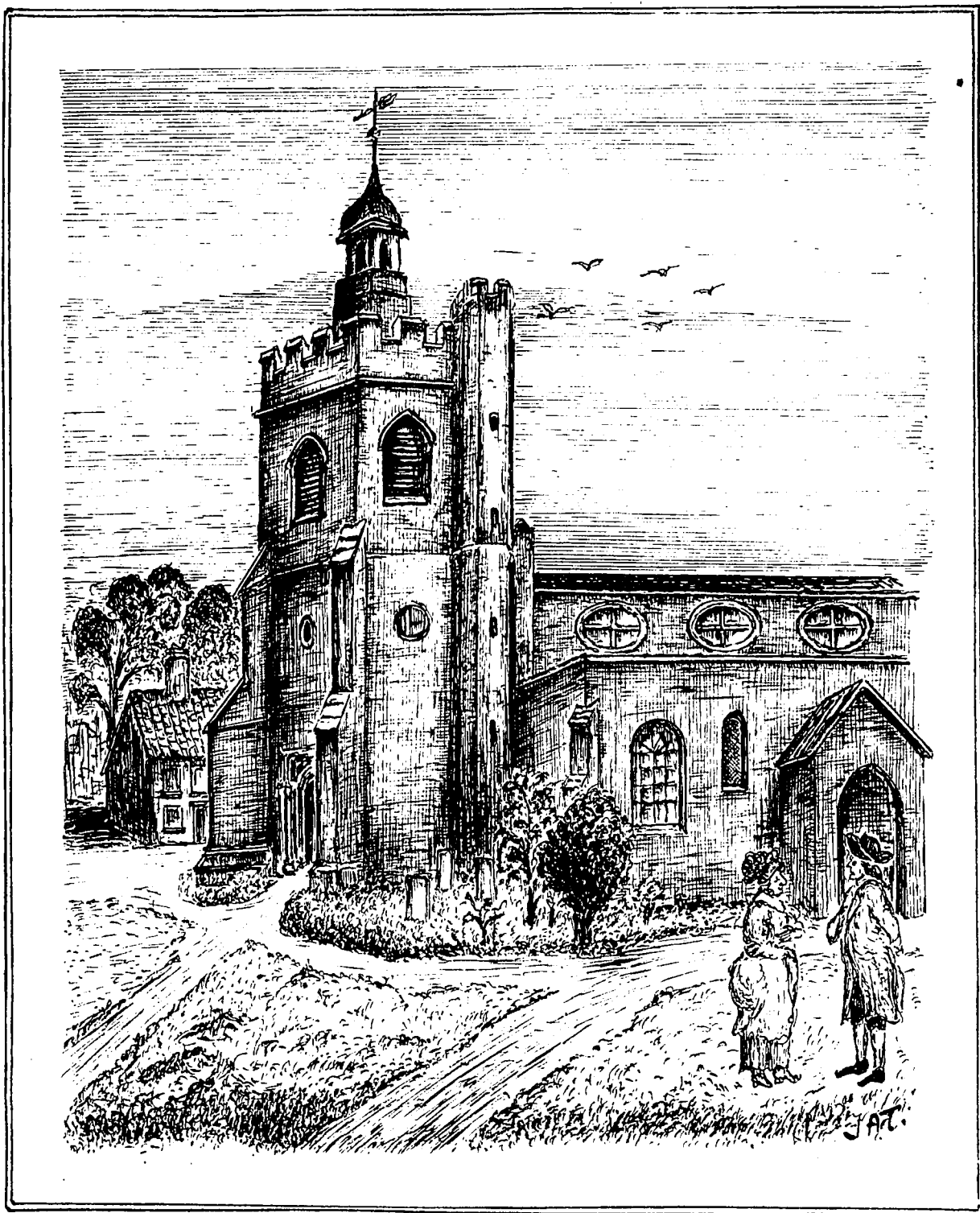
In the year 1788 the Leading College 327
Youths were already middle aged. They were
however strong, active, men whose interest
in the Art was unabated, and who for many
more years continued to ring bells. As a
result the average age of the members tended
to get higher until in the early years of
the following century the Society may almost
be said to have consisted of elderly men.
This undoubtedly added to the dignity and
prestige of the Society but eventually had
unfortunate results. People do not often
alter their fundamental opinions after they
have reached manhood. Old men have
difficulty in appreciating new ideas, and the
time came when the Society of College Youths
was little more than an interesting survival
from the better days that had passed.

To the centrifugal tendency which 328
was gathering all the leading ringers into
two principal companies there was one
notable exception; and in 1784 a new Society
was formed which lasted for some forty
years and, during a stormy and checkered
career, included several famous ringers
and achieved a number of very notable
performances.

When late at night on March 27th 1784
the Cumberland Youths walked through
a cheering lane of people from Thoredick
Church to the White Hart, after ringing
twelve thousand changes of Treble Bob
Royal, the Society stood at the supreme
point of its history. Longer lengths had
already been rung, still longer lengths
were yet to be rung in the future. But no

other peal before or since has captured 329
the imagination of the Exercise quite in
the way that this one did. In itself the
performance was a fine one for the tenor
weighed 31 cwt and Oxford Treble Bob Royal
as a method stood high in the estimation
of ringers. But more than that, this
was the culmination of the long drawn
out and sternly fought duel between
the College Youths and the Cumberlands.
A century later ringers could still look
back to the Shoreditch peal as a peal
which had never been surpassed and
which they did not expect would for a
long time be approached, let alone
superseded. ②

Two men notably shared in the glory of
that peal - Allen Grant, the tenor ringer,



ST MARY. WALTHAMSTOW. 18th cent.

and especially George Gross who as the Conductor and reputed composer of the psalm had staked out a claim to be not only the leader of the Cumberlands but the foremost singer of his generation. To all appearances he had made a sure position for himself.

A fortnight later he called a psalm of Treble B.B. Major for the Society at Walthamstow; three months later he had broken with his friends, left the Company and started a new society.

What had happened we do not know. Osborn who in later years was secretary to the Cumberlands and knew some of the men who had sung in the Long psalm and some of their contemporaries, could only learn that some difference arose between Gross and the others, and neither

side would give way. What it was, he ³³¹
could not discover. ⁽³⁾ It does not matter
very much, for the real cause of the disputes
of this sort is usually not the same as the
ostensible reason.

All through the history of the Esceruse
quarrels between ringers were of very frequent
occurrence. There was nothing remarkable
about them, nor would this one be of any
interest except for its results. If we needed
an explanation we should perhaps find
it in the character and position of George
Gross.

Gross was born soon after 1740 and
joined the Society of Cumberland Youths
on April 9th 1763. He was a Shoreditch
man and a weaver by trade. Evidently
he was without any particular education
or knowledge of education, for on one of

two occasions his son George Gross the ³³²
younger, made his mark in lieu of signing
his name. In culture and in social status
George Gross stood on a lower level to
William Jones, Thomas Blakemore or the
leading members of the Society of College Youths.
But as a practical ringier and as a leader
he was inferior to none of them. About
the year 1771 he succeeded Samuel Woods
as the Cumberlands' chief bob caller and
from then until 1784 he conducted nearly
every peal rung by the Society. He possessed
in an eminent degree the gifts necessary
to make him the leading man of an
eighteenth century ringing company.

The capacity for making friends was
undoubtedly one of those gifts, but others
were just as necessary - energy, driving
force and a dictatorial temper - and these

333
could easily turn out to be double edged
weapons. For though in these old companies
one man usually dominated his fellows
the constitution in form and theory was
democratic. So long as it suited their
purpose and so long as things moved fairly
smoothly the average members could
easily tolerate the strong man's rule, but
they were never very far from the point
where they would resent and resist what
they looked upon as undue and
unwarranted exercise of authority. It
may well be that Gross presumed on the
prestige that the long deal had given
him and so provoked an explosion of
feeling some of which may have been
latent for some time. Possibly Gross was
trying to push his son forward at the
expense of older members, and so causing

jealousy and ill-feeling^(u). He stated his position in the Society against getting his own way and lost.

When a man quarrelled with his company the usual thing was to try and join another band and if he were a first class singer he usually had no difficulty in finding a home among new companions. Gross adopted a different course. The other leading companies at the time were the two Societies of College Juniors and in neither would he have been particularly comfortable, neither at any rate would have given him the preponderant position that his ambition required. John Reeves was then the chief conductor in the ancient Society of College Juniors and no company was wide enough to hold both Reeves and Gross for very long. The junior

Society would not have looked on Gross as qualified socially for admission to their body. Besides both companies were far from his home in Shoreditch.

What really decided Gross' action was that he never intended to break finally with the Society of Cumberland Youths. For the time being he was beaten, but he would gather his friends together form a new company which should show how great his strength and influence were, and from that vantage point wait the time and opportunity for regaining his old position. He would not even give up the right to use the Society's name, and so the new company was called the Society of Junior Cumberland Youths.

His hope, no doubt, was to take with

him a large part of the members, and some of the younger ones did follow him, but of the Long peal band only James Barnard joined him.

For the rest he made up his company from the many ringers who practised at the steeples in the eastern suburbs, men who had been outside any of the recognised societies and for the most part were of a lower class than the average Cumberland youths and much lower than the College youths. We need not however suppose that they as yet earned or deserved the unfavourable reputation which the members of the Society gained in after years.

George Gross' most notable adherent was his son, George Gross the younger.

Between the two men there evidently ³³⁷
was deep and sincere affection and for
many years one of them seldom took
part in a peal without the other being
in the band. The younger was destined
to make a name as a ringer not much
inferior to that of his father. When the
Junior Cumberlands were formed he
was still quite a young man and as
yet had taken part in no peal.

Another of the new Company was
Jonathan Gross who we may suppose
was also a son of George Gross, but he
had neither the ability nor the enthusiasm
of his father and brother and we hear
no more of him.

Even though the new company was

intended to be more or less temporary in character it was constituted on the full traditional lines with master, stewards, and beadle. The master was Paul Dubues⁽¹¹⁾ a somewhat colourless man whose name does not appear in any other connection. There were eight stewards, an exceptionally large number, which shows that the society was a numerous one. Gross himself took the office of beadle⁽⁵⁾. He intended to keep a firm control on the company and selected the permanent post which gave him real authority rather than the more showy one of master which was temporary and would have to be vacated after a year.

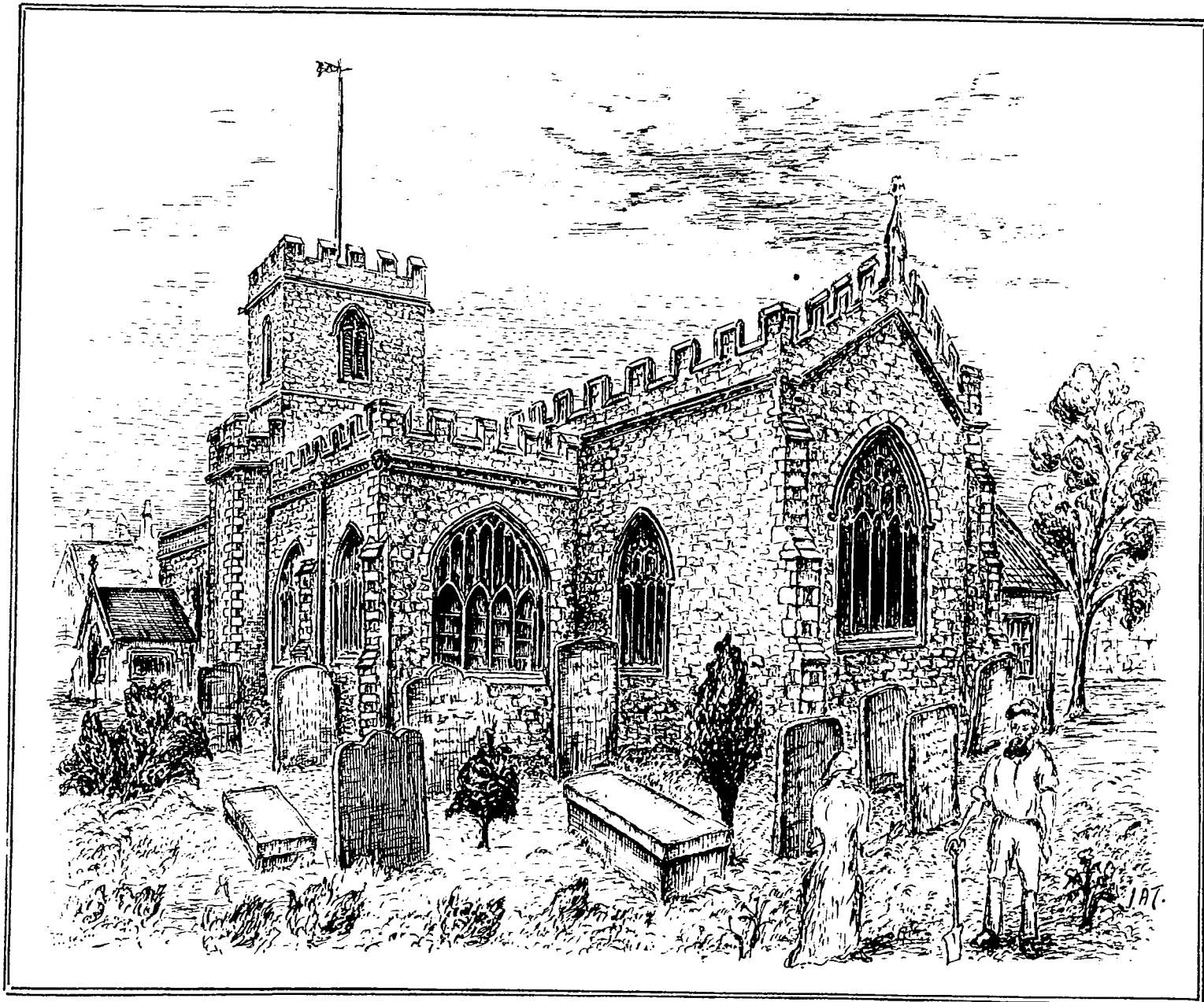
The Society of Junior Cumberlands was no poorer constituted than Gross set himself to show that as real pingers it

339
was the equal of any company in
town. The first performance was one of
Grandsire Caters at West Ham which for
long had been a stronghold of the
Cumberlands, and whence apparently
Gross drew many of his supporters. In
the band besides Gross and his son, and
James Barnard, were John Rawlings,
William Gibson, and Anthony Cavalier,
all of whom for some years were to be
active peal ringers.

A month later in the same temple the
company rang 5040 Changes of Bob Royals
and before the year was out peals of
Grandsire Triples at Walthamstow and
St. Margaret's Barking, Bob Major at
Hackney, and two peals of Grandsire Caters.
The latter were at Shoreditch which shows
that though the Cumberlands practised

there regularly and looked on the tower as peculiarly their own, they had not sufficient influence to keep the others out, and indeed throughout the eighteenth century St. Leonard's seems to have been open for a peal to any band who could get the right side of the steeple keeper, and presumably, pay the requisite steepleage.

The first peal in the following year, 1785, also at Shoreditch, was one of Plain Tittum Bob Royal which was claimed as the first peal ever rung in that method. The number of changes was 5040 and so the means employed to get the bells in and out of the tittums was three bobs on 8-9-10, one in the first course and one in each of the last two courses. ①



ST. DUNSTAN'S STEPNEY.

On February 24th George Gross called 342
his transposition of Hollis Ten-part on the
heavy ring at S. Dunstan's Stepney⁽⁸⁾. Two
men were at the tenor and Allan Grant
who had joined the company, rang the
sevenths. Grant also rang in the next
peal, one of Grand sire Caters at West Ham,
but after that left the society.

No peal had as yet been rung at S.
Matthew's Bethnal Green where since 1752
Francis Wood had been steeplekeeper, but
on May 7th 1785 George Gross called the
first five-thousand there, one of Grand sire
Triples.

It may be that a new ring had just
been hung in the steeple or the existing
ring restored, for the belfry now took its
place as one of the most popular for peal
ringing in London. On July 7th the

Cumberlands rang 5152 changes of
Gosford Treble Bob, on September 11th the
Junior Cumberlands rang 5288 changes
of Bob Major, and on September 26th 5248
changes of Gosford Treble Bob.

This latter, which was a thirteen course
peal, was claimed as the first in the
method on the bells; which looks like an
assertion that the rival company's
performance was false either in the
composition or the performance; but in
matters of this sort the Junior Cumberlands'
peal book must not be taken as too high
an authority.

Gross called Reeves' peal with the greatest
number of changes in thirteen courses,⁽⁹⁾
but whether as his own composition or
not is not clear. He had conducted

all the peals rung by the Society up 344
to the Bob Major. That was called by his
son. For him he was willing to stand
aside if for no one else.

The third in the Treble Bob was rung
by a young man newly come to London
who bore a name which in after years
was to become one of the most familiar
of all to ringers.

William Shipway was born on September
29th 1760 in the City of Bath, and so was
now three days short of his twenty-fifth
birthday. He was apprenticed to a Mr.
Handcock a cabinet maker who was
appointed pesson of Bath Abbey, and so
through assisting his master in his
duties, gained access to the steeple.
There he made the acquaintance of the
ringers and very soon was captured by

the fascination of the art of change 345
ringing. The ringers were a good average
band, above the average indeed for the West
of England and with them Shipway progressed
so far as to be able to ring Treble Bob Royal.
But he was anxious to go further and
seeing no prospect of advancing in Bath
he decided to go to London where he might
hope to meet the leading ringers of the day
and incidentally find employment at his
trade. ⁽¹⁰⁾

He arrived in London on July 29th 1785
and at once sought out George Gross and
the Junior Cumberlands. We can easily
see why he chose them. The College youths
were far out of his reach. They had no room
for any unknown stranger who might
chance to come up to London from the
country. A recruit to their Society had first

346^a

to make good his standing both as
a practical singer and socially. Even
among the Cumberlands there was no
vacancy in the inner circle. But the junior
Cumberlands were a new company, and
the prestige of their leader would naturally
attract the novice from the provinces.

Two months after his arrival in
London, Shipway rang his first peal, as
stated above, and six weeks later he
stood in a peal of Grand sire Cinques
which Gross called at St. Saviours Southwark.
The latter was never much of a heavy bell
man, but on this occasion he rang the
eleventh. Two men were needed for the
tenor.

William Shipway lived in Northampton
Court, Clerkenwell. At the time there
were only six bells at St. James's and

it would appear that he did much of his punging at St. Mary's Islington where there was a scrape band. For he failed to get into very intimate or friendly relations with George Gross. I imagine that the younger man, keen to push himself forward and already with ambitions to be a composer though as yet knowing very little about the matter, tried to question the other, and was met by the same answer that a man told me was given him by Henry Haley - "Find out for yourself as I had to." It would have been quite in accordance with the spirit of the time, Shipway remotely refers to it in his book, and, as I have pointed out in my last chapter

he was to the end ignorant of what 347
Gross had done in Composition ⁽¹²⁾

This may be the reason why during four years he only took part in three or four peals with the Junior Cumberland.

The most interesting of these performances was a peal of Double Norwich Court Bob Major rung at Bethnal Green on April 11th 1786. George Gross conducted from the tenor, his son rang the fifth, Anthony Cavalier the second, Shipway the third, William Gibson the sixth and John Wooding the seventh. ⁽¹²⁾ It was claimed as the first ever rung in that method, but in error for the Norwich Scholars had already scored two or three peals of it. ⁽¹³⁾

It was in the previous year - 1785 - that William Jones and the ancient Society

348

of College youths had paid their famous visit to Norwich and had come back with them the Court Book practised in that city as well as Tidman on the higher numbers. No doubt Reeves intended to call a peal in both methods as he eventually did, but here was a chance for his rival to forestall him.

Gross' peal is duly booked in the Junior Cumberlands' peal book, but it seems certain that it was false either in the composition or the execution, for when Reeves had called his peal he claimed it as the first true one ever rang in London in that method.

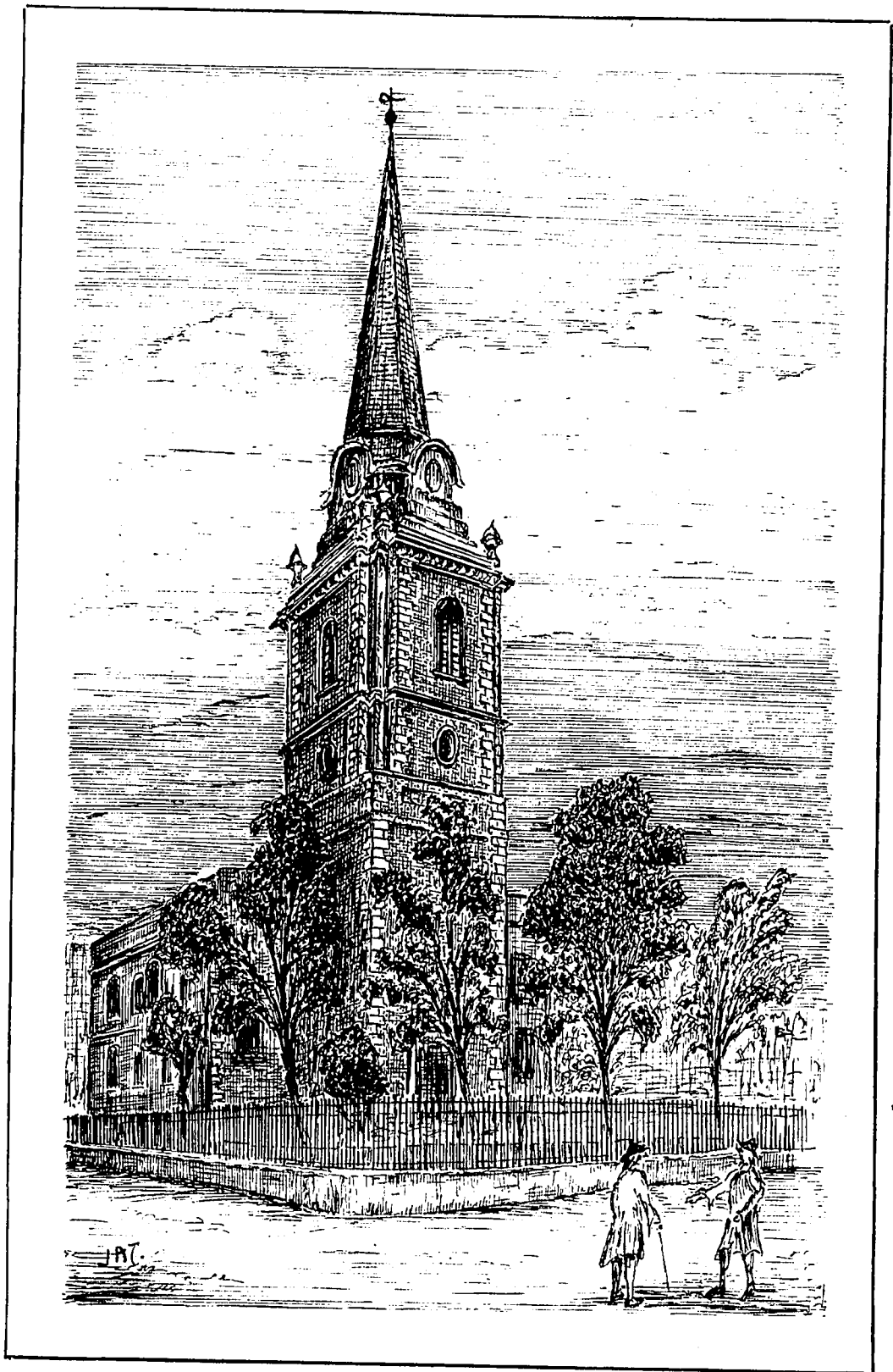
This perhaps is not conclusive proof though Anthony Cavalier rang in both peals, for there may have been here some

349

jealousy and ill feeling which degraded a badly struck deal or one with a bad patch in it, into a false deal. But Shipway, who gives a brief summary of his more important performances, does not mention this one, which he assuredly would have done had it been true.

The number of changes was 5440 and so evidently the composition was in five parts, with few courses and one CB at 5 in each part. A similar composition to the five-part 6000 of B.D. Major by John Reeves. It does not seem very likely that a man of Gross' experience would have called a false deal of that sort, and so the presumption is that the performance was a bad one.

The claim frequently made in old



ST. BOTOLPH, ALDCATE.

350

feal books that such and such a performance was the first in the method or the first on the bells is often unfounded, for the ringers did not and could not know what had been done by men before them. It was such a long time since a peal had been rung at St. Bride's Aldgate that men had quite forgotten that such a thing had been done. So when George Gross called Grandeur Triples there in 1785 it was looked as the first peal on the bells. But Arncliffe and his band had rung Bob Major there in 1745, and Thomas Bennett had called Treble Bob for the "junior" College youths in 1758.

Another case of jealousy and a disputed peal seems to lie behind the

statement that the Junior Cumberlands³⁵¹
Grandsire Triples at Hackney on August
8th 1986 was the first peal ever rung on
those bells. There had been already
several peals rung in the belfry, four of
which Gross had himself called, but
the ring had just been recast by
Robert Patrick, or for him by the Whitechapel
foundry. The opening peal was rung
by the "old" Cumberlands⁽¹⁵⁾ on June 21st,
5120 Changes of Oxford Treble Bob with
John Frazier conducting. It looks as
if he called the traditional five-part,
and the band was a good one - Samuel
Fosh, James Patrick, Thomas Reeves,
Malachi Channon, John Jackson, William
Stephens and Robert Mann - and yet

a couple of months later George Gross and the Junior Cumberlands were saying in effect that it was no peal.

The Society made another unfounded claim when they stated that a peal of Treble Bob rung by them at Christ Church, Surrey, was the first peal ever rang on those bells. The Eastern Scholars and the Union Scholars had rung Bob Major in the tower in 1742 and 1749, the College Youths had rung Treble Bob in 1770 and (which makes the claim a rather curious one) George Gross himself had called Bob Major for the Cumberlands in 1777. ⁽¹⁶⁾

The Composition of the 1787 peal was in 13 Courses with the sixth at home, twelve times wrong and twelve times right.

The number of changes was 5088 352
and the peal was composed and called
by Mr George Gross. It may have been
only a coincidence but the composition
looks suspiciously like one in the Clavis.
Shipway took part in this performance
but there is nothing in his book which
leads us to think that he believed
Gross had ever composed a peal of
this sort. ⁽¹⁷⁾

In the same year just before or just
after this peal the Junior Cumberlands
rang Reever's 8448 of Treble Bob Major in
the Kent Variation at S. Mary, Hatfield.
The performance is not in the peal book
but there is no doubt that it took place,
for Shipway states that he stood in it
himself, ⁽¹⁸⁾ and the peal book after the first

few entries is by no means a reliable ^{35th} authority on any disputed point.

Whether George Gross was one of the band is doubtful though it is difficult to see who else could have called it. Shipway in his historical references nearly always gives the names of the conductors of peals but he does not do so in this instance, nor does he mention the exact date. There is also what seems to be the later claim that Gross called the first peal ever rung of Kent Treble Bob Major for the Cumberlands at Bishopsgate in 1795. ⁽¹⁹⁾

What is certain is that the Society was being torn by quarrels and dissensions. Shipway rang in no more peals with them. Anthony Cavalier stood in a few thousand of Bob Major which the younger Gross called at Hackney on November 18th and soon

afterwards went to the "old" Cumberland. 355

It may be that the better class members were beginning to be disgusted with the conduct of the more disreputable; it may be that the younger members had begun to ~~the~~ revolt against the autocracy exercised by George Gross and his son; it may have been only one of the trivial and sordid quarrels which were so frequent among the ringers.

James Devine a new comer with ambitions as composer and conductor headed the revolt. So far Gross had kept all the calling in his own hands and his son's, but Devine had enough support to enable him to conduct a band of Bob Major, his own composition at Bishopsgate on September 8th 1788. Both Gross and his son were in the band but the performance was the occasion

356
of a violent dispute with charges and
County charges. Gross declared that the
feal was false. Devine had claimed that
he had called the first 6000 pung with
the penors together; a few months later
Gross called 5836 changes at Bethnal
Green as the longest length in the method
without parting 7-8. The upshot was a
general break up of the Company and
though the Society of Junior Cumberlands
still continued to exist it dropped out of
notice and rang no more feals until
after some years a new generation had
revived its fortunes.

Allan Grant and James Barnard rang
in three of the last four feals. Grant was
a man whose loyalty to any particular
Company sat lightly on him. So long as
he could get feals he was not particular

as to whom he rang them with. His 357
name appears in records of both the senior
and junior societies of Cumberland Youths,
and also those of the two societies of London
Youths, the ancient Society of College
Youths and the Society of Trinity Youths.

(21)
James Barnard remained faithful to
George Gross throughout his ringing career
He rang his first peal with him in 1774 and
he was still peal ringing with him in 1800
Once in 1785 he went back to his old friends
the Cumberland Youths and stood in a
peal with them at Spitalfields but he
soon returned to the junior company.

Two other men took part in Gross'
last peal with the junior Cumberlands
who were afterwards well known as ringers
William Richardson rang the fourth.
He afterwards joined the Cumberlands, became
one of their leading men and called

some peals for them.

As far back as 1780 Edward Bartell had strapped the feno^r at Hackney to a peal of Grand sire Triples with William Castle⁽²²⁾ on the box. He was then but a youth and the Bethnal Green peal in 1788 seems to have been his first with a working bell. Although he was a Spitalfields man⁽²⁴⁾ most of his peal ringing was done with the College Youths at the other end of the Town.

The ringer of the second in James Devine's peal was William Williams⁽¹¹⁸⁾. This is the first time we come across his name, but he was the man who essentially was to profit by the quarrel and George Gross' departure from the Society of Junior Cumberlands. We shall have something to say about him later.

359

After George Gross had left the
Cumberlands in 1784 the society still
contained many of the most skilful ringers
in London; but the success of these old
companies at any rate so far as peal ringing
went, depended very largely on their possessing
an energetic and ambitious leader. It
has usually happened also throughout the
history of the Exercise that when a band
has been dominated for a long time by
one man and he leaves them nobody is
found to take his place, with the result
that peal ringing drops off. So the
Cumberlands found. For years Gross had
monopolised the conducting. Of 51 peals
he had rung since 1773 he had called all
but one, and most of the company's performances
in which he did not take part were by

Country members at Norwich or Sussex. Thomas Blakemore called a peal in 1777 and Samuel Wood and Thomas Smith each one or two, but Blakemore and Smith had left the Society and Wood had given up peal ringing. So when Gross left the company the remaining members either knew nothing about conducting or were too old for active peal ringing. That gave John Frazier a chance.

For many years Frazier had been known as an active and ambitious ringer who was anxious to call peals and at one time or another had belonged to most of the leading companies in Town.

As far back as 1756 he was with the London Youths, & in 1773 he was peal ringing with the Cumberlands, the following year

361
he was back with the London youths,
in 1779 he called a peal of Grand sire Caters
at Westminster for the ancient Society of
College Youths⁽⁹²⁾, and from them he went in
1781 to the "old" Society of London youths.
That company had been in existence for
a long time and had had a very chequered
career. About 1776 it was reorganized
and then consisted of a number of men
who had seceded from other bands to
form a company for S. Shutehew's Bethnal
Green. William Waterlow was the Master
but Robert Reynolds was the conductor, and
on December 1st 1776 he called a peal of
Bob Major at Whitechapel with a band
which included Allen Grant, Joseph
Barnard and Thomas Wooding. Barnard
who afterwards rang several peals with

362

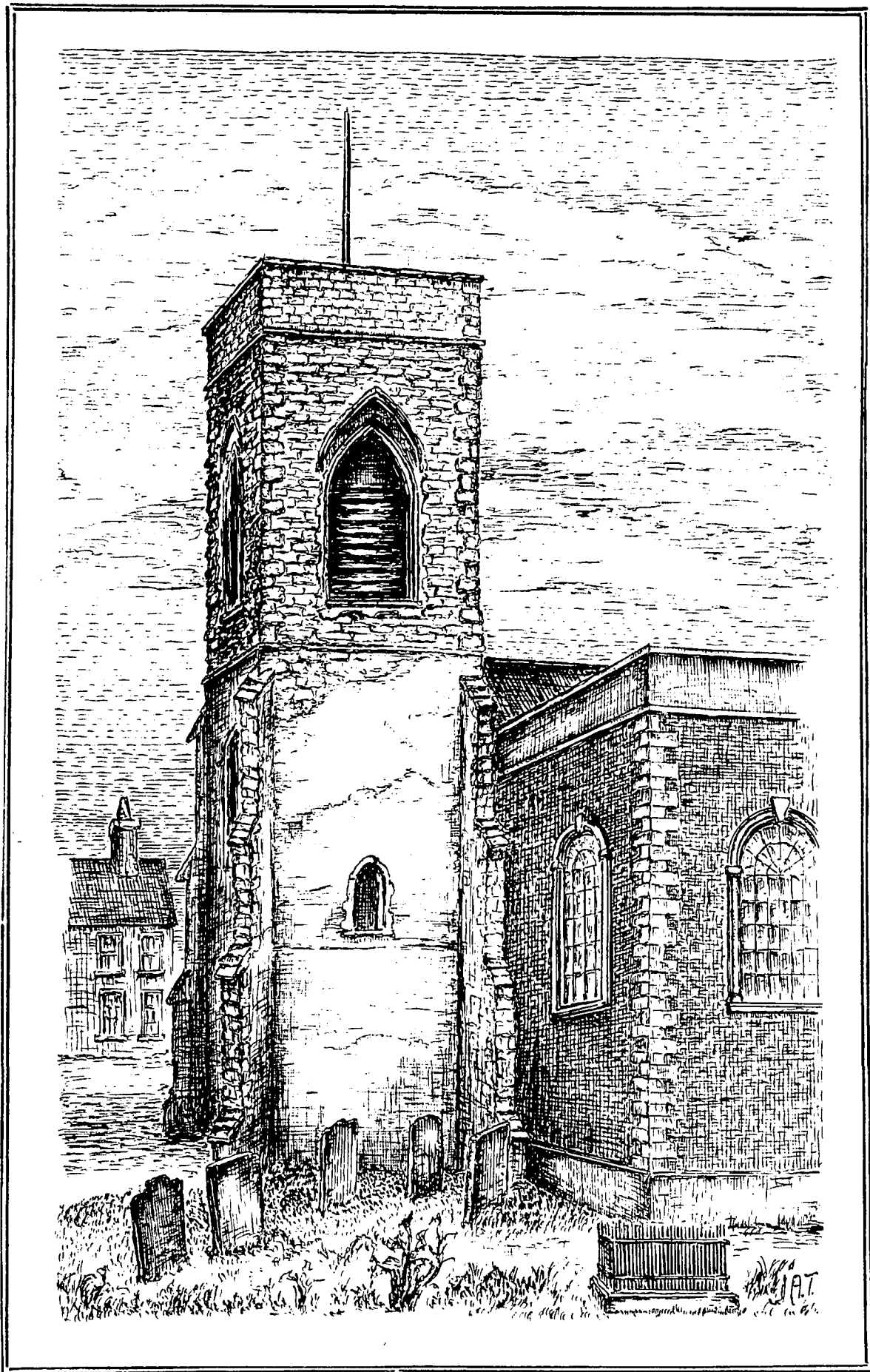
the Cumberlands was probably the father or elder brother of James Barnard. Wooding's son John was one of the junior Cumberlands.

In 1780 William Jones, with Thomas Beakmore, John Reeves, Christopher Wells and the rest of the band belonging to the other Society of London Jesters, joined the ancient Society of College Jesters. John Frazier was no longer the most important man in that Company and as he was one of those men who did not care about taking a second place he went over to the "old" Society of London Jesters who had rung no peals since the Bob Major at Whitechapel in 1776. With them he rang five peals in 1781-4 calling them all. They consisted of two peals of Bob Major, both at St. Giles-

in the Fields, one peal of Grandsire 363
Caters at Shoreditch, and the London
Union Trebles at S. Giles, and the Union
Plain Bob Trebles at Bishopsgate which are
referred to in our last chapter. The men
who took part in these peals included not
only ringers belonging ⁽⁹¹⁾ to the older generation
like Robert Reynolds, Thomas Harrison,
and John Carney but younger men like
Francis May, Samuel Fosh, John Darby and
Abraham Izzard.

The trouble between George Gross and the
Cumberlands gave these men their opportunity
and nearly the whole of them joined that society.
Izzard and May had already gone there
and May rang the third in the long peal
at Shoreditch.

The first peal by the Cumberlands with
Frazier in George Gross' old position was



ST NICHOLAS, DEPTFORD.

one of Oxford Treble Bob Major at 364
St Mary Matfelon on January 10th 1785, which
was followed a week later by another in
the same method at St. Nicholas, Deptford.
In addition to Frazier, Abraham Lizard,
James Turser and Francis May rang in
both peals; William Waterlow, Anthony
Cavalier, Samuel Fosh, and Thomas Reeves
rang in the first peal; and Allen Grant,
William Stephens, William Court, and Robert
Skann rang in the second. Grant went
to the ancient Society of College Youths to
help to make up the band which was practising
Hidman Caters, and the rest of these men
with Abaachi Channon, John Jackson
and William West constituted the peal
ringers of the Cumberland Youths for the
rest few years.

Stephens and Mann were both good heavy bell ringers and a week after George Gross had rung his peal of Grandine Triples at Stepney they capped it with a peal of Treble Bob Major in the same tower. It took the two of them to turn in the 49th tenor, for no single man ever was able to ring that bell to a peal. Nine months later on December 3rd the Cumberlands achieved 6400 changes of Treble Bob Major at Christ Church Spitalfields with Stephens at the seventh and Mann single handed at the tenor. As the bell weighed 44 cwt the performance ranks among the great heavy bell feats of all time. The band was a good one, James Barnard was induced to come back from the Junior Cumberlands for the occasion, and the others were Frazier

who concluded from the treble,
 Izzard, Thomas Reeves, James Purser, and
 Francis May.

John Frazier was now the leader to
 the Society of Cumberland Juniors and
 during the five years he held the office the
 company sang a dozen psalms of which he
 called eight. All except one were Treble
 Bass Major. We have seen that the Junior
 Society challenged the psalms of two of them
 That may have been ordinary jealousy
 but a possible explanation is that Frazier
 was calling his own compositions (we know
 that he was a composer) and that he was
 unaware of the discovery, made about that
 time, of the liability of the method to
 internal falseness when the treble is in
 3-4 and 5-6. ⁽⁵⁶⁾ Gross evidently knew something

about the work Reeves had done.

367

The year 1787 was the time of the quarrel between Thomas Blakemore and John Reeves and the consequent break up of the ancient Society of College Youths. The first outward result was that Blakemore came over to the Cumberlands. He was formally admitted on June 28th but three days before he called a peal of Grandire Caters for the company at Christ Church, Spitalfields. Evidently his prestige stood very high among London ringers and the Cumberlands were glad to welcome him as a distinguished recruit.

Two pebles had just been added to the ring at Christ Church and this was the first peal on the ten bells. A month earlier Frazier had called a peal of Caters at

Fulham but now he was reduced to 368
the humble task of strapping the tenor
for William Castle who was not much
of a ringer even of a covering bell and
owed his inclusion in peal bands more
to his superior social position than to
his technical skill

Blakemore's departure from the ancient
Society of College Youths was followed by
a general scuffle from that Company
and John Reeves found himself without
a band. So he too went to the Cumberlands
who received him with open arms. He
was admitted in July ⁽²³⁾ and on August 19
Frazier resigned so that he could be
chosen leader. We may perhaps doubt
if it were an altogether voluntary act

on Frazer's part. The Cumberlands 369
realized their need for a first class leader,
and he was not of the calibre of George Gross,
or John Tovey, or John Reeves. He rang in
two more peals with the Society and then drops
out of sight.

With John Reeves as leader the Cumberlands (26)
began to practise Double Norwich Court Bob
Major and on January 7th they rang a peal
of it at Bethnal Green. Reeves conducted
from the treble and the other ropes were taken
by William Stephens, William West, Anthony
Cavalier, Malachi Channon, Francis May,
Abraham Izzard and James Purser. The
composition, we may suppose, was the adaptation
of Annable's Three-part which is given in the
Clavis. (27)

Now that the method was known in London
and two bands had rung peals of it, we should
have thought that its great merits would have

have been recognised and it would have 370
become popular among the metropolitan ringers.
But it was not so. The practice of it seems
to have been entirely dropped and it was not
until more than fifty years later that the next
feal (also by the Cumberlands) was achieved
in London.

One reason for this perhaps was that the
attention of the leading ringers was mainly
taken up by Hedman, and especially Hedman
Calers and Cinques. The ancient Society of
College Youths had just rung the first feal
of Calers. The reconstructed Society of College
Youths were practising Cinques at St. Martin's,
and the Cumberlands were ringing the method
at Shoreditch.

The split in the Society of Junior Cumberlands
strengthened the old company and on July 19th
William Shipway, William Gibson, and the
younger George Gross joined it. The Cumberlands

had now a first class band, and on August 23rd they rang at Shoreditch the second peal of Stedman Caters. Reeves rang the treble and conducted, Frazier rang the second, Gross the third, Shipway the fourth, Gibson the fifth, Cavalier the sixth, Thomas Morris the seventh, James Gurner the eighth, Stephens the ninth, and Mann the tenor. The board which was erected to commemorate this performance is now in the beepy of St. Martin's in the Fields.

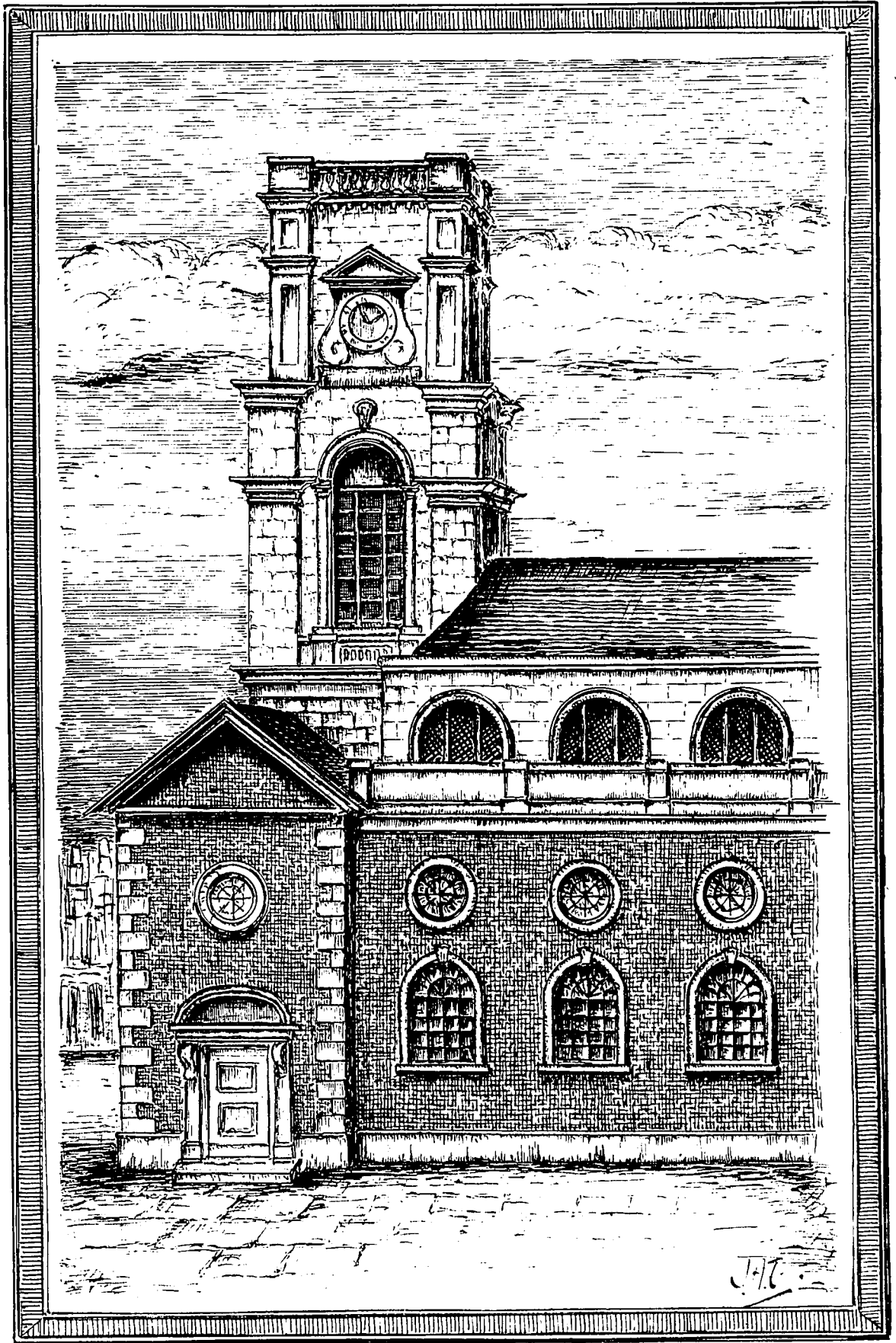
The records in the peal book and on the board give the name of the ringer of the third simply as George Gross and leave us in doubt as to whether it was the elder or the younger man; but the name book which records the admission of the younger says nothing about his father. No doubt Gross had been watching for an opportunity to regain his old position

but he had waited too long. Reeves had got the post he coveted and as long as his rival was beadle he would not join the Cumberlands. His band in the junior company was now broken up and he was outside any of the recognised societies.

For four years his name is absent from any of the records but we need not suppose that he had temporarily given up ringing.

There was a considerable number of men unattached to any particular company from whom he could pick a band of a sort, and it is not unlikely that he scored with them peals which are now forgotten.

In my account of Fulham bells ⁽²⁸⁾ I referred to one non-society peal which he rang in about this time. It was suggested that a peal should be attempted



ST OLAVE. SOUTHWARK.

373
by eight men all called George,
and on St. George's day eleven of that name
met at St. George's in the Borough. Eight
were selected and a peal of Oxford Treble
Bells was started for. After ringing some
changes one of the ropes broke, and on
inspection some of the others were found to
be rotten the band went to St. Claves
where the peal was duly accomplished.
Gross rang the treble and conducted, his
son (whose play with the Cumberlands
had been a very short one) rang the second,
Byford the third, Heath the fourth, Scarsholt
the fifth, Howman the sixth, Harris the
seventh and Webb the tenor. (29)

It was a mixed band got together
for the purpose from several societies.

John Reeves was an accomplished ringer

but as a leader he was not the equal ³⁷⁴
of George Gross, and notwithstanding the
number of excellent ringers they possessed
the Cumberlands while he was beadle
rang only a few peals. He called 5040
changes of Treble Bob Royal at Shoreditch
in March 1788, the opening peal on a
new ring at Edmonton in the following
May and the first peal of Royal at Christ
Church Spitalfields in January 1789.

The Edmonton peal which he composed was
5280 changes of Oxford Treble Bob in fourteen
courses. The figures are not given in the
Clavis.

After these peals and the Double Norwich
Major and Hedman Caters Reeves dropped
out of the Cumberlands' peal band and
in 1790 or soon after he vacated the office
of beadle. It seems to have been his fate -

375
his fault or his misfortune - never
to remain on good terms with any one
company for very long. Perhaps the fact
that William Jones joined the Cumberlands
had something to do with his retirement.

After the break up of the band at St.
Martin's in the Fields and the ruin of his
hopes of making the ancient Society of
College Youths the leading company in
London, Jones turned to the rings of
his own district in the western suburbs
with them he rang peals of Grandire
Caters at Fulham, Bob Major at Battersea,
and Grandire Triples at Kensington.
They were all College Youths' peals and
perhaps he hoped by their means to resuscitate
the fortunes of the society, but in 1788 it was
finally dissolved. He waited for a few

months, and on February 10th 1789 376
joined the Society of Cumberland youths
where he had many friends, and where
he was made welcome. Besides Blakemore
and Reeves, several other members of the
Lapsed Company including William Jones
the Master, John Anderson, Thomas
Morris and Allen Grant had preceded
him thither.

Jones called a peal of B B Major at
Edmonton on May 18th with Shipway, Morris,
Gibson, Fosh, and Stephens in the band
but Reeves did not ring. Reeves conducted
when the Society went to Seven Oaks in
1791 but Jones was not in band. And
three months later when Jones called
another peal of B B Major at Clerkenwell
Reeves did not take part.

This was the first peal on the bells. The

Church had only just been rebuilt in its present form, and indeed it was not consecrated until nearly a year after. William Gibson, John Darby, William Shipway, Thomas Reeves, Edwards Barrell, William Stephens and Thomas Shoris made up the band.

After this year Jones went back to the College youths of his own district and continued to ring an occasional peal with them for several years more.

Meanwhile James Devine had joined the Cumberlands and for them he called three peals - Grand sire Triples at Islington in 1789, and Bob Major at Hackney and Grand sire Calers at West Ham in 1790.

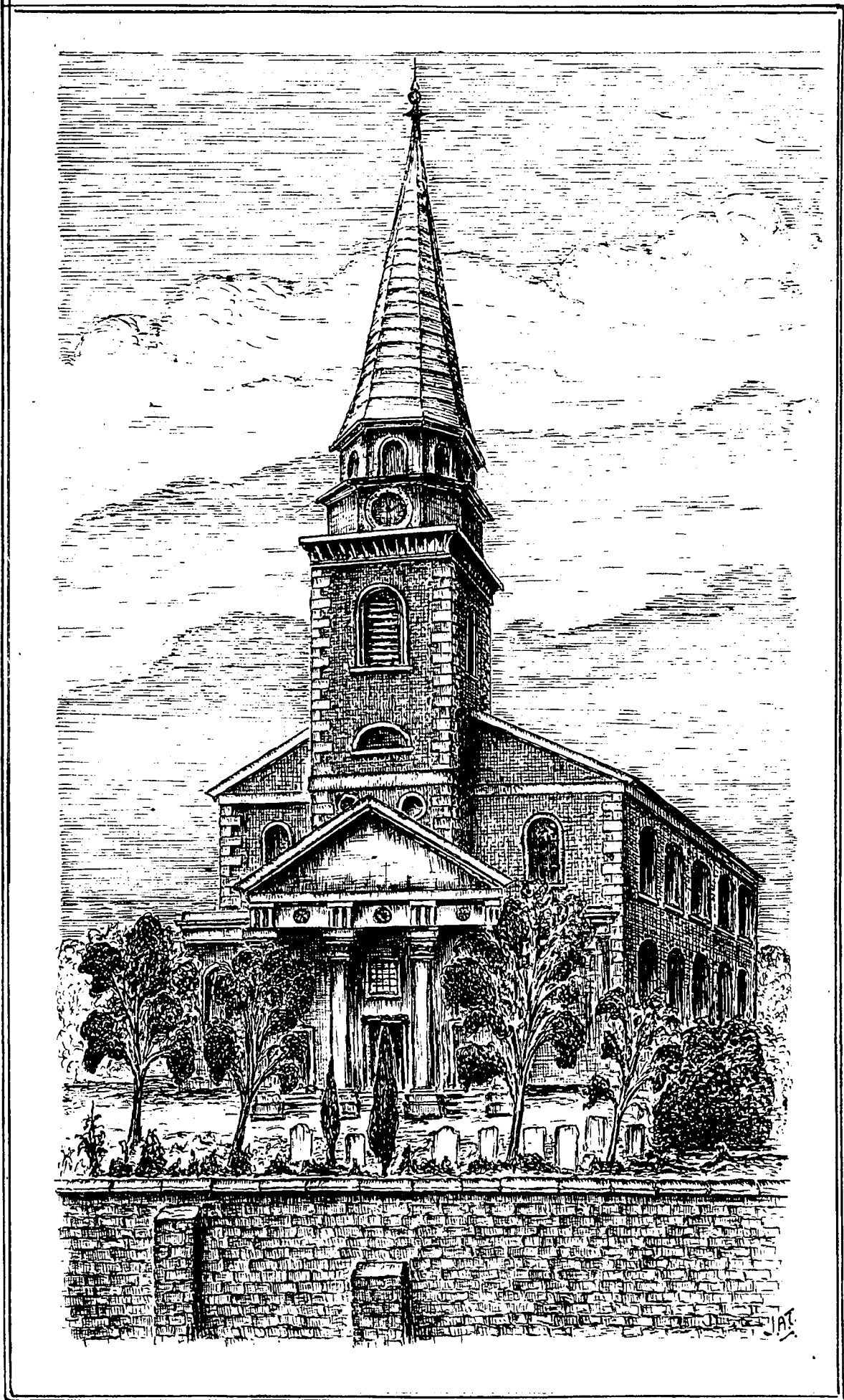
After those except for a peal of Bob Major at St. Clement Danes in 1793, his name disappears.

Shipway's first peal as Conductor 378
was at Islington on December 11th 1791. The
method was Treble Bob Major, and the
composition he called was Reeves's 5280
in fourteen courses, for he himself to the
end of his life did very little composition
in Treble Bob with the tenors together.
Probably he thought that the elder man
had so thoroughly explored the subject
that there was little scope left for him.

William Richardson came to the
Cumberlands from the junior society on
November 28th 1789 and made his mark
on being admitted a member. He rang
in one or two peals and on February 12
1792 called 5201 Changes of Grandure
Caters at Horsleydown. Shipway, Gibson
Stephens, and Bartell took part and
the ringer of the fourth was George Harris

who had been one of William Jones' 379
band in the ancient Society of College youths
and had distinguished himself by turning
Southwark tenor into 6028 changes of
Double B♭ Mascimus. ⁽³⁰⁾

John Reeves we know from the Clavis
had an high opinion of Grand sire on
even numbers and especially of Grand sire
Mascimus. The method was not practised
in London but on May 7th 1792 he induced
the Cumberlands to ring a peal of it at
St. Saviour's Southwark. ⁽³¹⁾ He conducted
from the pible and the presi of the band
were — Edward Bartell, William Gibson,
William Richardson, John Darby, John
Frazier, Thomas Reeves, William Shipway,
Abraham Smith, Malachi Channon,
William Stephens, and Thomas Morris.



ST. MARY, BATTERSEA.

After this performance Reeves severed his connection with the Cumberlands. He was now just turned fifty years old and had nearly thirty years more to live, during which he rang two more peals.

George Gross at last got the opportunity he had been waiting for so long. He rejoined the Society of Cumberland Youths, and on September 29th 1792 he was reinstated in his old office of Beadle. Henceforth until his death in 1803 he was the leading man in that company.

Ever since their formation in 1756 the "junior" College Youths had been the premier ringing company in London. They consisted of quite a small number of men who were able to exact a very high standard from their members both socially and as practical ringers. In general estimation they were the College Youths, the successors of the Society

381

of Lord Brevelin, and Fabian Hedman and Benjamin Annable. They quite overshadow the "ancient" Society which had the real claim to lineal succession, but which until the last few eventful years of its existence was unable to challenge the others' preeminence. And now that the older body had lapsed the younger company were more than ever the leading metropolitan society.

After the split at St. Martin's in the Fields John Inville, Nathaniel Williamson, Paul Trebb, Christopher Wells, and William Lowndes joined the junior company, as well as George Byers who seems to have held some official position at St. Martin's and probably took the power with him.

Thomas Blakemore's visit to the Cumberland was a short one. He did not put his views to be in the same company as John Reeves,

so he too went to the College youths, and 382
on September 30th 1787 called a peal of Treble
Bob Major for them at Whitechapel.

The band was made up almost equally by
men who had been members of the ancient
and junior societies. Winstanley Richardson
rang the treble, Blakemore the second,
Christopher Wells the third, Samuel Laurence
the fourth, John Povey the fifth, George Webb the
sixth, Thomas Verron the seventh and James
Worsler the tenor.

Samuel Laurence the ringer of the fourth
was a Shropshire man born at Stipnal in
1763 and now in his twenty fourth year. He
was a farmer and a big powerful man
who in his later life became enormously
heavy weighing so it was said upwards of
thirty-two stones. There was at Stipnal
a good company of ringers called the Albion
Society who in 1774 accomplished a peal

of Grand sire Triples. Laurence was a keen ringer and during 1784-85 and 86 he rang fourteen peals at Shipnal, Birmingham and other places in the Midlands. Seven of them were Bob Major, four were Excford Treble Bob Major, and three Grand sire Caters. They included one ten-thousand one eight-thousand and six six-thousands. Laurence conducted eight of them. In 1787 he came to London and lived at Chelsea for about five years. He joined the College Youths and on May 12th 1787 rang a peal of Grand sire Triples with them at Northlake. John Tovey called the bobs.

Tovey was the Society's beadle and the chief bob caller, but Blakemore now became the most important man in the Society.

In the autumn of the year a new ring of eight was installed at Halifax and the College Youths were induced to make the

384
long journey to Yorkshire to open the
bells. Travelling was then a very different
thing to what it was when Arncliffe and
his party journeyed to Oxford but it was
still quite a big undertaking.

On their way down they were joined by
William Crofts from Nottingham.

William Doubleday Crofts was born in the
year 1742, and came of a family which was
in some way related to John Garthorn of
Norwich⁽³²⁾. He seems to have inherited the
papers of that distinguished composer and
so was the means of preserving the figures
of the Grandure Triples and Treble Bob
Major rung in early days by the Norwich
Scholars. By profession he was an attorney
and he took a great interest in the art of
change ringing. A very strong man, he
was distinguished as a heavy bell ringer
his most famous feat being to ring the

ninth at St. Mary's, Nottingham, to
 10.260 changes of Grand sire Caters in 1778.
 He was already acquainted with the London
 men and had taken part in 5885 changes
 of Caters at Horsleydown on February 27.th
 1785. John Covey called it and three or
 four of the present party were in the band.

Halifax bells were opened on October 9.th
 and on the following day the College youths
 rang on them a peal of Oxford Treble B. B.
 Major, 5088 changes, in fifteen courses with
 the sixth nine times wrong and the eighth
 right. ⁽³³⁾ Blakemore conducted from the second
 and the rest of the band were, Robert Tye
 Bonkin, John Inville, Joseph Monk, William
 Lyford, George Webb, Joseph Holdsworth, and
 Samuel Suggerridge. All of them except
 Blakemore and Inville had been leading
 members of the "junior" company.

The performance was claimed as the first

ever rang in that county", but that 386
was a mistake. Change ringing had been
popular in Yorkshire since the seventeenth
century and there were good bands especially
in the West Riding. This was one of the parts
of the country most affected by the industrial
revolution of the late eighteenth century
and we may perhaps see in that fact the
cause of the marked characteristics of the
ringers of the district during the next seventy
or eighty years. Nowhere in England was
change ringing more divorced from the service
of the Church, and treated as a peculiar sport
with the natural accompaniment of prize
ringing meetings, competitive matches and
betting, and this notwithstanding the fact
that ringing before divine service was not
unknown as it was in the South.

In earlier times there had been gentleman

ringers in York City but that was past, ^{and} at it was in the powers of the West Riding that bands were beginning to lay the foundations of the prominent position Yorkshire was to hold in the Exercise during the succeeding years.

The first peal ringing band in the County seems to have been at St. Peter's Sheffield, where on March 8th 1785, two and a half years before the visit of the College Joiths, 5720 Union Bob Eight In was rung "without a false stroke." ³⁵ This probably was Baldwin's five-part peal, taken we may assume from the fourth edition of the J. D. C. M. Campanologia. It is the earliest performance in the North of England of which any record survives, but we are by no means justified in assuming that there had not been others the accounts of which are now lost.

It seems a little strange that the College youths should not have heard of this performance. The Sheffield men were still ringing, and a little more than a month after the Halifax feat they accomplished 6048 changes of Cambridge Surprise Major a really fine performance, though the composition undoubtedly was false. The band almost certainly would have been at the Halifax opening, but on such occasions different bands were not in the habit of mixing with each other, and the College youths probably kept themselves aloof as being the distinguished visitors and superior to the ordinary visiting ringers.

From Halifax the Londoners went on to York to attempt a feat on the heavy ring at the Minster. Fifteen years before

the Norwich Scholars had opened 389
the bells and had rung a long touch of
Bob Royal on them, but no peal had as
yet been accomplished. The tenor weighed
53 cwt. a trifle heavier than that at St
Mary-le-Bow in Cheapside, ⁽³⁶⁾ and it was
the biggest bell in England that could
be rung to a peal, for any change ringing
at Exeter was out of the question. Such
a bell hung in the old style required more
than one first class man, for though at
Christmas time in the year 1785 a young
man only eighteen years of age did ring
it behind to 1008 changes of Grand sire
Triples, ⁽³⁷⁾ it was one thing to ring it for
something under an hour and another
to ring it for three hours and a half.

The College youths' peal was rung on
October 12th two days after the Halifax

peal and was 5183 changes of Grandure 390
Caters. Blakemore called the bobs from
the second, and the other bells were
rung by Joseph Monk, Dorkin, Inville
William Lyford, Edward Simmonds,
Holdsworth, George Webb and Samuel
Shuggenidge, with three men - John
Lyford, William Crofts and John Niscon
at the tenor.

We are left in doubt as to whether the
bell needed all three men for the whole
of the peal, or whether Niscon was used
as a stand by whose services were called
upon when towards the end of the peal
one of the others had become exhausted.

The performance attracted a good deal
of attention in the city, the news was spread
abroad that the famous College youths
from London had rung a remarkable
peal on the Minster bells, and it reached

the ears of the Archbishop, D. William 391
Markham who sent the band a couple
of guineas to drink his health. But
they considered themselves above that
sort of thing. They declined the gift quite
politely and while thanking his grace
for his liberality would have him to
understand that they were not of that
class of ringers who practised ringing
for what they got out of it. 38

The incident throws a good deal of light
on the College youths of the time. They were
pretty-well-to-do men of the middle class
but the Archbishop was one of the greatest
persons in the Land taking precedence of
all save the Archbishop of Canterbury
and the Lord Chancellor. There would have
been no loss of dignity in accepting a
gratuity at the hands of such a person.

What touched their pride was the 392
thought that they were being included
among the low class men, the "scrog" or
rabble as they contemptuously called them,
who frequented bellies in the hope of picking
up a shilling or two from paid ringing.
It shows how little the succeeding
generation understood these men that
they turned this incident into an occasion
on which "they were received with marked
distinction and hospitality and entertained
by the Archbishop" (39)

As with Annable's visit to Gosford in
1733 it is probable that the College youths
peal at Halifax put the local ringers on
their mettle. The Sheffield men rang
their 6048 of Cambridge in November, and
on the following May 21st the Wakefield
rang "a new composed peal called

Wakefield Delight. Consisting of 5040 ³⁹³
changes in eight courses, after which
"the same ringers without setting a bell
began another peal called Wakefield
Surprise consisting of 5040 changes in
twelve courses; the whole performance
including the raising and setting of the
bells," taking seven hours and one minute. (L.O)

The figures of these methods are lost,
and we have not even a hint as to what
was rung, but the probability would seem
to be that they were two peals of Triples
and most likely variations of Plain Bob
or Grand sire.

In the year 1788 the College youths'
annual outing was to Gosford where they
had more luck in peal ringing than
had Annable and his band. At
Magdalen College they rang 5120 changes

of Oxford Treble Bob, the first peal of ³⁹⁴
Royal in the city and county. Later in the
year at Christmas tide they paid a visit
to Hertfordshire and on December 27th rang
the first peal on Rickmansworth bells, a
Whitechapel ring with a penon of 23 car.
which had been in the tower since 1765.
The method was Treble Bob. The next day
they went on to S. Alban's where John
Briant had lately (1787) added two trebles
to the octave by Richard Phelps (1729) at S.
S. Peter's church. Here Blakemore called
5200 changes of Treble Bob Royal which
evidently was John Reeves's nine Course
peal. ⁽⁴¹⁾ Govey called the peal at Rickmansworth
in which Blakemore did not take part,
but the latter was now so important a man
a man in the society that he seldom stood
in a peal unless he were the conductor.

Meanwhile the College youths had been

practising Hedman Cinques at St. 395
Martin in the Fields and on October 6th

1788 Thomas Blakemore achieved his great
ambition and called the first peal in the
method. The number of Changes was 6206
and, as I have already pointed out, this
number evidently was chosen, not as Jasper
Inwood very naturally supposed, because
the band wished to set up a record which
would not easily be beaten, but because
Blakemore, for all that he claimed to be
the composer, was not sure of himself and
called a peal of Calers.

The band consisted of Blakemore, Donkin,
Povey, Christopher Wells, Horster, Inville,
James Hammett, Williamson, William
Lyford, Samuel Lawrence, Edmund Sylvester,
and Philip Pilgrim. Of these men Wells,
Inville and Williamson had rung in John

Reever's feat of Hedman Caters at 396
Horsleydown seventeen months before,
Donkin, Tovey, Horster, Lyford, and
Sylvester had been among the most prominent
members of the "junior" Company, and
Gilgrim was the society's best tenor man
except for Samuel Suggerridge. James
Hammett was a younger man, one of
a family of ringers who lived and practised
in one of the villages of West Middlesex.

Thomas Hammett rang the fifth to a peal
of B. Major at Isleworth in 1787, and
in the same year William Hammett rang
the tenor at Northlake to a peal of Grand sire
Triples. ⁽⁴³⁾ James Hammett's first peal was
at Battersea in 1786 when he rang the
treble to Grand sire Triples and since then
he had taken part in six or seven peals
of Grand sire Triples and Caters, and Oxford

Treble Bob Major and Royal. He 397
was one of the band that rang the peal
of Grand sire at the Curfew Tower, Windsor
in 1787 and the band that visited Oxford
in 1788.

The inclusion of Samuel Laurence in the
band at St. Martin's had important results.
His stay in Chelsea was not a long one
and when he returned to the Midlands
he took back with him an enthusiastic
liking for what was virtually the new method.
He introduced Nedman Caters and Cinques
to the Birmingham men and on October
25th 1790 the first peal of Caters outside
London was rung at St. Philip's, Laurence
ringing the ninth and Charles Thuter
calling the bobs. Laurence also took part
in the first peals of Nedman Triples and
Cinques rung outside London except of course
for the two Norwich peals of 1731.

398

Hedman now definitely took its place as one of the standard methods, and for a century or so was considered to be almost the height of a pinger's ambition. In the first part of the nineteenth century it was practiced extensively in London and Norwich, but nowhere was it more developed than in Birmingham where there were a number of men who showed outstanding ability in solving the problems of its composition. Throughout the country wherever there was a twelve bell band of more than ordinary competence Hedman Cinques was practiced to the exclusion of every other method except a comparatively small amount of Kent Treble Bob Maximus, a state of affairs which still exists to a very large extent. (124)

The College Youth's band of 1788 was the best that the society could produce, but

almost as interesting as the names of 398
those who rang are the names of those who
did not ring. Samuel Muggerridge was not
in the band nor Joseph Monk, nor John
Lyford, nor Joseph Holdsworth, nor Edward
Simmonds; nor Hinstanley Richardson, nor
George Webb, nor the two Wilsons, William
and Richard. Of course in a peal of
Cinques there is room for twelve men only
and somebody would have to stand aside
but these were all regular members of the
Central Company who had for long been
among the leading peal ringers of the society
and who had better claims for inclusion
than some of those who did ring - Hammett
and Laurence for example and the new comers
from the defunct ancient society. It is
possible that these men who had for so
long been accustomed to Grand sire Cinques

and Treble Twelve did not take kindly to Hedman, but it illustrates the waste of good material caused by the concentration of all the leading ringers into only two societies that no room could be found for them in an outstanding performance.

Samuel Muggenidge had long been the society's foremost tenor ringer and though he was now well into middle age he had recently shown at York Minster that he was still capable of handling a big bell, but he had all along been dissatisfied with the arrangement which brought the members of the ancient society into the company, and perhaps he who had turned in so many tenors thought it beneath his dignity to ring a bell behind.

Winstanley Richardson and Joseph Monte were both getting old. Both had

begun their ringing back in the 400
days of Annable and Holt, and thought
as yet neither had given up peal ringing
they may have been disinclined to learn
a new method. If so Richardson, in the end
managed to overcome his reluctance and
six years later stood in a peal of Stedman
Cinques; as did also George Webb, William
Wilson, Richard Wilson, John Lyford and
William Lowndes, who had rung with
Christopher Wells and John Inville in
the peal of Caters at Horsleydown and come
with them from the ancient society.

The Stedman Cinques at St. Martins in
1788 was Christopher Wells' last peal and
after that his name disappears from history.
Since his first peal in 1761 he had been one
of the most prominent of the metropolitan
ringers and though he did not fulfil the

promise of his youth and never quite 401
reached the first rank he earned a definite
place in the story of London ringing. By
his epoch making discovery of the internal
falseness of Treble Bob he did much to put
the science of composition on a sound basis
and prepared the way for John Reeves and
The Clavis.

The Cinques was also the last peal by
Robert Iye Donkin. He had had a distinguished
ringing career, first with the London youths
then with the ancient Society of College youths
and then with the junior society. He was in
the band that rang the two false peals of
Cambridge Surprise and twice had acted as
conductor, once in 1780 in a peal of Bob
Major at Harrow-on-the-Hill, and once
in 1784 in a peal of Grand sire Cinques at
St. Martin's in the Fields.

From the early days of the Exercise there

had been a good tradition of change 402
ringing in the villages of West Middlesex
and the Thames valley. In most of the towers
there were local bands and we have some
records of the Fulham Juveniles, the Tricketham
Scholars, the Richmond Society, the Northlake
Society, the Hammersmith Juveniles, and the
Isleworth Juveniles. Though probably each
belfry had its own band who did the
official and paid ringing, the more
energetic and enthusiastic men went from
tower to tower in their neighbourhood
and made up bands for special ringing
and occasional peals. Of formal organization
in the style of the London societies there was
none, the leadership fell naturally to the
men who had the ability and the energy
to take the lead or whose official status
in the church and parish placed them

in a preponderant position. The 403
Hudnalls for instance controlled the ringing
at Fulham. These men were far enough
away from London to keep them outside
the ordinary routine and influence of
of the metropolitan societies, but near
enough for occasional and fairly frequent
visits, from one side or the other. Thus
a close connection was early made and
maintained between the College youths
and these men of the villages. Between
1732 and 1751 no fewer than twenty five
of the Twickenham Scholars joined the
London society, Fulham supplied a number
and so did Mollake and Battersea,
while at Isleworth and Richmond the
tradition of the local connection with
the College youths was so strong that
later on the ringers called themselves

The Country College youths ⁽⁴⁶⁾ though their 404
actual connection with the society was then
of the slightest and their peals were not
booked by it.

This connection was of great value to the
Society of College youths. The London men
were able to pay frequent visits to the
village steeples for peal ringing and could
if necessary make up their bands from
the local ringers and some of the able
and more active men from the nearer
villages joined the Central Company and
faced the discomforts of the long walk
sometimes in the dark winter evenings
after they had finished their day's work
to attend the practices and meetings at
St. Martin's and The Barn.

But to a very large extent the village
men lived their own life, had their own

405

leaders and rang their own peals with their own bands. There is here a distinct tendency to vary the form of the London companies as one band with one leader, and in more favourable circumstances it might have led to the College Youths becoming a wide spread society embracing many local bands something after the style of a modern territorial association; but the only real check on the centralizing influences was the difficulties of communication and these outlying bands were ultimately of no real strength to the society except so far as they they supplied recruits and peal ringers to the central body.

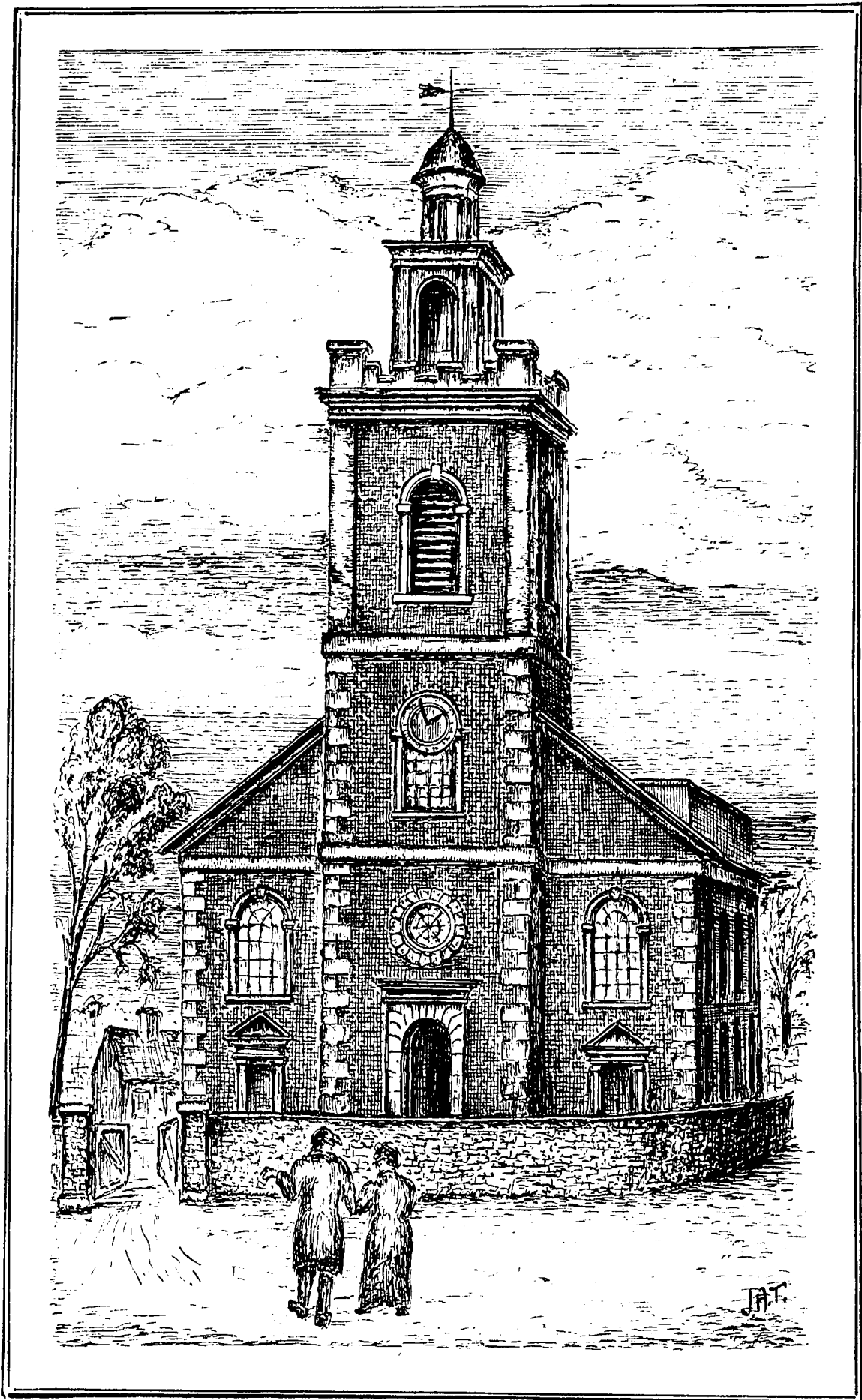
The exact status of these men and their relationship to the two rival Societies of College Youths is obscure and we cannot tell whether before 1788 they owed allegiance

to the ancient society or to the junior 406
society or whether they looked on them both
indifferently as the College youths. It is significant
that after William Jones had left St. Martin's
disgusted with the quarrels which had broken
up his old band and quite unwilling to
throw in his lot with the new band, he went
to the College youths of the western suburbs
and rang bells with them at Battersea
and Fulham.

Among these Middlesex ringers James
Worsler had for long been the most active
and prominent, but he had long since been
more in touch with the Central Company
and now ranked as one of the band at head
quarters. Living at Chelsea he could attend
at St. Martin's without much difficulty and
at the same time frequently visit the outlying
bellries.

At Battersea Israel Johnson ⁽⁸⁰⁾ seems 407
to have gained control and to have had a
considerable following. His name first
appears in the record of a peal of Grand sire
Caters rung at Kingston on June 23rd 1782
when he assisted John Lyford to ring the
tenor. After that he took part in several
peals mostly Plain Bob Triples and Major
at Battersea, Kensington, Chelsea, and
Fulham. That at Fulham was the peal of
Plain Bob Caters the only one ever rung in
the metropolitan district. On November 16
1783 he called a peal of Bob Triples at
Battersea ("without a single") and for some
years his name appears regularly in the
peal records, occasionally as conductor.

Among the men belonging to the Thames
valley towers Thomas Fawcett was the leader.
In 1786 he called a peal of Treble Bob at



ST MARY, EALING.

Twickenham with three or four local 408
men including John Cole, Richard West, and
John Rappin, ⁴⁰⁹ in the band which was made
up by James Hammett, George Webb, John
Govey and Edward Simmonds. Four months
later the same band standing in the same
order rang a peal of Bob Major at Isleworth.
On May 3 1787 Fawcett called 6048 Changes
of Treble Bob at Richmond with a band
otherwise entirely made up from head quarters
Samuel Muggenidge being at the tenor. On
May 16th John Cole called a peal of Grandsons
Triples at St. Mary's Ealing with a band
which consisted of Thomas Fawcett, Cole,
Abraham Cheate, James Barlett, John
Rappin, William Walker, William Hallett
and William Paris.

There are several interesting names here.
Cole was the first of a family of ringers who
for many years were prominent in the district.

William Walker was probably the son ⁴⁰⁹
of the William Walker, who in 1742 rang the
seventh at Richmond to a peal of Richmond
Triples, and himself the man whom Theodore
Eccleston took down to Suffolk to help to
form the band at Honham Chapel where
he called from manuscript Hollis Original
peal of Grand sire Triples, the second time of
its performance. Later on he returned to
Surrey and lived at Northlake, where in
1761 he composed and called a peal of Bob
Triples. Later on his son or grandson, the
third William Walker, was ringing peals
at Turkenham and Richmond. (47)

William Hallett and William Paris were
Hammersmith men who were now connected
with the band at St. Mary, Abbot's. Both
rang in the peal of Plain Bob Minor which
James Horsley called for the Hammersmith
Joints at St. Paul's in 1774. Paris rang

The tenor when in 1980 the London 410
Youths scored the first peal on Hanow bells;
Hallett rang in the only peal ever accomplished
at Chelsea Old Church; and both men took
part in the the peal of Bob Caters at Fulham
in 1983 and in many other performances
during the following forty years.

James Bartlett was a Kensington man. (48)
The peal at Ealing was his first five thousand
and he was shortly to become one of the most
prominent ringers in the district and in the
whole metropolitan area.

The band at ~~S. Mary~~ St. Mary Abbot's now became
the most important in the district. It was
made up of good class men of the tradesman
type - Bartlett was a whip thong maker
who lived in the High Street. (91)
Hallett and
Yaris became regular members and so did
William Jones the remainder of whose ringing
career except for his sojourn with the

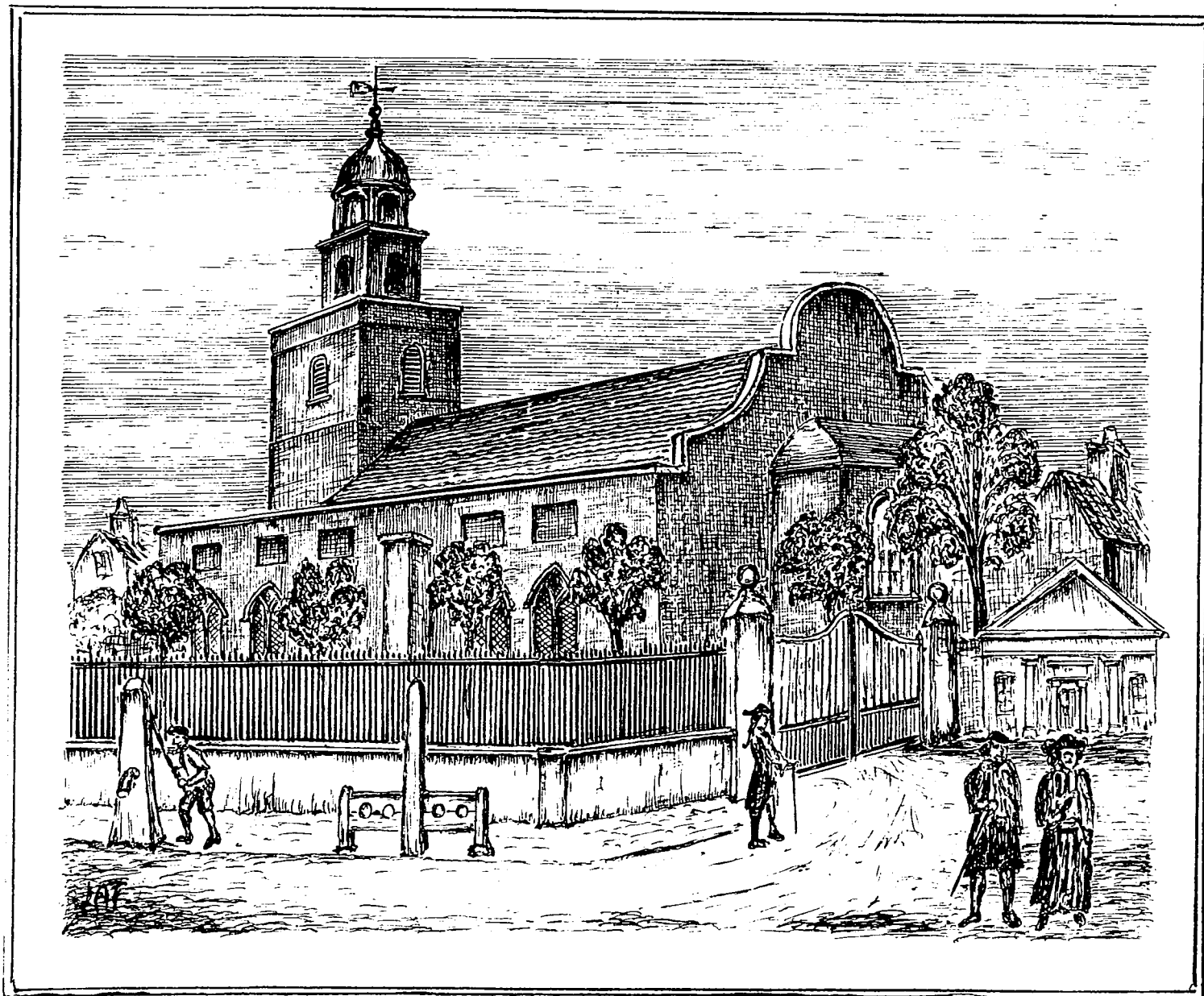
Cumberland was spent with these men. All other members were William Kirk, James Brown, Christopher Hailford, Nathaniel Lockyer and Jonathan Longley. In their peal attempts they were joined by leading ringers not only from the other western bellies, but also from headquarters.

On October 21st 1790 Bartlett called at Kensington John Reeves's 8448 of Treble Bob Major, the first time the peal had been rung to the Oxford variation. The band consisted of Benjamin Francis, Edward Rumball, John Cotton, Charles Barber, James Brown, Jonathan Longley, James Bartlett and William Paris. The ringer of the fourth Charles Barber was a Kensington parishioner who in 1792 held the office of churchwarden of St. Mary's unless as is perhaps likely it was his

father. ⁽⁴⁹⁾ He soon became the most 412
influential man in the belfry and later
on after he got in touch with headquarters
one of the principal men in the Society of
College Youths.

Five months after the eight-thousand
Bartlett called in the same piece 6720
changes of Treble Bob Major. The fact, it
is pretty certain, was Reeves's Composition
with the one hundred and twenty Course
ends, though Shipway states that that
was first called by George Gross at St.
Giles's Camberwell in 1794⁽⁵⁰⁾. Shipway's
information on the matter was not likely
to have been complete. William Jones
took the place of Edward Rumball in this
fact the other men being the same as in
the eight-thousand.

It was as a conductor of Grandfire Triples
that James Bartlett became famous. On



ST MARY, ABBOTS, KENSINGTON.

May 13th 1788 he called his first peal 4/13
in the method at S. Mary Abbots with a
band which included George Byers, William
Jones and Samuel Lawrence. The composition
is not stated but was almost certainly Hollis'
Ten-part especially as he rang the second.
On Sunday October 23 1791 at S. Giles in
the Fields he called the Original and
gained the reputation of being the first
man to call that composition without
manuscript and ring at the same time.
The band was made up entirely of men
from Kensington and consisted of
Charles Barber, William Paris, William
Kirk, William Jones, James Brown,
Jonathan Longley, Bartlett himself and
Christopher Stratford.

It was an excellent performance and
is commemorated by a very fine board
in S. Giles's belfry. But though Bartlett's

claim was allowed for more than one L/14
hundred years ⁽⁵¹⁾ it cannot now stand. Its
far back as 1752 the peal had been rung
at St. Michael's Coslany and again at St.
Giles, both in the City of Norwich, with
one man calling the bobs and ringing at
the same time. Not many months later
on Christmas Day 1753, the Society of Young
Ringers of Saffron Walden rang the peal
and repeated the performance on New Year's
Day "to the no small mortification of their
antagonists (some of the Old Society) who
instead of instruction gave them all the
obstruction in their power." ⁽⁵²⁾ Charles Baron
who rang the second called both peals,
but it is not expressly stated (as it was
in the report of the Norwich peals) that
he had no visible aid to memory.

Bartlett seems to have had the ambition

of anticipating the peals of later 415
men and calling the peal from every bell
in the circle. ⁽⁵³⁾ At Battersea in 1795 he
called it from the sixth. In 1796 he called
it at Kensington, Bishopsgate and Hackney
from the fifth third and second. Soon
afterwards he seems to have left Kensington.
On June 2nd 1797 he called the Original at
Great St. Mary's Cambridge ⁽⁵⁴⁾ in which town
apparently he was then living, but in the
following year he was back again in West
Middlesex either permanently or (most
likely) on a visit. On Saturday 18 January
at St. Mary's Ealing he called 6048 changes
of BR Major which still remains the longest
length on the bells. Bartlett called from
the treble and the rest of the band were -
James Brown, William Kirke, William Jones,
Jonathan Longley, John Stratford, Charles ⁽¹¹⁵⁾
Barber and William Paris. ⁽⁹⁰⁾ This was his last peal.

None of the other peals rung in 416
these addresses about this time is of any
particular interest, but a 5040 of Union
Triples rung on November 8th 1791 at St
Mary's Battersea may be mentioned.
It was called by Israel Johnson, and
the band included William Cole one of
Isleworth family of ringers, Nicholas
Lockyer and George Heath the waterman

After the Piedman Cinques in 1788 the
next important peal at the College church's
head quarters was one of Treble Bob Maximus
on St. Martin's bells in February 1789. The
number of changes was 5580 the reason
for this unusual length being that it
was "the most that can be obtained in
seven courses." James Horslie was the
conductor. He rang the fourth and the

other men were Winstanley Richardson, 417
William Lyford, John Tovey, William Wilson,
Thomas Blakemore, James Hammett,
William Loundes, John Inville, Edward
Simmonds, Edmund Sylvestis and Joseph
Holdsworth.

This peal of Mascinus was followed by
three peals of Royal, at Fulham, Aug 2nd
1789, Shoreditch January 4th 1790 and
S. Margaret's Westminster, January 24th 1790.
Blakemore called the first and last.

Tovey called the other one.

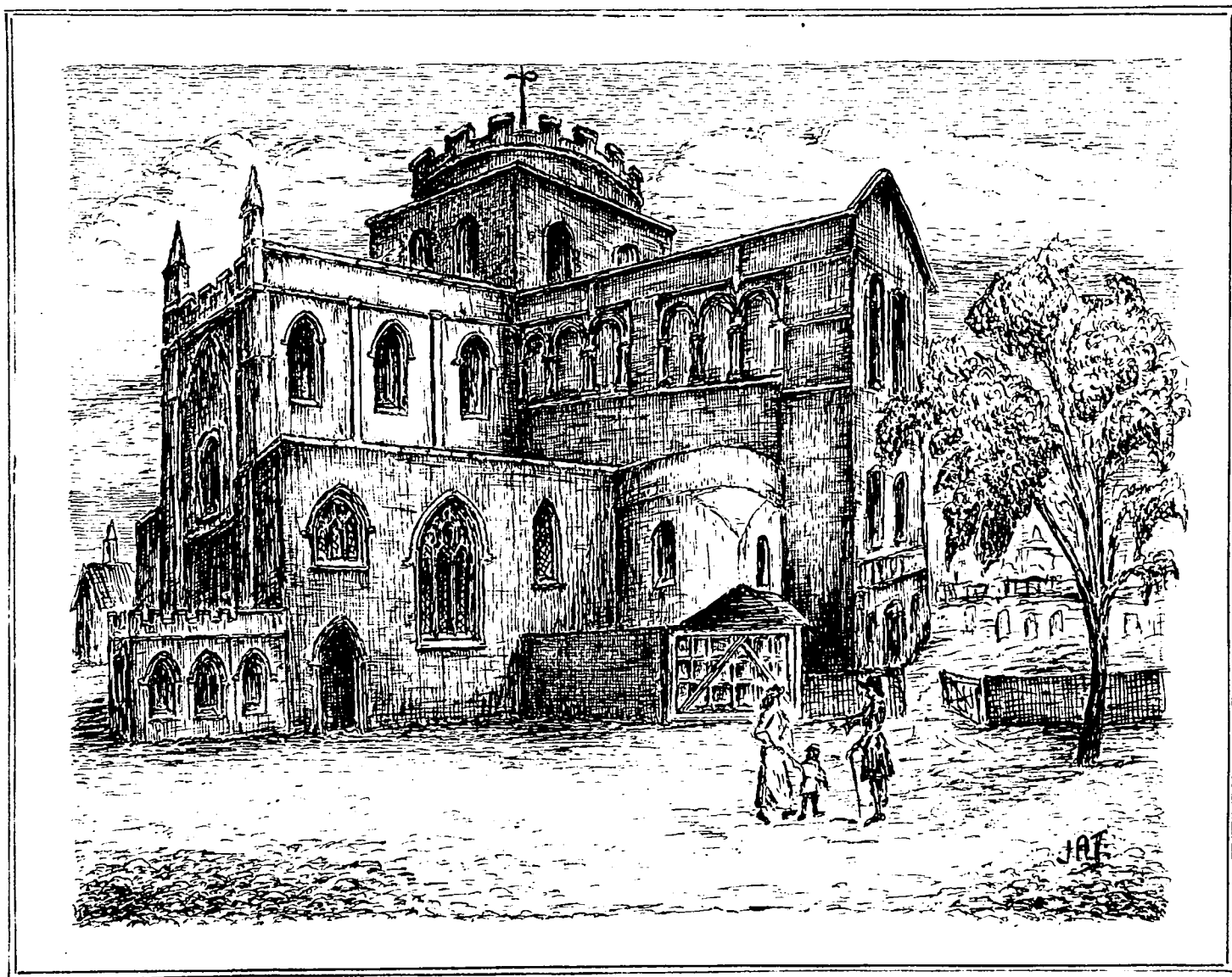
In January 1791 in a peal of Treble Bob
Major at S. Olave's Southwark the names
of George Scarsbrook and Charles Purser
reappear. Scarsbrook had recently rung
in the George peal but except for the
Grandsire Callers at S. Mary-le-Bow in
1787 had not taken part in a College
Fourth's peal since Donkin called the

Grandsire Benques at St. Martin's in 1784. 4'7
Gurser had been out of peal ringing for a
still longer time. His last performance was
the Cambridge Surprise Major at Bloomsbury,
in February, 1783. A month after the St. Olaves
peal he went to Battersea and called 5056
changes of Treble Bob with a band that included
Worsler, Bartlett, Israel Johnson and Lockyer.
That seems to have been the last peal he
took part in but as steeplekeeper at Christ
Church Spitalfields and landlord of the Ben
Johnson Tavern he was for several years more
well enough known among London ringers.

Some time before this Samuel Lawrence
had gone back to the Midlands. During his
stay at Chelsea he had rung eleven peals
with the College Youths mostly in the Middlesex
and Thames Valley villages - Mollake, Fulham,
Battersea, Isleworth and Kensington. The
most important of course was the Tidman

Cinqes at S. Martin's, and next to 418
that the Oxford Treble Bob Royal at S. Alban's
in which he rang the tenor. He called five
peals, both Bob Major. On August 5th 1788
he was in an attempt for 6016 Treble Bob
at Battersea, but at the finish the ringer
of the fifth missed making thirds place
and the bells did not come round clearly
Three weeks later what looks like another
attempt for the same peal was made in the
same tower, this time with Lawrence as
conductor. Before the end the bells got out
and were called round at the 5344th Change.
The College Youths looked neither performance
but Lawrence included both among his peals. (58)

In July 1791 the College Youths were
invited to pay a visit to Romsey in
Hampshire to open a new ring of eight
which Thomas Shears had cast for the old
Abbey Church. The bands consisted of

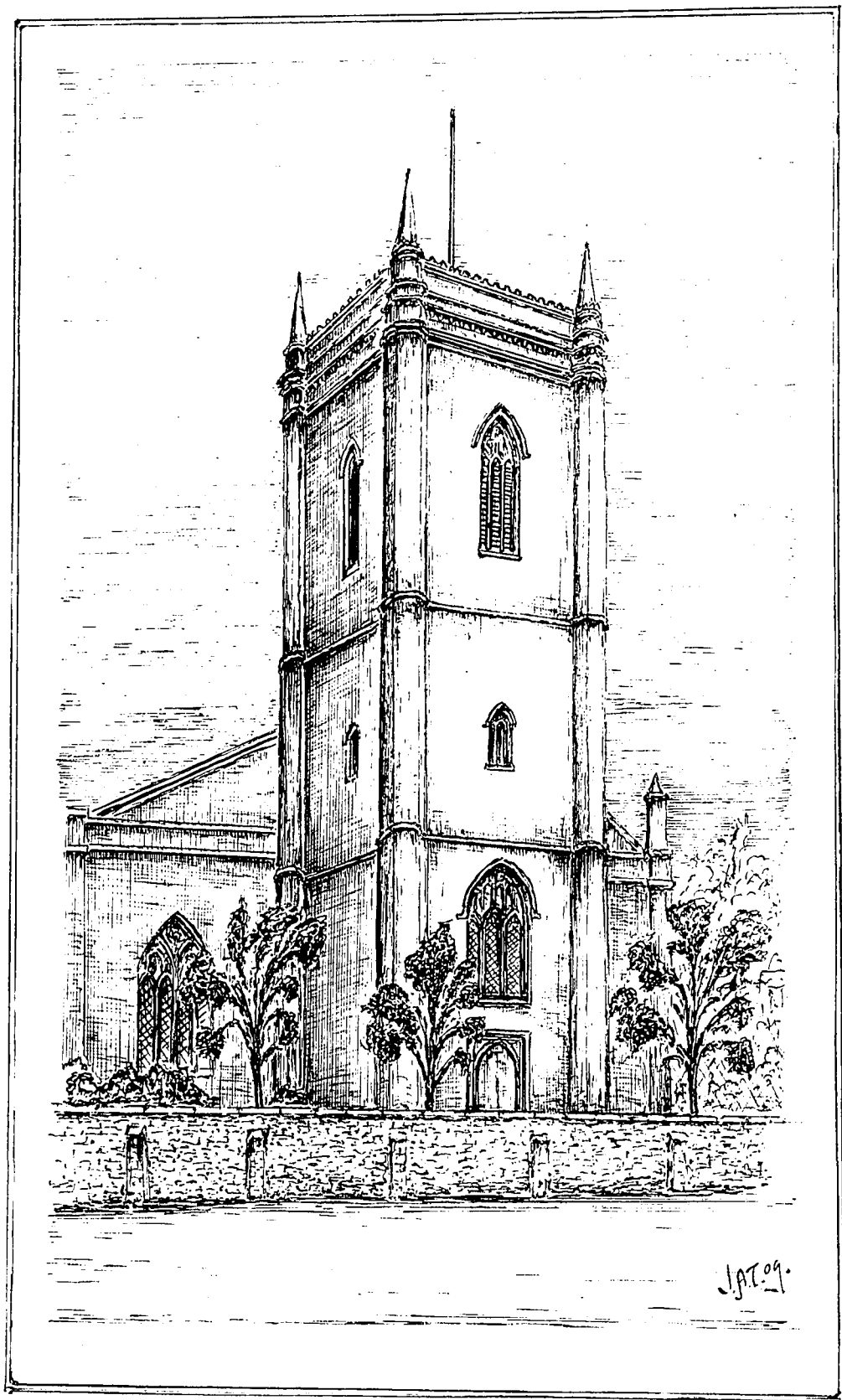


ROMSEY ABBEY. 18th cent.

Thomas Blakemore, William Lyford,
William Wilson, Joseph Holdsworth, John
Tovey, George Webb, Edward Simmonds, and
Samuel Muggridge. The 25 cwt tenor was
the last heavy bell that Muggridge turned
into a peal. For fifteen years he had been the
College Youths' leading tenor ringer though
latterly his place had often been taken by
Philip Pilgrim. Pilgrim had earned fame
in 1787 by being the first man to ring Bow
tenor single handed to a peal but when
Muggridge rang a tenor he turned it in.
He rang five more peals but they were all
on light bells.

From Romsey the College Youths went over
to the Isle of Wight and at Carisbrooke where
in 1770 George Meakin's party had opened
the bells, they rang another peal of Treble Bob.

In the following year, 1792, the society
opened two more new rings. On April 9th
at High Wycombe where a ring of ten with



ALL SAINTS, HIGH WYCOMBE.

a 23 cwt tenor from the Whitechapel 420
foundry had been installed John Povey
called 5111 changes of Grand sire Caters
the band being made up by Holdsworth,
William Wilson, James Lance, Richard
Wilson, Worster, Inville, Sylvester, Daniel
Jenkins and John Lyford. ⁽⁵⁹⁾ On August 21
the first peal at Leatherhead was rung
by Joseph Monte, James Worster, Thomas
Blakemore, Samuel Suggersidge, James
Hammett, Edward Timmonds, James
Webb, and Joseph Holdsworth. Worster
called the bob.

In the following February a party of
College youths belonging to the Kensington
band opened a new ring of six at St. Mary's
Willesden with a 720 of each Plain Bob
and Treble Bob. They included Rumball,
Kirke, William Jones, Barber, Lockyer,
and Bartlett. These bells do not figure
in the history of ringing until recent times.

On Sunday January 31st 1792 the College Youths rang at St. Martin's their second peal of Stedman Cinques which I have already referred to. Blakemore called it from the sixth. Presumably it was his own composition but the figures are lost and we have no clue to what it was like except that as the number of changes was 5088 he must have departed from the usual custom of the time in Stedman Caters and Cinques of getting the bells into and out of the positions by means of three cuts on the three hind bells in three separate courses (6)

On Friday January 25th 1793 at St. Giles's Camberwell Joseph Monk rang the peal to his last peal. Since 1755 when he rang his first peal at Whitechapel with the Eastern Scholars he had been one of the most important men in the London Exercise. At one time he ranked as the leading tenor ringer and turned Southwark tenor in to Mascimus,

422

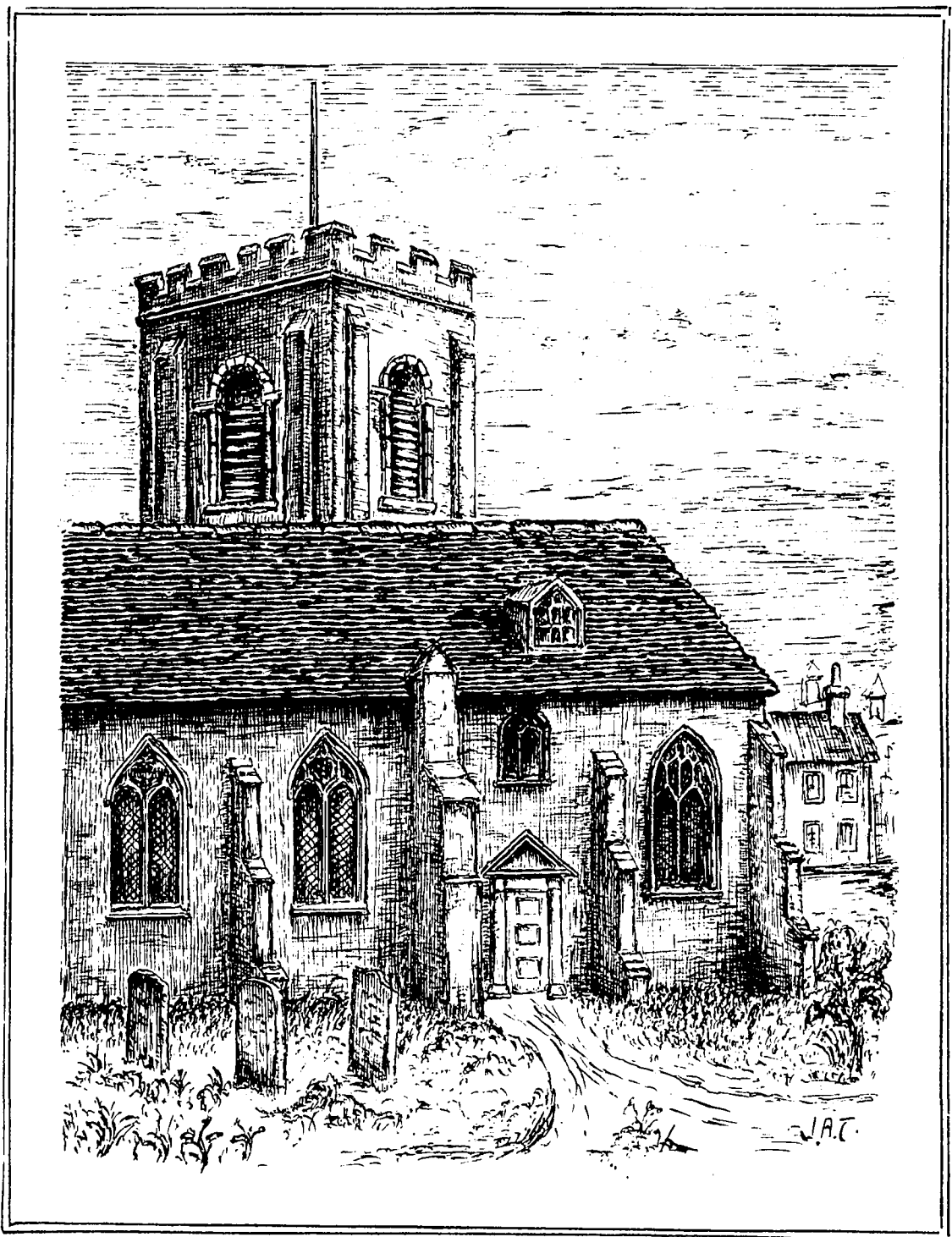
Spitalfields tenor in to a six thousand
of Major and (with assistance) Bow tenor in
to a five thousand of Major. At different
times he called five or six peals, he rang in
Benjamin Annable's last five-thousand, and
he took part in the long lengths of Cocford Treble
B&B Royal and Maximus rung by the College
Youths at Shoreditch and Southwark in their
contest with the Cumberlands. He also edited
the last issue of the J. D. and C. M. Campanologia
which appeared in 1766. Although he gave up
peal ringing he did not cease to be an active
member of the Society of College Youths until his
death which took place early in the next
century. He was then seventy-eight years old
and was buried at St. Giles's Camberwell in which
parish he had lived. (61)

On Saturday February 16th 1793 the College
Youths rang 6280 changes of Treble B&B Royal
on the heavy ring at Christ Church Spitalfields.
It was the longest peal on the ten bells though

L.23

seven years before the Cumberlands had rung 6400 changes of Major there, a performance which took twenty minutes longer than the more recent one. Two of the ringers of the district stood in, James Purser who had rung so many peals with the Cumberlands, and Edward Bartill who later on had charge of the bells and belfry. Bartill now joined the College youths and for some years was one of their regular peal ringers. The others in the band were Winstanley Richardson, Horler Richard Wilson, Holdsworth, Sylvester, William Lyford with Philip Pilgrim at the tenor. John Govey called the Cobs.

The performance was in the nature of a challenge to the Cumberlands which they promptly accepted. Two months later in the same peple they rang 6360 changes "being" the most that can be done in eleven courses. The younger Gross called the Cobs, William



EDWARD THE CONFESSOR, ROMFORD. 18th cent.

Stephens rang the tenor and the other L24
ropes were taken by George Gross, senior, Isaiah
Bray, Thomas Reeves, William Shipway, William
Gibson, John Wooding, Thomas Morris, and
William Richardson. The composition has
not survived. Probably it was by the elder
Gross.

This was the first notable performance
by the Cumberlands after George Gross had
resumed his old office of beadle, but in the
next year he called eight peals for them.
The first on February 16 was 5000 changes
of Treble Bob Royal at Horsleydown with
the sixth twelve times right and twelve
times wrong. This composition also is lost.
It may have anticipated William Booth's
variation of Reeves's one-part 5040. ⁽⁶³⁾ Then followed
peals of Grandeur Calers at Thoreditch and
All Saints Hereford, Bob Major at Edmonton
and Romford, Grandeur Triples at St. Giles-
in-the-Fields, Treble Bob at Camberwell, and

5200 Changes of Cumberland Royal L25
Trebble Bb at Shoreditch

The peal at Hertford rung on June 9th was the first in the steeple after the two Trebbles had been added by the Society of Hertford College youths. The band was the regular Cumberland party - the elder Gross, Darby, Harris, Shipway, Gibson, Rawlings, Channon, Truscot and Stephens. The tenor was rung by a man called Peter Poor whose name shows that he had been a foundling and had been christened in the name of the parish which brought him up. This is some evidence that the Cumberlands were less exclusive than the College youths as is also the entry in their name book recording that on April 9th 1796 one of the members, John Leek was "scratched as a vagrant."

Two months after the Cumberlands' peal a band of College youths went to

Hereford and rang at All Saints 426
church 5160 changes of Oxford Treble Bob
Royal. As they claimed their performance
as the first peal ever rang on the ten bells,
it looks as if the other was disputed,
unless the claim was only to have rung
the first peal of Royal. But that is hardly
likely. Thomas Blakemore called the
bobs and the fourth was rung by James
Sargutt who had been out of peal ringing
for nearly ten years. He was a frequent
visitor to the annual feast of the local
society, of which I shall give some account
later.

The peal of Treble Bob called by Gross
at Camberwell was John Revis's 6720 in
five parts with the picdy course-ends. Shipway
rang the fifth and in his book says that
this was the first time it was performed but
as we have seen there is not much doubt

that it had already been rung at 427
Kensington. Gibson, Stephens, Darby, Channon,
Truscoat and Harris made up the band.

I have already referred to the peal of
Cumberland Royal Treble Bob rung at
Shoreditch on December 13th ⁽⁶⁵⁾ There can be
very little doubt that it was Kent Treble
Bob, and the number of changes 5200
"the most that can be rung in nine courses"
shows that the composition was Reeves'
one-part.

In the following March the society rang
at St. Saviour's Southwark 5232 changes
of Cumberland Treble Bob Ascimus, which
evidently was the first peal of Kent Treble
Twelve ever accomplished. George Gross
called from the treble, his son rang the
second and the other ringers were - Darby,
Thomas Norris, Gibson, Thomas Reeves,
Lascion, Tyler, Malachi Channon, Truscoat,

Stephens, Harris and Richard White. 428

In 1784 George Harris had rung the tenor single handed to 6048 changes of Double Bob Maccimus, but now he had White to help him.

Having rung Kent Royal and Kent Maccimus the Cumberlands turned their attention to Kent Major and scored two peals one of 5504 changes at Bishopsgate the other of 5120 changes at Edmonton. Both were booked as Cumberland Treble Bob.

By this time the Junior Society of Cumberland had been revived and was active in peal ringing. For this two men were mainly responsible. William Williams and John Noonan. Williams had rung in James Devine's 6000 of Bob Major at Bishopsgate in 1788 and after the break up of the Company seems to have continued ringing with some of his friends in the belfries of the east end and so preserved the continuity of the society.

429

They were a rough and low class lot whose interest in ringing lay chiefly in what they got out of it and who spent most of their spare time when not in the bellry in taverns. But Williams must have been a man who however much he shared the failings of his fellows had many excellent qualities. To him almost entirely was due the fact that the society not only managed to exist but for some years ranked as one of the foremost peal ringing companies in the country. Gradually he got together a band of first class ringers.

It was in 1793 that the junior Cumberlands began peal ringing again with 5040 Changes of Bob Major at St. Johns Hackney. Williams called from the pible and the other men were George Deere, William Tyler, Samuel Thurley Samuel Cherry, Benjamin Sherrin, William Fleicher and James Skilton.

Deere seems to have rung no more peals 430
but the others' names frequently appear in
the records of the next few years. Martin
afterwards became famous as a heavy-bell
ringer. He lived at Greenwich and may
have been a son or relative of the Norfolk
farmer who subscribed to the Clavis.

Later in the year John Noonan joined
the Company. He was a Birmingham man
and like John Hall before him a shoemaker
by trade. The story goes that he made a
pair of shoes for Joshua Thori the Wotton
farmer who in 1793 rang Aston tenor to
15.360 changes of Bob Major. With the money
he received for the job Noonan set out for
London, like Shipway before him, to try his
fortune and to get greater opportunities for
change ringing. ⁽⁶⁶⁾ Like Shipway he made
his way to the Society of Junior Cumberlands.
The first peal he rang with them was

at St. Mary's Lewisham on October 6th. It 431
was 5264 changes of Grandeur Major and was
claimed to be the first in that method ever
brought round backstroke. That however
was not so for on July 30th in the previous
year the Birmingham men rang 7552 changes
at St. Peter and St. Paul, Aston. The Lewisham
peal was the composition of Williams and
the others in the band were John Baker,
Henry Symondson, Robert Bates, John Stoman
William Tyler, Samuel Thurley and James
Marlton. This is the first time we come
across Symondson's name ⁽⁷⁸⁾. He was then a
young man; later on he became one of the
best known among London ringers.

Three weeks after the Lewisham peal the
Junior Cumbulands rang Grandeur Triples
at Whitechapel, and on December 10th 5111
changes of Grandeur Calis at St. Sepulchre's
Snow Hill. It was sixteen years since

432

The last peal was rung in that steeple
and forty years more were to elapse before
the next was accomplished. It was quite
evidently a much bigger performance than
it appears at first sight. Williams was the
Composer and Conductor, Noonan rang the
third, Symondson the fourth and Skarleton
the ninth. The ringer of the fifth, Joseph
Ladley in due time became the leading
conductor to the society and later on to
the Society of Junior College youths. The
board which records the peal has been
restored and is now one of the most conspicuous
objects in the base of the tower which forms
the vestibule of the church.

On the second day of January in the
new year the society achieved one of its
greatest performances by ringing 5453 changes
of Grandure Colours at St. Mary - C. Bow

with few men only. This was James 433
Marlton's first outstanding feat as a heavy
bell ringer and one which showed him
as a worthy successor of Allen Grant,
Samuel Stuggidge and Philip Sulgim.
Noonan rang the ninth, Williams called
from the pebble and the band included Henry
Symondson and James Barnard who
at the time was not ringing in the "old"
Cumberlands' peals.

After this feat at Bow there is a break
of nearly four years in the records of the
Society of Junior Cumberlands. This is partly
due to the fact that the peal book was not
written up until more than fifty years
later and from very imperfect information;
but it is also due to the fact that the society
at the time passed through a very serious
crisis. The baser elements in the Company
seem always to have been a source of

trouble to the more reputable members. 434
Symondson, Tyler, and Marton joined
the "old" Cumberlands but William Williams
and John Noonan still stayed on, and
managed somehow to keep things together.
Then some of the baser part stole the silver
mounted seal book, fawned it and spent
the proceeds in a drunken frolic. That
was too much. Even the average members
felt the shame of such a thing and
demanded a reform. The seal book was
recovered, ⁽⁷⁹⁾ the company purged of the more
undesirable members and a fresh start
made.

The seal book which still exists is a
very handsome volume large folio sized
with heavy hand made paper, richly bound
in crimson morocco, gold embossed, gilt
edged and silver mounted. To it was
now added a silver plate with the inscription

"To the memory of the present Junior 435
Society of Cumberland Youths be it inscrib'd
The late Property of the Society which was
so shamefully embezzled by some of the
Former Members was retriev'd in a spirited
and Manly manner by the Present Society
on the ever memorable 6th of November 1797."

Another silver plate gives the names of
Francis Hollond as master, William
Williams as beadle, and R. Blasland
W. Fletcher, S. Thurley, T. Gvenden, J. Noonan,
T. Martin, W. Troup, and R. Bates as stewards. (67)

It is to be feared that the new Company
was in the end no great improvement on
the old. (68)

During these years the "ancient" Society
of London Youths which we last heard
of in connection with John Frazer's peals,
had existed in a quiet and inglorious
fashion probably as a band which met at
the Whittington and Cat and held a regular (69)

practice at St. Matthew's, Bethnal Green. 436
Once on January 1st 1792 the Company
emerged from obscurity and rang a peal
of Bob Major at Bishopsgate. The younger
George Gross called it, and among the
other ringers were John Wooding, William
Fleicher, James Slickbury and James Nash.
Slickbury may have been the grandson of
the James Slickbury who took part in 1736
in a peal of Treble Bob Major with the
College Youths at Spitalfields. ⁽⁷⁰⁾ He himself
became an active London peal ringer.

James Nash joined the Society of Cumberland
Youths and lived to a great age. He supplied
Osborn with a good deal of information
about the ringers of his time. ⁽¹¹³⁾

In June 1796 George Tattick died, and
on Sunday afternoon the 26th he was buried
in the churchyard of St. Leonards Shoreditch
He was between seventy and eighty years

old and as the doyen of the Society of 437
Cumberland Youths and the chief representative
of the generation that had passed away he
had held a position of dignity and esteem in
the Exercise. His funeral was attended by
ringers representing all the societies in the
metropolis and district, who walked in procession
behind the body "each pounding handbells
with muffled clappers accompanied by those
of the church ringing a dead peal, which
produced a most solemn effect upon the eyes
and ears of an innumerable concourse of
spectators." (11)

George Patrick is today best known by his
one part peal of Treble Bob (which however is
usually ascribed to John Patrick) and as the
man who first called Holt's Ten-part peal of
Grandsire Triples. This claim is made for him
in the Cumberlands' Contemporary peal book
but it is at least probable that the first man

to call that composition was William 438
Underwood. (72)

Partricks' position as a Composer we have
already discussed. (73) There is no doubt that in
his own time he enjoyed a very high reputation
and as the founder of the Society of Cumberland
Youths he earned a definite and honourable
position in the history of change ringing.

William Shipway we may be certain
cherished in his early days the ambition of
becoming the leading composer and conductor
in the Society of Cumberland Youths and we
may be equally certain that in both capacities
he found his path if not blocked at least
hindered by the ambition of George Gross and
his son. Shipway rang in many of the peals
accomplished by the Cumberlands at this
time, but not in as many as we should
have expected. He called a peal of Treble

Bob Major at St. Clement Danes in 1793 1439
with George Gross in the band and after that
did not again act as Conductor until
November 12 1796 when he called the first
"name" peal on ten bells. This was 5129
Changes of Grand sire Caters at Thoreditch
by a band all of whom were named William.
Actually there were eleven of them for
William Castle, who rang the tenor, had as
usual a man to assist him. The others
were - Whitehead, Richardson, West, Stephens,
Gibson, Shipway, Brown, Court, and Tyler.

On January 20th 1796 the Junior Cumbulands
started for the longest length on Spital fields
bells and rang 7001 Changes of Grand sire
Caters in four hours and fifty-five minutes.
But, says the peal book, "the third and fifths
were out of course five Courses about the
middle of the peal, after which they took
their right course again to the end of the

feal."

240

William Williams was the conductor and he evidently was calling either John Reeves' feal or George Gross' feal with the psalms Course ends. What must have happened was that when the time came for either the third or the fifth to be behind the ninth he found the two shifted and put them back into their places. It could only have been by asking questions after the feal was finished that he knew they had been wrong for five courses.

In Grandine Calers all the changes are in-course unless a single is made; therefore in such a feal as Williams was calling if two bells shifted and were afterwards put right at no matter what interval, there would be no repetition of rows. This fact may have been just sufficient for the band to claim the performance as a feal; for

There have been other ringers who have ⁴⁴¹
maintained that a peal is true so long as
the bells do not strike twice in the same
order. ⁽⁷⁵⁾ In the case of the Spitalfields peal
the entry was not made in the peal book
until some years later and we cannot
tell whether the performance was generally
recognised as a true one or not. We do
not know whether the incident was one
of those which sometimes happen in peal
ringing and are known at the time only
to the conductor and the ringers concerned.
They are hushed up but have a way of leaking
out afterwards. But before we condemn
Williams for faking the peal we must
remember that the art of conducting was
not understood then as it is now. It is
quite possible that when he put the third
and fifth right he thought that they had

only just gone wrong, and so went 442
on calling the peal to the end with a clear
conscience.

The man who rang the tenor was Thomas
Potts. He seems to have rung only one or
two other peals and always on the Covering
bell; nevertheless to ring the 442 Cwt tenor
at Spitalfields for five hours was no small
feat.

One of the two culprits in the peal, the man
who rang the fifth, was John Hints. This
is the first time his name appears, and he
was then a young and very enthusiastic
ringer. He seems to have been connected
with St. James's Clerkenwell where there
was a band of young ringers under his
leadership who called themselves the St
James's Youths and who may perhaps be
considered to be the ultimate beginnings
of the later St. James's Society and the

present London County Association 44-3

At fortnight after the Spitalfields peal these young men with the help of William Williams rang a peal of Grand sire Triples at Edmonton, Hints calling the bobs. The band was Robert Clark, William Chaplin, Thomas Bulmer, Thomas Gvenden, William Williams, James Sitchbury, John Hents and Robert Jagers.

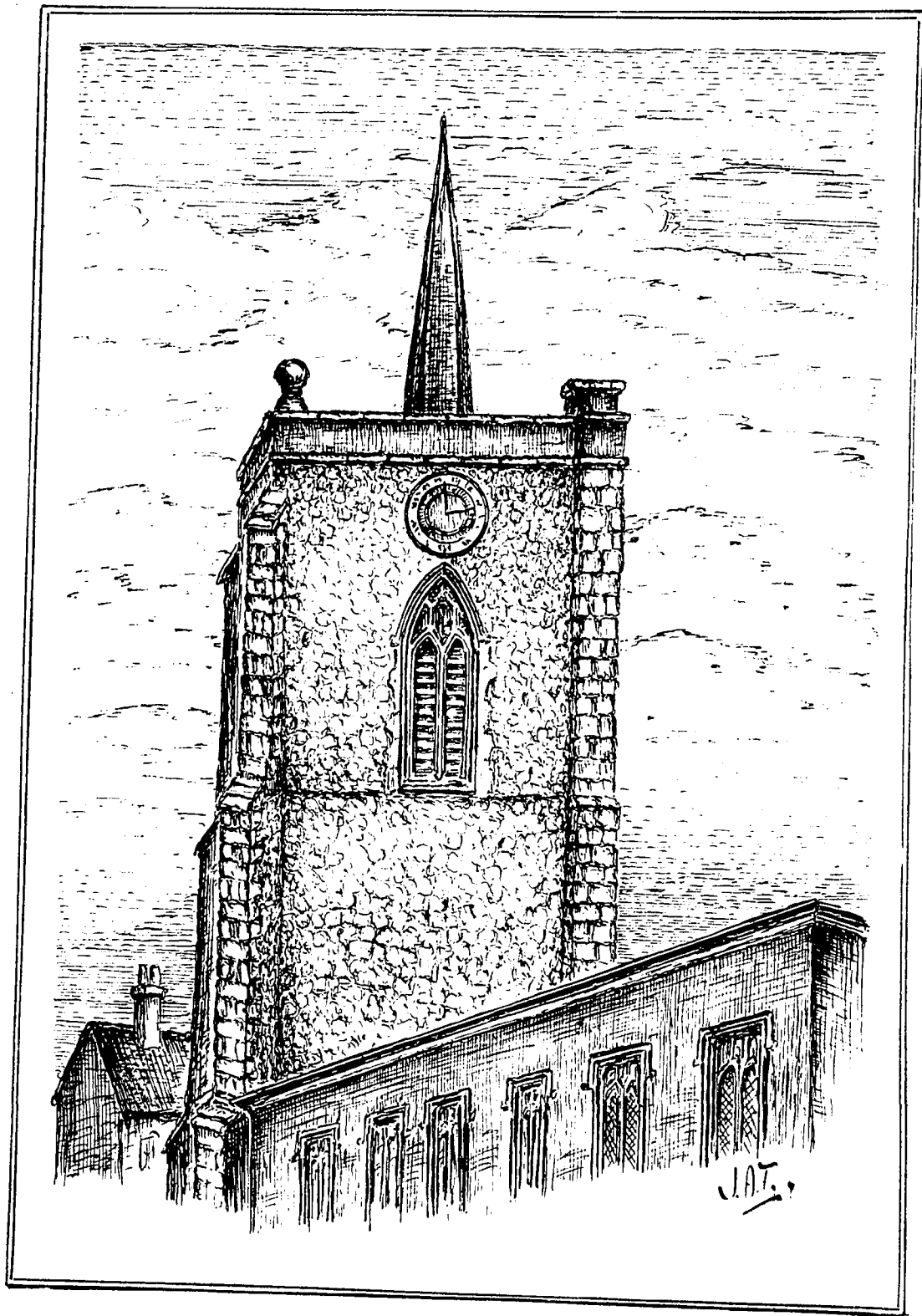
John Noonan was now coming to the fore as composer and conductor. On Sep. 12th 1796 he called 5040 changes of Bob Major at St. Clement Danes and in the following month 5007 changes of Grand sire Major at Whitechapel both his own composition. On November 13th 1797 he achieved his first outstanding performance by calling 6003 changes of Hedman Calers at Christ Church, at the time the longest length

in the method. For this year Henry ¹⁸⁴⁴
Symondson and William Tyler came
back from the "old" Cumberlands.

The band was Noonan, Symondson,
Ladley, John Harris Baker, Williams,
Samuel Garrett, Tyler, Troup, Gvenden, and
Fletcher.

Samuel Austin who recorded the performance
in the year book seventeen years afterwards
added a note that "the performance will
remain a lasting honour to the Society,
and an example worthy to be imitated
by posterity"; but unfortunately the
composition, which is given in Shipway's
book is a false one. (76)

At the other end of the town the College
Youths continued to ring five or six
peals a year some of them at the towns
and villages in the surrounding country.
On April 24th John Povey called the



ST MARY MATFORD, 18th Cent.

opening peal on Watford bells after ^{4 to 5.}
they had been restored and the seventh
recast by John Briant. The ring of eight
had been cast by Thomas Leslie in 1750
and the first peal on them was one of
Plain Bob Triples on Saturday May 25th
1751 by the Society of Eastern Jouths. This
is the only notice we have of this Company ⁽⁸¹⁾
which included some men whose names
appear in the other London societies at
the time - James Coscon, Samuel Debart,
Thomas Tobbinson and Stephen Green.

It rather looks as if it were a temporary
society formed out of the members of other
companies for the purpose of ringing this
peal.

Later on there was a Society of Watford
Jouths which lasted for some time and
rang several peals both at Watford and
in the surrounding belfries.

In May 1797 the College Youths visited ⁴⁴⁶
Sevenoaks and rang 5088 changes of Treble
Bob with John Lovey as conductor. They
found the bells in bad ringing order, and
two men, Edward Bartell and John Hyford
had to be put to the penon.

Charles Barber was now becoming one of
the leading men at headquarters, and as
some of the older men were dropping out
of the peal band their places were taken by
three successors from the Cumberlands, James
Purser, William Gibson and Edward Bartell.
James Worster rang his last peal at Fulham
on May 7th 1797 and John Inwile his last
at S. Bride's in the following February.

Another man whose name ceases to appear
in the peal records is William Faulkner.
He was a much less important man but
for many years had been one of those who
took part in performances in the western

helpies, and, as I believe was the father ¹⁴⁴⁶
or a near relative of Thomas Faulkner the
topographer, who early in the nineteenth
century published accounts of Kensington
Fulham, Lambeth, Brentford, Ealing and
others of the western suburbs which still
rank as standard works. Thomas Faulkner
lived at Chelsea and belonged to a
respectable family some of whom made
money in the building trade in the west
of London. ⁽⁸²⁾ He was interested in bells
and refers to them in all his books, giving
a fairly long account of their origin and
uses. Of change ringing he says that
"though a recreation chiefly of the lower classes
it is not in itself invidious or unworthy of
notice" ⁽⁸³⁾ but "it was seldom well performed
except by the Society of College Youths the parish

ringers being ignorant of the best changes. ⁽⁸⁴⁾ 447

"In England the practice of ringing is reduced to a science and peals have been composed which bear the names of the inventors. Some of the most celebrated peals now known were composed about 60 years ago by one Patrick." ⁽⁸³⁾ "Musical Composers however seem to have written but little on the subject. The treatise at present in high repute upon this subject is entitled Campanologia Improved or the Art of Ringing made easy which will be found to explain all the terms made use of in ringing with their regular formations." ⁽⁸⁵⁾

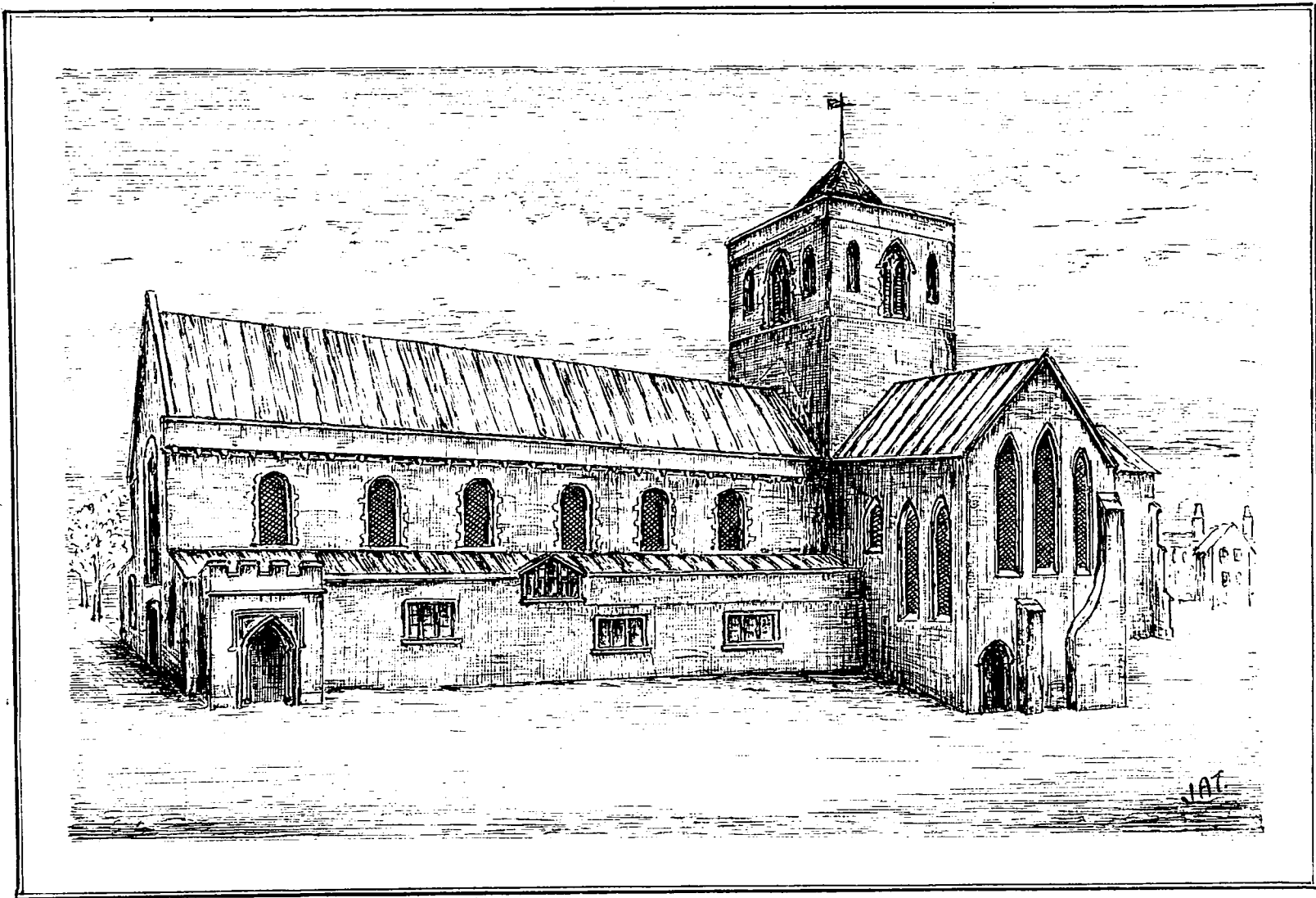
These opinions are interesting chiefly as coming somewhat indirectly from the College youths.

On October 28th 1797 Blakemore called at St. Martins-in-the-Fields the first peal of Grandure Cinques ever brought round

at handshoek. (86) The band included ⁴⁴²⁸
the two Lyfords, Bartlett, William Wilson,
Inville, Daniel Jenkins, Barber, and
Tilgim, but for once John Povey the beadle
did not ring. Povey however in the following
February called a peal of Treble Bob Maximus
at S. Brides. This was the first five-thousand
on the bells since the society had migrated
to S. Martins and more than forty years
were to elapse before the next peal was rung
in the steeple.

In July 1798 the College Yachts journeyed
to Shrewsbury to ring the opening peal on
the new ring of twelve in the rebuilt church
of S. Chad.

As early as 1701 Abraham Rudhall had
supplied ten bells to S. Chads ^(10d) with a 28cwt
tenor and ringing was a popular pastime
among the better class parishioners and
townsmen, so much so that for their
convenience a new belfry floor was erected



OLD ST CHAD'S, SHREWSBURY.

within the arches of the central tower ⁴⁴⁹
notwithstanding the disfigurement it
caused to the interior of the building. ⁽⁸⁷⁾ Such
a thing was not uncommon at the time.
A similar gallery was removed from the
west end of Shrewsbury Abbey Church in
1814, since when the bells apparently have
never been rung, but by that time ringing
had ceased to be practised by "respectable
persons. ⁽¹²²⁾ There are several churches in
England where belfry floors put up in
the eighteenth century for the convenience
of ringing have since been removed to
improve the internal appearance of the
building. Notable instances are Hereford
and Norwich Cathedrals, Meriton College,
and St. Peter Mancroft, Norwich. ⁽¹²¹⁾

On January 14th 1914 the Union Society
was founded at Shrewsbury for the practice
of change ringing and incidentally as a

social club. It was composed of 450
good class townsmen and on its social
side was so great a success that it
attracted a good ^{many} men who had little
interest in the art of ringing. A rule
had to be passed that "no townsman be
admitted into the company of this club but
by a member of the same, which member
shall first obtain the master's consent
and pay pence for him at his entrance
into the room to be annexed to and expended
with the club members" (88)

The annual feast was the great event of
the year, and, as was the case with the
St. Stephens Society of Bristol and the
Hereford College youths, it became an excuse
for ~~the~~ many of the leading men of the town
and district to meet together once a year
and enjoy a good dinner. A list is
preserved of fifty-two members who apparently

were present at the feast in 1795. One 451
or two can be identified as practical
ringers, and others no doubt were also
ringers, but the majority were there to enjoy
themselves for that evening and any other
excuse would have served just as well
as ringing.

Among them was Sir William Pulteney,
baronet and Member of Parliament for the
borough. He was a very important person
reputed to be the wealthiest commoner of
the day who when he died was buried in
Westminster Abbey and left behind him
a funded estate amounting to the then
enormous sum of nearly two million pounds. (95)

Osborn has preserved one of the engraved
dinner tickets of the Union Society. The
date is Monday June 27 1808. It was held
at the Talbot Inn, and the time was half
past two in the afternoon. They began their
festivities early in those days and kept

them up for many hours. (97)

L52

But there was also in the society a genuine and enthusiastic interest in the art of change-ringing. "In 1796" says a man writing in 1828, "respectable gentlemen of the town considered it no ignoble amusement to join in a peal. The society consisted almost exclusively of the local gentry and leading merchants and traders." (96) Fourteen Shrewsbury men were subscribers to the Clavis in 1788 including Thomas Groves the Warner to the Union Society, Thomas Lloyd and Charles Clarke whose names appear in the 1795 list, John Hartshorn and Philip Heath who afterwards rang in peals, and Richard Cross for many years the Conductor to the society. There are also in both the Clavis list and the 1795 list the names of men who evidently were the fathers or close relatives of some of the ringers

who stood in feals rung in the closing ⁴⁵³
years of the eighteenth century and the
opening years of the nineteenth.

Feals of Grandure Triples were rung at
St. Chad's in 1762, 1769, and 1770. In March
1772. 6210 changes of Grandure Caters were
rung in 3 hours and 58 minutes by a
band consisting of Thomas Hodges, William
Hodges, John Hood, George Farr, John
Hanly, Philip Heath, William Farrell, William
Fraddley Andrew Doley and Samuel Hill.

In connection with these names we may
mention that John Hodges appears in
the 1795 list of members, and that William
Hood and John Fraddley were subscribers
to the Clavis.

In 1776 Packer and Chapman hung a
new ring of eight in St. Marys Tower. They
were opened on March 4th and on the
afternoon of the same day a feal of Grandure

Triples was rung on them (98) (120) 1454

On October 16th 1781 the vestry of Threowbury Abbey Church resolved "that the two pebbles should be recast with the addition of two to make ten bells of which the Union Society have agreed to pay forty pounds." This was altered on November 29th to - "The parish allows £40 towards rechanging and purchasing two new bells and the Union Society agree to pay all additional expenses (99)". The two new bells however were never supplied.

On Wednesday March 28th 1798 5151 changes of Grandson Major were rung in the steeple (100). The peal probably was taken from the Clavis and was conducted by Richard Cross (123) who was now the leading ringer in the town.

Early in the year 1788 several cracks were noticed in the north west pier of the central tower at St. Chad's and as they gradually increased in size they caused some alarm

and some holders of pews in the vicinity refused to use them. The Churchwardens were inclined to make light of the matter but after a while they sought an opinion from Thomas Telford, afterwards so well known as a distinguished engineer. 455

Telford inspected the building and reported that the structure was in a very dangerous condition. Owing to the digging of graves near the north-west pillar the main support of the tower was endangered and the whole north side of the nave likely to collapse. He recommended the pulling down of the tower without any delay.

To the vestry this report seemed a gross exaggeration. The tower had stood for some hundreds of years; why should it not continue to stand? As for the cracks they had been there, so people said, as long

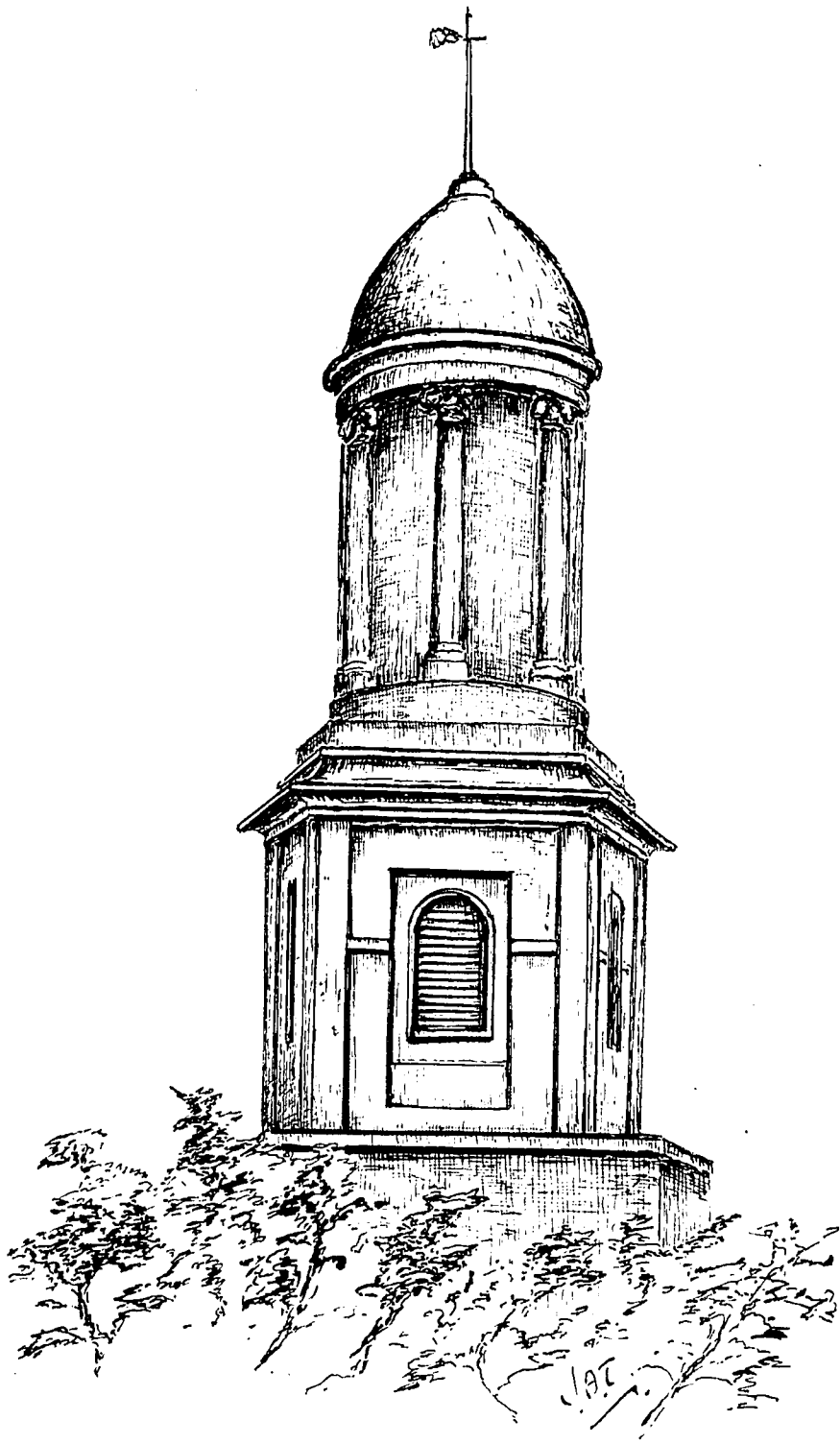
as men could remember. Then a 456
certain stone mason made a suggestion.
He proposed that the defective stones in
the lower part of the faulty pier should be
cut away and replaced by new and sound
stones. He was entrusted with the work
and put his men to it, no one apparently
thinking it might be necessary to shore
up the building during the operation.

Meanwhile services had been held
as usual in the church with crowded
congregations. The Union Society had
arranged to attempt a peal but on the
day Richard Cross who had some fears
for the safety of the tower stayed at home
and the other ringers meeting shortly
had to abandon the attempt. The next day
the peal went up into the belfry to

ring a knell. He noticed that the 457
floor was covered by particles of mortar
and as soon as he began to pull up the
pew a shower of stones descended and
a cloud of dust. In panic he let go
the rope and took himself out of the Church
as quickly as he could, carrying off the
service books and as much of the furniture
as his alarm would allow him to collect. (102)

At four o'clock the next morning a man
in the neighbourhood heard the clock
chime and as he turned his eyes towards
the steeple the whole fabric collapsed in
ruin.

No attempt was made to restore or
rebuild the church, such a thing was
not in accordance with the ideas of the
times even if it had been possible, and
after some delay the present church was



ST CHADS, SHREWSBURY.

erected on an entirely new site from £58
the designs of George Stewart. (103)

The fall of the tower had caused the
destruction of Rudhall's bells, and a
scheme was set on foot largely through
the influence of the Union Society to provide
the new church with a heavy ring of
twelve. A committee was formed with
Thomas Powell as chairman. He was a
waggon proprietor and a member of the
Union Society. Sir William Pultney gave
£150, Richard Cross gave two guineas
and Robert Lloyd gave two guineas.
Altogether £1000 was subscribed to which
was added £600 the value of the old bells.
Thomas Sears was given the order for the
new ring and after paying for the bells
frame ropes and a new floor there was a
surplus in the fund of £33 which was

distributed among the poor. 459

The new bells arrived at Shrewsbury by water on July 14th and by the 18th they were hung and ready for the opening.

Shifnal where Samuel Lawrence lived is about twenty miles from Shrewsbury and no doubt there were friendly relations between the Union Society and the Albion Society. At any rate John Nock who according to the Clavis was a Shrewsbury man rang in several peals at Shifnal. It was probably due to Lawrence and Thomas Sears that the College youths were invited to attend the opening of St. Chad's bells. It was not a professional engagement. They paid their own expenses and it was owing to the prestige of the society that they were allowed to ring the first peal on the bells. (104) Whether the actual opening was performed by the local ringers is not stated, but directly afterwards the

Londoners started for 5184 changes 460
of Grande Cinques and completed them
in 3 hours and 54 minutes. Thomas
Blakemore called from the second and the
other bells were rung by John Lyford,
William Wilson, Joseph Holdsworth, John
Tovey, Peter Ashley, James Dovey, Edward
Partell, Charles Barber, Edward Simmonds,
Samuel Laurence and Philip Pilgrim.

It was most unusual that so heavy a
bell as the tenor could be rung single
handed immediately after being hung for
the first time and the fact that Pilgrim
needed no assistance shows that he was
not only a first class heavy bell ringer
but that the work was well done

James Dovey the ringer of the seventh was
a Stourbridge man, a friend of Samuel
Laurence. He rang in several peals with the
St. Martin's Youths of Birmingham, and the

Sheffield S. Peter's Independent Youths. 461
He rang the tenor to 10.080 Bob Major at
Stourbridge in 1773 and called 6608 changes
of the same method in the same tower in
1774.

The first peal rung on the twelve bells at
S. Chad's by the Union Society was 6006 changes
of Grandure Cinqes on November 25th 1799.
Richard Cross rang the second and called
the bobs and the band included Thomas
Groves at the seventh, Robert Lloyd at the
eleventh and Richard Wilding at the sixth.
Wilding was a schoolmaster at High Ercall
a village some ten miles north east from
Shrewsbury. ^(10th) He had been President of the
Union Society in 1789 and is said to have
been the author of the rhyming couplets on
the bells at S. Chad's and S. Alkmund's. He
had rung the tenor to the peal of Grandure
Major at S. Mary's in 1798. William Fanell
was the only one in the peal of Cinqes who

had taken part in the last peal on the old bells in the old tower.

The Union Society rang 5016 changes of Bob Maccimus on August 4th 1801⁽¹⁰⁷⁾ and 5088 changes of Oxford Treble Bob Maccimus on December 27th 1813.⁽¹⁰⁸⁾ Cross called the latter and Laurence rang the tenor. It was not until May 15th 1894 that the next peal was rung on the twelve bells.⁽¹⁰⁹⁾

The rest of the story of the Union Society of Shrewsbury belongs to a later chapter.⁽¹¹⁰⁾

The College youths' peal of Grand sire Cinques at S. Chad's was Thomas Blakemore's last five thousand. He was now about fifty years old and we hear no more of him. It is not likely that he severed his connection with the society until some years later, but he probably died or retired early in the nineteenth century for he was not among those whose deaths and burial places Osborn

placed from the information supplied
him by the ringers thirty years later. 463

Blakemore rang about thirty-one peals of
which he conducted twenty-one. They were
rung with the Cumberlands, the London Jouths
the two societies of College Jouths, and the
Society of Hertford College Jouths. The most
notable were the two first peals of Cambridge
Surprise Major and the two first of Hedman
Cinques; and the others included 6048 of
Real Double Bob Maccinus, five peals of
Oxford Treble Bob Maccinus, six of Royal,
and nine of Major; two peals of Grandine
Caters and two of Cinques; and six peals
of Bob Major.

S. Chad's Threshbury was the ninth ring
of twelve erected in the County. Besides the
four in London - S. Bride's, S. Martin's, S.
Michael's and S. Pancras's - Exeter
had twelve bells in 1722, Cambridge in 1770
Birmingham in 1771, and Norwich in 1775.

The next church to have the full 464
number was St Giles Cripplegate where in
1799 John Briant of Hertford added two
trebles to Pack and Chapman's ring of ten.
On February 2nd the College youths rang the
first peal on them, 5280 changes of Grandure
Cinques in 3 hours and 55 minutes. John
Tovey rang the second and called the Cbs,
Winstanley Richardson rang the treble,
and the others in the band were William
Wilson, William Brook, Joseph Holdsworth,
William Gibson, Daniel Jenkins, Samuel
Pierce, Edward Bartell, John Lyford, Philip
Pilgrim and James Marlton ⁽¹¹²⁾. The last two
were needed for the tenor, and it shows
that the bell did not go very well since
two such fine tenor men were required.

William Brook was most likely the
father of Thomas Brook whose name is so
well known in connection with the variations

of Thurstan's peal of Sidman Triples. 1465
He rang in a few peals and apparently
belonged to Fulham or one of the West
Middlesex Towers.

Three weeks after the Cripplegate peal
the Junior Cumberlands rang a peal of
Grandsire Cinqnes at St. Martin's. They probably
got access to the belfry through George
Byers who rang the fourth. Stoman called
the Cobs from the pebble, Williams rang the
second, Symondson the third, Ladley the
fifth, Hents the seventh, and William
Tyler the eleventh.

A month later (March 25th 1799) the
College youths rang 5258 changes of
Grandsire Cinqnes at St. Saviour's and
yet another month later April 22nd the
senior Cumberlands rang 5390 changes
in the same method and on the same
bells. There was therefore at the time been

competition in twelve bell ringing. ⁴⁶⁶
four peals of Grandsire Cinques being
rung in less than three months.

Tovey called the College Jouths peal and
the band included Samuel Stuggendge
Winstanley Richardson, the five Lyffords,
Edward Parrell, William Gibson, and
Philip Pilgrim. The younger Gross called
the Cumberlands peal and the band
included his father, William Shipway,
Thomas Reeves, James Barnard, Kalachis
Channon, James Nash, and John Wooding.
George Harris was again at the tenor
and again he had to have help.

In the last year of the century the College
Jouths rang five peals. All were by the
Kensington men, all were called by
Charles Barber and all were in Middlesex
villages - two of Grandsire Triples and
one of Bob Major at Kensington, one of

Grandsire Triples at Harrow, and 469
one of Grandsire Calers at Fulham.

On April 8th 1798 George Gross called
Holl's Original peal of Grandsire Triples
at St. Mary's Watford and Calers on in
the year the 5011 at Edmonton of which
we have already spoken. On April 28th
1800 he called 10,112 Changes of Oxford
Treble PB Major at Edmonton. It was
his own composition and was the longest
length in the method at the time either
composed or performed. ⁽¹¹⁷⁾ The band was -
George Gross, George Gross, jr., James Nash,
Thomas Reeves, John Hints, James Barnard,
Samuel Corling and William Stephens.

A few days before the century ended
on December 15th 1800, a band which called
themselves the Society of Surrey Youth
but which included men who belonged

to the old societies, sang at St. John's 468
Horsleydown, 10, 421 Changes of Grand sire
Caters, composed and conducted by Thomas
Clark. The band was - James Palmer,
William Palmer, Thomas Clark, Thomas
Ockford, George Harris, John Hints,
Charles Langton, Robert Muggenidge,
Vincent Ballard and Joseph Bradman.

A week before John Hints had called
a peal of Grand sire Triples at St. James
Clerkenwell for the Westminster youths.
It seems to have been the first peal by
this society which although it began
before the close of the eighteenth century
really belongs to the nineteenth. The
band consisted of Richard Mills, Thomas
Humphreys, John Freeman, William Palmer,
William Williams, John Hints, John
Jagers, and John Looce. In less than a

month John Hints had rung peals 469
with three different societies. Now-a-days
there would be nothing particularly strange
in such a thing but then it was quite
abnormal. It meant that discipline was
being relaxed, that the older men in the
leading societies had lost control of the
younger, and that a new generation was
coming to the fore. George Gross had
still a couple of years to live as the
foremost man in the Society of Cumberland
Youths and his interest in peal ringing
had not abated, but he was no longer
the supreme and unchallenged boss called
to the Company. As the eighteenth Century
passed away and the nineteenth Century
dawned we reach a new period in the
History of the London Exercise.

Notes to Chapter XV.

1. Thomas Faulkner the antiquarian who evidently was much interested in bells, and in another age might have become a ringer wrote that change ringing was not in itself in curious or unworthy of notice but was a recreation chiefly of the lower class. "It was seldom well performed except by the Society of College Youths."
2. Jasper Snowdon - Treble Bob part 1 page 14.
3. Edward John Osborn - History of London Ringing Societies. MS.
4. George Gross J^r was elected a member of the Society of Cumberland Youths on Feb. 16th 1784.
5. George Gross Sen. had been warned of the old Cumberlands Society since Sep. 23rd 1780.
6. See Vol page
7. Tatum ten in. "This is done by calling a bob before viz north into the hunt and tenor out, which after ringing the desired

number of Courses are brought round
 by calling the tenor in fourth's place and into
 the hunt, which brings them in the same
 position they were before the ninth was called
 into the hunt. There is likewise another way
 to come round which we must recommend
 as the best; it is by calling nine-ten before
 six times which is till the seventh makes
 the bob, but the practitioner must take care
 to prevent the last bob from bringing the
 same lead as when the ninth makes 2nd
 place in the first course - Clavis 1st ed. p. 217.

8. The tenor at Stepney then weighed 49 cwt.
 see Vol VI page 1398.

9. See No 86 page 261.

10. William Shipway - Campanalogia, Reprint
 p XLIII.

11. The Clavis.

12. Vide p 221 supra.

13. See chapter Before 1820 the method
 was called either Court Bob or Norwich
 Court Bob.

14. See Vol V. p. 1221.

473

15. The two societies were colloquially known as the "old" and "young" Cumberlands - Osborn.

16. Vide p 225 supra.

17. See No. 79 page 260.

18. Shipway - Campanalogia Reprint - p. XLIV, and part III. p. 219.

19. See page 230 supra.

20. Scrofe or Scroofs. The term has long been used in London for a paid band of ringers. It is still applied to the band at St. Pauls but not I think otherwise and it does not seem ever to have been used in the Country. The derivation is uncertain, but probably originally it was the old English word *scruff*, a term of contempt which meant (among other things) a "rabble" or "a set of persons of indifferent character." It still survives in the word "scruffy" which has degenerated into a colloquial or semi-slang expression. In the Exercise the word has been used almost exclusively among

474

the College Youths, and we may perhaps find its origin in the Contempt which the members of that high class and exclusive body felt in the eighteenth Century towards the "rabble" that hung round the bellies in the hope of picking up something out of the paid ringing. Goborn and Ellacombe's opinions of these men (though they belong to the early nineteenth Century) may be compared in this connection. See

21. James Barnard was one of the men who made his mark instead of signing his name in the Cumberlands' name book.

22. See Vol IX p. 533

23. John Reeves called a peal of Grandnie Caters at Horsleydown for the Cumberlands three months before he called the Hidman Caters in the same place for the ancient Society of College Youths.

24. Barrell lived at 16 Union Street, Spitalfields.

25. " Feby 12 1785. At a full meeting of this

475

Society John Frazier was duly elected
Beade of this Society. Peter Lustigqua Master
[sic stewards also sign]

- 26 The method was known then and until
after the publication of Shipways Book as
Storwick Count Bob.
- 27 See page 263 supra.
28. See VL v p. 1191.
29. George Heath gave Osborn the account of
this peal. He thought the date was about 1790
George Byford is probably a mistake and
should be George Byes.
- 30 See Chapter Xth.
31. In the peal book the method is styled
Grandsire Bob, but Reeves knew that Grandsire
Bob was an old name for Plain Bob. The titles
are given correctly in the Clavis.
- 32 Jasper H. Snowdon - A Treatise on Treble
Bob, page 6.
- 33 See page 213 supra.
- 34 Francis Drake - Eboracum.
35. Peal board in the belfry of The Guild Cathedral.
- 36 I am not quite sure of the weight of this bell.
It is said to have been 53 cwt. Bow linen

weighed 53 cwt. 22 lbs. and the tenor of the
ring hung at York to replace the bells destroyed
in the fire of 18 weighed 53 cwt. 39. 7 lbs. 476
See Note
57.

37. W. H. Howard - An Account of York Bells
38. The incident is related by Osborn who probably got his account through William Lyford.
39. Francis Marshall MS 1849 An Epitome of the Art of Ringing Compiled from unimpeachable sources of information - manuscript in the possession of the Ancient Society of College Youths. The account says "they were received and entertained with marked distinction and hospitality by the Archbishop of York, the Bishops of Norwich, Exeter, Strewsbury and indeed most of the principal Gentry of the County." - See Vol. II. p. 555.
40. Peal Book of the Union Scholars of Newport Isle of Wight.
42. See page 262 supra.
43. There was also a Christopher Hammett who rang in a peal at Skelthorpe in 1787.

44. Its for example at St. Paul's Cathedral 477.
where twice on every Sunday week in and week
out three Courses of 'Hidman Cinques' are rung.
45. See Vol IX page 559.
46. Yeal Board in the belfry dated 1825.
47. See Vol V. p. 1272 and Vol VII p. 417. The name
William Walker appears in the records during
a period of seventy-five years. Obviously there
was ~~at~~ more than one man, but it is impossible
to distinguish between the different generations
with certainty.
48. Not perhaps strictly speaking his first
yeal for a month earlier he had assisted
John Byford to ring the tenor at the Curfew
Tower Windsor Castle, behind to a yeal
of Grandiose Triples.
49. His name is engraved on one of the Beadles
staves now in the possession of the Church.
50. Shipway. Reprint iii p. 215.
51. See Snowden's Grandiose, Morris's History
the official hand book (1928) of the Ancient
Society of College Youths, etc.
52. Advertisement in Contemporary newspaper

quoted by Mr. T. E. Slater. See Vol VIII p 515. 478

53. James Pettit was I believe the first man actually to do this.
54. Gannells MS. quoted by Ernest Morris p 521
On page 233 Mr. Morris gives J. Bowdell as the ringer of the sixth and the conductor of this peal and previously he had referred to Bowdell as one of the earliest to conduct Holt's Original; but the evidence is pretty conclusive that Bartlett called the peal.
55. More than likely. Charles Barber the ringer was born in 1770, and so was twenty years old when he rang his first peal.
56. The sixth of the peals of Treble Bob Major rung up to this time was so much suspected that the 5632 changes rung at St. Olave's Southwark on January 4 1782 "was supposed to be the greatest number of changes ever completed true in this method on eight bells." See the Peal Book of the Union Society of Newport. p 66.
57. I have since come across a list of the weights of York bells which gives the tenor as 53wt. 25lbs.

so it was heavier than Bow Penon by 3lb. 479

The Norwich Scholars opened the bells on August 12th 1765 with nine courses of Bob Royal.

58. Samuel Laurence's peal book is now in the public library at Shrewsbury. A list of the peals made by Mr. Arthur Trichard is given in Morris's History and Art of Change Ringing.

59. This performance is recorded on a board in the belfry.

60. Unless the number of changes given in the peal book (5088) is incorrect which is not at all unlikely. The Clavis Composition will reduce to 5148.

61. Joseph Mont's peal book is now in the possession of the Ancient Society of College Youths.

62. John Hooding was a Carpenter by trade. He afterwards succeeded to Edward Simmonds' business as a bell hanger at No 1 King's Arms Passage Whitechapel Road, near the Church. Later on he removed to 42 New York Road Bethnal Green Road.

63. See Snowdon's Treatise on Treble Bells. Part II page 105.

64. See No 56, page 258.

65. Supra, page 229.

66. Snowden, Jasper H. - History of Tidman in C.D. I. Davies' Tidman page 140.

67 The Teal Book of the Junior Cumberlands is now in the British Museum - Add. Mus.

Neither silver plate is now on the book, but the one with the officers' names is preserved within the volume. The other apparently has disappeared. Osborn had copied the wording.

68 See Osborn's account of them later.

69. The Old Wellington and Cai was in Church Row nearly opposite to St. Matthews Church. It has been closed for many years.

70 See Vol

71. This account was copied by Robert Louthey in his Commonplace Book from a contemporary sporting magazine. I have not been able to trace the original

72. See Vol. 12 page 239.

73. See page 133 supra.

74. See page 267 supra.

75. A somewhat similar incident occurred some years ago in a teal in which J. W. Washbrook,

and F. E. Robinson took part. A shift 481
occurred in a peal of Stedman Caters and
Washbrook. Called a single to put the two
bells back into their right places. The
performance was published as a peal but
was challenged and withdrawn. The matter
was raised at the Central Council meeting
at Bristol and Robinson defended Washbrook
on the grounds that as the composition was
an in course one there had been no repetition
of changes and therefore the peal was a fine
one. "But" I said you can't have a fine
peal of Stedman Caters with only one single
in it. "You mean" said Arthur Heywood
the president, "that they did not ring what
they started for?" "No," I replied, "I don't.
I mean that they did not ring a fine peal
of Stedman Caters." And that was the
general opinion in the Exercise.

77. Daniel Debous joined the Society of
Cumberland Youths on June 11th 1803.
78. Henry Symondson joined the "old" Society of
Cumberlands on May 21st 1792.
79. Osburn says the book was redeemed by a
John Hall.
80. Israel Johnson lived at 34 Riley Street Chelsea
There was then a ring of eight at the old parish
Church and several good ringers lived in the
district.
81. There was a Society of Eastern Youths in the
early 18th Century (see Vol VIII p. 51) but it can
hardly have survived as late as 1751.
82. Dictionary of National Biography.
83. Thomas Faulkner - Fulham, p 53
84. Thomas Faulkner -
85. Thomas Faulkner - Brentford & Ealing, p 218.
Faulkner was sixty eight years old when
he published his book on Brentford. It
would seem that he had inherited a copy
of the 4th edition of the J.D.S.C.M. Campanalogia.
86. See page 214 supra.
87. Owen and Beakway, page 192.

88. Shropshire Notes and Queries Aug. 13 1886 p.p. 155-166. 483
89. T. Phillips - The History and Antiquities of Shrewsbury, 1779. page 98.
90. The feat is recorded on a board in the belfry which is headed "Society of College Youths". There is however no record of the performance in the great books. All the men belonged to the Kensington Band.
91. Robert Reynolds died on Nov. 25. 1787.
92. In the meanwhile he had been back with the Lumberlands. He "made his + mark" Sep. 11th 1775.
93. John Raptin lived at Brentiford.
94. Parlett's address is given in the Clavis as Hammermith.
95. Dictionary of National Biography
G. E. C. - Complete Baronage
96. Quoted in Shropshire Notes & Queries, Vol 1 page 156.
97. In 1789 the anniversary feast was held at the Lion Inn, James Wilding being President. The time was "spent with harmony and conviviality when many loyal and constitutional toasts were drunk" - The Shrewsbury Chronicle.

James Wilding was a schoolmaster at Hugh Escall and some topical verses referring to his profession were sung on this occasion.

98. T. Phillips - The History and Antiquities of Shrewsbury, p. 98.
99. Wallers, H. B. - The Church Bells of Shropshire page 364.
100. See page 263 supra.
101. Browne Willis.
102. Owen and Plakeway - A History of Shrewsbury Vol II p 247
103. The Church was consecrated on Aug 20th 1792.
104. Shropshire Notes and Queries.
105. E. V. Rodenhurst, quoted by Ernest Morris.
106. Shropshire Notes and Queries
107. The Shrewsbury Chronicle
108. Peal Board.
109. 5059 Grand sire binges by the Society for the Archdeaconry of Stafford, composed and called by John Carter. Bell News May 19th 1894, Ibid, May 26th 1894, The Ringing World June 7th 1935.
110. See Vol.
111. See Vol IV page
112. In Osborn's transcript of the College youths' peal book the name is given as John Martion.

113. Osborn gives his address as No 2 Maple Street, near the Crown and Anchor. 485
114. "Neither of the Independent Societies in London would allow learning or practice or allow anyone to ring with them unless he was a ringer of practical and satisfactory experience -
E. J. Osborn.
115. Bartlett rang one other peal after that at St. Mary's Ealing. In the following May he and Charles Barber visited Horsham and rang a peal of Grandsire Triples with the Local Band. The following is the record as given by Henry Burdow probably from the Horsham Society's peal book. - "On Tuesday May 15th 1798, rung at Horsham by the Horsham Society Mr. Hollis' original peal of 5040 changes of Grandsire Triples. This was known as the highest and most accurate peal ever composed. The method of calling it was invented by James Bartlett, who on this occasion rang the fifth bell" - Reminiscences of Horsham, page 93.

116. See Volume page where I discuss an incident which seems to throw further light on the character of George Gross. 486

117 " At short time since, eight members of the Society of Cumberland Youths made an attempt to ring 15136 changes of Oxford triple bob on Edmonton Church bells. It required upwards of ten hours time to perform this task at 25 changes a minute. They had entered the ninth hour when an unlucky accident befell Mr Gross the composer of the peal making an attempt to slacken his knee buckle his leg became entangled in the coil of the rope by which he was elevated to a considerable height and thence falling down upon his head he broke his collar bone. Had it not been for this accident no doubt the peal would have been accomplished and the performers crowned with perpetual honours, as nothing to be compared with such an achievement of strength and skill can be found in

The records of the campanalogical art" - 487
Annual Register April 28th 1800.

This account cannot be accurate as it stands, and how much further there is in it is impossible to say. George Gross never composed a peal of Treble Bob Major so long as 15,136 changes or if he did Shipway never heard of it. A broken collar bone does not take long to heal, but in February, 1800 Gross rang a peal and on April 28th he called the 10,112 changes of Treble Bob at Edmonton. Osborn did not believe the story, and he probably had made enquires among some who were living and ringing at the time the attempt was supposed to have been made.

118. William Williams apparently was a Welshman who in his early days lived at Bristol where he learnt his ringing. He rang the 6th to the first peal at Almondsbury with a band of Bristol men but Charles Purser called the bobs.

119. It is possible that he was living for a time in Bristol. On August 10th 1783, nine months after the Cambridge Surprise, he

called a peal of Grandire Triples at Almondsbury 488
in Gloucestershire, for a band belonging to the
Bristol Society.

120. "1977. On Tuesday, Feb 25 a fine and complete
peal of ten thousand and eighty changes of Bob
Major, 8 in (which continued 7 hours and 4
minutes) was rung on the new peal of 8 bells
at St Mary's Threwsbury by 8 of the Society
of Change Ringers in that town and in
their first attempt for the same. The order
of the Bobs for carrying the above performance
were composed by W.D. Crofts of Nottingham
and the above peal of Bells were lately cast
by Messrs Pack and Co of White Chappel
London and are remarkably tuneable" -
quoted by Ernest Morris in *The Ringing
World* July 19th 1940.

121. St. Alban's Abbey is another instance.

122. In a letter to the *Ringing World* of July 26 1940
Mr. E. V. Rodenhurst points out that after the
ringing floor was taken down at Threwsbury
Abbey the bells were for many years rung for
special occasions with great difficulty from a
a low chamber immediately below the bells.
Mr. C. R. Lilley informs me that the bells were
rung up to the year 1887.

- 123 Richard Gross was a saddler by trade. He was buried close to the tower of St. Chad's new church. 489
- 124 On April 17, 1812 7002 Grandioso Galois "a musical composition by Charles Purser" was rung at Ashton-under-Lyne.
125. The year book of the Union Society of Newport in its account of the peal of Real Double Bob at Richmond in 1816 says that the composition was by George Gross. This may have been a mistake on the part of the writer but it also may have been another instance of Gross laying claim to one of John Reeves's compositions.

Index of Persons.

Albion, James	141.
Anderson, John	376
Annable, Benjamin	13, 34, 63, 90, 98, 189, 191, 206, 350, 422.
Arnold, Edward	77.
Austin Samuel	444.
Ashley Peter	460.
Baker, John	431, 444
Baldwin, Robert	134, 139, 191.
Ballard, Vincent	468.
Barister, William	32.
Barber, Charles	411, 413, 415, 420, 446, 448, 460, 466, 485.
Barham, James	231, 236.
Barnard, James	336, 339, 356, 357, 365, 438, 466, 467.
Barnard, Joseph	361.
Baron, Charles	414.
Barrett, William	108, 245, 246, 252, 253, 256.
Bartell, Edward	358, 377, 378, 379, 423, 446, 448, 460, 464, 466.
Bartlett, James	49, 76, 408, 410, 411, 412, 414, 417, 420, 485.
Barion, Thomas	236.
Bates, Robert	431, 435.

Bennett, Thomas	350
Betts, Thomas	442
Blakemore, Thomas	10, 13, 19, 27, 75, 78, 102, 191, 210, 332, 360, 362, 367, 381, 382, 383, 385, 390, 394, 395, 417, 419, 420, 421, 426, 447, 460, 462.
Blascland, R	435.
Booth, William	424
Bowlitt, John	10, 78, 478.
Bradman, Joseph	468.
Bray, Isaiah	424
Briant, John	77, 394, 445, 464.
Brook, Thomas	464.
Brook, William	464.
Brown, James	411, 413, 415
Brown, William	78.
Brown, William	439.
Bulmer Thomas	443
Byers, George.	76, 381, 413, 465.
Byford George	373.

Canney, John	363.
Carpentier, D. A. B.	300, 310.
Castle, William	358, 368, 439.
Cavalier, Anthony	339, 347, 348, 354, 364, 369.
Channon, Malachi	357, 364, 369, 379, 425, 427, 466.
Chaplin, William	443.
Cheale, Abraham	408.
Cherry, Samuel	429.
Clark, Charles	452

Clark, Robert	443.
Clark, Thomas	468.
Cole, John	408.
Cole, William	416.
Cotton, John	411.
Cowling, Samuel	467.
Coscon, James	445.
Croft, William Doubleday	77, 384, 390.
Cross, Richard	452, 454, 456, 458, 461, 462.
Cundell, John	34.
Dains, Henry.	68
Darby, John	363, 377, 379, 425, 427
Darquit, James	67, 76, 426.
Debari, Samuel	445.
Deere, George	429
Devine, James	233, 355, 377, 428
Dobbinson, Thomas	445.
Doleman, J.	74.
Doley, Andrew	453
Donkin, Robert Dye	76, 385, 390, 395, 401, 417.
Dovey, James	460.
Dubues Paul	338
Duckworth, Richard	31, 73, 91.
Eccleston, Theodore	409
Faw, George	453
Farrell, William	453, 461.

Faulkner, Thomas	446, 471, 482	495
Faulkner, William	446	
Fawcett Thomas	407, 408	
Fletcher, William	429, 435, 436, 444	
Fosh, Samuel	351, 363, 364, 376	
Fradgeley, John	453.	
Fradgeley, William	453.	
France, Benjamin	411	
Frazier John	76, 103, 234, 351, 360, 362, 365, 366, 367, 368, 371, 379.	
Garthou John	169.	
Garratt, Samuel	444.	
Gibson, William	339, 347, 370, 371, 376, 378, 379, 424 425, 427, 439, 446, 464, 466.	
Grant, Allan	329, 342, 356, 361, 364, 376.	
Green, Stephen	445.	
Gross, George, Senior	26, 77, 98, 103, 171, 187, 206, 216-234 225, 267, 330, 331, 345, 346, 347, 354, 355, 359, 366, 371, 373, 380, 412, 423, 425, 426, 438, 466, 467, 469.	
Gross, George, Junior	336, 344, 347, 354, 370, 371, 373, 423, 436, 466, 467.	
Gross, Jonathan	337.	
Groves Thomas	77, 452, 461.	
Haley, Henry	346.	
Hall, Peter	482.	
Hallett, William	408, 410.	
Hammett, James	76, 395, 408, 417, 420.	
Hammett, Thomas	396.	
Hammett, William.	396.	

Hanley, John	453.
Hardham, John	34.
Harris, George	373, 378, 425, 427, 428, 444, 466 468
Harrison, Thomas	137, 172, 258, 263.
Harrison John	452.
Hatt, William	76.
Hattersley, Chas. Henry	68.
Heath, George	373, 416.
Heath Philip	452, 453.
Hedderley, George	78.
Heywood, Sir Arthur	183, 204, 481.
Hill, Samuel	453.
Hill, Stephen	227
Hints, John	442, 443, 465, 467, 468.
Holdsworth, Joseph	76, 385, 390, 398, 417, 419, 420 423, 460, 464.
Holland, Francis	435.
Holl, John	16, 34, 48, 64, 98, 100, 106, 107, 141, 175, 189, 206, 238, 239, 430.
Hubbard, Henry	32, 47.
Hudson, William	143.
Humphrey Thomas	468
Inville, John	76, 381, 385, 390, 395, 400, 417, 420, 446, 448,
Irons, William	76, 376.
Izzard, Abraham	363, 364, 366, 369.

Jackson, John	357, 364	497
Jagers, John	468	
Jagers, Robert	443	
Jenkins, Daniel	420, 448, 464	
Jennett, John	108	
Johnson, Henry	329	
Johnson, Israel	407, 416, 417	
Jones, William	10, 12, 13, 18, 21, 27, 29, 49, 70, 83, 179, 190, 212, 215, 223, 232, 347, 362, 375, 406, 410, 412, 413, 415 420.	
King Arthur T	83	
Kirby, R. S.	78, 79, 92.	
Kirk, William	411, 413, 415, 420	
Ladley, Joseph	432, 444, 460	
Lance, James	420	
Langton, Charles	468	
Laughton, William	45, 87.	
Lawrence Samuel	77, 382, 395, 397, 413, 417, 459, 460, 462.	
Leek, John	425	
Lindsay Christopher	191, 206, 236.	
Lockyer, Nicholas	411, 416, 417, 420	
Longley, Jonathan	411, 413, 415.	
Longmans & Co	80	
Looce, John	468	
Lowndes, William	381, 400, 417.	

Lyzford, John	76, 390, 398, 400, 407, 420, 446, 448, 460, 464, 466
Lyzford, William	76, 385, 390, 395, 417, 419, 423 448, 466.
Mann, Robert	351, 364, 365, 371
Markham D. W. abp of York.	391
Marlton, James	429, 431, 432, 433, 435, 464
Marlton, James	77, 430.
Mason, D. Charles	78.
Meakins, George	419.
Mears, Thomas	418, 458.
Mears, William	78
Merwin, Benjamin	429
Middleton, Charles	142, 194, 201
Mills, Richard	468
Monte, Joseph	67, 76, 385, 390, 398, 399, 420, 421.
Moore, Richard	76
Morris Thomas	371, 376, 379, 377, 424, 427.
Muggeridge, Robert	468
Muggeridge, Sam ^l J ^r	76, 171, 385, 390, 396, 398, 399, 408, 419, 420, 466.
Nash James	436, 466, 467.
May, Francis	363, 364, 366, 369.

Nixon, John	390.
Nock, John	459.
Noonan, John	98, 228, 428, 430, 431, 432, 433 434, 435, 443, 444, 465
Ockford, Thomas	468.
Osborn, Edward John	84, 92, 330, 436, 451, 462.
Ovenden, Thomas	435, 443, 444.
Pack and Chapman	453, 464
Palmer, James	468
Palmer William	468
Paris, William	408, 411, 413, 415.
Partick, George	98, 103, 113, 114, 118, 131, 132, 133 135, 258, 302, 436.
Patrick, James	351
Patrick, John	302, 437, 447
Patricks, Robert	351
Pearson, William C.	80
Phelps Richard	394
Pierce, Samuel	464
Pilgrim, Philip	76, 395, 419, 423, 448, 460, 464. 466.
Pistolow, Nathan	68.
Plowman George	372
Poor, Peter	425
Povey, John	76, 171, 188, 382, 383, 394, 395 408, 417, 419, 420, 423, 444, 446, 448, 460, 464, 466.

Powell, Thomas	458
Prior, Joseph	107
Pullieney, Sir William	451, 458
Purser, Charles	77, 171, 177, 178, 417
Purser, James	76, 364, 366, 369, 371, 423, 446
Rapkin John	408
Raw, J.	80
Rawlings John	339, 425
Reeves, Harvey	81
Reeves, John	10, 13, 16, 25, 67, 70, 83, 98, 99 102, 119, 125, 138-209, 217, 220 238, 334, 343, 348, 362, 367, 368, 369, 371, 374, 379
Reeves, Thomas	351, 364, 366, 377, 379, 424, 427 466, 467.
Reynolds, Robert	361, 363.
Richardson, William	357, 378, 379, 424, 439
Richardson, Winstanley	76, 382, 398, 399, 417, 423, 464, 466.
Roberts, Francis	130, 205.
Robinson, Francis E.	481.
Rogers, Samuel	73.
Royce, Richard	113, 114.
Rudhall, John	78.
Rumball, Edward	411, 420

Saxton	427
Scarsbrook, George	76, 373, 417.
Shipway, William	27, 31, 40, 43, 76, 84, 98, 100, 176, 180 203, 204, 221, 222, 227, 230, 240, 309 344, 348, 353, 370, 371, 376, 377, 378, 379, 412, 424, 425, 426, 430, 439, 466.
Short, Joshua	430
Shuter, Charles	397
Simmonds, Benjamin	76
Simmonds, Edward	76, 390, 398, 408, 417, 419, 420, 460
Smith, Abraham	379.
Smith, Thomas	360.
Snowdon, Jasper	32, 36, 180, 210, 227, 305, 395.
Sottandall, William	32.
Stedman, Fabian	31, 45, 74.
Stephens, William	351, 364, 365, 369, 371, 376, 377 375, 379, 424, 425, 427, 428, 439, 467.
Stewart, George	458.
Stichbury, James	436, 443.
Stichbury, James	436.
Strange, E. F.	310
Straiford, Christopher	411, 413, 415.
Sylvester, Edmund	76, 395, 417, 420, 423
Sylvester, Thomas	76.
Symondson, Henry	431, 432, 433, 434, 444 465.

Telford, Thomas	455.
Thackeray, Benjamin	32, 85.
Thurley, Samuel	429, 431, 435
Tichborne, James	189
Trueman, John	468
Troup, W.	435, 444.
Truscoat, James	425, 427.
Tyler, William	427, 429, 431, 434, 439, 444,
Underwood, William	465.
Verron, Thomas.	438.
	382.
Walker, William	408, 409.
Warhurst, Henry	138.
Washbrook, James W.	480
Waterlow, William	361, 364.
Wells, Christopher	76, 100, 102, 174, 176, 179, 206, 219
	252, 256, 265, 297, 364, 381, 382,
	395, 400.
Webb, George	373, 382, 385, 390, 398, 400, 408,
	419.
Webb, James	420.
Webb, Paul	381.
West, Richard	408.
West, William	364, 369, 439.
White, Richard	428.
Whitbread	439.
Wilding Richard	461, 483.
Williams, William	358, 429, 429, 431, 432, 433, 434,
	435, 439, 440, 443, 444, 465, 468.
Williamson, Nathaniel	381, 395.

Wilson, Richard	398, 400, 420, 423.	503.
Wilson, William	398, 400, 417, 419, 420, 448, 460, 464.	
Wood, Francis	171.	
Wood, John	453.	
Wood, Samuel	103, 137, 171, 332, 360.	
Wooding John	347, 362, 424, 436, 466.	
Wooding Thomas	361	
Worster, James	76, 382, 395, 406, 409, 416, 417. 420, 423, 446.	
Woliz, William	72.	

General Index.

Albion Society, The	382, 459.
Annables' 3-part seal	105, 115, 191.
B. Blocks	299.
Barking, S. Margaret's	339.
Bath Abbey	344.
Bell News The	81.
Bells, Rings of 12 etc in London	90.
Bethnal Green, S. Matthew's	347, 356, 361, 369.
Birmingham, S. Martin's	463
Birmingham, S. Philip's	397.
Bob Minor	47.
Bob Triples	175.
Bob Major	71. 104-130, 234, 245-251, 273-291. 339, 343.
Bob Major, Long Seals of	51.
Bob Calers	268, 407
Bob Royal	60, 109, 175, 252, 253, 339.
Bob Major Royal	60.
Bob Mascimus	62, 254.
Bobs	60, 71.
Bobs Before	148.
Books on Ringing	29.

Camblewell	421
Cambridge	415, 463
Cambridge Turpise	192-203, 205, 264, 293-295, 388
Campanalogia, The	45, 74
Campanalogia The J. D. & C. M.	31, 37, 74, 422
Causbrook	213, 419.
"Caters" Derivation of word	58, 70
Christ Church, Spitalfields	365, 367, 374, 422
Christ Church, Surrey.	225, 352.
Cirencester	463
Clavis Campanalogia	10-93, 245-270
Clavis The Its literary style	29.
Clerkenwell, St. James	376.
College Exercise	93, 190, 264
College Youths ancient Society of	11, 59, 131, 149, 193, 243 348, 375.
College Youths, Society of	11, 18, 57, 59, 102, 190 210, 325, 380, 459.
Composition	78, 103.
County College Youths	404
Court Bob Major	189, 347
Court Bob Royal	60, 71.
Cumberland Bob Major	134
Cumberland 8-in	188
Cumberland Fancy	134
Cumberland Grand New Double	134

Cumberland Pleasure	134
Cumberland Treble Bob.	229, 427.
Cumberland Youths, Society of	11, 18, 57, 59, 102, 190 210, 325, 380, 459
Cumberland Youths Junior Society of	11, 57, 59, 103, 113, 137, 139, 171, 218, 328, 323 359.
Dedications of Books	74
Deptford, St. Nicholas	364
Dimner Ticker	451
Double Bob Major	57, 109, 178, 255,
Double Bob Royal	57, 109, 175, 256, 257.
Double Bob Maximus	257
Double London Court Bob Major	
Double Norwich Court Bob Major	263, 270, 347, 369
Ealing, St. Mary	408, 415
Eastern Scholars, Society of	113
Eastern Youths, Society of	445.
Edmonton	226, 374, 467.
False Course Ends	181, 194-198, 292
Fifty-nine Courses of Bob Major	150-167, 251, 278-291.
Foot- straps	45, 87
Fulham Youths, The	402.

George Name Peal	373
Go-off in Grand sire	214
Grand sire Triples	34, 50, 225, 300, 339, 342 350, 351, 467.
Grand sire Triples, The Calling of	50
Grand sire Major	187, 263, 431, 443, 454
Grand sire Calers	130, 175, 205, 234, 265-268, 339, 367, 385
Grand sire Royal	188, 270.
Grand sire Maximus	61, 188 270
Grand sire on Even Numbers	89, 187.
Hackney, S. John	351, 354, 377
Halifax	213.
Hammersmith Youths, The	402
Heavy Bell Ringing	365
Heriford, All Saints	425.
Heriford College Youths	425.
Hollis' Broadsheet	78.
Hollis' Original Peal	47, 49, 152, 409, 413 467, 485.
Hollis' Ten-part Peal	49, 102, 175, 226, 437.
Horsleydown Peal Board at	15, 23, 83.
Hunts	104.
Imperial the Third	191, 264.
Incomplete Peals of Triples	226, 310
Irregular Going-off & Coming Round	309

Ipsworth Youths, The
Ipsington, S. Mary.

402.

507

346, 377, 378.

J. D & C. M. Campanalogia
Junior Cumberlando

31, 37, 74, 422.

11, 57, 59, 103, 335-356

428-435, 439, 465.

Kensington, S. Mary Abbots
Kent Treble Bob

410.

250, 253, 427

Leeds (Kent)

51.

Lewisham

431.

London County Association

442

London Court Bob

189, 263.

London Scholars, Society of.

75.

London Surprise

200, 203, 264, 295, 307

London Union Triples

235.

London Youths, Society of

11, 101, 109, 141, 235,

435

London Youths, "old" Society of

361, 362

Long and Short Courses of Bob Major

112

Long Seals

385, 422, 430, 439, 467

468.

Magdalen College, Oxford

393.

Morning Exercise

190, 264, 306

Middletons Composition

199, 201, 294

Morlake Society, The

402.

Naming of Methods

56, 89, 188.

Natural Course Ends

180, 181, 200.

New Treble Bob	232.
Norwich, Visit of College Youths to	12.
Norwich Court Bob.	191, 263, 347, 369
Norwich Court Bob Royal	270
Norwich, St. Peter Mancroft	463
Norwich Scholars Society of.	75, 135, 191, 206, 211, 347
	389, 414
Nottingham, St. Mary	385.
One Hundred & Twenty Course Ends of Bob Major	167, 246.
do. do. of Treble Bob	412
Oxford	392, 393.
Oxford Treble Bob Major	56, 343, 385, 387.
P. Blocks	299
Peal, Number of Changes in a	58
Peal Board at Horsleydown	15, 23, 88.
Peal Book of Junior Cumberlands	434
Peals with fewest calls	137, 147
Place Triples	43.
Place Major	43.
Plain Ten-in	60.
Proof of Treble Bob	180.
Raising and Ceasing.	45.
Real Double Bob	51.
Reeves' Peal of London Surprise	295.
Reeves' 8448 Treble Bob Major	249, 353, 411

Reeves' Fifteen Courses of Cambridge	293-294.
Reeves' Sixty Courses of Bob Major	375
Reeves' Fifty-nine Courses of Bob Major	279-286
Reeves' Variation of Hollis 10-part	176.
Richmond Society, The	402.
Rickmanoworth	394.
Rings of Twelve Bells	90, 463.
Romsey Abbey	213, 418.
Saffron Walden, Society of Young Ringers	414
St. Alban's	214, 394, 418
St. Botolph, Aldgate	350
St. Botolph, Bishopsgate	230, 354, 355
St. Brude's, Fleet Street.	418, 463.
St. Chad's, Shrewsbury	453-463.
St. Clement, Danes	
St. George's, Southwark	187, 373.
St. Giles, Cripplegate	464.
St. James's Yowths	442.
St. James's Society	442.
St. John, Horsleydown	83, 209, 378
St. Leonard, Shoreditch	339, 371, 374
St. Martin-in-the-Fields	210, 317, 371, 395
	421, 447, 463,
	465.
St. Mary, le-Bow	432.
St. Mary, Shrewsbury	453.

St. Michael, Cornhill	463
St. Olave's, Southwark	373.
St. Saviour's, Southwark	379, 463, 465.
St. Sepulchres', Snow Hill	431.
Scroop	392. 473
Seven Oaks	376, 446.
Sheffield, St. Peter's	387.
Sheffield St. Peter's Independent Society	461.
Shipnal	60, 382.
Shipways' Principle	43, 87.
Shrewsbury	448-462.
Shrewsbury Abbey	454.
Singles	50, 110, 300.
Sixty Course-ends	111-130, 142, 171, 185, 245 273-277, 301, 412, 426.
Standard Methods	42.
Stedman Triples	135, 207
Stedman Caters	206, 208, 269, 370, 371, 397. 443.
Stedman Cinques	214, 370, 395, 398, 421.
Stepney, St. Dunstan's	342, 365.
Stourbridge	461.
Subscribers to the Clavis	75.
Superlative Surprise	203, 264, 307
Surrey Youth's, Society of	467.

Tenors Parted	188, 202.
Thurston's Four-part	465.
Tintinnalogia, The	31, 73, 74.
Titchborne's Invention	59, 189.
Tittum Bob Royal	60, 340, 471
Tittums	60, 62, 69.
Treble Bob Major	136, 137, 170, 172, 179-187, 282 258-261, 297, 352, 353, 366, 411
Treble Bob Royal	171, 177, 261, 262
Treble Bob Royal, Long Peal at Shoreditch	217, 328.
Treble Bob Mascimus	262.
Treble Ringers, The	47.
Twickenham Scholars, The	402, 403.
Union Bob	56, 57.
Union Caters	268.
Union Plain Bob Trebles	235.
Union Scholars, Society of	56, 104
Union Society (Shrewsbury)	449, 462
Union Triples	416.
Wakefield	392
Wakefield Delight	393.
Wakefield Surprise	393.
Walhamstow	330, 339.
Watford	445, 467.
Watford Youths, Society of	445.

West Ham	57, 339, 379.
Westminster Youths Society of	468.
Whitechapel S. Mary	230, 353, 364, 382.
Whittington & Cat, The	435.
Willesden, S. Mary	420.
William Seal	439.
Wycombe, High	419.
York	378. 387
York, Archbishop of	391.
York Minster	388.
York Minster Tenor Bell	475. 478
Yorkshire, Ringing in	386.