



No. 1,649. Vol. XXXVII.

FRIDAY, OCTOBER 30th, 1942.

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UNUSED BELLS.

A short while since we gave a quotation from a contemporary paper in which the writer explained, on the authority of 'a member of a firm of bell-founders,' what will happen 'when the joy-bells ring out again.' Some of the things he said were worth telling to the general public, as, for instance, that there will be a serious shortage of experienced bellringers, that those who remain will be in need of practice, and that people must not be surprised if the ringing is not good.

But he went on to say that some of 'the timbre and tone of the bells will have temporarily deteriorated through non-usage,' and some of our readers wondered whether that could be true and what was the cause of it. It seemed unlikely, and not in accordance with experience, for there are many bells which for one reason or another remain silent for much longer periods of time than the ban has lasted or is likely to last.

Any doubts on the point are set at rest by the letter we print this week from Mr. F. C. W. Stevenson, of Croydon, who writes with knowledge and authority. He tells us that the tone of bells does not deteriorate in any way from non-usage, but he adds 'provided they are kept reasonably clean.'

This latter is a point which we fear has entirely escaped the notice of ringers, steeplekeepers and church authorities, always and everywhere. There are bells which have hung for many years, some of them for centuries, in church towers, and throughout the whole time have never once been cleaned. There are many more that have been cleaned only when on some rare occasion they have been taken to a foundry during the process of rehangings and restoration. Perhaps in the majority of cases this is no very great matter, for bell metal is as little subject as any metal to changes from the action of the ordinary atmosphere, and the dirt to be found in a bell chamber in a country town or village is not very likely to cause corrosion. What does happen there with old-fashioned hangings is that the sound bows of the bells below the bearings very often become coated with grease. That we are told is distinctly prejudicial to tone.

It is in larger towns, and especially in industrial areas, that excessive corrosion can be caused by an atmosphere heavily charged with smoke and chemical fumes, and since such corrosion does affect the tone of the bell, it is advisable for those in charge to see that it is periodically removed, especially as it is neither a difficult nor a costly operation. The better plan, if the corrosion is old and extensive, is for the authorities to employ a competent

(Continued on page 486.)

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bell founder. Sandblasting makes perhaps the best job, but that means the removal of the bell to the foundry, and usually is out of the question. There are other means of doing the job which do not necessitate taking the bell down.

In the ordinary way bells can be kept quite clean and free from corrosion if they are occasionally brushed down with a wire brush and if any oil or grease that falls on them is wiped off at the time. Every steeplekeeper in town or country should be provided with a wire brush, and those that take a pride in their bells will soon get into the habit of using it.

The second and shorter paragraph of Mr. Stevenson's letter is perhaps the more important. The bells themselves may hang unused and neglected for years, and at the end, when the time of restoration comes, they will emerge from their long silence unharmed and unimpaired. Not so the fittings. They steadily deteriorate with neglect, and they need periodical attention. The amount required is not much, but a little may quite easily avoid a lot of disappointment through broken ropes and bad going bells when the time to ring comes once more. The amateur who attempts to tighten up nuts with a powerful wrench, especially on old bolts, should remember that it is quite easy to strip the thread, and then the last state of that bell is far worse than the first.

HANDBELL PEALS.

SUNDRIDGE, KENT.

THE KENT COUNTY ASSOCIATION.

On Sunday, October 18, 1942, in Two Hours and Twenty-One Minutes.

AT BEBCHROFT,

A PEAL OF BOB MAJOR, 5040 CHANGES;

Tenor size 15 is C.

CHRISTINE J. RICHARDSON... 1-2	KENNETH S. B. CROFT ... 5-6
BRENDA M. RICHARDSON ... 3-4	WALTER H. DOBBIE ... 7-8

Composed by E. MAURICE ATKINS. Conducted by K. S. B. CROFT.

BOURNEMOUTH.

THE WINCHESTER AND PORTSMOUTH DIOCESAN GUILD
(CHRISTCHURCH BRANCH.)

On Monday, October 19, 1942, in Two Hours and Two Minutes,

IN THE BELFRY OF THE CHURCH OF ST. PETER,

A PEAL OF BOB MINOR, 5040 CHANGES;

Seven extents.

WILLIAM G. YOUNG ... 1-2	Mrs. F. JOHN MARSHALLSAY 3-4
ARTHUR V. DAVIS ... 5-6	

Conducted by ARTHUR V. DAVIS.

First peal of Minor 'in hand' by all.

LEICESTER.

THE MIDLAND COUNTIES ASSOCIATION.

On Sunday, October 25, 1942, in Three Hours and Twelve Minutes,

AT THE WAYSIDE, NARBOROUGH ROAD SOUTH,

A PEAL OF STEDMAN CINQUES, 5007 CHANGES;

Tenor size 17 in B flat.

*Miss JILL POOLE ... 1-2	HAROLD J. POOLE ... 7-8
GEORGE S. MORRIS ... 3-4	ALFRED BALLARD... 9-10
PERCY L. HARRISON ... 5-6	FREDERICK E. WILSON ... 11-12

Composed by C. H. HATTERSLEY. Conducted by H. J. POOLE.

* First peal of Stedman Cinques. Jill Poole has now rung Stedman Triples, Caters and Cinques in hand at the age of 13 years.

VILLAGE BELLS.

Then let the village bells, as often wont,
Come swelling on the breeze, and to the sun
Half-set, sing merrily their evening song
Now dying all away, now faintly heard,
And now with loud and musical relapse
Its mellow changes huddling on the ear.

—James Hurdis.

FABIAN STEDMAN AND HIS CONTEMPORARIES.

(Continued from page 479.)

Duckworth set out to give 'a full discovery of the Mystery and Grounds of each Peal,' and he really did succeed in doing so. He attempted to give a complete verbal description of how the methods practised in his time should be rung. He treats a method as an abstract mathematical entity. For example, Grandsire Bob Minor is not just a particular 720 which may or may not have variations; there is only one peal of Grandsire Bob, but it may be rung in many hundred ways, according as you choose different bells to be the whole-hunt, half-hunt, quarter-hunt, and extreme bells. The description covers all these ways alike, and it is only when he has finished it that he comes to the concrete and gives figures to illustrate a particular 720. It is the method of Euclid and is used with a skill not unworthy of Euclid.

But this way of explaining ringing is not only very difficult to write, but it demands the closest attention on the part of the reader. Few people are mentally capable of appreciating abstract things, and so ringers very quickly found out a way of giving the rules for ringing a particular method by means of a formula. A dozen or so rows of figures representing a lead of a method were sufficient to enable a man who knew how to use them to find out what to do in the belfry, and later on the addition of a few rows of figures representing course-ends was sufficient to give all that was necessary to ring a true peal of practically any length. These formulæ did not give 'a full discovery of the mystery and grounds of each peal,' but they did supply all the practical ringer wanted to know. Later writers do indeed make a pretence of giving some rules for ringing the different methods, but actually all the value of their books lies in the figures. You might omit all the letterpress from 'Clavis,' Shipway, Hubbard, Banister, Sottanstill, and Thackrah without seriously lessening their value as ringing text books. The majority of the Central Council's collections of peals and methods have been issued without any letterpress at all. Jasper Snowdon in 'Ropesight,' 'Double Norwich,' and 'Standard Methods,' did attempt, and successfully, to give verbal rules for ringing methods, but he dealt with the subject in the concrete and on less ambitious lines than Duckworth.

A non-ringer who had sufficient patience and intelligence could follow without difficulty the explanation of ringing given in the 'Tintinnalogia,' but later books would be entirely cryptic and incomprehensible to him unless he first knew something of the general nature of ringing. We might illustrate the difference between the 'Tintinnalogia' and later books in this way: Suppose you were asked to direct a man across country. You might give him a full description of his journey; he must go so far along a road until he came to a gate; he must then follow a field path, passing a stack here and a barn there; he would reach a church at this point and an inn at that; and so on until he came to his journey's end. And suppose you did this so well that your friend had a clear mental vision of his itinerary before he set out, that would be the method of the 'Tintinnalogia.' But the later method would be to give him a sheet of an ordnance survey map, and say to him: There you are. Find

out for yourself. There can be no question that, provided a man can read a map, he would find it a better guide than any verbal description; and, provided a man knows what the figures mean he can better learn how to ring a method from a lead than from any verbal instructions. This does not lessen the merit of the 'Tintinnalogia,' and by adopting the other plan, while the Exercise has gained much, it has lost something. If we could look at the problems of composition and method construction through the eyes of Duckworth we should be spared the many disputes as to originality, authorship, and the like.

Good as is the 'Tintinnalogia' and excellent as was its author, in one very important respect his vision was restricted. What he saw, he saw clearly and wholly; but he was always looking at what had already been done, never to the possibilities that lay ahead. He did not dream that he was only standing on the threshold of the art, he thought that 'the very depths of its intricacy was already found out.' And that was because neither he nor Fabian Stedman had as yet turned their attention towards composition. He had set himself to explain ringing as it existed in his day, and every one of the peals in the 'Tintinnalogia' is the work of some other and older man. To Duckworth and Stedman in 1667 the climax of the science of change ringing was Grandsire Bob, and Grandsire Bob was already ten or a dozen years old.

And so the 'Tintinnalogia' marks the end of a period in the development of change ringing rather than the beginning of a new one.

Nine years later, Stedman published the 'Campanalogia,' and the difference between the two books is enormous. The later is not superior to the earlier—in many ways it is not nearly so good—but, though the literary style and the handling of the matter is inferior, time had given a vastly greater experience of methods and the details of composition. There is a greater amount of development between the 'Campanalogia' of 1677 and the 'Tintinnalogia' of 1688, than between the J.D. and C.M. book of 1702 and the 'Campanalogia'; or than between the Shipway of 1816 and the 'Clavis' of 1788; very much more than between the Hubbard of 1876 and the Shipway; and nearly as much as between the 'Clavis' and the J.D. and C.M. All of which confirms the opinion that Stedman was a comparatively young man when the 'Tintinnalogia' was written.

Duckworth tells us that what first suggested the book to his mind was a treatise written in Latin by a Dutchman (i.e. a German), entitled 'De Tintinnabulis,' being a discourse on striking tunes on little bells, and he considered that if that was worth doing it was 'worth a Dayes labour to write something on this Art or Science, that the Rules thereof might not be lost and obscured to some, as the Chronicles before William the Conqueror, being given only by Tradition from father to son.'

In its reprint the book consists of 112 octavo pages, of which about forty deal with plain changes and the rest with cross peals. There was as yet no distinction between plain courses and touches produced by bobs and singles; each round block was a peal whether it was long or short. The term bobs was used somewhat indefinitely. In Grandsire Doubles, what is now called a plain lead was then called a single bob, and what is now called a

(Continued on next page.)

FABIAN STEDMAN

(Continued from previous page.)

bobbed lead was then called a double bob. But in Bob Minor the term was used in the ordinary modern sense.

The 'Tintinnalogia' is a very rare book. For many years it was believed that only one copy of the first edition had survived. This at one time belonged to C. W. Lukis, an early writer on bells, and I believe had previously been owned by John Hopkins, of Birmingham. Jasper Snowdon used it when writing his 'Grandsire,' and a reprint of it was published by Harvey Reeves in 1895. It subsequently came into the possession of the Rev. William Carter Pearson, who also had another copy. These, with the rest of his ringing books, were bequeathed by him to the Cambridge University Guild, and one is now in the Cambridge University Library and the other in the British Museum. A third copy belongs to Mr. Edwin H. Lewis, the president of the Central Council.

Only one copy of the second edition is known to exist. At one time it belonged to a Mr. William Tite, a member of Parliament. After his death his widow gave it to Ellacombe, and it is now in the Bodleian Library at Oxford.

When he had written the book, Duckworth entrusted the publication to Fabian Stedman. It is not difficult to see why he should have done that. At Hartest he was out of touch with printers and booksellers, and, though no doubt he was regularly at Oxford in connection with his fellowship, this was not the sort of book that was handled by the printers at either University. Stedman was a printer, and if I am right in my supposition that he had served his apprenticeship in London, he would know who was the most likely man there to print and sell the book. As I have said, Godbid may have been his old master; but in any case it was necessary to secure the full support of the College Youths, to whom the book was dedicated, and Godbid's shop was in St. Dunstan's Churchyard, hard by the Temple and Lincoln's Inn, to which so many of them belonged, and not far from St. Bride's and Salisbury Court, where it is reasonable to suppose they held many of their meetings.

The book, which Duckworth says inspired him to write the 'Tintinnalogia,' is a little volume, written in Latin by Guolamo Magius and published in Hanover after his death. A second edition was published in 1664 at Amsterdam, which may have been the one seen by Duckworth, and others in 1689, 1716 and 1735. It is probably the most widely known of all the books that have been written on bells.

Though the book was first published in Hanover, the author was not a German or Dutchman, as Duckworth supposed, but an Italian, who was a civil judge in the Venetian service in Crete. In 1571, Candia in that island was besieged by the Turks, and Magius was taken prisoner. During his captivity he wrote the treatise which has preserved his name, and ultimately he was headed by the order of a pasha.

Not long after the publication of the 'Tintinnalogia,' Richard Duckworth left Hartest and went to Tolland in Somerset. His church there had no ring of bells, but we know from Whiteside that he had at the time in Oxford the reputation of being a very skilful ringer, and no doubt he practised the art when he was in residence at Brasenose College. There were then clever ringers in

Oxford, and men who gave to the Exercise some of the standard methods which are still rung. Who composed Oxford Treble Bob and Single and Double Oxford Bob we do not know. It quite easily may have been Duckworth, and since, a few years later, when the 'Campanalogia' was written, Stedman was well acquainted with what was done at Oxford, it seems likely that Duckworth kept in touch with him and supplied him with the information.

In his 'History of Music,' published in 1789, Dr. Charles Burney refers to the 'Tintinnalogia' and makes it the occasion of some general remarks on ringing and music. He had been giving an account of John Jenkins, a composer of light music, one of whose pieces, called 'The Five Bell Consorte,' was very popular. 'What gave rise to this trio, or consort as it was called,' he writes, 'seems to have been a book called "Tintinnalogia, or the Art of Ringing," published in 1668, a work not beneath the notice of musicians who wish to explore all the regions of natural melody: as in this little book they will see every possible change in the arrangements of diatonic sounds from 2 to 12, which, being reduced to musical notes, would point out innumerable passages that, in spite of all that has hitherto been written, would be new in melody and musical composition. The reader will be able to form some judgment of the wonderful variety which the changes in bells afford to melody by the annexed calculations, whence it appears that even in the plain and simple arrangements of natural sounds according to the species of the octave without the intervention of either flat or sharp, eight notes will produce 40,320 different passages and twelve 479 million 1,600.

'Mersennus in his "Harmonie Universelle," published 1636, has enumerated these changes and reduced to musical notation those of the hexachord as an illustration of the amazing variety which may be given to the arrangement of only six sounds in melody. It must not, however, be imagined that all the changes in the table would be equally agreeable or even practicable if introduced in an air; yet in the almost infinite number offered to a musician's choice many would doubtless frequently occur which would not only be pleasing but new.

'Out of the great number of peals which are given on five, six and eight bells in the "Tintinnalogia," it is extraordinary that melody has not been consulted in the choice of changes; there seems a mechanical order and succession in them without the least idea of selecting such as are most melodious and agreeable. Even the clams or the collision of two bells together in counterpart has been settled by ringers without the least knowledge of harmony.'

Coming from such an authority as Dr. Burney, this criticism is interesting, but of course it is all wide of the mark. To select changes and to consult melody in the construction of peals was entirely outside Duckworth's purpose. His peals are abstract rules for producing all the possible changes, whatever their musical value, and the order and succession of the changes is not mechanical but strictly mathematical. That is true of all change ringing from the beginning till now. It may produce music—it does, in fact, produce music—but in its essentials, whether as a science or an art, music has neither part nor lot. A peal of Double Norwich rung on bells out of tune is just as much a peal of Double Norwich as if it were rung on the best bells in the land, but the sim-

plest air played on an instrument with one false note ceases to be that air. Burney was judging ringing simply as music; he had no knowledge of the things in ringing which appeal to the ringer.

Dr. Burney's reference to clams is rather curious, because there is no mention of such things in the 'Tintinnalogia.' There is in the 'Campanalogia,' and it marks what was probably an attempt about this time to develop ringing on different lines. For some reason or other it seems that changes on seven and eight bells were slow to come, and where ringers had a full octave to practise on (and it was but rarely) they either rang Doubles and Minor with covering bells or they rang Sett Changes or Colledge Grounds. In the latter the bells were first hunted into Queens or Tittums and then Singles were rung on them, each pair being treated as if it were one bell. Each pair, or concord as it was called, could be dodged or struck simultaneously. The latter was called Clamming. 'Tis pleasant Musick to Clam them, that is the two notes of the concord to strike together. If they are Clam'd true, the eight bells will strike as if they were but four, but with far greater harmony. They may clam two or three bouts, and then strike them open as many, and so alternately; or else they may clam one pull, open the next, and so on.'

This ringing was recommended for the less skilful bands, but to do it well would require quite a good company, and it is not likely that it ever was much practised.

(To be continued.)

IN PRAISE OF RINGING.—Considered as a means of bringing men together, experience proves ringing to be so fascinating that those who once take it up and master the rudiments are almost sure to persevere, often under great difficulties.—Canon Woolmore Wigram, 1872.

TROOPER JOSEPH JONES.

A NOTABLE TENOR-MAN.

To the Editor.

Dear Sir,—I was somewhat interested in the letter from our friend, Mr. E. A. Young, which appeared in your issue of the 2nd inst., re the above. May I be permitted to add a little more to the information furnished, as I rang with Jones at St. Paul's and other churches. He was a most genial companion, and, being over 6ft. in height, was also hefty with it, and with one of the longest reaches that I have known ringers to have.

By a coincidence, at the time mentioned in Mr. Young's letter, there were two tenor ringers at St. Paul's, both Jones. One amateur (Joseph) and one professional (Walter). The latter was in the scrufe and went by the sobriquet of 'Taffy,' and the difference in them was remarkable. The amateur was all smiles and the professional the reverse, especially of a Sunday morning when the latter had to go up and stir up the grease in the gudgeons. I have strapped the tenor for both of them; when the amateur was on the box all you had to do was to keep the strap rope clear of the main rope and pretend to pull, but when 'Taffy' was on the box you had to do more than your share, or else you were told of it. I often conjectured what made him so, whether the weight of the bell told on him, or whether it was a case of the morning after the night before. However, when I went on the box (before I went inside) and relieved him matters were soon different.

Joseph rang the tenor to the first peal of Stedman Triples by H. R. Newton and myself, just 56 years ago, at St. Mary's, Lambeth, conducted by J. Murray Hayes. The last peal that I have a record of where Joseph rang the tenor was a peal of Stedman Triples (Thurstans') at St. Andrew's, Wells Street, on Saturday, April 12th, 1890, in 3 hours, by the College Youths, the first peal in the method on the bells. The band was C. F. Winney (conductor) treble, A. W. Barkus 2, F. G. Newman 3, W. T. Cockerill 4, H. R. Newton 5, G. T. McLaughlin 6, R. T. Woodley 7, Joseph Jones tenor.

I should not like to have been the quadruped to carry Joseph when going on guard for two hours in one of the pill boxes at Whitehall. I should think the poor horse at the finish went back to the stables with a dot and carry one expression, wondering whether life was worth living.

With respect to Joseph's vocation as a trooper in the Blues, he put on so much weight that they eventually dismounted him and made him a regimental cook.

R. T. WOODLEY.

Lowestoft.

P.S.—The scrufe strapper at that time was James Dwight. He was a cripple and I used to like to relieve him.

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BELFRY GOSSIP.

Members of the Chester Diocesan Guild should note the alteration in the times of the meeting at Norbury on November 14th.

We congratulate Miss Jill Poole, of Leicester, who in a very short time has rung peals of Stedman Triples, Caters and Cinques on handbells. She is only 13 years of age and should have a good career as a ringer before her.

A new set of bell ropes has been presented to St. Maurice's Church, Winchester.

There was a mistake in the report of the last meeting of the College Youths. It should have said that Mr. and Mrs. F. E. Pitman, of Bromley, were present, not Mr. and Mrs. A. J. Pitman.

Mr. Kenneth S. B. Croft, of the Cambridge University Guild, has been called up for service in H.M. Forces. He has been fortunate enough to be stationed where there is ringing, and the result is a handbell peal of Bob Major reported on another page.

On October 26th, 1822, nine members of the Wakefield Society and Joseph Tebbs, of Leeds, rang the first peal of Cambridge Surprise Royal. The peal was said to be composed by William Woodhead, who conducted. It really was John Reeves' fifteen courses of Cambridge Major with the tenors together, and was taken from the 'Clavis.'

On the same date in 1837, the St. James' Society, with Thomas Tolladay as conductor, rang at St. Martin-in-the-Fields 7,325 changes of Grandsire Cinques. This at the time was the longest length in the method by twelve men. It was not beaten till 1887, when the Birmingham men rang 9,020 changes.

The Liversedge men rang 6,240 changes of Cumberland Exercise Major on October 26th, 1867. The method is a poor variation of Oxford Treble Bob.

The first peal of Stansted Bob Triples was rung by the Essex Association at St. Mary's, Stansted, on October 26th, 1907.

On October 27th, 1924, the first and only peal of Little Canterbury Pleasure Major was rung at Erith in Kent.

The longest length of Kent Treble Bob Major with the tenors together was composed by James Lockwood, of Leeds. It contains 9,120 changes, but the bells are brought round by a special single. It was rung at Holbeck on October 28th, 1876.

Eight Norfolk and Suffolk men, all over 70 years of age, and all good ringers, rang a peal of Oxford Treble Bob Major at Pulham Market on October 28th, 1922. That was 20 years ago, and Mr. R. H. Brundle, one of the band, is happily still alive.

The first peal of Reverse Bob Major on handbells was rung at Frodsham on October 28th, 1926, and the first peal of Dunwich Surprise Major at Helmingham on the same date in 1935.

Henry Dains was born at Tibenham in Norfolk on October 29th, 1837.

The first peal of Brighton Surprise Major was rung at St. John's, Waterloo Road, on October 29th, 1913. Mr. Frank Bennett conducted. Thomas Day, the composer of long lengths of Treble Bob Major and other peals, was born at Birmingham on October 30th, 1803.

On the same date in 1811 the Sheffield men rang the first double-handed handbell peal of Oxford Treble Bob Major.

The first peal of Spliced Stedman and Grandsire Caters was rung at St. Mary's, Nottingham, on October 31st, 1925, and the first peal of Newcastle Surprise Major at Hughenden on October 31st, 1936.

Mr. Isaac Emery rang his first peal of Treble Bob Major fifty years ago yesterday.

Sixty years ago last Monday a peal of Grandsire Caters was rung at Christ Church, Oxford, on the occasion of the marriage of Capt. J. E. Acland-Troyte, brother of Charles A. W. Troyte, the author of a well-known text book on ringing and himself a ringer. Mr. G. F. Coleridge (as he was then) rang the seventh, and Mr. J. F. Hastings, who is now Rector of Martley in Worcestershire, rang the second. Charles Hounslow conducted and James W. Washbrook rang the ninth. There were two to the tenor, which was given as 36 cwt.

STEEPLE ASTON BELLS.

To the Editor.

Dear Sir,—With reference to your most interesting articles on Stedman and Duckworth, do you think your readers would be interested in a very brief account of the bells at Steeple Aston, near here, which were installed during the incumbency of Duckworth?

In connection with the Stedman Tercentenary, I believe you once published a photograph of the bell frame at St. Bene't's, Cambridge, which, if I remember correctly, is identical with that at Steeple Aston, the augmentation from four to six bells being carried out in the same manner, and an unusual one for the period. The frame at Steeple Aston was originally as at Harwell, Berks, for four bells, and altered to house the four largest of the six with 3, 4 and 5 side by side at right angles to the tenor. The trebles were added to swing mouth-to-mouth the same way as 3, 4 and 5. This might be a Stedman-Duckworth design. The usual custom in the mid-seventeenth century was, as you know, to keep the tenors side by side, a point I made under the heading East Hendred in my Berkshire book.

FREDERICK SHARPE.

Derwen, Launton, Bicester.

[We would gladly welcome an article from Mr. Sharpe.—The Editor, 'The Ringing World.']

SPORT AND CHURCH WORK.**THE NATURE OF RINGING.***To the Editor.*

Dear Sir,—Your leading article, 'Sport and Church Work,' will bear a good deal of inspiring thought. Julian Huxley's 'Essays of a Biologist' came to my mind as I read it, in which the author refers to three 'means of approach to God'—religion, science and art. (There is nothing new about this, of course; the book of Revelations strikes a similar chord, '... and for Thy pleasure they are and were created.') But, as both you and Professor Huxley point out, they may sometimes appear to be working against each other.

Ringling, it seems to me, is firstly an act of religion. Secondly, we all agree that it joins hands with music, the greatest of the arts. Thirdly, we also, quite rightly, call it a science. And, fourthly, it is, as you say, a sport. We may ask the questions—What is religion? What is art? What is Science? And, for that matter, what is sport? They have much in common, however we may regard them. Religion, surely, is work for and praise to God. Art, according to William Morris and John Ruskin, is 'the expression of pleasure in man's labour.' Science may be considered as the force of 'the will to know.' And sport, assuredly, is the exercise of the deep joys of fellowship and physical well-being.

Ringling then, in embracing all these conceptions, indeed holds a position of dignity; for to be a good ringer a man must be a devout churchman, an artist, a scientist, and he must be reasonably fit. When viewed as it should be, I venture to state that very few of man's activities co-ordinate so well our 'means of approach to God.'

C. W. BOND.

THE REASON FOR PEALS.

Sir,—Concerning your leading article on 'Sport and Church Work,' may I be permitted to make the following observations while agreeing with your article in the main?

I think it will be accepted that the public does not differentiate between 'plain or ordinary' ringing and 'change ringing' as we understand it, but discriminates between good and bad ringing, i.e., good or bad striking and the selection of the music of the method that is being rung in the case of change ringing especially.

This being so, I remember on various occasions many eminent people have stated the public is 'always right.'

Now, sir, I am of the opinion that away from the fact that ringers ring for the pleasure it gives them, the exercise and mental stimulus as most sports do give, long periods of ringing such as peals are attempted by most ringers to improve their striking, knowledge and team work in order that their Sunday service ringing shall give pleasure to public and ringers alike and be worthy on the holy day of the week as an acceptable offering to God, and truly a part of the Church.

FREDERICK E. PITMAN.

THE USE OF THE WORD SPORT.

Sir,—I wish to protest against the use of the word sport in connection with change ringing.

This word, usually associated with such things as horse racing, football and bull fighting, is hardly applicable to the manipulation of a musical instrument.

The essential fact about change ringing is the production of music from bells, therefore it is a fine art and comes under the subject of music. It is not placed alongside the great activities of the human mind, but takes its place as part of one of them. The physical and mental effort necessary on the part of the ringers does not make any difference; the fundamental aim of the change ringer is to produce music, and if that end is not accomplished there is very little satisfaction for him, as experience on silent bells has proved.

Bellringers are surely musicians rather than sportsmen.

The art may be regarded as if it were a sport by some ringers, but that does not make any difference to what it is in fact.

F. H. OLDNALL.

70, Friary Road, Handsworth.

[The word 'sport' has been used in connection with ringing from at least as early as the seventeenth century. There is nothing to be ashamed about in sport. It is a mistake to think that 'the essential fact about change ringing is the production of music.'—The Editor, 'The Ringing World'.]

EXETER CATHEDRAL BELLS.*To the Editor.*

Dear Sir,—Referring to your recent statements of the survivors of the band that took part in the first change ringing on the bells, I am very pleased to say that Mr. E. A. Pitstow, of Saffron Walden, brother of Nathan J., is still alive and well in his 83rd year. Reference has been made before to survivors of historic ringing tours in the West of England at the end of last century where Mr. Pitstow took part.

F. DENCH.

12, Victoria Avenue, Saffron Walden.

YORKSHIRE ASSOCIATION.**MEETING AT LIVERSEEDGE.**

The Western Division of the Yorkshire Association held an interesting quarterly meeting at Liversedge on Saturday, October 17th, when about two dozen members attended from a wide area, including some enthusiastic probationers from Keighley.

The Millbridge Club was the venue and handbells were soon in evidence during the afternoon, when various touches were rung with success. Tea was served in the Co-operative Cafe, and afterwards the members returned to the club for the business meeting.

The vice-president, Mr. P. J. Johnson, was in the chair, supported by the association's president, Canon Marshall. The Chairman pointed out that the committee had decided not to hold a meeting in December. Owing to the difficulties of the black-out and travelling, it was thought better to pass over until the following spring when conditions would be more favourable. After discussion it was agreed that a joint meeting with the Leeds and District Society be held towards the end of March—if possible at Bramley.

In proposing a hearty vote of thanks to the Vicar, wardens and local company for making the splendid arrangements, Canon Marshall said he was pleased to visit old haunts. The Liversedge tower had always been a source of strength to the association, and he was sure everyone would be grateful for the very satisfactory arrangements which had been made. In the very short distance to the cafe he had noticed no less than four chapels, so he concluded the district must be very promising. This was seconded by Mr. W. H. Senior, and in putting it to the meeting, the Chairman mentioned a number of the old Liversedge ringers who had passed on, but were not forgotten. The present generation, he said, owed a lot to the careful teaching of the late Mr. Thomas and others, and he hoped that the progressive spirit would remain in evidence at Liversedge for a great many years to come.

Mr. Fred Hodgson, replying, said the local company were always pleased to welcome the association, and though times were difficult, if the members were satisfied they were more than pleased. He would always remember with gratitude the debt they owed to the late Mr. Thomas for struggling with a raw band of learners. They were now doing their best to carry on the traditions of their tower.

A collection for the association's belfry repairs fund realised the sum of 6s. 6d. After the meeting the handbells were very much in evidence, so much so that the vice-president missed his bus through a very intricate touch of Stedman Triples.

The following towers were represented during the day: Arncliffe, Almondbury, Batley, Birstall, Bradford Cathedral, Headingley (St. Chad's and St. Michael's), Idle, Keighley, Lindley and the local company.

MEETING AT GOOLE.

The autumn meeting of the Eastern District of the Yorkshire Association was held at Goole on Saturday, October 10th, and was attended by about a dozen ringers from Hessele, Howden, Hull, Pontefract, Selby and the local company. Service was held in church, at which the Vicar (Canon Knightall) officiated.

Tea was served in Hackforth's Cafe, after which the business meeting was held, presided over by the Vicar.

The meeting stood a few moments in silence to the memory of Mr. and Mrs. J. Drake, of Goole, both of whom have recently passed away. Mr. Drake was a member of the District Committee for several years.

The place and date of the next meeting was left in the hands of the secretary, it being decided to hold it in the springtime.

The meeting heard with pleasure of the award of the Military Medal to Sergt. C. Robinson, of Sutton-on-Hull, for bravery in the Middle East. A letter was read from Mr. C. W. King, of Goole, at present serving with the Merchant Navy. Mr. King stated he had been in the company of Mr. Millbourne, of the Lincoln Cathedral band. They both wished the meeting every success and hoped they would soon be home again and able to ring the tower bells once more. Votes of thanks were passed to the Vicar, organist and local company, and the Vicar welcomed the association to Goole. Handbells were rung in the belfry and in church before service.

Apologies for absence were received from Messrs. A. H. Fox, of Kirk Ella, A. B. Cook, of Hull, and G. Horner and S. Steel, of York.

LIQUID REFRESHMENT.*To the Editor.*

Dear Sir,—With reference to Mr. Morris' interesting statements on the subject of liquid refreshment in connection with church work, a delightfully candid instance is found in the churchwardens' accounts of the parish of Sefton, near Liverpool: 'Spent on ourselves, when we met at the Abbey Arms to decide how much to give to the Society for the Propagation of the Gospel.'

I remember as a boy seeing a keg of cider in the belfry at Kington Magna, but it was kept discreetly under a seat. A somewhat exceptional example of its modern counterpart occurred on Coronation Day, 1911, when the baker was one of the ringers and regaled us in the belfry with hot rolls and coffee at 3.40 a.m.

F. LI. EDWARDS.

Kington Magna.

THE USE OF SINGLES

IN SEVEN-BELL METHODS.

(Continued from page 474.)

When we are composing peals of Bob Triples with bobs at Middle, Wrong, and Right only (or, in other words, when we keep the seventh as an undisturbed observation bell) and when we use full natural courses, we are compelled to employ singles as links in the chain which joins the separate natural courses into one round block. If we use only two, the singles must be part of the Q Set formed by bob, single, bob, single. If our peal is a regular six-part we must use at least one of these compound Q Sets in each part. We cannot produce a peal in five or ten regular parts if we use full natural courses throughout.

But, unlike the case with extents in most methods, our composition need not consist of full natural courses. There are 120 in all from which we have to select our material, and we need only 60. The available natural courses, are in pairs, and if one in a pair is used in full, the other is barred. We can use part of one of a pair and supply the missing rows from the other at a later position in the composition. This will sometimes give us links which will join together the equivalent of an even number of full natural courses, a thing impossible in most methods.

How this can be done will perhaps be best explained by a concrete example. Here are the natural course-ends of a touch produced by making bobs at M, M, W, four times repeated.

Middle	Wrong	M. W.
52436	52436	—
35426	45623	— —
24653	24653	—
52643	62345	— —
46325	46325	—
24365	34562	— —
63542	63542	—
46532	56234	— —
35264	35264	—
63254	23456	— —

This block is of the length of ten courses, but it contains the wholes or parts of fifteen natural courses. The first natural course, 52436, appears in its entirety; so does the third and every alternate one, but the second natural course, 35426, appears only from the Middle to the Wrong, four leads out of six. The third natural course, 45623, appears only from the Wrong to the following Middle, two leads.

When, however, we examine the block further we find in the third part the natural course 34562, which extends from the Middle to the Wrong. 34562 is the alternative natural course to 35426, and so it supplies the rows which are missing from the latter. In a similar way, whenever we have only part of a natural course, the missing rows are supplied in another part of the touch.

This five-part block forms an excellent basis for a peal. If we bob Q Sets at Right in every one of the

courses we shall have the full thirty in-course courses we need, and if we substitute a single for either a bob or a plain lead at any M, W, or R, and repeat the whole we shall add the thirty out-of-course natural courses and produce our peal. Perhaps we hardly need say it is Hubbard's well-known ten-part composition.

Here we have singles used in their simplest form; they are necessary to change the nature of the rows, and to give us the odd course-ends which, without their aid, would not be available.

The point to notice in this example is that the reason why we can use incomplete natural courses is that in Bob Triples everything is perfectly symmetrical about the path of the treble, and consequently any lead can appear either in a direct form or in its reverse form, one belonging to a natural course and the other to the alternative natural course. This does not happen in Grand-sire Triples, for though the B Block there is symmetrical about the path of the treble, directly a bob is made the symmetry is destroyed. The whole of a B Block in Grand-sire Triples must come either in its direct (or in-course) form or in its reverse (or out-of-course) form.

Perhaps the reader may think that, as Bob Triples is a method which has been discouraged by the Central Council and practically is never rung, it is only a waste of time to discuss its composition; but that would be an incorrect way of looking at the matter. A study of the method will tell us a good deal about composition in general, and if Bob Triples itself is barred from practice there are some other methods similar for purposes of composition, which are fully worthy of the attention of any really skilful band. We have already given two, and here are two more which will serve as illustrations for the next remarks we have to make.

Stansted Bob.	Croydon Bob.
1234567	1234567
2135476	2135476
2314567	2315746
3241576	3251764
2345167	3527146
2435617	5372416
4236571	3527461
2463751	3254761
4267315	2345716
4627135	3254176
6421753	3521467
4612735	5312476
4167253	5132746
1462735	1537264
1426375	1352746

All we have said about Bob Triples will apply to Stansted Bob, and the compositions of one can be adapted to the other, although the lead ends come in a different order. But Croydon Bob and its kindred methods introduce a new feature.

We have already pointed out that in plain seven-bell methods with six working bells it is necessary to have a double change, either when the treble is leading full, or is lying its whole pull behind.

In the first case the bob is made at the lead end as it is in Bob Triples, but in the second case a bob cannot be made there.

(Continued on next page.)

THE USE OF SINGLES

(Continued from previous page.)

It is essential in bob making to move a place. In Plain Bob, for instance, we move second place to fourth's; in Double Norwich we move eighth's place to sixth's; in Treble Bob Major we move eighth's place to fourth's; in Stedman Triples we move seventh's place to fifth's; and so on. But we cannot do a similar thing in Croydon Bob Triples for there is no place to move. It has been suggested that in such circumstances the proper thing to do would be to make two new places like this

1537264
1357624

Such an operation would no doubt enable us to produce true peals and would be quite legitimate, but it would not be a bob, for it is of the essence of a bob that it should not change the succession of the nature of the rows, and that is what this operation does.

We could make the bob by shifting sixth's place when the treble is lying behind the fourth's, and with such a bob all the compositions of Bob Triples could easily be adapted to Croydon Bob.

But the better plan is to make the bob in the interior of the lead when the treble is passing from fourth's to fifth's:

3251764 3251764
2357146 instead of 3527146

This bob will give us the same natural course-ends as the bob of Bob Triples, and, so far as the course-ends are concerned, will produce the same compositions. If our peal is made up of full natural courses it will be true, but since the position of the bob is not symmetrical with the path of the treble, we may not use a part of one natural course and think to supply the missing rows from the alternative natural course. When the bob is made in the interior of the lead of one of these methods a true peal in five or ten exactly similar parts is not possible and for the same reason that it is not possible in Grandsire Triples.

WILLIAM J. NEVARD.*To the Editor.*

Dear Sir,—I should like to thank Mr. Morris for his excellent articles on ringers' jugs. I notice Mr. Morris asks the question if the two Will Nevards are ancestors of the late Mr. W. J. Nevard. Although it is not denitely possible to say so, I think most probably they are.

Many of his ancestors are buried in several churchyards in the county of Essex: Great and Little Totham, Great and Little Braxted. His paternal grandfather used to farm Ashmans in the parish of Kelvedon, which is the adjoining parish to Great and Little Braxted.

Mr. Morris may be interested to know that there was at one time a ringers' jug at Coggeshall, but whether it is still in existence I cannot say.

WILLIAM KEEBLE.

Colchester.

UNUSED BELLS.*To the Editor.*

Dear Sir,—In answer to Mr. John Sharpe's query in your issue of the 16th October, the tone of bells does not deteriorate in any way from non-usage, provided they are kept reasonably clean. Excessive corrosion, as occurs in certain industrial areas where the atmosphere is heavily charged with chemical fumes, will certainly cause some 'deadening' of normal resonance, but this is always restored by the physical removal of the corrosion. Oil and grease is definitely detrimental to the tone, and for this reason should in no circumstances be allowed to come into contact with the bells themselves, or if it does so accidentally, it should be wiped off immediately.

With reference to the fittings, however, there is no doubt that these do deteriorate from disuse. They ought to receive the same care and attention as when the bells are being rung regularly.

FRED C. W. STEVENSON.

Croydon

RINGERS' JUGS AND PITCHERS.

BY ERNEST MORRIS.

(Continued from page 482.)

A large pitcher is preserved at Tamworth, which has besides one handle a steadying nib on front. It is 12 $\frac{3}{4}$ inches high and 11 $\frac{1}{2}$ inches diameter, and inscribed: 'Tamworth Ringers, 1805.'

Perhaps the most unique ringers' possession of this description is that preserved at Cirencester, Glos. It is described as a 'loving-cup,' and was presented to the ringers there in 1785, and is silver mounted on double ram's horns, with a silver plate inscribed with a bell and the couplet:—

'Intactum sileo percute dulce cano,' meaning:—

'Untouched I am a silent thing,

But strike me and I sweetly ring.'

This was a favourite inscription often found on ancient bells. Round the bell is 'Prosperity to Cirenr. Ringers, 1785.' This loving-cup, together with a chair which has a bell on its back, was given to Cirencester ringers by Mr. Blackwell, of Ampney Park nearby. This gentleman was keenly interested in bellringing, and was a member of the Ancient Society of College Youths, London.

Macclesfield possesses three jugs and two pots which are unique. They are carefully preserved in a cupboard in the belfry and are thus inscribed:—

(1) 'This Jug Presented by H. Burnet: J. Rigby: J. Colclough: W. Rogers: and H. Lewis: Ringers of Burslem to the Change Ringers of St. Michael's Church, Macclesfield, in the year of our Lord 1837' (at bottom) 'Henry Lewis 1837.'

This inscription is in gold leaf, hand painted with a different picture on each side. There is a projecting nib under the spout to assist in carrying, and it was given to replace another which was badly cracked and would not hold ale. It is 13 $\frac{1}{2}$ inches high, 40 inches circumference, and holds 34 pints.

(2) 'This Jug was presented by the Longton Ringers to the Macclesfield Society of Change Ringers in commemoration of their having rang the first complete peal of changes ever rung in the Potteries. It was Holt's celebrated peal of Grandsire Trebles consisting of 5,040 changes which was performed in three hours and 3 minutes at Longton Old Church on the 28th day of March 1864 by the following persons: Willm. Hulne, Willm. Ashworth, Thos. Wright, Edwd. Matthews, Jas. Holt, Willm. Dupen, Jas. Maurice, Jas. Morlidge, Willm. Dupen, conductor.' (below) '1864 by John Hancock, Longton.'

Underneath the jug: 'James Locker, senr.: Thos. Fone: Willm. Shenton, senr.: John Davis: Photographer: Thos. Locker: Enoch Watson: George Locker: Willm. Shenton, junr.: Longton Ringers, 1864.'

It is said that two golden sovereigns were melted down to gild this jug. It is hand painted with a different picture on each side of the ringers' names above. Height 10 inches, circumference 22 inches, holds 10 pints.

(3) 'This Jug was given by John Smith and Howard Burnet, Ringers of Hanley, in commemoration of two peals rung by the Ringers of St. Michael's Church, Macclesfield, being both maiden peals.'

(Continued on next page.)

RINGERS' JUGS AND PITCHERS

(Continued from previous page.)

BOB MAJOR, December 25th, 1827.

- | | |
|---------------------|------------------------|
| 1. Jas. Broadhurst. | 5. Jas. Kelly. |
| 2. Thos. Fisher. | 6. Robt. Hulme. |
| 3. Saml. Wilshaw. | 7. Jas. Birchenough. |
| 4. Thos. Hulme. | 8. Jas. Maurice, conr. |

GRANDSIRE TRIPLES, December 30th, 1827.

- | | |
|-------------------------|----------------------|
| 1. Heny. Houselander. | 5. Jas. Broadhurst. |
| 2. Thos. Fisher. | 6. Robt. Hulme. |
| 3. Saml. Wilshaw, conr. | 7. Jas. Birchenough. |
| 4. Jas. Kelly. | 8. Thos. Davenport. |

Tenor 20 cwt.

It is of the old blue Willow or Chinese pattern, lettered in black, is 12½ inches high, 33 inches circumference, and holds 20 pints.

(4) Pot with two handles, inscribed:—

‘A present
from
Longton Ringers,
1883.’

At Easter, 1883, the Macclesfield ringers rang a date touch of 1883 changes at Longton, and this pot was a present for the company. Each ringer also had a pot with his name on, and the number of the bell he rang, and the date.

(5) Pint pot with one handle, inscribed:—

‘Health to the Longton and Macclesfield Ringers,
(clasped hands).

May they ever be united.’

A ringers' jug was presented to Church Lawton ringers (where they then had six bells), out of goodwill by the ringers of Tunstall, together with six mugs, one of which is now broken. The jug holds 11 quarts and was made at Tunstall, but has no maker's name. It is adorned with roses and inscribed:—

‘Presented to the
Ringers of All Saints' Church,
Lawton, Cheshire, by the
ringers of Christ Church,
Tunstall, on Novr. 3rd, 1883.
G. Gee. W. Gee.
G. Gee, jun. W. Saunders.
E. Horne. R. Mills.’

The names are those of Tunstall ringers. The jug is 12 inches high and is 35 inches in circumference in middle. Each mug holds half a pint.

I am told that Stalybridge, Cheshire, has a gallon jug with ringers' names on, but I have been unable to get details of this. At Hyde, Cheshire, a quart silver cup or tankard, the Old United Counties' prize cup, won by Hyde ringers three times in succession, became their own property. Prize ringing finished in 1893. At Crewe, there is a ringers' jug preserved in the belfry, dated 1894. It is of highly glazed earthenware from the Albion Pottery, Burslem. Its circumference at the middle is 38

inches, at the neck 24 inches, height 12 inches, capacity 10 quarts. Besides the large handle there is a steadying nib on front. It is inscribed in gold in 'copper plate' style as follows:—

‘Presented to
The Crewe Society of Change Ringers
by
Mr. and Mrs. O. O. Rothwell,
Oak Farm Hotel, Crewe,
and a friend.’

Under the spout is a bell with cannons complete, and on other side is:—

‘Mr. Richard T. Holding.
Mr. G. Harding. Mr. A. Harding.
„ J. Wright. „ W. Evitts.
„ R. Langford. „ J. Davies.
„ A. Jarvis. „ J. Edwards.
„ A. Dudley. „ L. E. Fearn.’

In 'The Ringing World' of February 10th, 1939, p. 95, may be seen the very finely decorated ringers' jug of Newcastle-under-Lyme, Staffordshire, together with some interesting items relating to it.

Oxford possesses a modern ringers' jug of white china, with two handles, having a capacity of 7 pints, inscribed:—

‘Presented to the Oxford Society of Change Ringers
By and with the compliments of George A. Smith,
Tunstall, Staffs. August, 1905.’

The lettering is in gold, and there is a gold ring round the top and bottom. On the reverse side is a picture of a Dutch steeple. Mr. G. A. Smith, the donor of this jug, took part in the late Rev. F. E. Robinson's 1,000th peal.

At Tawstock, Devon, is preserved a fine double-handled ringers' jug dated 1812. It is made of cloam, a clay dug in the neighbouring parish of Fremington, which still supplies raw material for Royal Barum ware. The jug is glazed a bright yellow, and on the front is the crude outline of a bell, inside which appears the following:—

1812.
‘Success to the hearty
Ringers of Tawstock
(then drawings of five bells).
The youngest ringers shall
carry the Jug.’

On the reverse at base, 'E. Fishley, Fremington, 1850.' The local ringers state that the latter date is in reference to repairing the jug, although to what extent is not known.

An old ringers' jug or pitcher, capable of holding 5 gallons, inscribed, 'Grimley Ringers,' after having been lost was 'rescued' by Mr. W. A. Sharp, of Hallow, Worcs.

RUISLIP.—At Bell Haven, Acacia Avenue, on Wednesday, September 30th, 720 Bob Minor as a birthday compliment to Brian, infant son of Corpl. 'Ted' Coward, on the occasion of his first anniversary: G. M. Kilby 1-2, Corpl. K. Arthur, R.A.F. (conductor) 3-4, Corpl. E. Coward, R.A.F. 5-6.

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NOTICES.

THE CHARGE FOR NOTICES of Meetings inserted under this heading is at the rate of 4d. per line (average 8 words) per insertion, with the minimum charge of 2/-.

For Notices other than of Meetings 6d. per line (minimum 2/6).

NOTICES must be received NOT LATER THAN MONDAY.

'The Ringing World' can be sent direct by post from the Editorial Office for 4s. 3d. per quarter.

All communications should be sent to THE EDITORIAL OFFICE OF 'THE RINGING WORLD,' LOWER PYRFORD ROAD, WOKING, SURREY.

HERTFORD COUNTY ASSOCIATION.—Meeting at the Studios, Falconer Road, Bushey, Saturday, Oct. 31st. Handbells 3.30. Tea 5.30.—H. G. Cashmore, 24, Muriel Avenue, Watford.

CHRIST CHURCH, FRIEZLAND.—Saturday, Oct. 31st, 3 p.m. Practice on new silent apparatus, which gives correct striking. Good bus service from Stevenson Square, Manchester, to Greenfield Station. — H. Nutt, Royal George, Greenfield, near Oldham.

HERTFORD COUNTY ASSOCIATION.—Eastern Division. — A meeting will be held at St. Mary's, Cheshunt, on Oct. 31st, at 3 p.m. Silent tower bells and handbells. Short service at 4.30 p.m.—G. Radley, Dis. Sec., 18, Macers Lane, Wormley, near Hoddesdon.

ANCIENT SOCIETY OF COLLEGE YOUTHS (Established 1637).—A luncheon to commemorate the 305th anniversary will be held at Slater's Restaurant, Basinghall Street, E.C., on Saturday, Nov. 7th, at 1 p.m. Tickets 6s. 6d. each. Last day for receiving applications for tickets, Monday, Nov. 2nd. Business meeting and election of officers afterwards.—A. B. Peck, Hon. Sec., Branksome, 1, Eversfield Road, Reigate, Surrey.

NORTH STAFFORDSHIRE ASSOCIATION.—The annual committee meeting will be held at Hanley, on Saturday, November 7th, at 4 p.m. Handbells available. Tea will be arranged for all who notify Mr. G. Jones, 46, Harley Street, Hanley, Stoke-on-Trent, not later than November 3rd.—The fifth annual dinner will be held at the Borough Arms Hotel, Newcastle-under-Lyme, on Saturday, December 19th, at 7 p.m. Tickets, 5s. each, may be obtained on application, with remittance, to Andrew Thompson, 63, Whitehouse Road, Cross Heath, Newcastle-under-Lyme, Staffs, not later than November 28th.

CHESTER DIOCESAN GUILD.—Joint meeting, Stockport, Bowden and Mottram Branch and Macclesfield Branch, at St. Thomas', Norbury (Hazel Grove), Saturday, Nov. 14th. Service 3.30 p.m. Tea in the school 4 p.m. Names for tea to Mr. W. Fernley, 4, Grove Street, Hazel Grove, near Stockport, by Wednesday, Nov. 11th. Handbells during afternoon and evening.—T. Wilde and J. Worth, Hon. Dis. Secs.

LANCASHIRE ASSOCIATION.—Blackburn Branch. —The annual branch meeting will be held at Accrington on Saturday, November 14th. Silent tower bells and handbells from 2.30 p.m. Business meeting at 4 p.m. Business important. Election of officers. Bring your own refreshments, cups of tea provided. A good attendance is desirable.—F. Hindle, Branch Sec., 58, Anvil Street, Blackburn.

CHANGE OF ADDRESS.—After October 31st, the address of Mr. Leslie Wright, hon. secretary of the North-Eastern Division of the Essex County Association, will be Cherry Green Farm, Broxted, Dunmow, Essex.

CHANGE OF ADDRESS.—The address of Mr. and Mrs. D. Cooper is 51, Waddon Road, Croydon.

BIRTH.

COPE.—On Oct. 21st, 1942, at Dawn Nursing Home, Emsworth, Hants, to Barbara, wife of W. F. J. Cope, a daughter.

WARWICKSHIRE GUILD.**MEETING AT RUGBY.**

At the ninety-seventh quarterly meeting of the Guild, held in the Church House, Rugby, on Saturday, October 17th, members were present from Chilvers Coton, Keresley, Nuneaton and Rugby.

Owing to the absence of the Master (Mr. J. H. W. White), Mr. H. Argyle was voted to the chair. The hon. secretary said she had made strenuous efforts to provide silent ringing at each of the towers where meetings had been held during the past six months, but had not met with any success for varying reasons.

Apologies for non-attendance were read from the Master (Mr. J. H. W. White), Mr. F. Pervin (Coventry), Mr. A. Grant (Rugby) and Mr. A. H. Beamish (Chilvers Coton).

Mr. W. Stote proposed that the November and December meetings should be dispensed with and the January quarterly meeting held at Bedworth, but this was not seconded. Mr. H. Webb proposed the holding of no meeting until the annual in April at Nuneaton or Chilvers Coton. Mr. Vann seconded this and it was carried.

The hon. secretary was asked to write letters of condolence from the Guild to the Rev. M. Melville (a former secretary) on the death of his mother, and to Mr. J. A. Fenton (also a former secretary) on the loss of his only son on active service in the Middle East.

A vote of thanks to the Rector for the use of the room for the meeting and to Mr. C. Underwood for making the necessary arrangements concluded the meeting.

THE COLLEGE YOUTHS.

The business at the meeting of the Ancient Society of College Youths, held on Saturday, October 24th, was largely routine and consisted mainly of the nomination of officers and the election of auditors.

Mr. Deal stated that the Southwark Cathedral bells were still uncovered in the transepts, and asked if anything could be done. The treasurer said he thought the authorities were still waiting for a licence to proceed with the bricking up.

The Master welcomed Mr. George F. Swann, of Birmingham, Mr. F. Cole, of Gloucester, Mr. A. E. Hoare, of Poole, and Sergt.-Pilot Brian Wayman, R.A.F.

Mr. Cole brought greetings from Mr. A. R. Macdonald, and Mr. Roberts from Mr. J. T. Kentish. Ringing at St. Botolph's, Bishopsgate, both before and after the meeting was very much appreciated.

The members present, besides the Master, secretary and treasurer, were Messrs. E. Jennings, G. N. Price, J. A. Trollope, E. A. Young, J. Chapman, C. Pothebary, R. F. Deal, F. E. Collins, C. H. Kippin, R. Stannard, G. M. Kilby, H. Hoskins, C. C. Mayne, C. M. Meyer and C. W. Roberts. Two trustees, Messrs. H. R. Newton and H. G. Miles, were also present.

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