















CHURCH BELLS OF ENGLAND







PART OF BELL-FOUNDER'S WINDOW, YORK MINSTER  
showing the forming of a mould. (See page 45).

# CHURCH BELLS OF ENGLAND

BY

H. B. WALTERS, M.A., F.S.A.

JOINT-EDITOR OF "CHURCH BELLS OF ESSEX"  
AND "CHURCH BELLS OF WARWICKSHIRE"

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Illustrated by 170 Photographs and Drawings

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## PREFACE

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MANY books have already been published on the subject of Church Bells, and in particular those of England, but as yet there hardly exists an adequate manual of the subject; much that has been written being now out of date, or lacking in comprehensiveness, or marred by superficial and inaccurate treatment. The present volume is an attempt by one who has made our Church Bells his special study for over twenty years, to set forth within a convenient compass the more important aspects of a subject which from its many-sidedness and its still living interest appeals perhaps to a more extensive class of readers than any other branch of English archaeology.

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# ENGLISH CHURCH BELLS

## CHAPTER I

### HISTORICAL INTRODUCTION

OF the various devices for the production of musical sound few have obtained such wide-world acceptance as the percussion of bells. Not only are they almost invariably used throughout the Christian Church, but they are a prominent feature in the religious worship and ceremonial of other peoples, particularly of the followers of Buddha. The most notable exception is formed by the Mohammedans, who not only disallow their use among themselves, but in 1453 issued an edict forbidding their use by the newly-conquered Orthodox Christians, who were compelled to substitute for them plates of metal or wood, to be struck with a hammer. Hence the use of such plates, called *σίμαντρα*, is not uncommon in Greek churches at this day, in countries subject to the Ottoman dominion.<sup>1</sup>

The word "bell" itself is said to be derived from its sound,<sup>2</sup> and to be connected with "bellow" and "bleat," and the Latin word *balare*, used of the cry of certain animals—we may compare its use for the "belling" of hounds or of stags. In Latin there are various names for this instrument, which must be presently discussed; the French and Germans use "cloche" and "Glocke" respectively, a word represented by the Low Latin *clocca*, which appears in old Irish as *clog*. Our word "clock" of course comes from the same source, and it is interesting to note that the word is identical with our "cloak," which suggests the shape of the bell, or rather that of the mould in which it is cast. Modern bell-founders speak of the

<sup>1</sup> Cf. *Recueil curieux et édifiant sur les Cloches* (1757), p. 25.

<sup>2</sup> It must be remembered that "belfry" has nothing to do with "bell" etymologically, but comes to us through the French *beffroi* from a mediæval word meaning "pent-house."

mould as the "cope," which again suggests a comparison with the form of a garment.

The Greek κῶδων was probably only a small hand-bell, corresponding at best in size to the modern sheep-bell or cow-bell; many examples of these in bronze may be seen in our museums, and there is one in the British Museum, in form something like a high conical cap with handle at top, which was found on the site of the sanctuary of the Cabeiric deities at Thebes in Greece, and bears engraved on it a dedication by one Pyrrhias (2). They have also been found in Egypt, and at Nimrud in Assyria. The former when analysed were found to contain ten parts of copper to one of tin.<sup>1</sup> The only word occurring in any frequency in classical Latin is *tintinnabulum*, which is used by Plautus, Suetonius, and Juvenal, and clearly means a small tinkler of the kind already mentioned. But there is another allusion in one of Martial's epigrams (xiv. 163):

"sonet aes thermarum,"



Greek bell, inscribed, 4th century B.C. (Brit. Mus.)

referring to the ringing of a bell in the public baths when it was time to give up ball-playing and go into the bath. Here the word *aes* is of course merely the generic name for copper or bronze, and in all probability the "bell" was more like a gong or a cymbal. Lucian<sup>2</sup> mentions a κῶδων used for waking a household in the morning. *Tintinnabulum* is clearly onomatopoeic, and suggests a comparison with our "tin."

In the early Middle Ages two words are in common use, *campana* and *nola*, neither being found in this sense in good Latin, though the former has survived (in a compounded form) down to the present day, and in the later Middle Ages became the recognised word for a bell, as is indicated by its constant use in inscriptions. It is familiar to us in the word *campanology* (or perhaps more correctly *campanalogy*) which is defined by Murray<sup>3</sup> as "the subject of bells; detailed examination of the principles of bell-founding; bell-ringing, etc." Hence also the word *campanologist*,<sup>4</sup> usually denoting one who studies bell-inscriptions and stamps from the comparative point of view. This sense is quite modern and only dates from the

<sup>1</sup> Ellacombe, *Bells of the Church*, p. 300.

<sup>2</sup> *De Mercede Conductis*, 24.

<sup>3</sup> *New Eng. Dict.*

<sup>4</sup> The first use of the word seems to be in Lukis' *Church Bells* (1857), preface.

time when bell-archaeology first became a science; in reference to the science of bell-ringing the word is two hundred years older, probably owing its origin to Fabian Stedman, whose *Campanalogia* (1677) is cited as an authority for the use. *Nola* is probably onomatopoeic, and cognate with *knell* and *knoll*; it is generally supposed to denote a small bell, as opposed to *signum*, used in mediaeval times for one of great size. *Campana*, though a word of more general use, is also usually confined to large bells. Another word of the same import is *squilla* (= "skillet"), referring to the shape. Hieronymus Magius in his treatise *De Tintinnabulis* (1608)<sup>1</sup> gives the following list of names of bells, with definitions:—

- (1) *Tintinnabulum* or *tinniolum*, for a dormitory or refectory.
- (2) *Petasius* (from Gk. πέτασος), a large broad-rimmed bell.
- (3) *Codon*, a Greek hand-bell.
- (4) *Nola*, a small bell used in the choir.
- (5) *Campana*, a large bell used in the tower.
- (6) *Squilla*, a little shrill bell.

Other words found are *cymbalum*, *campanella*, *nolula* or *dupla* (for a clock), and *signum*.<sup>2</sup>

The common use of the two words *campana* and *nola* led to the theory that they had a geographical origin, and that bells were first invented or used at the town of Nola in Campania, Italy. It was further alleged that they were first used by Paulinus, who was bishop of that town about 400 A.D., and that he was therefore responsible for the first use of those names. But it is a significant fact that Paulinus, in describing his church, does not mention bells. There seems to be better authority for the statement that Sabinianus (Pope about A.D. 600) first gave the sanction of the Church to the use of bells.<sup>3</sup> This last view might receive some support from the story (if credible) that when King Clothaire was besieging the town of Sens in 610, his army was terrified at hearing the sound of the great bell (*signum*) of St. Stephen's Church, when it was rung as an alarm, and beat a hasty retreat. The story rests on the assumption that bells were then so little known that even an army might be terrified on first hearing their sound.<sup>4</sup>

Mediaeval writers, ignoring the different quantities of *Nola* and *nōla*, confidently assert, as does Martène (1736-37),<sup>5</sup> 'Nola

<sup>1</sup> See also Durandus, *Rationale*, p. 93 (transl. Webb and Neale).

<sup>2</sup> *Encycl. Brit.* <sup>11</sup>, iii. p. 687. <sup>3</sup> Dunkin, *Cornwall*, p. 1.

<sup>4</sup> Ellacombe, *Bells of the Church*, p. 453; Dunkin, *Cornwall*, p. 1.

<sup>5</sup> *De Ant. Mon. Ritibus*, quoted by Bloxam, *Gothic Architecture*, ii. p. 23 ff. See also J. S. Durantus, *De ritibus eccles. cathol.* (Paris, 1632), i. 22, p. 210.

est signum seu campana, a Nola civitate in qua primus campanarum usus inventus est,' or as Walfridus Strabo (about 1250), 'unde et a Campania . . . campanae dicuntur; minora vero, quae et a sono tintinnabula vocantur, Nolas appellant, a Nola eiusdem civitate Campaniae, ubi eadem vasa primo sunt commentata.' At any rate there is here no mention of Paulinus; and Polydore Virgil is even more cautious, and states that no one knows who invented bells. Gerard Voss says that the whole arose from a misinterpretation of Isidorus, Bishop of Seville (who wrote in the seventh century).<sup>1</sup> This writer in his *Etymologia Linguae Latinae* (1662) suggests that *campana* is "forte a καπάνη" (*sc.* a cap of skin, with reference to the form of a bell). As Dr. Raven suggests,<sup>2</sup> the word is quite likely to come from a root KAP or KEP (with an indeterminate vowel sound), signifying anything hollow.

We cannot then state with anything like definiteness when bells were first introduced into the Christian Church; but it is certain that the larger type of bell with which we are familiar was not introduced until after some centuries of Christianity. In the earliest days of the Church, when congregations were small, and often had to hold their services in makeshift surroundings or clandestine refuges, no signal for summoning them together was either necessary or desirable. And when the first missionaries began to traverse our islands, prior to the organisation of dioceses and parishes and the erection of churches, they probably found that a small portable hand-bell served their purpose, to summon a scanty and scattered congregation.

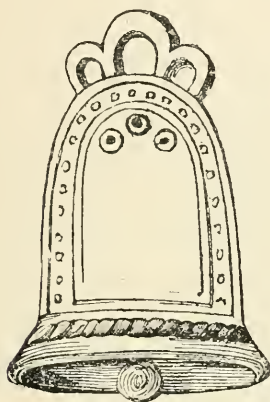
The earliest bells of which any evidence can be traced in these islands were of two kinds: the closed or globular type, known as a *crotal* (Gk. κρόταλον),<sup>3</sup> and corresponding to the little jingling bells placed round the necks of animals; and the open type, as found among the remains of Oriental and classical nations, the prototype of the later mediaeval church bell. Of the latter, with which alone we need here be concerned, the earliest kinds were made, as sheep-bells and cow-bells are at this day, simply by riveting or welding together sheets of metal. The usual method was to take two quadrilateral pieces of iron, bend the edges so as to correspond, and rivet them together in the form of a truncated wedge; they were then

<sup>1</sup> *Etym.*, xvi. 20. He mentions *aes campanum*, derived from Campania, and is probably quoting Pliny's account of the different kinds of bronze (*Nat. Hist.*, xxxiv. 95).

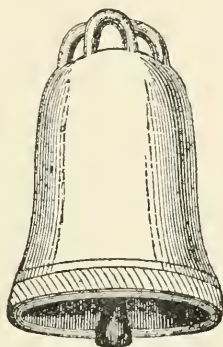
<sup>2</sup> *Ch. Bells of Cambs.*, p. 182.

<sup>3</sup> *Bells of the Church*, p. 373 ff.

dipped in molten copper or bronze to give them a musical tone.<sup>1</sup> The tone of these sheet-metal bells is poor in the extreme, and they were probably soon superseded by bells of cast metal, and of the form already familiar to pagan nations both Eastern and Western. An early bell of this latter type is figured by Strutt<sup>2</sup> from a manuscript of the eleventh century in the British Museum (5), and is remarkable for its ornate form; it has a hemispherical head with cannons in the form of a triple loop, a straight waist, and a narrow sound-bow round which is a cable pattern; the body of the bell is ornamented with rows of studs.<sup>3</sup> Canon Ellacombe compares with it a hand-bell in



Early hand-bell



Early hand-bell  
(Boulogne Museum)

the Museum at Boulogne (5), but the latter appears to be of a more advanced type.

"The small ancient quadrangular portable hand-bells of iron or bronze," says Westwood,<sup>4</sup> "are some of the most interesting objects of the early Christian period. The notices which have been collected together relative to them, clearly shew that they were regarded with the like feeling of veneration in Scotland, Ireland, and Wales, wherever the British Church was maintained." The Welsh and Irish actually believed that bells could perform miracles and cures, and that they even had powers of loco-

<sup>1</sup> Raven, *Bells of England*, p. 17.

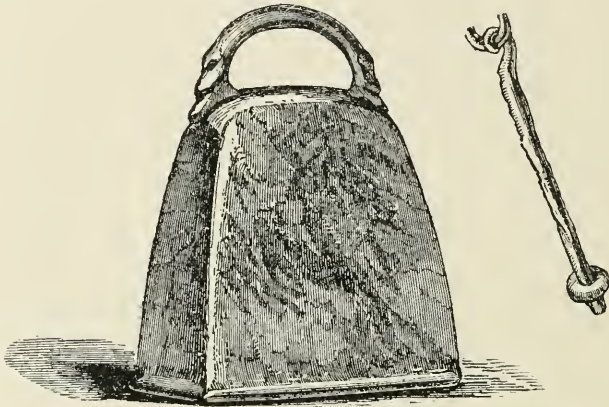
<sup>2</sup> *Manners and Customs* (1775), i. p. 108, pl. 20, fig. 5; Cotton MS. Tib. C. vi. f. 17.

<sup>3</sup> *Bells of the Church*, p. 304.

<sup>4</sup> *Arch. Cambr.*, iii. p. 230.



motion; this belief survives in some degree throughout the Middle Ages (*cf.* p. 261, and their use in exorcising ceremonies). In 622 St. Teilo, on his consecration as Bishop of Llandaff, was presented with a bell which "exceeded every organ in sweetness of sound" and had various miraculous properties.<sup>1</sup> The same authority also mentions other bells of the same kind as existing in Wales. In the history of the early missionaries of the Irish Church similar bells played a prominent part, including the iron bell of St. Patrick himself, the oldest relic of Celtic Christianity.<sup>2</sup> To quote Giraldus again: "Both the laity and clergy in Ireland, Scotland, and Wales held in such veneration certain portable bells, that they were more afraid of



Early Welsh bell from Llangynodl, Carnarvonshire

swearing falsely by them than by the Gospels, because of some hidden and miraculous power with which they were gifted."

Examples of these bells have been found in various parts of Great Britain and Ireland. One was dug up about 1800 at Llangenny near Crickhowell, of the quadrangular form, measuring  $12\frac{1}{2}$  inches in height. Another from the church of Llangynodl in Carnarvonshire (6), was exhibited to the Cambrian Archaeological Association in 1849.<sup>3</sup> It was remarkable as

<sup>1</sup> Girald. Cambrens., *ed.* Brewer, ii. p. 158; Ellacombe, *Bells of the Church*, p. 310. So had the bells of St. Illtyd and St. Fillan (T. Dyer, *Church Lore Gleanings*, p. 78).

<sup>2</sup> See Wakeman, *Handbook of Irish Antiquities* (1903), p. 346.

<sup>3</sup> *Arch. Camb.*, iii. p. 359; *cf.* *Reliquary*, N.S. vii. p. 184; for other early Welsh bells see *Arch. Camb.*, 4th ser., ii. p. 271 ff., and *Montgomeryshire Collections*, xxv. p. 327.

possessing a handle terminating in two rudely-fashioned swans' or serpents' heads, such as are found in early Irish and Anglo-Saxon MSS., and the form and method of attachment of the clapper are also of interest. It was used in recent times to be rung before a funeral. Another very curious bell, exhibited at the same meeting, was found at Marden in Herefordshire, in a pond near the church.<sup>1</sup> It was of oval rather than oblong section, and its height was 12 inches. It was thought to be more likely a relic of the ancient British than of the Anglo-Saxon Church. Others from Anglesey are illustrated by Ellacombe,<sup>2</sup> together with specimens found or preserved in Scotland,<sup>3</sup> some of which have legendary associations with St. Columba, St. Fillan, and other saints.

But the Irish hand-bells, some fifty of which are still in existence, are of much greater interest.<sup>4</sup> There are eighteen in the Museum of the Royal Irish Academy alone, and several also in the British Museum. As already noted, they are known as *Clogs*, from Low Latin *clocca* (a word only applied to small bells). One of the most interesting is the *Clog beanuighte* or Blessed



The Bell of Armagh

Bell of Armagh (7), which is unique in bearing an inscription incised on its face in Erse: "A prayer upon Cumascach son of Ailill." This Cumascach died in 904. Being of rounded rather than quadrangular form, it would on other grounds have been assigned to this period. A similar bell, but more angular in form, at Stival in Brittany (8), also has an inscription "PIRTVR FECISTI," and is thought to be of Irish make.

<sup>1</sup> Cf. *Arch. Journ.*, v. p. 330.

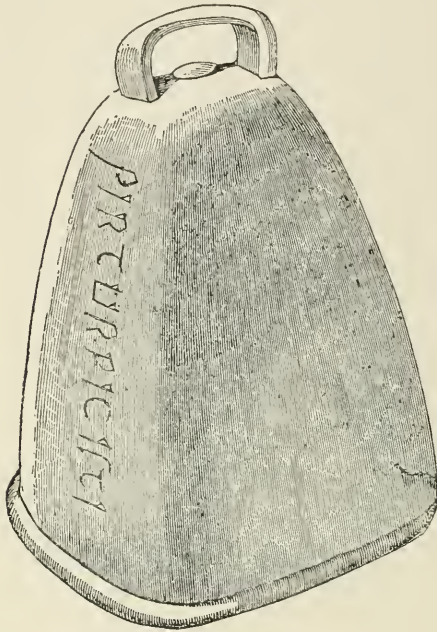
<sup>2</sup> *Bells of the Church*, p. 317 ff.

<sup>3</sup> See also *Illustr. Cat. of Arch. Mus. Edinb.*, 1856.

<sup>4</sup> On these bells and their covers see Miss Margaret Stokes, *Early Christian Art in Ireland*, p. 58 ff.; *Bells of the Church*, p. 330 ff.; Romilly Allen in *Reliquary*, N.S., vii. p. 181, with bibliography; *Arch. Cambr.*, iv. p. 167 ff.; Rohault de Fleury, *La Messe*, vi. p. 147 ff. For the bell of St. Patrick see Stokes, *op. cit.*, fig. 18, and W. Reeves in *Trans. Roy. Irish Acad.*, xxvii. (1877-1886).

The "Black Bell of St. Patrick" already mentioned still exists in Ireland, but in a very fragmentary condition.

A very fine bell found at Cashel in 1849 is now in the possession of Lord Dunraven, and a fellow to it was found at Bangor, County Down. Both are of bronze, very carefully cast,



Early bell from Stival, Brittany

and ornamented with a large incised cross, while round the base are borders of various patterns, elaborately designed. They are assigned to the seventh or eighth century. Some twenty-four in all of these Irish bells are described and illustrated by Ellacombe,<sup>1</sup> all similar in type to the above. He also gives a representation of a sculptured relief from Glendalough, assigned to the eighth century, which formed a tympanum in the Priest's Church, and represents an ecclesiastic holding a sacred bell.

Another group of ancient Irish hand-bells, from their great antiquity and traditional associations, were regarded with such veneration that they

were enclosed in cases or shrines of costly materials and elaborate workmanship (9). They illustrate the skill of the Irish craftsman in the art of ecclesiastical ornamentation at a very early period.<sup>2</sup>

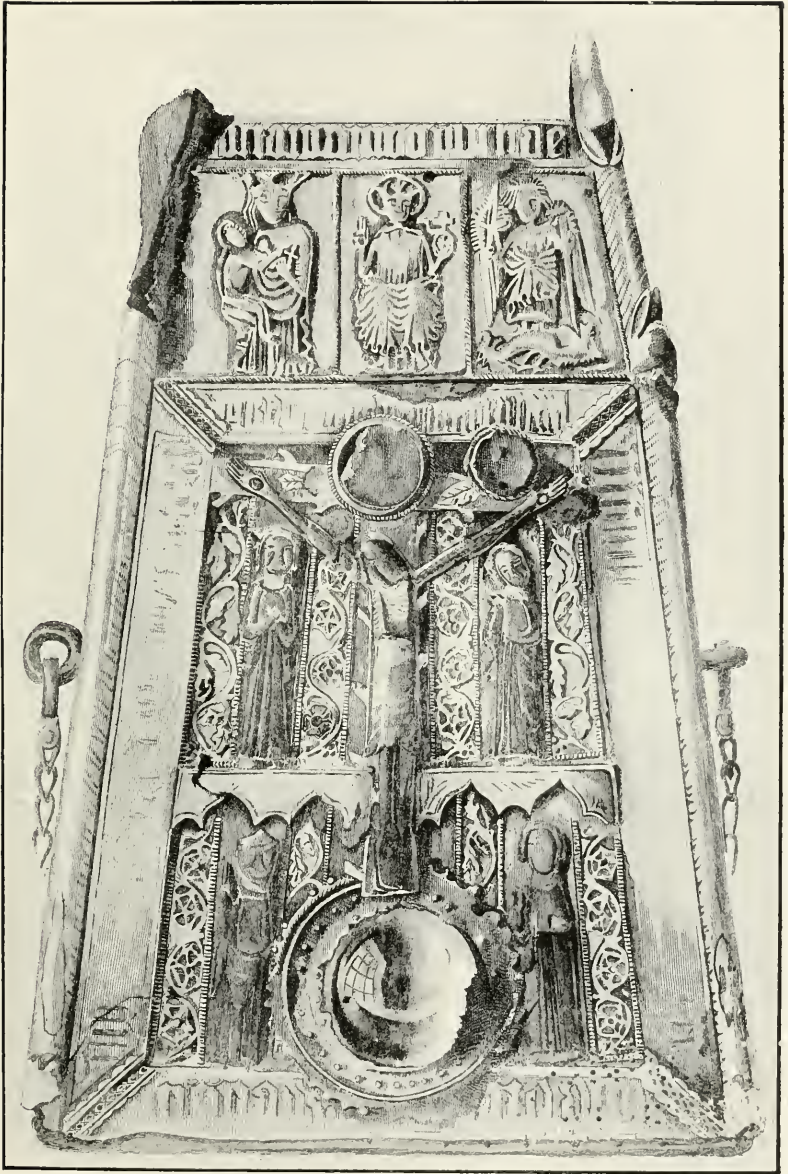
Large bells, such as we are now familiar with, and bell-towers with large belfries to contain them, certainly came in with the Saxon period, though it must be recognised that none of the towers now existing in England are older than the tenth century.<sup>3</sup> At Brixworth, Northants, for instance, only the base

<sup>1</sup> *Loc. cit.*

<sup>2</sup> *Bells of the Church*, p. 353 ff.

<sup>3</sup> Cf. Baldwin Brown, *Arts in Early England*, ii. pp. 246, 286; Bond, *Gothic Architecture in England*, p. 586.





Early Irish bell in ornamental case. (From Ellacombe)





Man playing with hammers on an octave of bells  
(From the Worms Bible, 1148)



of the tower is of an earlier date. That bells were in use in these early days is also implied by the story told by Bede<sup>1</sup> that when the Abbess Hilda died at Whitby in 680, Begu, who was thirteen miles away at Hackness, heard *notum campanae sonum quo convocari solebant cum quis eorum de saeculo fuisset evocatus*, i.e., she heard the death-knell which was always rung when any inmate of the monastery was called out of the world. Tatwin, Archbishop of Canterbury, 731-734, speaks of a bell *superis suspensus in auris*, "hanging high in the air." St. Egbert, Archbishop of York, in 750 gave directions, *ut omnes sacerdotes horis competentibus diei et noctis suarum sonent ecclesiarum signa*; i.e., priests were to ring their church bells at the proper hours of day and night. We note here the use of the word *signum*, implying a bell of some size.

St. Dunstan in 977 drew up an elaborate set of rules for ringing the canonical hours in monasteries.<sup>2</sup> The rule for nocturne is as follows:—

"Donec pueri introeant ecclesiam, unum continuatim pulsetur tintinnabulum. Finitis vero tribus orationibus a pueris, sonetur secundum signum, facto signo a priore iterum autem pulsatis reliquis signis, atque finitis psalmis incipiant nocturnum."

"Until the acolytes enter the church, let one little bell be rung continually. When they have finished three prayers, let the second large bell be sounded, and at a sign from the Prior, the other large bells shall be struck a second time, and after the psalms they shall begin Nocturne."

The rest are to the like effect. In the reign of William I., Archbishop Lanfranc issued similar rules for Benedictine monasteries.<sup>3</sup>

Croyland Abbey, about the year 960, was presented with a great bell named Guthlac by its abbot, Turketyl, and six more were subsequently added, bearing the names of Bartholomew, Betelin, Turketyl, Tatwin, Pega, and Bega.<sup>4</sup> The chronicle of the pseudo-Ingulphus says, "nec erat tunc tanta consonantia campanarum in tota Anglia," implying the existence of other peals. These bells, unfortunately, perished by fire in 1091, in which year it may be noted that we hear of a gift to the Abbey of two *squillae* or hand bells by Fergus of Boston, who is described as a *brasiarius* or "brasyer." This is the earliest recorded name of an English bell-founder.<sup>5</sup>

Bells were also cast by St. Dunstan for Canterbury and

<sup>1</sup> *Eccl. Hist.*, iv. 23, ed. Mayor and Lumby (1879), p. 140.

<sup>2</sup> Migne's *Patrologia*, vol. 137, p. 480.

<sup>3</sup> Migne, *op. cit.*, vol. 150, p. 446.

<sup>4</sup> It must, however, be remembered that we have no trustworthy records of Croyland Abbey before 1051 (*cf. Vict. County Hist. of Lincs*, ii. p. 205).

<sup>5</sup> See below, p. 182, for instances of the word "brazier" in this sense.



Abingdon in the tenth century, and by St. Ethelwold for the latter abbey. Canute gave two bells to Winchester in 1035, and similar gifts were made by the Archbishop of York. An early inventory of Sherburn in Elmet, Yorkshire, about 920, gives "iiij hand bellan and vj hangende bellan."

Some interesting representations of bells in early manuscripts belong to this or a slightly later period. One from an eleventh-century MS. shows five bells suspended from an arched frame-



Saxon bell-ringer in minor orders  
(Winwick, Lancs.)  
(From Ellacombe)

work, and struck by a hammer;<sup>1</sup> but these are evidently of the *tintinnabulum* order, like modern musical hand-bells. Another (11), from the Worms Bible (1148),<sup>2</sup> shows a figure striking with a hammer on eight bells, arranged to form a scale, with the notes marked on them. The familiar illustration of King David playing on bells (19), which often occurs as the initial letter of the 46th Psalm in later Psalters, is of the same type.<sup>3</sup> In the Chatsworth Benedictional of St. Ethelwold, which dates from 980, and formerly belonged to Hyde Abbey, Winchester, three bells are shown hanging in an open tower or turret (15).<sup>4</sup> It is worth noting that they are represented as hemispherical in form. The representation of hand-bells in the Bayeux Tapestry is commented

on elsewhere (pp. 160, 169); and we may also note here that on a Saxon cross at Winwick, Lancashire (14), a figure of a *campanarius* or ringer in minor orders appears, vested in a *camisia*, and carrying a small bell of the *tintinnabulum* type in each hand.<sup>5</sup>

In the Norman period there are constant references to casting bells, and they are of increasing size and number. Prior Conrad gave to Canterbury Cathedral five large bells, which required respectively ten, ten, eleven, eight, and twenty-four men to ring!

<sup>1</sup> See Didron, *Annales Arch.*, iv. p. 97, fig. 31 (Cousse-maker); *Arch. Cambrensis*, iv. p. 174 (Westwood); also illustrated by Ellacombe, *Bells of the Church*, p. 306, and North, *English Bells*, p. 4.

<sup>2</sup> Brit. Mus., Harl. MSS. 2804, fol. 3b.

<sup>3</sup> E.g., Brit. Mus. Add. MSS. 35,311, fol. 64b; Add. 30,405, 40b; Cotton MSS. Aug. vi. 457b.

<sup>4</sup> *Archaeologia*, xxiv. pl. 32.

<sup>5</sup> Ellacombe, *Bells of the Church*, p. 526.

repleri . ut cum eis caelestis spon  
 si thalamum ualeatis ingre  
 di . Quod ipse



Saxon turret with two bells, from the Benedictional of St. Ethelwold (980)





Later, a larger bell was given by Prior Wybert, which engaged the services of no less than thirty-two men. These statements may at first excite some surprise, but it must be remembered that these early bells were not hung like those of later date, with wheel and rope, but were worked by a treading-plank (see below, p. 79).

At Exeter Cathedral in 1050 there were seven bells, to which Leofric added six on the removal of his bishopric thither from Crediton. In 1077 bells were placed in the towers of St. Albans Abbey by Paul of Caen, and two more by Lyolf, a thane.<sup>1</sup> These were blessed by Geoffrey of Monmouth when Bishop of St. Asaph, about 1160. Two bells were given to Lincoln Cathedral by Bishop Robert de Chesney (1148-67), and two more by Geoffrey Plantagenet, described as "campanas duas grandes, egregias atque sonoras."

At Bury St. Edmunds a large bell or *signum* (corresponding to the French *bourdon*) was procured between 1102 and 1107 for Abbot Robert by Godefridus, and was hung in the central tower of the Abbey.<sup>2</sup> According to tradition it was the largest bell in England, but it probably perished when the Abbey towers fell in 1210. Another bell was made by Master Hugo between 1121 and 1148 for Abbot Anselm, and bore the inscription:—

"Martiris Edmundi iussum decus hic ita fundi  
Anselmi donis donum manus aptat Hugonis."<sup>3</sup>

The inscription on Godefridus' bell was to the like effect, and gave the name of its maker as Hailficus, but its length of four hexameter lines seems at that date almost incredible. On the other hand long inscriptions are given as on other early bells, at Waverley Abbey (see below), Westminster Abbey, and elsewhere. To the time of Anselm also belongs the building of the bell-tower or *Clocarium*, to hold the great bells; another bell for the central tower was given subsequently by Richard de Newport, and named after him.<sup>4</sup>

The thirteenth century brings us out of the region of the semi-mythical into the genuinely historical, and the various existing records are now supplemented by the actual presence in our steeples of bells which can be assigned to this period. Moreover, the archives of ecclesiastical and civil corporations yield evidence that the craft was becoming a recognised trade with its guilds, and names of regular bell-founders, sometimes holding important positions in their towns, enable us to trace

<sup>1</sup> Riley, *Gesta Abbatum Monasterii S. Albani*, in *Chronicles and Memorials*, i. p. 60.

<sup>2</sup> See M. R. James, *The Church of St. Edmund at Bury* (Camb. Antiq. Soc. Publ., xxviii.), p. 200, where its inscription is given, and also p. 144.

<sup>3</sup> James, *op. cit.*, p. 199.

<sup>4</sup> *Op. cit.*, p. 144.

with some completeness the early history of certain great foundries. London, Bristol, Gloucester, King's Lynn, Worcester, Paignton in Devon, and other towns shew signs of activity before the century ends;<sup>1</sup> and the monastic establishments provide further evidence. At Worcester Cathedral in 1220 the great bells were melted by William of Broadwas the sacrist, and being recast were consecrated by Bishop Blois in honour of Christ and His Mother; and "Hauteclere" in honour of St. John the Evangelist.<sup>2</sup> Of these bells, one still exists at the present day, at Diddlington in Norfolk, whither it was removed in 1869. It, however, bears no inscription.

The Roll of Waverley Abbey tells us that in 1239 "was obtained the bigger bell of our house," whose name Mary can be known from these verses which are inscribed on that same bell :

"Dicor nomine quo tu Virgo domestica Christi  
Sum Domini praeco cuius tutela fuisti."

In the Close Rolls of Henry III.'s reign, preserved in the Record Office those relating to Westminster Abbey include an instruction to Edward Odom or Odson<sup>3</sup> in 1230 to make a bigger bell than those he had made in the previous year, and in the following year a further commission to the same effect was given to 'Edward of Westminster,' who may be the same person.<sup>4</sup> At St. Albans, under Abbot Roger Norton (1260-90) there were cast "a great bell truly and a most sonorous one called by the name of Saint Amphibalus for tolling curfew daily," and others in honour of St. Alban and St. Katherine, under the superintendence of the Prior Sir John de Marins; a bell named Mary had been previously consecrated some fifty years earlier.<sup>5</sup>

Great advances were also made in technical skill, both as regards the casting and hanging of bells. In a manuscript preserved in the library of Corpus Christi College, Cambridge, is a treatise of Henry III.'s reign by Walter de Odyngton, monk of Evesham, on the making of bells, their tuning, and proper proportions of weight and size.<sup>6</sup> Cannons and stocks were substituted for the treading-plank method (as previously used at Canterbury), as the earliest existing bells clearly shew. Thus we

<sup>1</sup> See Chap. IX. for further details.

<sup>2</sup> Noake, *Worcestershire Nuggets*, p. 85.

<sup>3</sup> Apparently a misreading for "Edwardo Dom(ino) de Westmonasterio."

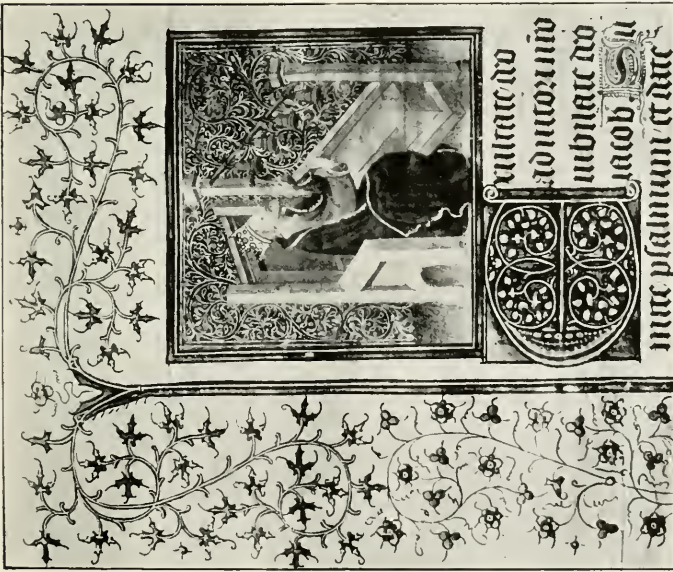
<sup>4</sup> See Toulmin Smith, *English Gilds* (Early Eng. Text. Soc., No. 40), p. 295.

<sup>5</sup> Riley, *Chronicles and Memorials*, i. pp. 286, 483; Stahlshmidt, *Ch. Bells of Herts*, p. 103.

<sup>6</sup> Raven, *Ch. Bells of Suffolk*, p. 3 (see below, p. 34).



Thirteenth-century bell (Chaldon, Surrey)



King David playing on bells. (From an MS. of the fifteenth century)



get such instructions as those of Walter de Grey, Archbishop of York (1216-1255), and Robert Winchelsea, Archbishop of Canterbury (1293-1313) that every church should possess *campanae magnae cum cordis suis* (see below, p. 115). Rules and instructions for ringers also become frequent, especially in monastic establishments. At Barnwell Priory, Cambridge, even in the twelfth century it was ordained that the sub-sacrist should *signa pulsare, ad matutinus et ad excitandos fratres nolam<sup>1</sup> pulsare*. In the reign of Richard I. the Gild of Saddlers in London were granted the right of ringing the bells of the neighbouring conventual church of St. Martin-le-Grand, on certain conditions.<sup>2</sup> In 1254 the Brethren of the Gild of Westminster "who are appointed to ring the great bells," received an annual grant of 100s. from Henry III., with other privileges.<sup>3</sup> This king had lately had new bells of great size made for the Abbey Church.

There are among the bells now existing in England three or four which evidence, internal or external, permits us to assign to the thirteenth century; the number would probably be largely augmented if we might include the uninscribed bells of archaic form which are discussed elsewhere (p. 358), but in the case of these all evidence beyond that of shape is lacking. Some, like the bell from Worcester Cathedral (*v. supra*) certainly belong to this time; others may be even earlier.

The earliest bell in England bearing an actual date is at Claughton in Lancashire; it has no inscription beyond the date (1296) in Roman letters (22):—

+ ANNO · DNI · M · CC · NONOG<sup>o</sup> · AI

But there is one at Caversfield in Oxfordshire,<sup>4</sup> which must be nearly a century older. The inscription is in rude Roman or Saxon letters.

+ IN HONORE · DEI · ETSANTI · LAVRENCII  
 HVQ · QARQAT · SIBILLA · Q · V(X)OR · EI(VS) II(AEC) TI(M)  
 PPANA · FECERVNT · ECPONI

"In honour of God and St. Laurence, Hugh Gargate and Sibilla his wife had these bells erected."

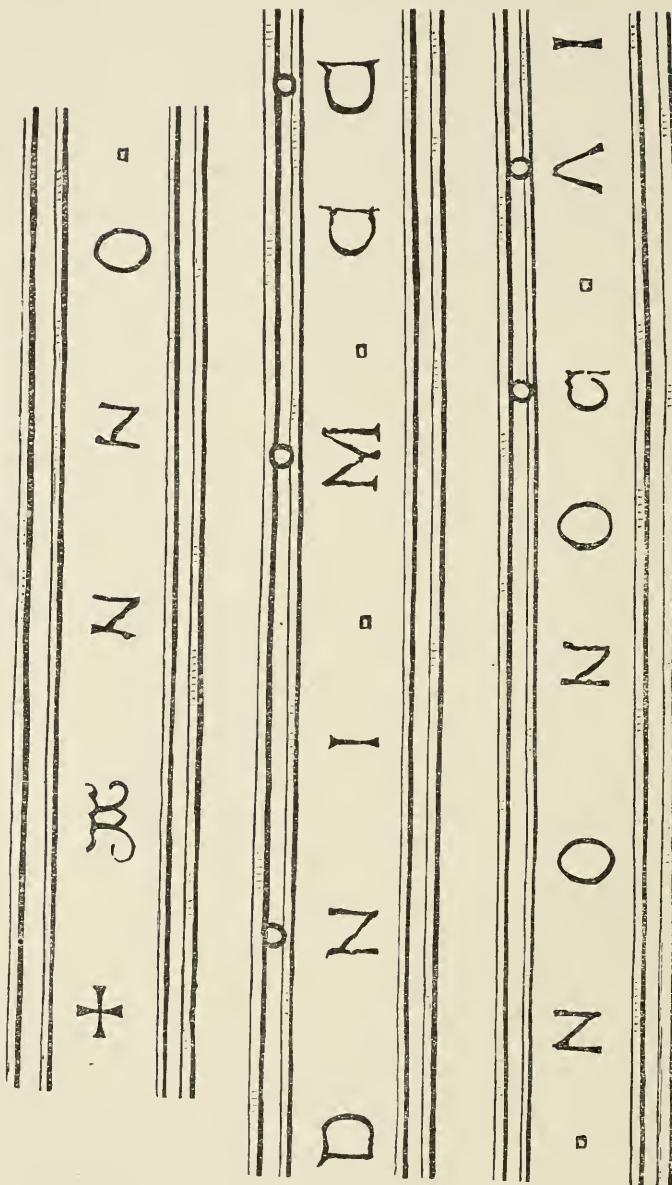
In the lower inscription, which is round the rim, the whole is set backwards, and some of the letters are badly or oddly formed; for instance Q is used for G. As Hugh Gargate, the

<sup>1</sup> *Sc.* the little bell.

<sup>2</sup> Ellacombe, *Bells of the Church*, p. 492.

<sup>3</sup> *Op. cit.*, p. 226; Toulmin Smith, *English Gilds*, p. 295.

<sup>4</sup> See Cocks, *Ch. Bells of Bucks*, p. 3. He is in error in stating that the bell has been recast.



Inscription on the bell at Cloughton, Lancashire, dated 1296



donor of this bell (and of its companion, recast in 1874), who was Lord of the Manor, died in 1219, the bell must be dated in the first two decades of the century. Its shape is most remarkable, with the hemispherical crown, long straight sides, and narrow rim; its tone is anything but musical. There is a blank bell of similar form preserved in the chancel of Snettisham Church, Norfolk (359). The only other mediæval bell in England with an inscription entirely in Roman type is at Marton-cum-Grafton, Yorkshire, and this is probably somewhat later than the Caversfield bell.

Next we have a bell at Chaldon, Surrey (19), the earliest known in which the lettering may be described as Gothic; Stahlshmidt<sup>1</sup> considers it "not later than 1250, and from its archaic shape may well be much older." But in the light of evidence from other early bells it is more likely to belong to the second half of the century.

There is in existence an interesting document of the year 1283,<sup>2</sup> relating to the casting of a bell for the town of Bridgwater, which is worth quoting here as illustrating the growth of the industry at that period.

BRUDGEWAUTER. The Account of Richard Maydon's, Philip Cresse Erl, Gilbert le Large, and Richard de Dunsterre, of all receipts, expenses, and deliveries about the making of a new bell there, in the year of the reign of King Edward, the twelfth.

*Receipts of Moneys:—*

To wit—The same answer for 8 *li.* 18*s.* 10½*d.* received from collections in the parish, together with donations from strangers. Also for 36*s.* 2½*d.* received for three leaden vessels with 2 trivets, one bason with laver, pots, and brass that have been sold. Also, for 12 pence, received for a ring that was sold. Sum 10*li.* 16*s.* 1*d.*

[Also "foreign receipts" 67*s.* 1*d.*] Sum total of receipts 14*li.* 3*s.* 2*d.*

*Expenses:—*

They account for 896 pounds of copper bought (to wit, at five twenties to the hundred) of Robert le Spicer and Walter le Large, price 7 *li.* 17*s.* 3*d.* Also for 40 pounds of brass, bought of Thomas le Spicer, 5*s.* 8*d.* Also for 320 pounds of tin bought of Adam Palmere and Philip Cresse Erl, 38*s.* 8*d.* Also for divers necessities bought by Richard de Dunsterre, Richard Maydon's, and Philip Cresse Erl, for repairs of the mould and founding of the bell, as set forth by schedule, 31*s.* 11*d.* Also paid the master, in part payment of his wages, 40 shillings.

Sum total of expenses, 31*li.* 13*s.* 6*d.* And so they owe 9*s.* 8*d.*

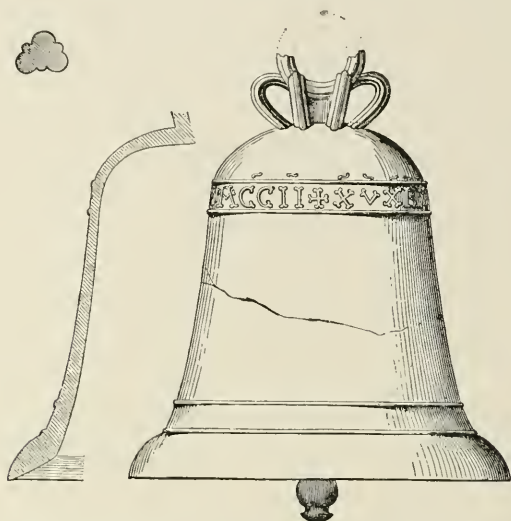
Many of the contributions were made in kind, *i.e.*, 180 lbs. in pots, platters, etc., and 425 lbs. of metal from an old bell.

<sup>1</sup> *Surrey Bells*, p. 77.

<sup>2</sup> *Notes and Queries*, 5th Ser., iii. p. 77. Translation given by North, *English Bells*, p. 7.

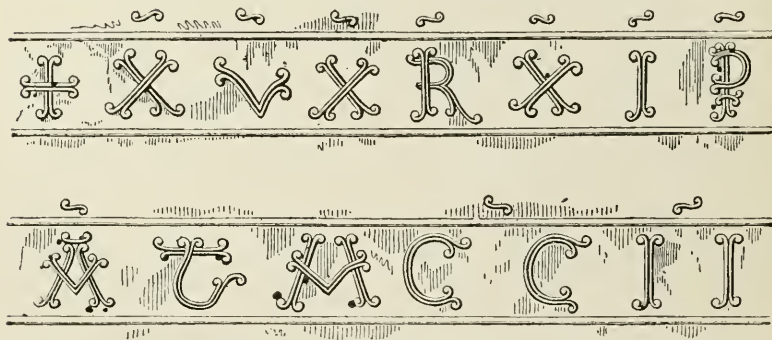


It is interesting to turn aside for a moment and compare with the English bells of this period what we know of their con-



Bell from Fontenailles, Normandy, dated 1202

temporaries on the Continent. In France the earliest records go back to the tenth century,<sup>1</sup> when rings of bells are known



Lettering on the Fontenailles bell

to have existed in various cathedral churches. Probably the earliest French bell now existing is one formerly at Fontenailles

<sup>1</sup> Raven, *Bells of England*, p. 43; Dergny, *Les Cloches du Pays de Bray*, p. 8.



Early Italian bell, dated 1184 (Bargello Museum, Florence)



in Normandy, now in the museum at Bayeux (24).<sup>1</sup> It is dated 1202, the lettering being of a very curious straggling double-lined type, something between Roman and Gothic; an admirable reproduction is given by Mr. Lynam in his Staffordshire book.<sup>2</sup> Somewhat similar lettering appears on some early bells in England, some or all of which are foreign importations; they are described on p. 212. But it is probable that this type of lettering was characteristic of all Continental bells of this

early period, for it is also found on one of the earliest bells known, in the Bargello Museum at Florence, which bears the date 1184 (23). The bell has no inscription beyond the date, which is in much neater and more artistic type than the French bell. It is of a markedly cylindrical or "long-waisted" form; but as this shape is characteristic of all Italian mediaeval bells, even down to the fifteenth century, it must not be regarded as an exceptional feature. Another bell in the same museum bears the date 1249, and one in the leaning tower of Pisa is dated 1262.<sup>3</sup>

But these are far from being the oldest known bells in Italy, for there are two others at Pisa, dated respectively 1106 and 1154,<sup>4</sup> and Fleury mentions one of 1149 at Verona, one of 1159 in Siena Cathedral,<sup>5</sup> and another of 1173 at Pisa.



Twelfth-century bell at Smollerup, Denmark  
(From Uldall)

<sup>1</sup> See Sauvageot in Didron's *Annales Archéol.*, xxii. p. 218. Another of 1273 at Moissac is described *op. cit.* xvi. p. 325.

<sup>2</sup> Plates 3a, 3b.

<sup>3</sup> *Notes and Queries*, 3rd Ser. ii. p. 387.

<sup>4</sup> Ellacombe, *Bells of the Church*, p. 480.

<sup>5</sup> *La Messe*, vi. p. 158.

In Germany the oldest known bell is one at Ingensbach in Bavaria, dated 1144,<sup>1</sup> and there is another of 1258 at Freiburg in the Black Forest.<sup>2</sup> In Denmark the earliest known dated bell is one of 1300 at Odense; but F. Uldall in his admirable work on early Danish bells<sup>3</sup> also gives one at Smollerup, undated, but with an inscription in Saxon characters (27), which he assigns to the twelfth century.

We do not intend now to carry the general history of English bells further than the point here reached, the beginning of the fourteenth century. It is a time when the industry became organised, and regular foundries had sprung up in most of the principal towns; when bells began regularly to bear inscriptions and other forms of decoration which give a clue to their date, and the foundry whence they came; in short, the subject now requires to be treated in a different manner. In subsequent chapters we shall deal, firstly, with the English foundries and founders of the pre-Reformation and post-Reformation periods; secondly, with the bells themselves, their dedications, inscriptions, and decoration in general. Other chapters discuss the methods of casting, tuning, and hanging the bells, the way in which sound may be produced from them, and the different circumstances in which they are and have been used; the history of losses and depredations in the sixteenth and subsequent centuries; and, finally, the criteria by which the dates and foundries of existing bells may be ascertained.

<sup>1</sup> *Ecclesiologist*, xxviii. p. 364; Ellacombe, *Somerset*, Suppl., p. 132; Dunkin, *Cornwall*, p. 2.

<sup>2</sup> Tyssen, *Sussex Bells*, p. 3.

<sup>3</sup> *Danmarks Middelalderlige Kirke-Klokker* (1906); see notice in *Athenaeum*, 20 July 1907.

## CHAPTER II

### TECHNICAL PROCESSES; TOWERS AND BELFRIES

**I**N another part of this work we shall hope to trace the evolution of the shapes of our church bells, and to show how it may be used as a criterion of their age. But at the present day it may be said that their shape has practically settled down to one normal type. Until about sixteen years ago, the evolution of the shape was not worked out by any scientific method, but was purely empirical. Since the researches of the late Canon Simpson, referred to below (p. 49), all this has been changed, and the modern bell-founders work out their results on purely scientific lines.

The different parts of the bell are distinguished as follows: At the bottom is the thick rim or "sound-bow"; above that is the concave "waist"; and above that is the "shoulder," where the inscription is usually placed. The part above the angle of the shoulder is known as the "crown," and it is to the highest part of that that the "cannons" or loops are fixed, which are nailed by straps to the head-stock, or thick wooden block which turns in the "brasses" or bearings, by means of pivots known as the "gudgeons," and forms the axle of the wheel. The cannons, with the bolt of the clapper, used to be cast on solid, but this is not done now by good founders. From the bolt hangs the clapper, terminating below the "ball," a short rounded bulb which strikes the sound-bow of the bell and increases the impetus of the blow, in a longish tail called the "flight." In ancient times the clapper was fastened to the crown-staple by means of a leathern belt or "baldrick," which constantly needed repairing or replacing, and hence we find frequent mention of the word—spelled in an infinity of ways—in old churchwardens' accounts. Nowadays most bells are cast without cannons, and are fastened to the headstock (usually of cast iron) by bolts through the crown. Mr. Baker invented one improved process of attachment, Sir Edmund Beckett (Lord Grimthorpe) another. The relation of the various parts of the bell and its fittings to one another may be seen in the accompanying diagram

(30). We also illustrate a modern bell hung with steel fittings throughout, by way of contrast (31).

When the soft bell-metal is indented by the continued strokes of the clapper, after a time a cavity is formed, and ultimately the bell is liable to crack at this point. The remedy against this is known as "quarter turning," *i.e.*, turning the bell round through one quarter of its circumference, so that the clapper strikes in a new place. Owing to the construction of the cannons

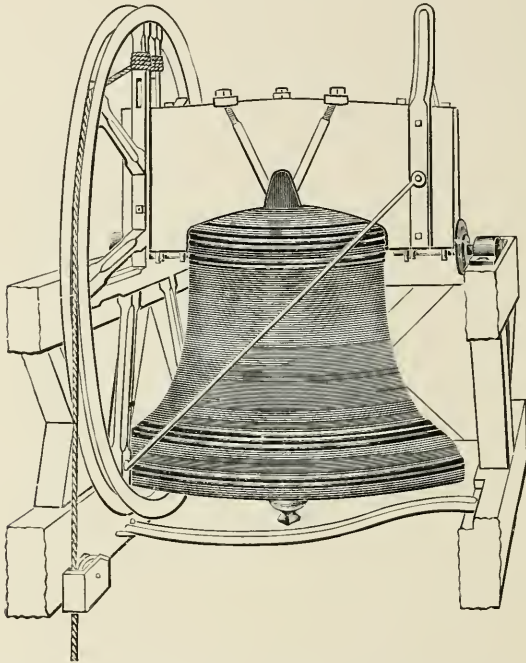


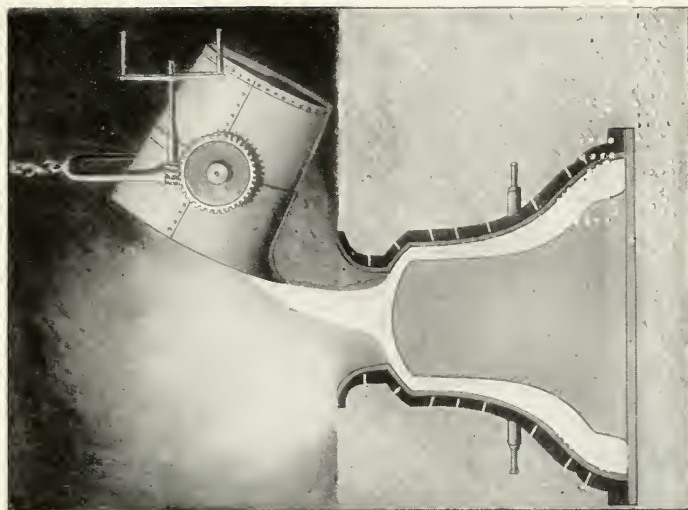
Diagram showing the manner in which a bell is hung in a wooden frame, with wheel, etc., for ringing. The upright piece attached to the headstock is the "stay"; the loose bar below is the "slider."

the old bells could only be turned once, but recent improvements enable a bell to be turned as often as fresh cavities are found.<sup>1</sup>

The most ancient mediæval bells are usually taller and narrower relatively than they afterwards became, but their tone is on the whole good. On the other hand, the short-waisted modern bell is much easier to "raise" when it is "rung," *i.e.*, inverted, owing to the increased leverage; and to this the change

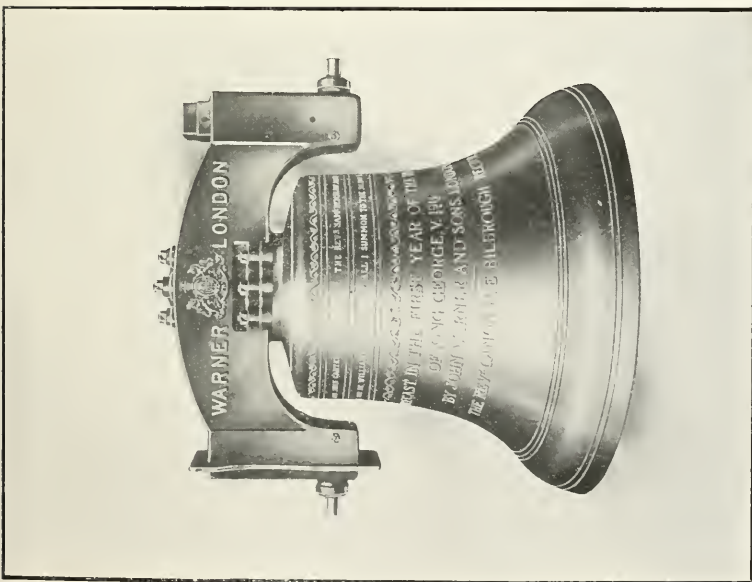
<sup>1</sup> For the construction of cannons see Cocks, *Bucks*, p. xxiii.





From "The Children's Magazine"

Section of moulds, shewing method of pouring in metal



From Messrs. Warner

Modern bell hung with steel fittings



of shape was probably due. The waist and shoulder, which are much thinner than the sound-bow, were regarded as being employed simply to suspend the sonorous metal ring which forms the sound-bow, without impairing its tone. It will be noticed in the illustration (31) that the sound-bow is much thicker than the waist or the shoulder. Some of the finest ancient bells, such as the Lavenham tenor (p. 109), are decidedly thin at the shoulder; indeed all the ancient bells are on the average thinner than the modern ones. Though the normal shape of a modern bell is elliptical, it was not until the experiments were made with a view to casting the great Westminster bell, that the precise ellipse was ascertained. It proved, somewhat curiously, to approximate more to the shape of the English than the French "ancients," but still more closely to that of Russian bells. Hemispherical bells have been tried, but do not give such good tones as a bell of elliptical contour; a bell of this form, weighing about three or four hundredweight, is, from its singularly doleful tone, thoroughly appropriate for a cemetery. It is a curious fact that the normal shape and ratio of dimensions are only suitable for bells of 4 cwt. and upwards; what makes a good big bell makes a bad little one, and the latter has to be made proportionately thicker. Sir Edmund Beckett made six-inch models to scale of the Westminster bell, but they sounded worse than the porter's bell at a railway station. The usual ratio of dimensions in a church bell is that its inside measurement should be fifteen times the thickness at the sound-bow, and the height about twelve times that thickness.

Bell metal is an alloy of copper and tin. Casting is much facilitated by the fact that this alloy easily melts; its melting-point is far below that of pure copper, and in fact a small piece of bell metal will even melt in an ordinary domestic fire. Analyses of fragments of ancient bells made at the School of Mines shew a proportion of three parts of copper to one of tin. But it appears that modern bell metal of such proportions is too brittle to be safe for ringing, owing to the inferior quantity of copper. The probable explanation is that modern copper, owing to improved processes of smelting, is not identical with the old metal, being chemically less impure. An alloy of thirteen parts of copper to four of tin has been found to give good results; but Dr. Raven<sup>1</sup> was of opinion that five parts to one is the best proportion.

In olden times people were proud of their bells, and gave liberally not only in money but also in kind; and when a bell

<sup>1</sup> *Bells of England*, p. 4.

was cast in the church or churchyard there was great local excitement, and people presented household utensils and other objects of metal to the casting. This, as we have already seen (p. 23), was the case at Bridgwater in 1284, where, including 425 lbs. of metal from the old bell, 1,861 lbs. in all were contributed, of which 1,780 lbs. were used in the actual casting.

The best bells have what is called a silvery tone; and stories are constantly told of silver tankards and the like being cast into the furnace to improve the sound. When Tancho, a monk of St. Gall, was casting a fine bell for Charlemagne's church at Aachen, he asked for 100 lbs. of silver. But this may only have been to purchase copper and tin, or to defray the expenses of casting. If he had thrown the silver into the furnace, it would certainly not have produced a fine bell, in fact the result would have been much the same if he had thrown in a hundred pounds of lead. It is the tin in the alloy which gives brilliancy of tone, and the addition of silver would only impair it. It may be added that bell metal, like gun-metal, can be used again and again; the invariable price charged for recasting old metal is two guineas per cwt., that of new metal averaging about £7 per cwt., but varying according to the state of the metal market.

The first instructions for making bells, says Dr. Raven,<sup>1</sup> are to be found in a treatise by Walter de Odyngton, a monk of Evesham in the time of Henry III. The MS. in which they are found, probably a later copy, is in the Library of Corpus Christi College, Cambridge (Parker Coll., No. 410).<sup>2</sup> The chapter on bells, headed *De Symbalis faciendis*, is very short, and to the following effect:—

Ad simbola facienda tota vis et difficultas extat in appensione cereæ qua formantur, et primo sciendi quod quanto densius est tintinnabulum tanto acutius sonat tenuius vero gravius. Unam appensam ceram quantamlibet ex qua formandum primum cimbalum divides in octo partes et octavam partem addes tantæ cereæ sicut integra fuit, et fiet tibi cera secundi simbali. Et cetera facies ad eundem modum a gravioribus inchoando. Sed cave ne forma interior argillæ cui aptanda est cera alio mutetur, ne etiam aliquid de cera appensa addat ad spiramina, proinde et ut quinta vel sexta pars metalli sit stannum purificatum a plumbo, reliquum de cupro similiter mundato propter sonoritatem. Si autem in aliquo defeceris, cum cote vel lima potest rectificari.

“For making bells the whole difficulty consists in estimating the wax models from which they are formed, and first in knowing that the thicker a bell is, the higher its note, and the reverse.”

This at first sight seems to suggest the use of moulds formed

<sup>1</sup> *Church Bells of Suffolk*, p. 3 ff.

<sup>2</sup> See M. R. James, *Cat. of MSS. in Library of Corpus Chr. Coll.*, ii. part 2, p. 295.

by wax models for casting ; but, as will be seen later, this process was unknown in England, where loam is the usual material. The writer goes on to say :—

“ Starting with any given amount of wax for the model of the first bell, you divide it into eight parts, and the addition of one eighth part” (*sc.* nine-eighths of the size of the first) “ will give you the amount required for the second bell. If you start from the heavier bells the principle is similar. But take care lest the inner mould” (or core) “ of clay, to which the wax is to be applied, is changed in any different proportion ; and also that none of the allotted wax gets into the vents. Further, a fifth or sixth part of the metal should be tin purified from lead, the rest copper similarly cleansed, with a view to greater sonorousness. If any defects should be apparent, they can be set right with a file or whetstone.”

Dr. Raven points out that Walter de Odyngton’s method is purely empirical, and considers that such a rule-of-thumb method of working may have largely contributed to the disappearance of early bells in England. He also quotes from an anonymous writer, probably of about the same date or later, whose ideas are somewhat of an improvement on Odyngton’s, though rather difficult to understand. The MS., which is in the Bodleian,<sup>1</sup> is to this effect :—

Sonitum tintinnabulorum si quis rationabiliter iuxta modum fistularum organicarum facere voluerit, scire debet quia sicut fistulae breviores altiolem sonum habent quam longiores ita et unumquodque tintinnabulum quantum superat in densitate tantum excellit in sono. Quod caute providendum est in appensione cereae qua formantur. Ad primum autem quod est A littera quali volueris pondere ceram appende, dividasque illam ipsam ceram aequè in octo partes ac recipiat sequens, B videlicet, eiusdem appensionis iterum octo partes alias, addita insuper nona parte. Illasque novem partes in unam collige dividesque in octo recipiat tertium quod est C, eadem appensione octo alias partes, addita etiam nona parte eiusdem ponderis. Tunc primi appensionem divide in tres partes, supereturque a quarto quod est D quarta parte, hoc est semitonium. Item divides quantum in octo, supereturque a quinto quod est E, nona parte, dividesque similiter quantum in octo et recipiat sextum quod est F, nonam partem amplius. Quartam nichilominus in tres partes aequè appensum ab octavo quod est G, superatur quarta parte, hoc est semitonium.

“ If anyone wishes to produce the sound of bells on a rational principle, like that of the pipes of an organ, he should know that, just as the shorter pipes have a higher note than the longer, so with any bell a greater thickness means a higher tone. Due precaution to this end must be taken in weighing out the wax for the model. For the first bell, which we may distinguish by the letter A, take the proper amount of wax for the desired weight, and divide it equally into eight parts, and for the second, B, take the same with a ninth part added (*sc.*  $\frac{9}{8}$  A). Divide this sum of nine parts into eight, and you get C, the third, on the same principle ; but to get the fourth, D, a semitone from C, you take four-thirds of A. The fifth again, E, is greater than D by a ninth part, and the sixth, F, a ninth part greater than E. But the seventh, G, being only a semitone above F, is four-thirds of the latter.”

<sup>1</sup> Rawlinson, C. 720, fol. 13.

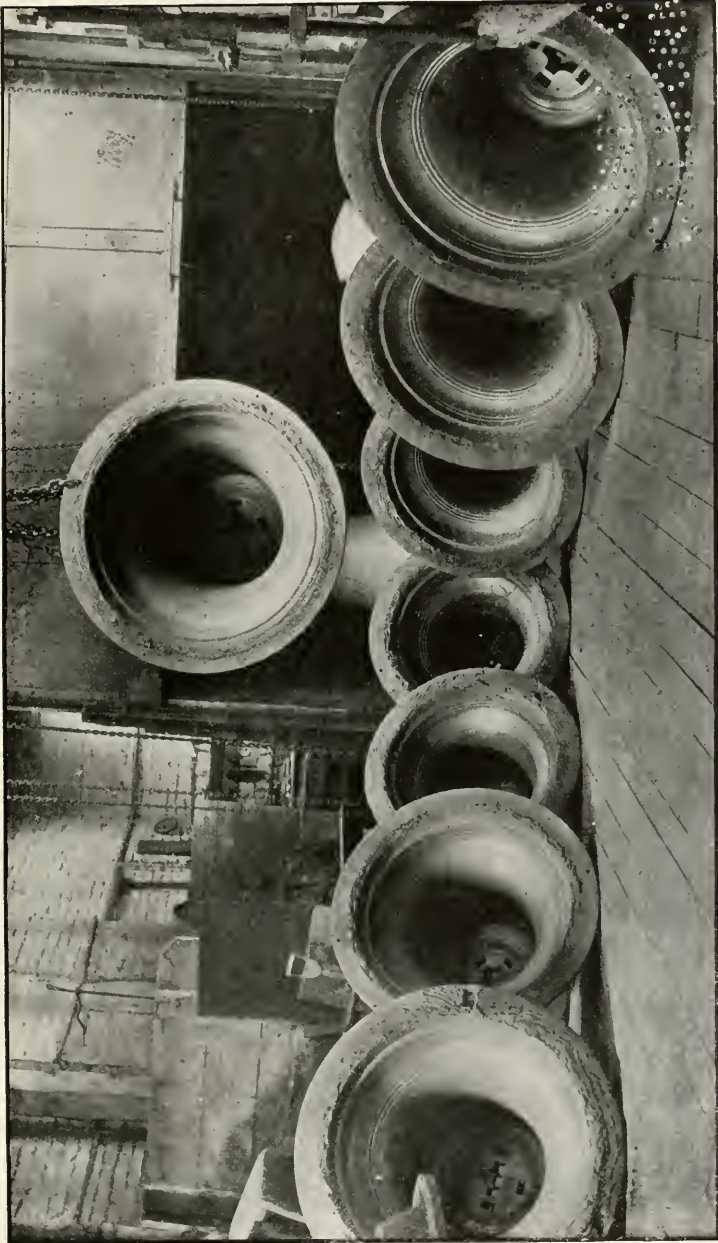
Dr Raven works out the ratio of the seven bells as :

A:8; B:9; C:10.125; D:10.6; E:12; F:13.5; G:14.2, which, he says, is not quite in accordance with modern ideas.

We may now proceed to describe the method of casting which has generally obtained in England for many centuries. A bell, it should first be noted, is (strictly speaking) nothing more than a layer of metal which has been run into a space between two moulds (37): an inner mould (39) known as the "core," and an outer (41), styled the "cope" or mantle. The bell is first designed on paper, according to the scale of measurement required. Then a travelling *crook* or *sweep* is made, which is a kind of double wooden compass, the legs of which are respectively curved to the shape of the inner and outer sides of the bell, a space of the exact form and thickness of the bell being left between them. This crook is attached to a vertical stake or spindle driven into the bottom of the casting-pit, so that it can revolve round the core, and is so shaped that it produces in its revolution the exact form of the bell. To form the core, a hollow cone of brickwork is built up round the spindle, leaving room for a fire to be lighted inside it. The outside of the cone is then covered with fine soft moulding clay, well mixed and bound together with calves' hair, and the inner leg of the compass run round it, bringing it to the exact shape of the inside of the bell. The core appears to have been made to revolve on a horizontal spindle, just in the same way as a lump of clay revolves on a potter's wheel.

Next comes the construction of the *cope*. Upon the core, well smeared with grease, is fashioned the false bell of plastic clay, the precise outer contours of which are defined by the outer or longer leg of the crook, until an exact model of the exterior is produced. On the outside of the clay bell the founder now impresses his trade mark, inscription, or any other form of ornament, modelling them in wax. When this model is dry, the surface is carefully smeared with grease, then lightly covered with the finest clay, and then with a coarser clay, until a solid "mantle" or *cope* (see p. 2) is formed over the outside of the clay bell. In order to ensure its cohering when raised, hair and bands of hay are worked into the clay, as in the core. A fire is now lighted inside the core, and the whole baked hard; the grease and wax inscriptions steam out through holes at the top, leaving the sham clay bell baked hard and tolerably loose, between the cope and the core. The cope is then thoroughly dried, and when dry is lifted off, and the clay bell or model is then broken up. The cope, having been replaced, now encloses



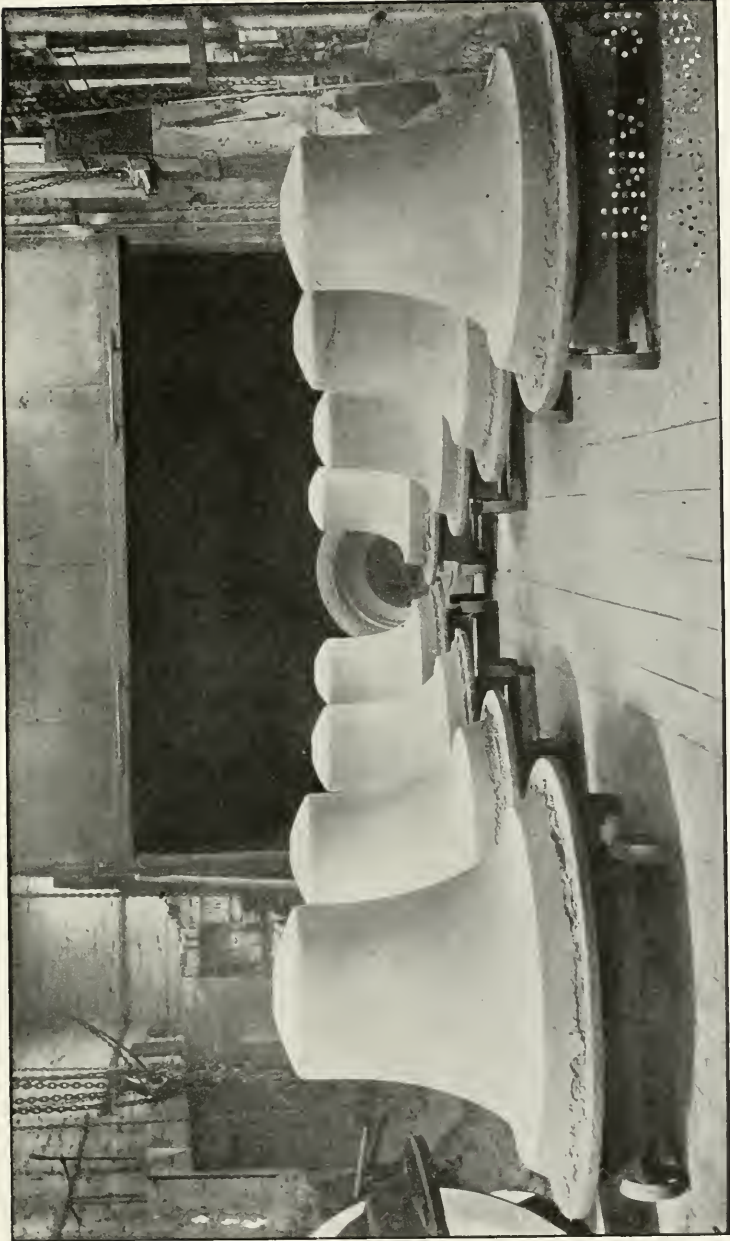


*From Mears & Steinhilber*

Outer moulds or "copes" for casting a ring of eight bells



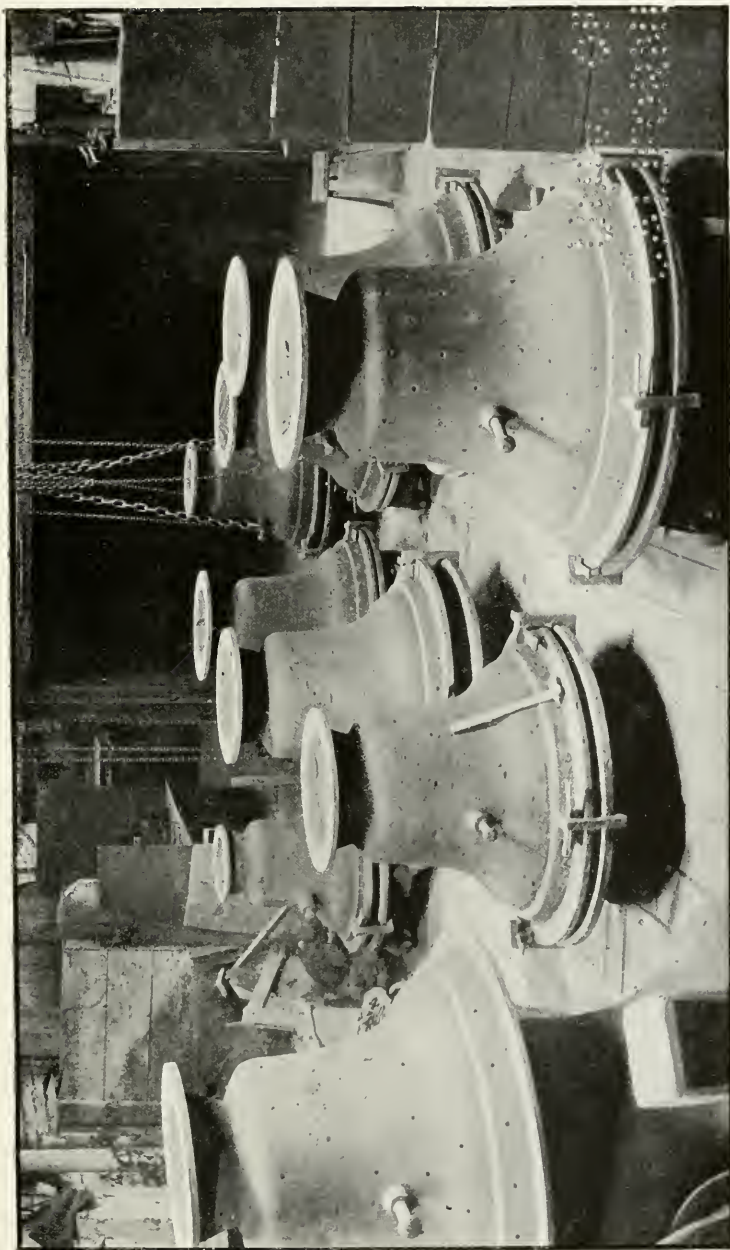




*From Meers & Stubbins*

Inner moulds or "cores" for casting a ring of eight bells





*From Mears & Stainbank*

Inner and outer moulds joined together, ready for casting





Ring of eight bells for Uckfield, Sussex, cast from the moulds already shewn

*From Mears & Stainbank*





between itself and the core the exact shape of the bell (31). Into this space, previously occupied by the clay model, the molten metal is now run (31), a hole being left in the cope to allow of the escape of the steam. In the case of a large bell the metal will take several weeks to cool and harden before it can be extricated.<sup>1</sup>

Our illustration (43) also shows the ring of eight bells cast from the moulds shown on the previous pages.

The methods here described are now in some respects old-fashioned, and various improvements have been adopted by modern founders; but this account may serve to indicate how the majority of the bells now hanging in our ancient church towers were made. For one thing, it is certain that all our mediaeval founders seem to have used the clay-bell method; in no other way could the inscriptions have been formed. But in some foreign bells, such as that of Fontenailles (see p. 24), the model was evidently of wax; and the only mediaeval descriptions of bell-founding which have come down to us, such as that of Walter de Odyngton, quoted above (p. 34), prescribe the employment of a wax bell as a model. One example indeed of the use of wax is mentioned in a Fabric Roll of York Minster of the year 1371,<sup>2</sup> where it is expressly stated that the wax is to be used for the mould:

Et in vj serzis (large tapers) emptis pro le mold xvij<sup>d</sup>.

But six large tapers at 1s. 6d. would be quite inadequate for modelling a large bell. The evidence is not adequate to prove that the *cire perdue* process was ever used in England for casting large bells.

Though in the main, until recently, the mediaeval methods have been but little altered, there seems to be some evidence that at first the process was much simpler, at any rate for smaller bells. The well-known Bell-founder's window in the north aisle of the nave of York Minster, given by the founder Richard Tunnoc (see p. 204), who died in 1330, has long been celebrated for its representation of the bell-founders' craft.<sup>3</sup> The description of the process as illustrated in this remarkable window is given by Ellacombe as follows:—

“On the left hand is represented the mode of forming the mould of the bell, called the *core*. One figure is turning it with a handle like a grind-

<sup>1</sup> See generally *Encycl. Brit.*, iii. p. 687, from which article many of the above details are taken.

<sup>2</sup> *Surtees Soc.*, vol. 35, p. 9.

<sup>3</sup> See the coloured illustration in Ellacombe's *Bells of the Church*, pl. 18, the left-hand portion of which is reproduced in our frontispiece, with his description on p. 488.

stone; and another, with a long crooked tool (which he holds firmly with both hands, one end being placed under his right armpit), is moulding the clay to the proper form. . . . On the floor of this compartment are shown two bells, between the legs of the tressels on which the mould is being turned. In the compartment on the right hand there are three figures busily engaged in running the molten metal. The furnace is of an ecclesiastical type, in which the metal is kept heated by two pair of large domestic bellows, worked by a boy, who holds a handle in each hand; another boy is helping him by standing with one foot on each upper board of the bellows, on which he manages to support himself and regulate his movements by holding on with one hand to a bar fixed just above his head. The other figure, we may suppose, represents the chief workman, who, having tapped the furnace, is carefully watching the molten metal running into the mould below."

On the other hand, Dr. Raven<sup>1</sup> quotes a very early treatise which seems to imply that the use of crooks was known at the time when it was composed, the first half of the eleventh century. The passage, which occurs in Theophilus *De variis artibus*, Book III., is as follows:—

"Compositurus campanam primum incidēs tibi lignum siccum de quercu, longum secundum quod vis habere campanam, ita ut ex utraque parte extra formam emineat longitudine unius palmi, et quadrum in una summitate grossius, in aliam gracilius et rotundum, ut possit in foramine circumvolvi. Sitque deduct[um] grossius et grossius, ut cum opus fuerit perfectum facile possit educi. Quod lignum in grossiori parte una palma ante summitatem incidatur in circuitu, ut fiat fossa duobus digitis lata, sitque lignum ibi rotundum, iuxta quam fossam summitas ipsius ligni fiat tenuis, ut in aliud lignum curvum iungi possit, per quod valeat in modum runcinae circumverti. Fiant etiam duo asseres longitudini et latitudini aequales qui intrinsecus coniungantur et confirmentur quattuor lignis, ita ut sint ampli inter se secundum longitudinem praedicti ligni; ut in uno assere fiat foramen in quo convertatur rotunda summitas et in altero e contra aequaliter fiat incisura duobus digitis profunda, in qua volvatur rotunda incisura. Quo facto sume ipsum lignum et circumpone ei argillam fortiter maceratam, imprimis duobus digitis spissam, qua diligenter siccata, suppone ei alteram, sicque facies donec forma compleatur quantum eam habere volueris, et cave ne unquam superponas argillam alteri nisi inferior omnino sicca fuerit. Deinde colloca ipsam formam inter asseres superscriptos, et sedente puero qui vertat cum ferris ad hoc opus aptis tornabis eam sicut volueris et tenens pannum in aqua madefactum eam aequabis."

"When about to make a bell, first cut yourself dry wood from an oak, the height of the bell,<sup>2</sup> so that it may project on either side the length of one palm beyond the mould, and cut it square, but thicker at one end, and rounded, so that it may revolve in the opening (?). If it is made of increasing thickness it will be the easier to extract it at the completion of the operation. In the thicker end an incision should be made one palm from the top, forming a groove two fingers wide round it, adjoining which the diameter of the wood should be narrow, to admit of its being connected with another curved piece, enabling it to be turned round like a plane (?). There should also be two rods of equal length and breadth,<sup>3</sup> joined together and

<sup>1</sup> *Arch. Journ.*, xlvii. p. 154.

<sup>2</sup> This is to form the inner core.

<sup>3</sup> These appear to be the "crooks."

strengthened with four pieces of wood, to match the size and length of the first-named piece of wood, and in one rod there should be a hole in which the round point may revolve, and in the other a groove two fingers deep, in which the circular groove may turn (?). Then place over the wooden core well-kneaded clay, at first two fingers thick, and when this is dry, add another layer, and so on till the mould is complete to your liking; but take care that no layer is added before the one below is perfectly dry. Then place the mould between the two rods, and with the aid of irons of the proper form required, turned by a boy, you can shape it to your will, smoothing the surface by means of a moistened rag."

The description is obscure in places, but it is clear that the crooks were fixed in the wooden core at the top, and used to shape the clay when laid over the core, quite in the later fashion, as already described.

Nowadays bells employed in a peal usually require to be tuned. But in mediæval times this was not so necessary, at any rate not before the invention of some form of change-ringing. It was not originally the practice, even if there were several bells in a belfry, for peals to be rung; but they were at any rate rung in rounds, as is now done on the Continent on Festivals, and for this a certain amount of tuning was necessary. Canon Nolloth informs us that the ancient ring of five bells at Norwich Cathedral are tuned with each other in a minor key, and that one of the old bells at Beverley Minster has the inscription *ISTA SECUNDA TONAT, &c.*, which shows they were meant to be rung in order. At the same time, many bells were rung as far as possible for one function only, just as nowadays some churches possess a special Curfew bell or Service bell. That is to say that one would be the Gabriel bell, used only to remind the parishioners to say their "Ave Maria"; another used as the sanctus or sacring bell, rung only during the Mass (see on this, p. 123 ff.); and so on. At Ludlow in the sixteenth century we read not only of the first, second, and third bells, the "second tenor," and the "great bell," but also of "our Ladye bell," "the first mass bell," and "the sacring bell."<sup>1</sup> At St. Martin's-in-the-Fields, London, at the same date, we have, besides the great, little, "fore," and middle bells, the sanctus, mass, and "morrow-mass" bells.<sup>2</sup> At St. Andrew Hubbard, London, a bell rung gratis at the funeral of poor people was called the "Alms bell."<sup>3</sup>

Sometimes a whole peal used to be turned out so nearly correct that no tuning was needed; such bells were known as a "maiden peal." Probably, however, in every case a slight

<sup>1</sup> *Salop Arch. Soc. Trans.*, 3rd Ser. iv. (1904), p. 32.

<sup>2</sup> Kitto, *Churchwardens' Accounts of St. Martin-in-the-Fields*, p. 72.

<sup>3</sup> *British Magazine*, xxxiv. p. 185.

amount of tuning would have been an advantage, as modern research has shown. Now that in accordance with Canon Simpson's discoveries (see below, p. 49) the other zones of the bell are tuned as well as the sound-bow—sometimes right up into the crown—in order to get the harmonies correct, it is not probable that we shall hear of any more "maiden peals." The modern method of tuning is simple, a shaving being planed off the interior by the aid of steam-power to flatten the note. Nowadays the smaller bells in a ring are sometimes intentionally made just a little too thick in order that they may bear the whole brunt of the tuning. On the other hand, if the note be too flat, the edge of the rim may be planed off; but this latter process tends to impair the tone of the bell, and is to be avoided; the proper remedy in such a case is recasting.

The processes of tuning have been enshrined in immortal verse by a seventeenth-century poet,<sup>1</sup> only known to posterity as F. D.; but we need not quote more than the two opening lines:—

"Could I mould and file and tune my Lines as well  
As thou canst mould and file and tune thy Bell."

Ellacombe<sup>2</sup> tells of a certain Laurence Huddleston, of Shaftesbury, a sort of "Old Mortality," who used to wander about the West of England, making it his pious duty to tune defective rings of bells. He would pass weeks in a belfry, chipping and modulating every bell till the sounds exactly answered the intervals of a monochord. Among the rings tuned by him were those of Bath, Shaftesbury, St. Cuthbert, Wells, and Colerne, Wilts. He would even tune sheep-bells rather than be without any such employment. Many ancient bells will be found to have been tuned with a hammer, chisel, and file in mediæval times; the magnificent tenor of the fine ring at Redenhall, Norfolk, has had its diameter reduced three-quarters of an inch by such chipping. In later times Samuel Knight, an eighteenth-century London founder, was notorious in this respect; his bells are otherwise well cast, but are always found to be terribly chipped round the edge. Dr. Raven mentions that Bilbie of Cullompton, Devon, a famous founder of the early part of the nineteenth century, committed suicide because he failed to get a ring of bells in tune.<sup>3</sup>

It is, however, by no means sufficient that a ring of bells should be in accurate tune, and few in fact are; eight saucepans might be got into perfect tune, but the peal would be gruesome hearing. If the ring is to be really satisfactory, each bell must

<sup>1</sup> Harl. MSS. 367, fol. 166.

<sup>2</sup> *Bells of the Church*, p. 452.

<sup>3</sup> *Bells of England*, p. 227.

individually produce musical sound, or "be in tune with itself." To get this tone in the bell is the highest triumph of the art. It seems to depend partly on the composition of the bell metal, partly on the shape of the bell, and partly on the size and other minor considerations. Hence the failure of Sir Edmund Beckett's models of Big Ben (p. 33). It has been justly remarked that no ring of eight bells is worth having unless the tenor has a diameter of at least four feet and weighs at least a ton.

Since 1896, writes Lord Grimthorpe,<sup>1</sup> a revolution has been brought about in the tuning of bells, chiefly through the efforts of the late Rev. A. B. Simpson, Rector of Fittleworth, Sussex.<sup>2</sup> Every bell gives out several notes, but while the old Belgian founders endeavoured to bring these more or less nearly into tune with each other, the task was never fully achieved. Now, however, elaborate experiments have demonstrated its possibility, thanks to modern science and improved machinery. There is no reason why every bell should not give out a true and harmonious chord instead of a collection of discords. The tone of properly tuned bells is incomparably fuller and richer; and ordinary bells sound so thin and poor by comparison, that many rings have been sent to be recast at Loughborough for this reason alone, Messrs. Taylor being the first founders to take up the new discovery. The new rings of the Minster and of St. Mary, Beverley, Holy Trinity, Hull, Loughborough, and the tenor of Exeter Cathedral, have been tuned by them on the new principles. They have brought about, says Canon Nolloth, "a complete revolution in bell music."

The subject has been adequately dealt with in the last issue of the *Encyclopaedia Britannica*<sup>3</sup> by Canon Papillon, whose remarks, largely based on the paper by Canon Simpson, already cited, we may take the liberty of quoting.

"A good bell, fairly struck, should give out three distinct notes—a 'fundamental' note or 'tonic'; the octave above, or 'nominal'; and the octave below or 'hum-note.' (It also gives out the third and fifth above the fundamental, but these are less important.) Very few bells, however, have any of these notes, and hardly any all three, in unison; the hum-notes being generally a little sharper, and the fundamentals a little flatter than their respective nominals. In tuning a 'ring' the practice of founders has hitherto been to take one set of notes (in England

<sup>1</sup> *Clocks, Watches, and Bells* (1903 edn.), p. 393.

<sup>2</sup> See his pamphlet, *Why Bells sound out of Tune* (Skeffington, 1897). Much useful matter may also be found in Mr. W. W. Starmer's lectures given to the Incorporated Society of Musicians.

<sup>3</sup> iii. p. 688.



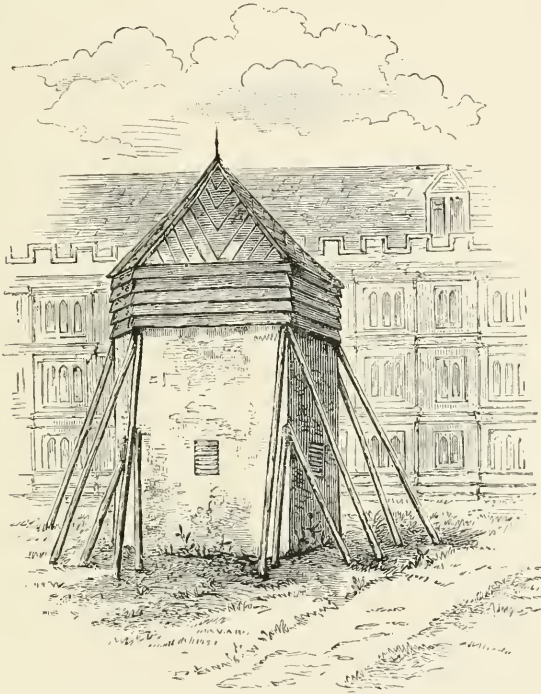
usually the 'nominals,' on the Continent the fundamentals), and put these into tune, leaving the other notes to take care of themselves. But in different circumstances different tones assert themselves. Thus when bells are struck at considerable intervals, the fundamental notes, being fuller and more persistent, are more prominent; but when struck in rapid succession (as in change-ringing or Belgian carillons) the higher tone of the nominal is more perceptible." (Canon Simpson ascribes the in-harmonious character of the Belgian carillons and rings of bells to this neglect of the nominals.) "To tune a series of bells properly, the fundamental tone of each bell must be brought into true octave with its nominal, and the whole series of bells, thus rectified, put into tune with each other. The hum-note of each, which is the tone of the whole mass of metal, should also be in tune with the others. If flatter than the nominal it cannot be sharpened; but if sharper (as is more usual) it may be flattened by thinning the metal near the crown of the bell."

The writer goes on to note that Great John of Beverley (p. 100) is in perfect tune, and that Great Paul has all the tones in true harmony except that the tone above the fundamental (E flat) is a fourth (A flat) instead of a third (G or G flat). The quality of a bell depends not only on the casting and the fineness and proper mixture of the metals, but on a due proportion of the metal to the calibre of the bell. The larger a bell, the lower its tone; but the proportion of metal must be adequate. For the pure chord of the keynote, 3rd, 5th, and octave, the relation of the diameters should be as 30 : 24 : 20 : 15, and the weights as 80 : 41 : 24 : 10. (A ring of eight bells on these lines would have a treble of 30-in. diameter weighing 5 cwt., and a tenor of 60-in. diameter weighing 40 cwt.; but in actual practice the intervals would appear to be much smaller.)

Another result of Canon Simpson's researches has been that in the shape of our bells there has been a reversion in general form to the English mediaeval and Continental type: much taller, and without the full rounded curves of ordinary modern English bells. Some two centuries ago, when change-ringing was attaining its popularity, the heavier bells in new rings began to be cast much shorter in proportion to their width than the smaller ones, in order to lessen the inequality in the arcs of revolution. But this sharpened the "hum-note" or lowest of the harmonies, and this is one of the reasons why Continental bells are so much richer in tone than ordinary English bells.

When the bell had been cast, tuned, and (in ancient times) baptized or consecrated, there came the question of hanging it.

Some of the early churches, both pre-Conquest and Norman, had central towers for bells, such as Barton-on-Humber and Iffley; others had western towers, as Earl's Barton (53) and South Lopham. But it is probable that a long time elapsed before the great majority of parish churches, at any rate in the villages, became possessed of bell-towers. If the architecture of parochial bell-towers be studied, it will be found that comparatively few are earlier than the fourteenth century, and that the



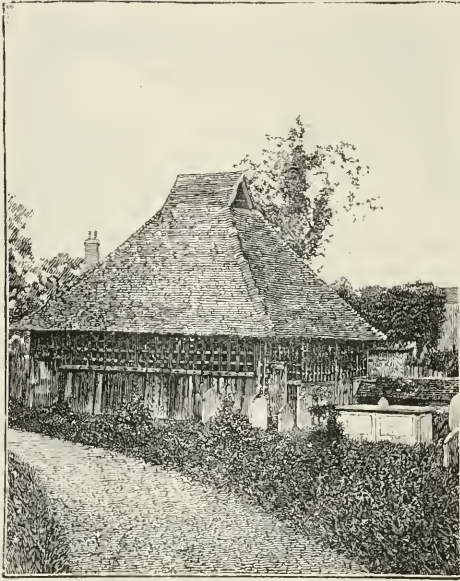
Former bell-house at King's College, Cambridge

majority are much later. For instance, in Somerset the great period of tower-building is a little before or a little after 1500, and the majority of the ancient bells remaining in that county belong to about that period. The same is the case in Devonshire and Cornwall.

Nor does it seem to happen very frequently that the existing tower has replaced an earlier predecessor. It is quite possible in some cases that for a considerable period the church bell



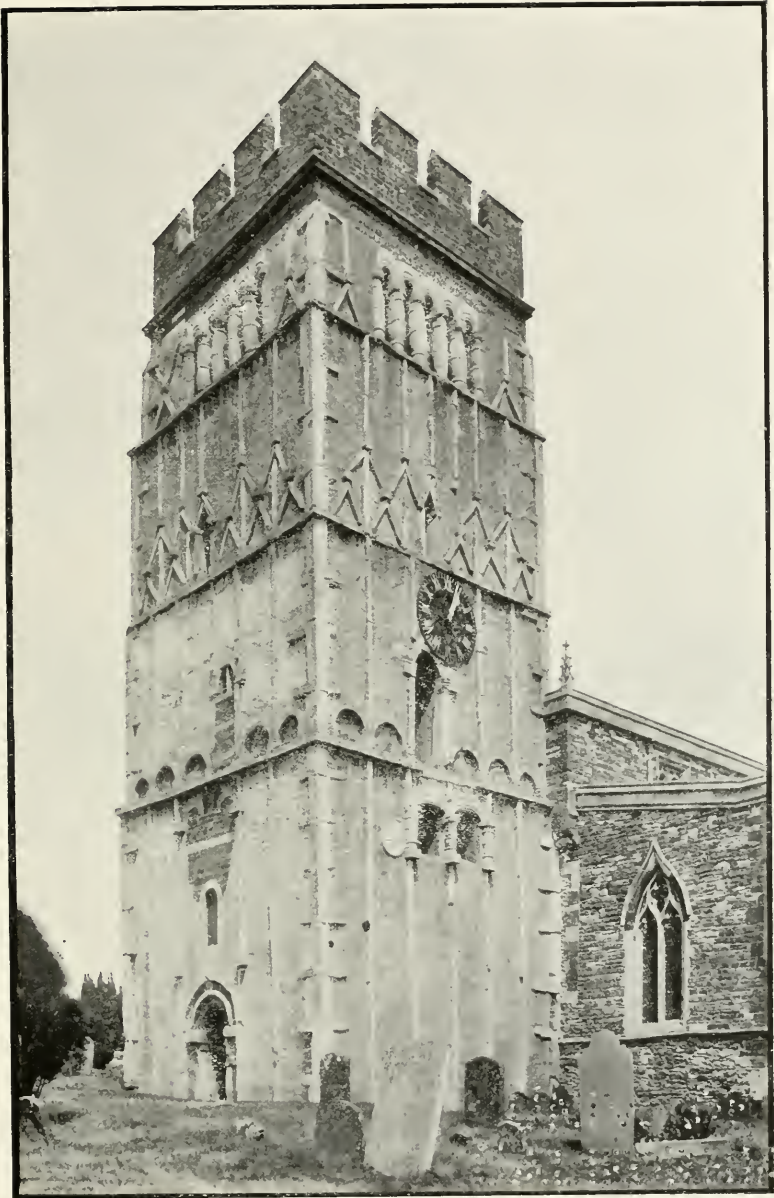
hung in the churchyard, on a frame or even on a tree. An illustration in the *Gentlemen's Magazine* for 1798 shows the bell of Brome Church, Staffordshire, hanging in a tree and fitted with a wheel. The bell of Dudleston Church, Shropshire, and the "ting-tang" at Hampton, Middlesex, are said to have been similarly treated. At Quarley, Hants, and Shenley, Herts, the bells at this day hang in frames in the churchyard. At King's College, Cambridge, a tower was projected, but never carried out, and the five bells were hung in a temporary bell-house of



Bell-house at East Bergholt, Suffolk

wood (51) until they were shamelessly sold in 1755. At East Bergholt, Suffolk, where there is a tradition that the Devil prevented the completion of the tower, there is a wooden shed or bell-house in the churchyard which contains the bells (52). Even at Glastonbury Abbey there appears to have been some arrangement of the kind. Possibly for fear of endangering the central tower the largest of the Abbey bells were hung in a bell-house, for there were reported to be "in the tower viij bells, very great, and in the churchyard, iij, most huge."

The next step is to be seen in the provision of a bell-cote for one or two bells in or on the western gable of the nave, either open, of stone, or closed, of wood. Usually there is but one bell, but sometimes two; at Radipole, Dorset, there is accommodation for three. Norman or Transitional open turrets of stone, with openings for two bells, may be seen at Manton and Little Casterton (57, 58). Rutland; Northborough, Northants; Wyre Piddle, Worcs.; Kilpeck, Herefordshire; and Withersdale, Suffolk. Sometimes, with a little care, it is possible to detect, *e.g.*, in some of the Northamptonshire churches, the



Saxon bell-tower, Earl's Barton, Northants (tenth century)





From Cranage  
Double sanctus bell-cote (Kinnersley, Shropshire)

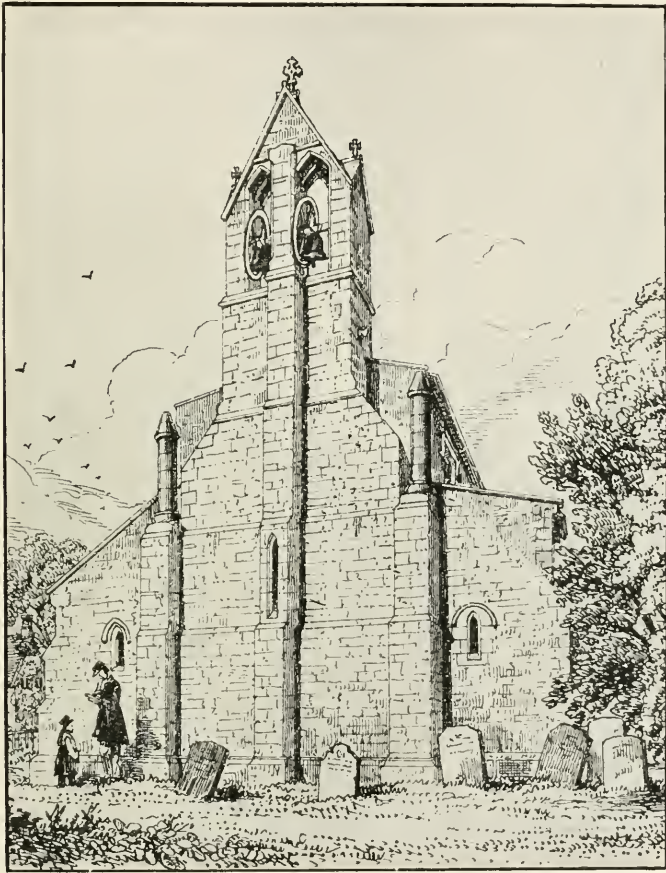


From Cranage  
Wooden bell-turret (Milverley, Shropshire)





primitive bell-cote built up in the east wall of a later western tower. There is a curious instance at Kinnersley in Shropshire (55), where an original bell-cote with two openings is over the east end of the nave, and the present tower is not



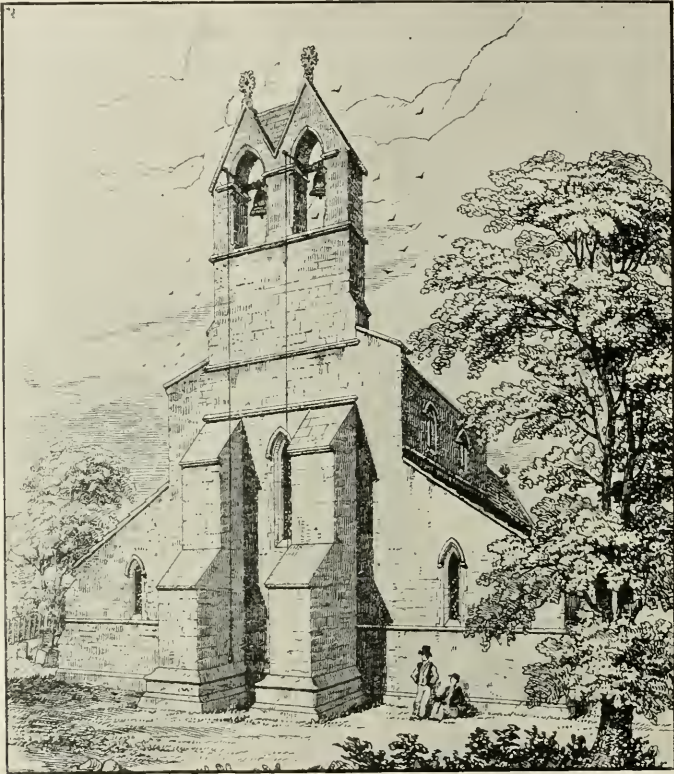
Transitional Norman bell-turret for two bells (Manton, Rutland)

older than the eighteenth century; but Mr. Cranage thinks the bell-cote must have been for the sanctus bell only, in spite of the two openings.<sup>1</sup>

<sup>1</sup> See his *Shropshire Churches*, part x., p. 995.



It may perhaps be worth while to quote what the late Mr. R. P. Brereton has said of the ancient bell-turrets in Rutland: <sup>1</sup> "A characteristic is the comparative frequency of bell-turrets in place of steeples at the west end. It is worthy of remark that all these are of early date, being either semi-Norman or Early English examples." He instances firstly, Manton, Little



Transitional Norman bell-turret for two bells  
(Little Casterton, Rutland)

Casterton, and Whitwell; secondly, Essendine, Stretton, and Pilton. Others have subsequently given place to steeples, as at Great Casterton, Ridlington, and Wing. <sup>2</sup> "The Rutland bell-cotes are of simple form, but elegant design. They are all con-

<sup>1</sup> *Some Characteristics of Rutland Churches*, pp. 6, 7.

<sup>2</sup> Cf. Glapthorne, Great Oakley, Wood Newton, and Yarwell, Northants.

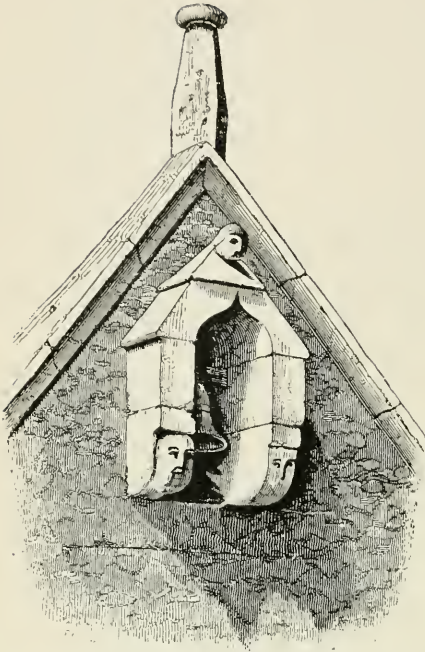
structed to hold two bells, which are hung in separate arched openings. But though all are of the same general shape, here also the prevailing diversity of detail is apparent. Thus Whitwell has two distinct gables; Little Casterton has two gables connected by a coped ridge at right angles to them; while the two arches at Manton are under one gable, but separated by



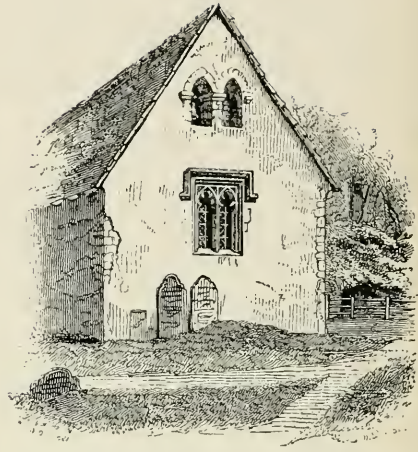
Bell-turret supported on buttresses (Burton Lazars, Leicestershire)

a buttress which runs up between them; some of the arch-openings are perfectly plain, others have jamb-shafts with caps and bases, and so on."

Our illustrations give some further examples of typical bell-turrets and methods of hanging bells in different parts of England. One from Burton Lazars, Leicestershire (59), shows



Bell under gable (Godshill, Isle of Wight)



Bells hung in aperture (Ashley, Hants)



Bell-turret (York, St. Michael-le-Belfry)



Wooden bell-turret (King's Somborne, Hants)



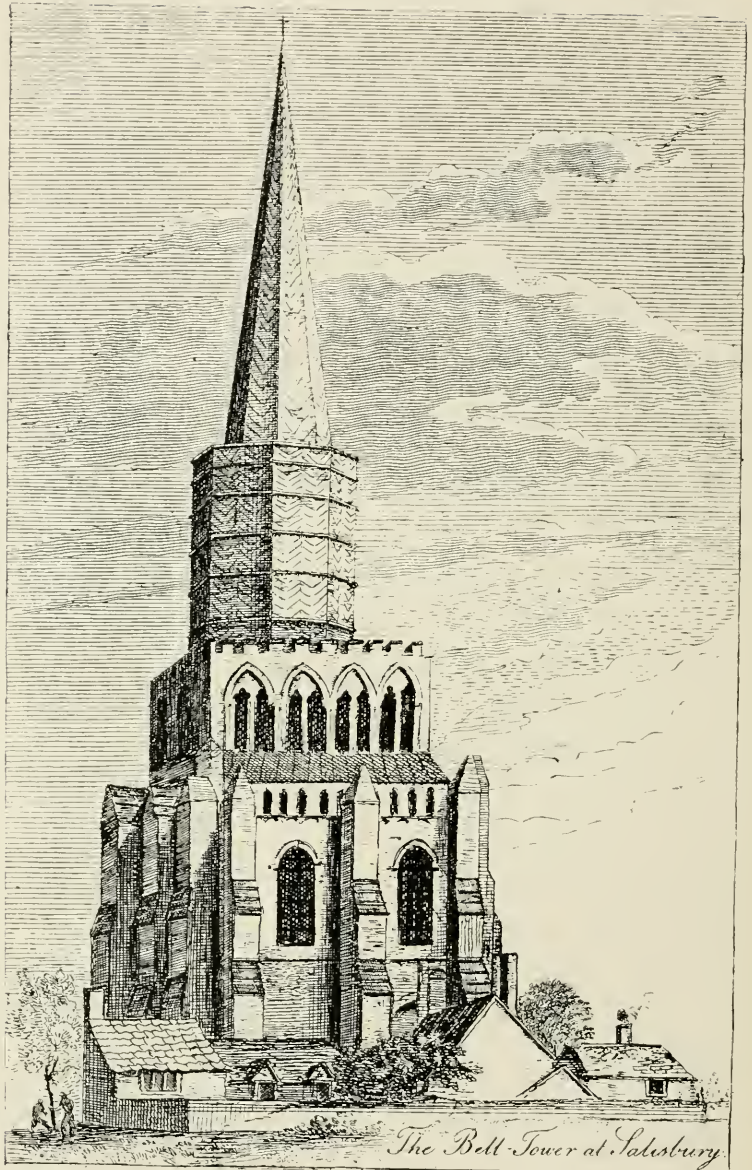
an open turret of the Rutland type, not raised on the western gable, but supported on an arch formed by uniting two buttresses at the head. At Ashley and Godshill, Hampshire (60.1, 2) there is no proper attempt at a turret, but the bells are hung in apertures in the gable, in one case protected by a corbelled arch. King's Somborne, Hants (60.4); York, St Michael-le-Belfry (60.3); and, Melverley, Shropshire (55), shew different examples of wooden turrets, closed and open; the Shropshire example is fairly typical of that county. Another strictly local type is confined to South Gloucestershire and North Wilts, and usually takes the form shewn from West Littleton (61), of a stone turret over the east end of the nave, with a conical cap supported on four pillars, the base of the turret being corbelled off over the chancel roof. At Great Chalfield (65) is a variation of this type, in the form of a small tower with spirelet, at the west end. Most of these stone turrets are very picturesque. But, in fact, the variety of ways in which bells may be hung when there is no proper tower is infinite, and we can only select a few typical examples.<sup>1</sup>

In foreign countries the bell-cote was more developed than with us. In some districts on the Continent it became such an imposing feature that towers never came into fashion at all. This is notably the case in Italy, where even great churches like the Cathedral of Orvieto have only a turret or open belfry in place of a tower or campanile. On the railway between Toulouse and Carcassonne many churches may be seen in which the west front is given great breadth and height, and is perforated with apertures for a whole ring of bells. Other churches in this district are surmounted by open turrets, an imitation of which may be seen in the church of St. Augustine,



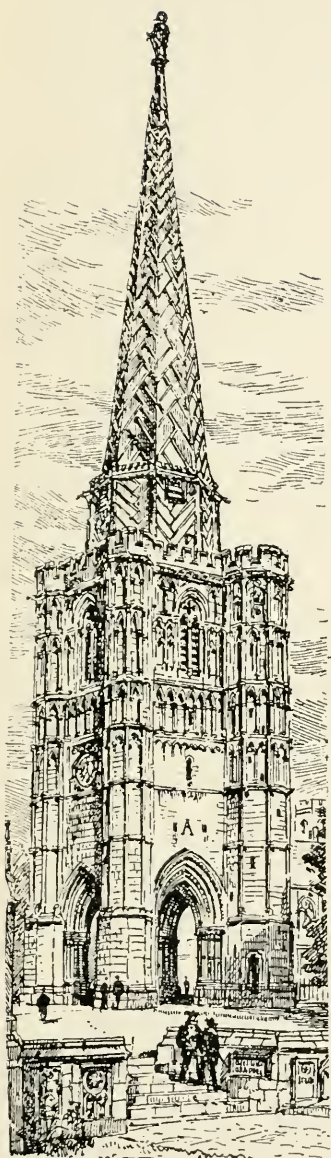
West Littleton, Gloucs.

<sup>1</sup> See the paper by J. H. Parker, in *Arch. Journ.*, iii. p. 205 ff., from which some of our illustrations are taken; also Petit, *ibid.*, i. p. 36, on the Wiltshire type of turret.

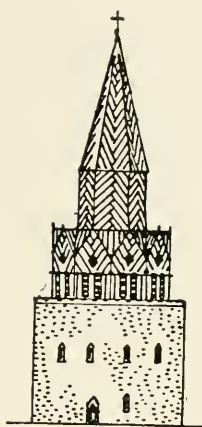


*The Bell-Tower at Salisbury.*

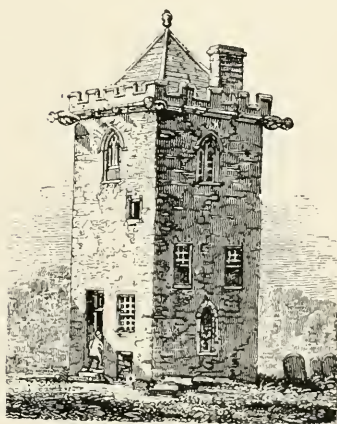
The old Campanile of Salisbury Cathedral



Restoration of the former Campanile, St. Paul's Cathedral



View and Plan of Campanile formerly attached to Westminster Abbey (from Lethaby)



Former Campanile of Tewkesbury Abbey (from Massé)



South Kensington. In some parts of Scotland, such as Kincardineshire,<sup>1</sup> the tower is almost unknown, and its place is taken by what is known as a "bird-cage belfry," a square stone structure, open each side, the top being only supported by the angle-piers; these structures mostly date from the seventeenth century, and are often quite picturesque.

Even in the greater churches the campanile was often detached, lest the central tower, poised not too securely on the arches of the crossing, should be endangered. Salisbury possessed a magnificent detached campanile with a picturesque wooden top (62),<sup>2</sup> which was scandalously destroyed by the barbarian Wyatt in 1789. At Norwich there was a detached bell-tower to the south of the Erpingham gate, and it appears from the Sacrist's rolls that it contained a ring of bells in addition to that in the central tower of the cathedral. St. Paul's Cathedral had a campanile containing the "Jesus" bells, which was pulled down at the Reformation (*cf.* p. 351). The illustration (63.1) gives a restoration by Mr. Brewer.<sup>3</sup> There were similar structures at Worcester, Westminster, and Tewkesbury (63.2, 3).<sup>4</sup> The finest detached campanile—and the only one belonging to a cathedral—which survives, is that of Chichester Cathedral (67). Detached towers or belfries are not uncommon in certain parts of England, as in Herefordshire and Cornwall, and other districts formerly exposed to forays of Welshmen or pirates, as also in Norfolk. Fine examples may be seen at Beccles (67), Berkeley, Ledbury, Pembridge, and West Walton, Norfolk.

The following list, compiled chiefly from *Notes and Queries*,<sup>5</sup> gives the existing examples:—

Beds.	- Elstow.	Cornwall	- Illogan.
„	- Marston Morteyne.	„	- Lamorran.
„	- Woburn.	„	- Launceston.
Cambs.	- Tydd St. Giles.	„	- Mylor.
Cheshire	- Chester St. John.	„	- Tolland.
Cornwall	- Feock.	Cumbrd.	- Kirkoswald.
„	- Gwennap.	Devon	- Chittlehampton.
„	- Gunwalloe.	Gloucs.	- Berkeley.

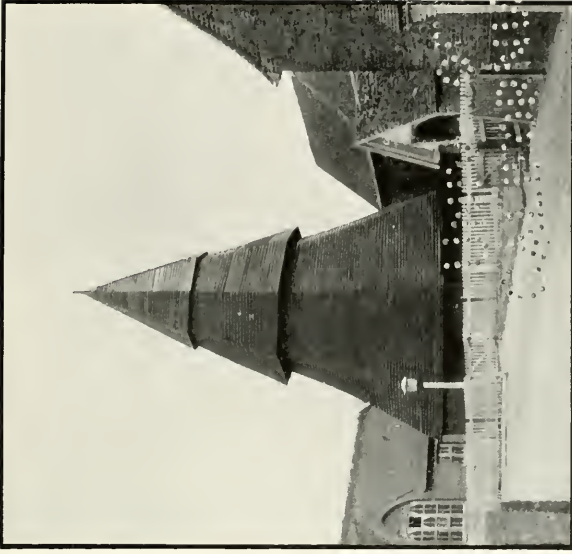
<sup>1</sup> Eeles, *Ch. Bells of Kincardineshire*, pl. 5, p. 40.

<sup>2</sup> *Wilt's Arch. Mag.*, xxviii. 108; *Gentleman's Mag.*, lxxxix. (1819, ii.) p. 305; Hoare, *Modern Wilt's*, vi. (*Old and New Sarum*, by Benson and Hatcher), plates opposite pp. 524, 543.

<sup>3</sup> *Builder*, 2nd Jan. 1892.

<sup>4</sup> The illustrations of the two latter are reproduced from Lethaby, *Westminster Abbey*, p. 58, and Massé, *Tewkesbury*, p. 17; for more details as to that at Westminster, see *Trans. St. Paul's Eccles. Soc.*, vi., pp. 118, 126, and *reff.* there given.

<sup>5</sup> 7th Ser., vols. ix., x. (1890).

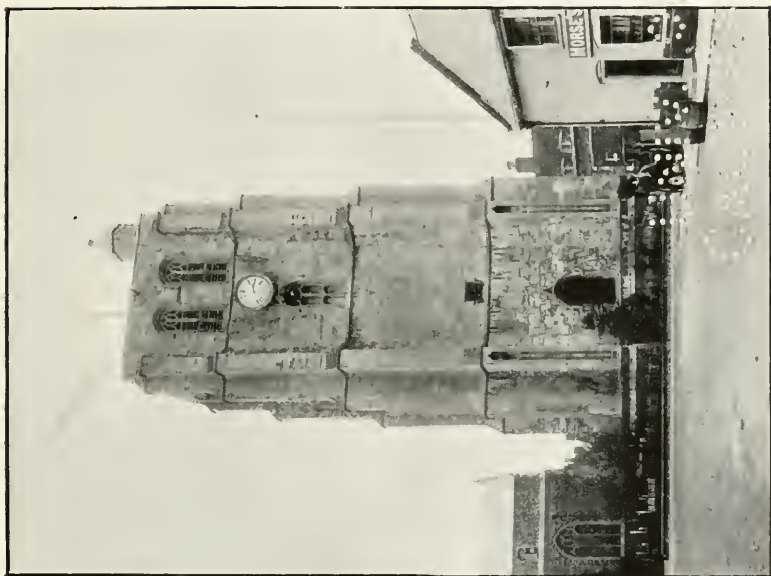


Wooden bell-house, Brookland, Kent

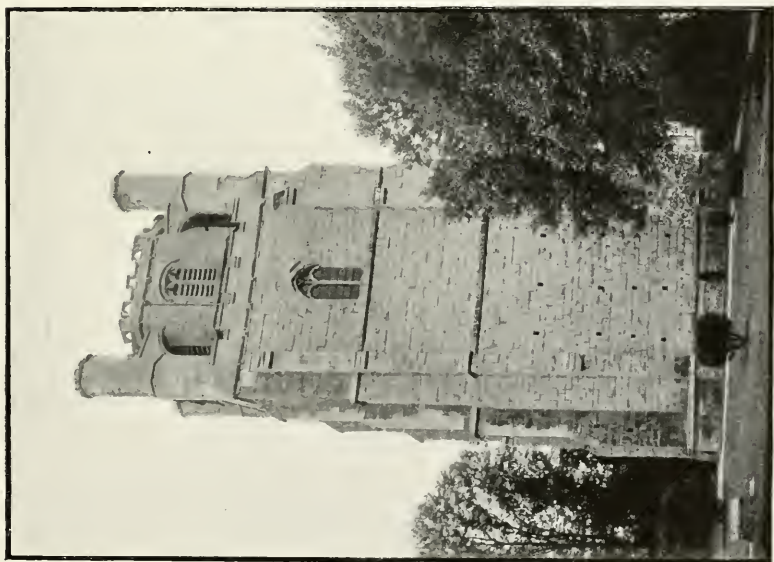


Stone bell-turret, Great Chalfield, Wilts





Detached bell-tower, Beccles, Suffolk



Detached bell-tower, Chichester Cathedral

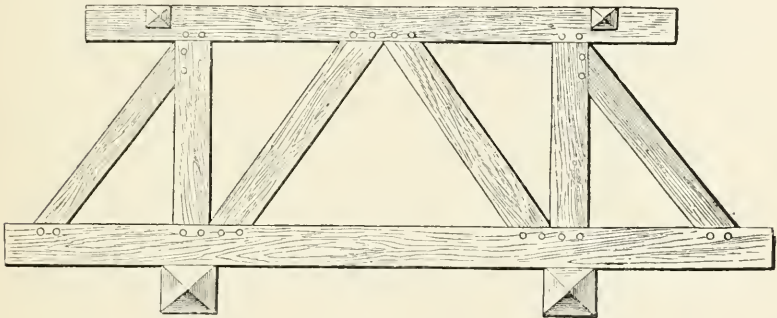


Gloucs.	- Westbury-on-Severn.	Norfolk	- W. Walton.
Herefs.	- Bosbury.	Oxford	- New College, Oxford.
„	- Holmer.	Suffolk	- Beccles.
„	- Ledbury.	„	- Bramfield.
„	- Pembridge.	„	- Bury St. Edmunds.
„	- Richard's Castle.	Sussex	- Chichester Cath.
„	- Yarpole.	Worcs.	- Evesham.
Lincs.	- Fleet.	Yorks.	- Warmsworth.
„	- Flixborough.	Brecknock	- Bronllys.
Norfolk	- E. Dereham.	Denbigh	- Henllan.
„	- Terrington St. Clement.	Glamorgan	- Llangyfelach.

The following are mere sheds or "bell-houses" :—

Essex	- Wix.	Kent	- Brookland (65).
„	- Wrabness.	Suffolk	- E. Bergholt (52).

Bells are generally hung in a timber framework (*cf.* 69) which it is usually attempted to keep as far as possible clear of the walls,



Old style of wooden bell-frame (from Ellacombe's *Devon*)

it being supposed that the oscillation of the bells when rung, as well as the sound-waves which they produce, may shake and disintegrate the walls of the tower. The vibration is certainly strongly felt by the masonry. Ellacombe remarks that at the Abbaye-aux-Hommes at Caen, although the two big bells were not rung, but only worked by the foot without wheel or rope, the oscillation of the Norman tower was so great as to make one of his companions sea-sick. Nevertheless he asserted so early as 1862 that the danger of allowing the bell-frame or cage to touch the walls was greatly over-rated. In 1874, after visiting about six hundred more towers, in many of which the upper bell-timbers were fastened into the walls, and in some cases wedges applied, he states that he found no tower thereby

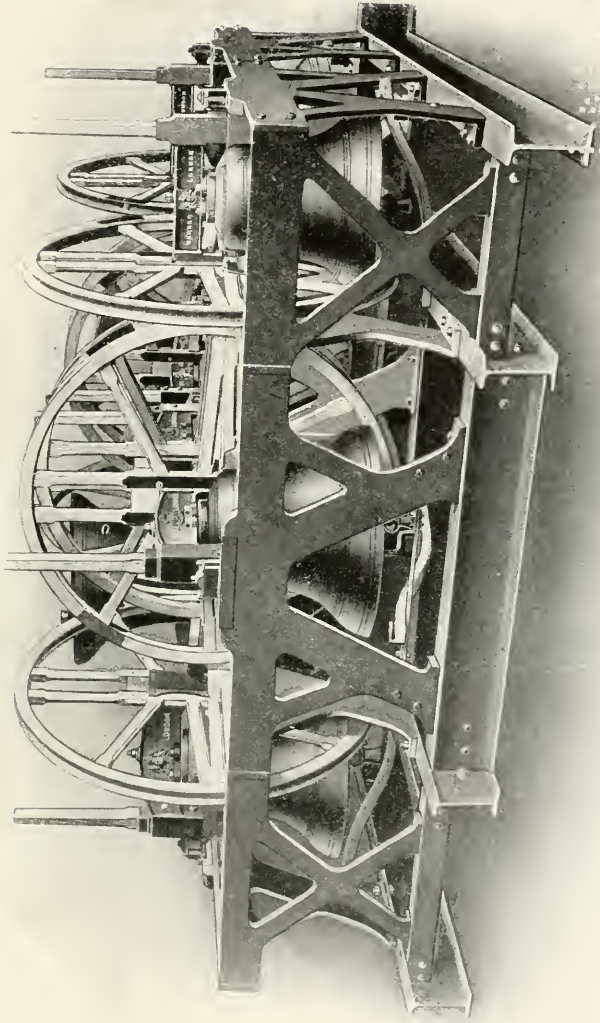


damaged, provided that the masonry was stout and substantial.<sup>1</sup> The tower of Magdalen College, Oxford, vibrates from top to bottom when its fine peal of ten bells is rung. The floor of the ringing-chamber at St. Martin-in-the-Fields, London, oscillates very considerably during the ringing of a peal, but the tower is as sound as ever it was; the ring here consists of twelve bells, weighing in all about 147 cwt. Sir Edmund Beckett was of opinion that the upper beams, if possible, should not touch the walls, but that the lower beams should be connected with them as firmly as possible, so that the frame should not batter the walls, but masonry and timber vibrate together.<sup>2</sup> It is now, however, established that iron frames built firmly into the walls, both at top and bottom, are the best.

A typical ring of eight bells, hung in a modern iron frame, is here shown (71).

<sup>1</sup> *Somerset*, Suppl. p. 138.

<sup>2</sup> See his *Clocks, Watches, and Bells* (1903), pp. 366-378, where practical suggestions and specifications in ordering bells are given.



Ring of eight bells in modern iron frame (Warner London)



## CHAPTER III

### RINGING AND RINGERS

WHEN the bells are hung and ready for use, the next question is how best to produce sounds from them. One method is to strike the outside of the bell (which remains stationary) with a hammer or mallet, and it is in this way that the hours are struck by a church clock. Next come the methods of sounding the bell from inside by means of the clapper. By pulling the rope an oscillating movement is imparted to the bell, sufficient to enable the clapper to strike it as it swings from side to side. When a single bell is sounded in this fashion, it is usually called "tolling," as for a service or a funeral; when several bells are thus sounded in succession, so as to produce a tune or sequence of sounds, it is known as "chiming." Whatever method be employed, it is always the sound-bow that is struck; only from this part of the bell can a satisfactory tone be obtained. Hence it is that a crack in the rim is at once fatal to a bell, whereas one cracked in the crown may still be used without much deterioration in the sound. The body of the bell when struck gives a deeper note, but the sound-bow produces the loudest tone. Where there are only three or four bells, chiming has a very sweet sound, and is to be preferred to ringing proper.

An illegitimate method of chiming, and one attended sooner or later with disastrous results, is what is variously termed "clocking" or "clappering," a practice only too often adopted by lazy sextons. In this, the rope is hitched round the "flight" of the clapper; the result is to check the vibrations, and so inevitably to crack the bell. Ellacombe gives a list of twenty-two large bells in or near London cracked within a few years previous to 1860 by this iniquitous practice.<sup>1</sup> Nor is it entirely a new device. In the Churchwardens' Accounts of St. Lawrence, Reading, for 1594 appears an order "Whereas there was through the slothfulness of the sextun in times past a kind of toling y<sup>e</sup> bell by y<sup>e</sup> clapper rope: yt was now forbidden and taken away:

<sup>1</sup> *Bells of the Church*, p. 217.

and that the bell should be toled as in times past and not in anni such idle sorte."<sup>1</sup> The worthy Reading bell-founder, Joseph Carter, was churchwarden at the time, and is to be commended for stopping a practice which might have brought him business.

So far we have been considering the bell when chimed or struck by the clapper or any external instrument. But the difference in "ringing," to use the word in a strictly technical sense,<sup>2</sup> is that the greater and more rapid revolution of the bell produces a superior tone, as when it is swung the clapper flies up after it and catches it and strikes it in the ascent. To effect this, the bell must be inverted and swung, first in one direction, then in the reverse, right round above the frame, so that at the end of each swing it is mouth upwards, and (in the modern method of ringing) has performed nearly a whole revolution each time the rope is pulled. In order to achieve this with the least amount of exertion, the bells before ringing are "raised" to the inverted position by a series of steady pulls at the rope, varying in length till the inverted position is reached. Thus the bell at each stroke starts with a fall and swings up again nearly to the vertical, first on one side, then on the other, almost by its own momentum. The effect of ringing is thus quite different from that of striking bells while stationary, or in the imperfect revolution which they make when "chimed." In ringing, the bell nearly describes a complete circle, and in the course of its revolution is struck sharply by the clapper; during the descent the clapper naturally lies against the rim, but, becoming free at the lowest point of the circle, the opposite rim comes in contact with it as it ascends. The result of this movement is that the period of contact of the two is greatly shortened, and therefore there is less check to the vibration. Hence that pleasant undulatory vibration in the air, like a buzz or hum lasting for several seconds, which is peculiar to ringing, and cannot be obtained in any other manner.

So far we have been considering the movement of the bell itself; now let us see what the ringer is doing in the ringing-chamber below.<sup>3</sup> Perhaps a clearer impression will be conveyed

<sup>1</sup> Cocks, *Ch. Bells of Bucks*, p. 83; Kerry, *Hist. of St. Lawrence, Reading*, p. 87.

<sup>2</sup> In common parlance "ringing" and "chiming" are not used in their proper technical sense, nor have we attempted to do so ourselves in the course of this book. It is assumed, for instance, that when the word "ringing" is used of a single bell, the reader will understand it in the general sense of "producing sound."

<sup>3</sup> The two illustrations (75, 77) show the action of the ringers in the belfry, and the corresponding position of the bells when being rung.

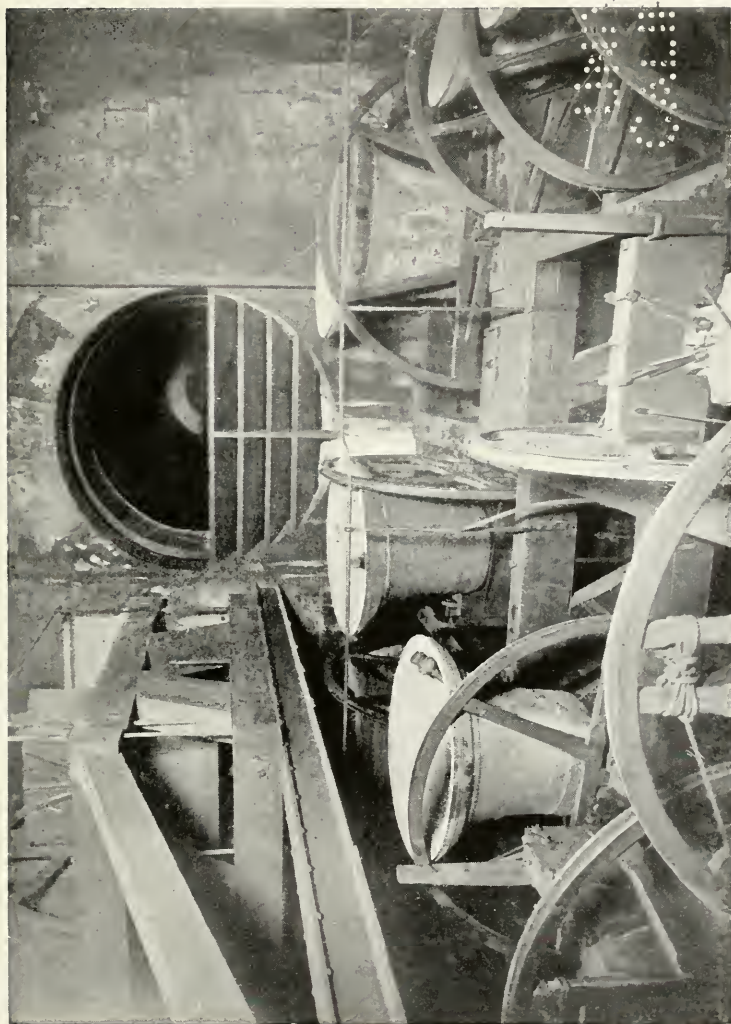


*From "The Record" Press*

Ringling at St. Paul's Cathedral on New Year's Eve



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*From "The Record" Press*

Bells at St. Paul's Cathedral, in the course of a peal



if we quote the description of a practised expert, Canon Papillon :<sup>1</sup>—

“For ringing a bell is pulled up and ‘set’ mouth uppermost. Then it is pulled off, first at ‘hand-stroke’ (*sc.* with hands on the ‘sally’ or thickened part of the rope), then at ‘back-stroke’ in the reverse direction (with hands near the end of the rope, which at the previous pull will have been coiled round three-quarters of the wheel’s circumference), describing at each pull almost a full circle till she comes back to the upright position. At each revolution the swing is chiefly done by the weight of the bell, the ringer giving a pull of just sufficient strength to bring the bell back into an upright position, to prevent the swing becoming shorter and the bell ‘falling’ again.”

A large bell can nowadays be rung comfortably by a single man. But we have seen (p. 17) that when Prior Conrad presented five bells about 1110 to Canterbury Cathedral, the first and second bells required ten men, the third eleven, the fourth eight, and the fifth twenty-four men, to swing them. About sixty years later Prior Wybert gave a bell of such size and weight that no less than thirty-two men were required to swing it ; a total of sixty-three ringers. One may wonder where room was found for this crowd of ringers in the belfry ; but possibly the bells were placed in a wooden bell-house on the ground. The fact that so many ringers were required points to the employment of the primitive method of a treading-plank or planks, fastened across the headstock, and worked somewhat on the ‘see-saw’ principle.<sup>2</sup>

The next step was to fasten an upright post to the stock from which the bell hung, and tie a rope to the top of the post. By pulling over the latter, which acted as a lever, the bell could be inverted. The next development was to attach the rope to a half-wheel, later increased to a three-quarter form, and eventually to a whole wheel,<sup>3</sup> with rims grooved to hold the rope ; the last-named is the present method. It is but an improved form of lever. A special precaution is necessary to prevent a bell when being rung from being swung completely over, thus making an entire revolution. To effect this, a strong wooden stay (30) is bolted to the stock of the bell. While the bell is mouth downwards, the stay points upwards ; when the bell is inverted, or as it is technically termed, “raised,” the stay

<sup>1</sup> *Encycl. Brit.*, iii. p. 689.

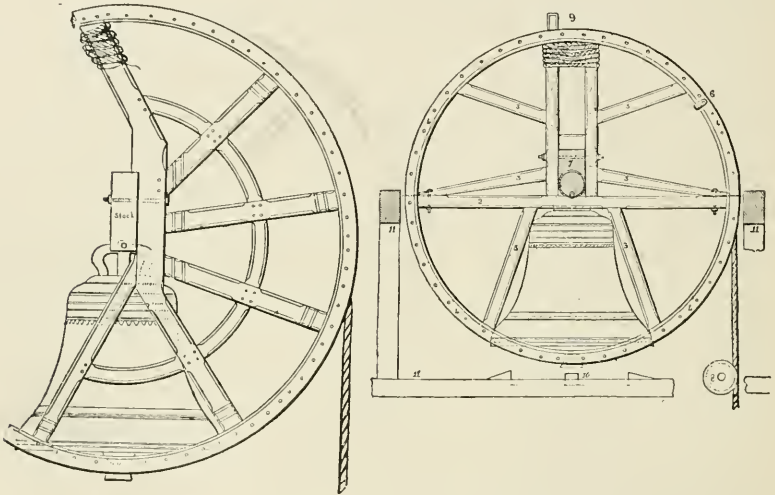
<sup>2</sup> Cf. Stahlschmidt, *Ch. Bells of Kent*, p. 193.

<sup>3</sup> For good diagrams of ancient and modern bell-wheels, see Ellacombe, *Ch. Bells of Devon*, pl. 18, and Lukis’ *Ch. Bells*, pl. 2, the former here reproduced (80).

points downwards, and when in this position is brought to a standstill by coming into contact with a stop or sliding-bar, known as the "slider" (30), which prevents it from completely overturning. For such an offence it was customary to exact a penalty from a ringer, as may be seen from the various Ringers' Rules quoted below.

Several ancient bell-frames remain, evidently constructed for ringing, and there appear to be grounds for believing that ringing (in the technical sense), doubtless first of a single bell, and then of the whole ring in rounds, was known by the fifteenth century, and possibly earlier.<sup>1</sup>

It is a curious circumstance that though the bells on the



Old and new forms of wheels (from Ellacombe's *Devon*)

Continent are, generally speaking, far finer than those in England, yet nowhere do they use their bells with such effect as we do in this country. Ringing proper is exclusively confined to the British Isles, our Colonies, and the United States.

We have already seen that what we should call "rings of bells" were in existence in England in quite early times, as at Canterbury and Exeter Cathedrals; but probably they were usually quite small ones, not intended to be used as a "ring" (cf. p. 47). At all events it was not until much later that

<sup>1</sup> See Cocks, *Ch. Bells of Bucks*, p. xxviii. But the passage which he quotes from the Accounts of St. Lawrence, Reading, for 1515-16, hardly seems convincing as evidence.

peals of bells in tune for ringing were introduced. Even then for a long time five was the largest number of bells usually found in a tower; when there were more they were usually two distinct rings in separate towers, as at St. Paul's Cathedral, Lincoln Cathedral, Bury St. Edmunds, York Minster, Shrewsbury Abbey, St. Bartholomew's Priory, London, and elsewhere. One of the best instances of a ring of five is that at King's College, Cambridge, already mentioned (p. 52), which is said to have been the first regular peal of bells, and was long considered the largest in England. Of rings of eight bells, forming the octave or diatonic scale, Canon Raven found no evidence in East Anglia earlier than those at St. Margaret's, Lynn (1663), Horham, Suffolk (1672), and St. Peter, Mancroft, Norwich (1676). A ring of eight bells was cast for St. Michael, Coventry, in 1675 by Henry Bagley, of Chacombe. The earliest recorded rings of eight cast by London founders are Christopher Hodson's for Merton College, Oxford (1680), and James Bartlett's for Denham, Bucks (1683). Rings of ten or even of twelve are not uncommon nowadays; of the former there are now about 110 in England, and thirty of the latter.<sup>1</sup> But it may be questioned whether it is ever worth while to exceed the number of ten for ringing purposes, for it is almost impossible to distinguish the sound of more than ten bells when rung.

The object of casting five or more bells in tune was evidently that they might be rung in combination. Fabian Stedman, writing in 1668, says: "Within these fifty or sixty years *Changes* were not known, or thought possible to be Rang: Then were invented the *Sixes*, being the very ground of a *Six-score*; then the *Twenty* and *Twenty-four*, with several other *Changes*." At first the combinations were doubtless of the simple form known as "call-changes"; that is, supposing that there are only three bells, they might be swung round in the order 1, 2, 3 twenty times, or till the conductor had had enough of it; he would then nod his head, and they might ring 1, 3, 2 for a time, and so on. When the bells are rung over and over again in the same order from treble to tenor, they are said to be rung in "rounds," "changes" being variations of this order, in the manner noted.

"Change-ringing," to quote Canon Papillon's definition,<sup>2</sup> "is the art of ringing bells in changes, so that a different 'change' or rearrangement is produced at each pull of the ropes until, without any repetition of the same changes, the bells come back into 'rounds.' The general principle of all the methods of change-ringing is that each bell after striking in the first place

<sup>1</sup> See the list at the end of Chapter IV.

<sup>2</sup> *Encycl. Brit.*, iii. p. 689.



or 'lead,' works gradually up to the last place or 'behind,' and down again to the first, and that no bell ever shifts more than one place in each change. Thus the ringer of any bell knows that whatever his position in one change, his place in the next will be either the same or the place before or the place after. He does not have to learn by heart the different changes or variations of order; nor need he, unless he is the 'conductor,' know the exact order of any one change. He has to bear in mind, firstly, which way his bell is working, viz., whether 'up' from first to last place, or 'down' from last to first; secondly, in what place his bell is striking; thirdly, what bell or bells are striking immediately before and after him; this being ascertained chiefly by "rope-sight," *i.e.*, the knack, acquired by practice, of seeing which rope is being pulled immediately before and after his own. He must also remember and apply the rules of the particular 'method' which is being rung."

Few perhaps realise the possible number of changes in a peal, which is of course ascertained by the mathematical formula of permutations. With two bells obviously only two are possible, and with three only six, viz. :—

1 2 3	3 2 1
2 1 3	3 1 2
2 3 1	1 3 2

With each increase in the number of the bells the number of permutations or changes increases according to the following table :—

4 bells	-	-	-	-	1 × 2 × 3 × 4 = 24		7 bells	-	-	-	-	-	720 × 7 = 5,040
5 "	-	-	-	-	24 × 5 = 120		8 "	-	-	-	-	-	5,040 × 8 = 40,320
6 "	-	-	-	-	120 × 6 = 720								

With ten or twelve bells the variety of changes is, of course, increased to an almost incredible extent. It has been calculated that to ring the changes on twelve bells, at the rate of two strokes to the second, would require ninety-one years! But though the possible number of combinations is so large, in actual practice, where there are eight or more bells (and it is only in such cases that change-ringing of any elaborate kind can be achieved), the number of changes rung at a time is limited. It necessarily depends upon the average physical capacity of the ringer and the amount of time at his disposal.

A "peal" is ordinarily the ringing of all possible changes on a given number of bells; but technically only the full extent of changes on *seven* bells (usually rung with a tenor "behind") is called a "peal," a shorter performance being a "touch." On

six bells the 720 changes must be repeated seven times to rank as a peal, and on five bells the 120 must be repeated  $6 \times 7 = 42$  times. On eight or more bells 5,000 changes in round numbers are accepted as the *minimum* standard for a peal, and the peals are so arranged that they come into rounds at that point or thereabouts. A peal of 5,000 to 5,100 changes usually takes about three hours to accomplish.

The fact that before a bell is rung again time has to be allowed for its revolution further restricts the possibilities. The "changes" or combinations are therefore so arranged as to keep each bell fairly near the place which it occupied in the last change, and the rule is generally observed that it must not move more than one place each time. Thus in the case of five bells a bad arrangement for the first two changes would be:—

1 2 3 4 5  
5 4 3 2 1

because the fifth bell could not be struck again without an awkward pause intervening, and even the fourth would hardly have time for its revolution to be completed. The proper method would be

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

or something of the same kind.

A principle frequently adopted in arranging changes is that known as "hunting the treble," which means that the first bell is moved one place at a time "up" to the tenor's place, and then one place at a time back or "down" to its own place, the other bells preserving their natural order. A good example of this is Stedman's "Twenty all over," in which each of five bells is hunted "up" in turn.<sup>1</sup> The arrangement is as follows:—

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

Here every change is a single, and the result of the twenty changes is to bring the bells round again into their proper order.

The working of a more elaborate method for a ring of eight or more bells is illustrated by Canon Papillon in his article already cited. He takes the first twenty courses of a "plain course" of Grandsire Triples.

<sup>1</sup> See Raven, *Ch. Bells of Cambs.*, p. 80.

1 2 3 4 5 6 7	6 4 7 3 5 2 1	1 2 5 3 7 4 6
2 1 3 4 5 7 6	6 7 4 5 3 1 2	2 1 5 7 3 6 4
2 3 1 4 5 6 7	7 6 5 4 1 3 2	2 5 1 3 7 4 6
3 2 4 1 6 5 7	7 5 6 1 4 2 3	5 2 3 1 4 7 6
3 4 2 6 1 7 5	5 7 1 6 2 4 3	5 3 2 4 1 6 7
4 3 6 2 7 1 5	5 1 7 2 6 3 4	3 5 4 2 6 1 7
4 6 3 7 2 5 1	1 5 2 7 3 6 4	3 4 5 6 2 7 1 (20th change).

“Thus,” he says, “at the first change the 3rd bell, and at the fifteenth the 5th bell, according to the rule of this method, strikes a second time in the 3rd place. This stops the regular work of the bells previously in the 4th, 5th, 6th, and 7th places, causing them to take a step backwards, or technically ‘to dodge.’ Otherwise the bells would come back into rounds at the 14th place. It is by place making and ‘dodging’ according to rules that changes can be produced. But in order to prevent the bells falling into place too soon, further modifications called technically Bobs and Singles are introduced, altering the regular order in various ways.” Examples of these other methods will also be found explained in the article just cited.

Ellacombe in his *Bells of the Church* gives particulars of some surprising feats in change-ringing, and others may be found in the various text-books on the subject,<sup>1</sup> as well as in the pages of *Bell News*. In 1868 eight members of the Ancient Society of College Youths occupied the belfry of St. Matthew's Church, Bethnal Green, and rang in nine hours and twelve minutes a peal of Kent treble bob major, consisting of 15,840 changes. The men were locked into the belfry, and did not cease ringing from 8.45 A.M. until the peal was finished.<sup>2</sup> This record was, however, surpassed in 1872, when at Earlsheaton near Dewsbury in Yorkshire, a true peal of Kent treble bob major, consisting of no less than 16,608 changes, was rung in nine hours fifty minutes.<sup>3</sup> It should be mentioned that neither of the above was rung on a heavy set of bells, the Bethnal Green tenor being only 14¼ cwt., that at Earlsheaton 14 cwt.

In the early part of the seventeenth century change-ringing was confined to peals on five bells. Fabian Stedman, whose *Tintinnalugia* was written in 1668, says: “Within these fifty or sixty years *Changes* were not known, or thought possible to be Rang.” It was not until late in the century that changes were rung on eight bells. The next century was the golden age of bell ringing; then above all England deserved the name of the Land of Bells. Ringers all over the country organised them-

<sup>1</sup> See Bibliography.

<sup>2</sup> Ellacombe, *Somerset*, Suppl., p. 143.

<sup>3</sup> *Ibid.*

selves into societies with strict codes of rules. Ringing became one of the most popular forms of sport, ranking with hunting and cock-fighting, and far above cricket, football, or golf. The country squire, the professional man, the tradesman in the town and the craftsman in the village, all found admirable exercise and amusement in bell ringing. Town after town at this period recast or added to its bells, with the object of rivalling or surpassing its neighbours. Ringing societies itinerated about the country, ringing peals in one another's belfries, and performing wonderful feats of precision and endurance. The interest, however, died away by degrees, and most of the old ringing societies have now ceased to exist. But of late there has been a revival of zeal for bell ringing, and county, diocesan, and other societies have been founded. These deserve every encouragement; for the more interest that is taken in bell ringing, the better it will be for the preservation and upkeep of both bells and belfries.

Ringling societies of one kind or another have long existed. In early days the ringers or *campanarii* (see p. 176) formed a distinct order. It is indeed stated that the ringing of bells was originally assigned to priests as part of their duties,<sup>1</sup> and in later times to the *ostiarius*; but this is probably a foreign custom. In England the duty was allotted to deacons or clerks in minor orders.<sup>2</sup> Of such we hear as early as the twelfth century at Barnwell Priory, Cambridge (see p. 21), and later at Tong College, Shropshire, and elsewhere. In the reign of Henry III. (1254) a royal grant was made to the Brethren of the Gild at Westminster, "who are appointed to ring the great bells," of 100s. annually from the Exchequer.<sup>3</sup> The Gild of Saddlers (*sellarii*) in the City of London were granted the right of ringing the bells of St. Martin-le-Grand, and for doing so at the death of a brother they were to pay 8d. to the church.<sup>4</sup> At Holy Trinity, Coventry, some Constitutions of 1462 give instructions to the deacons when to ring and how to look after the bells<sup>5</sup>; and at Tong there were two clerks in minor orders, forming a part of the collegiate body, whose duty it was to ring the bells for services.<sup>6</sup> At Ludlow in 1551 there is in the churchwardens'

<sup>1</sup> Ellacombe, *Bells of the Church*, p. 291.

<sup>2</sup> Our illustration (87) is from a MS. in the British Museum, shewing two deacons thus engaged (Royal 6 E. vi. fol. 232).

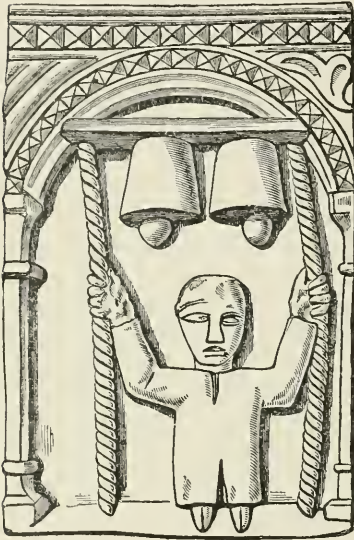
<sup>3</sup> *Bells of the Church*, p. 226 (from a Patent Roll of that date); cf. Toulmin Smith, *English Gilds*, p. 295.

<sup>4</sup> *Bells of the Church*, p. 492; Kempe, *Hist. of St. Martin*, p. 76.

<sup>5</sup> *Bells of the Church*, p. 468 (quoted in full).

<sup>6</sup> *Shrops. Arch. Soc. Trans.*, 3rd ser., viii. p. 34.

accounts a payment "to the dekyns for rynging of day belle." Bishop Oldham of Exeter, in his statutes of 1511,<sup>1</sup> directs the *annualarii* or chantry priests to sound or toll a certain number of times with one bell, then a full tolling of all the bells, at the Canonical Hours, after the accustomed manner. *Campanarii* are often mentioned in ancient records: there were an Alwoldus and a Benet le Scynter *campanarii* in London about 1150 and 1216 respectively<sup>2</sup>; and a Simon at Worcester 1226-1266. On the Norman font at Belton, Lincolnshire, is sculptured a *campanarius*, clad in the *camisia*, in the act of pulling two bell-ropes (86)<sup>3</sup>; and a similar figure occurs on a Saxon cross at Winwick, Lancashire (14).



*Campanarius* ringing bells, from  
a font at Belton, Lincs.  
(From Ellacombe)

Of ringing societies proper, the earliest known is one at Lincoln Cathedral; on the walls of the south-west turret are painted in black-letter the names of several masters from 1614 to 1635, and above are the words: "The names of the Companie of Ringers of our Blessed Virgin Marie of Lincolne."

A writer quoted below says: "A vast amount of learned research has been expended upon the history of bells and practice of change-ringing by archaeologists and antiquarians. It was once a pastime with grave and learned men. Sir Symonds d'Ewes, who was lord of the manor of Lavenham in Suffolk, was fond of bell ringing, as was Sir Matthew Hale, Lord Chief

Justice of the Common Pleas; as was also the Great Lord Burleigh, Lord High Treasurer to Queen Elizabeth . . . and many other gentlemen during the last [18th] century."

The famous Society of College Youths is the oldest existing company of change-ringers.<sup>4</sup> Sir Richard Whittington, the

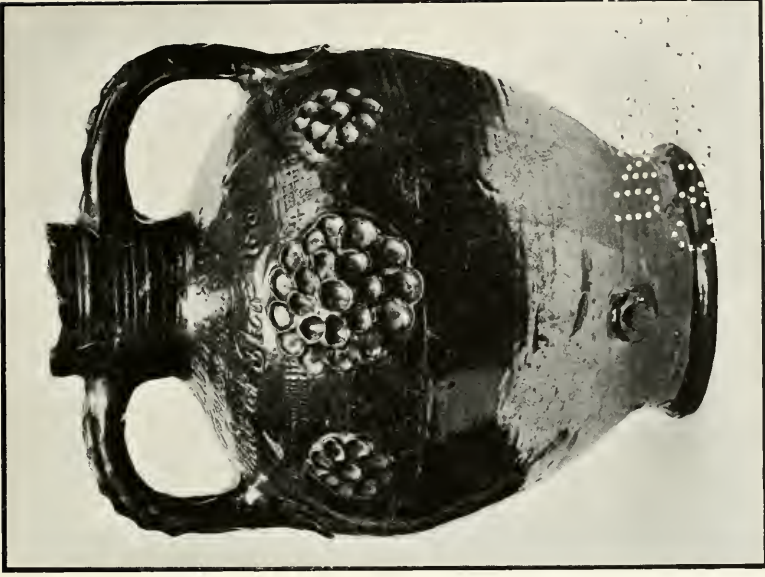
<sup>1</sup> Ellacombe, *Church Bells of Devon*, p. 75.

<sup>2</sup> Stahlschmidt, *Surrey Bells*, p. 72.

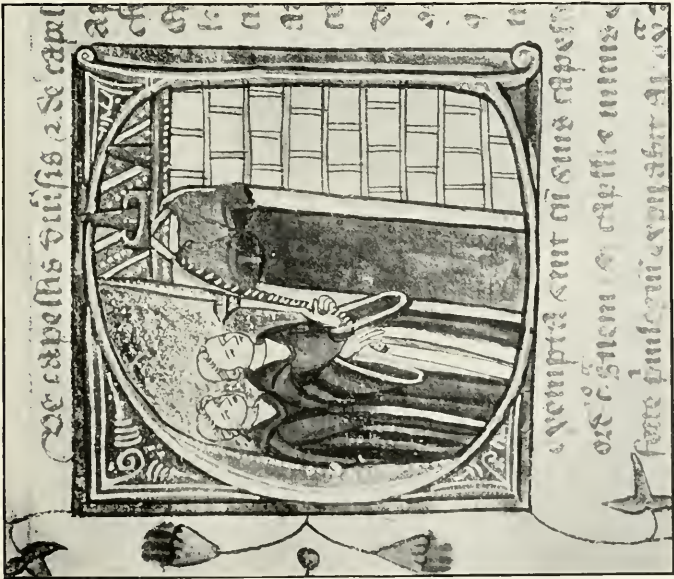
<sup>3</sup> Ellacombe, *Ch. Bells of Devon*, p. 190.

<sup>4</sup> The following account of the Society is taken from a printed history by E. Drury (1866); see also Ellacombe, *Bells of the Church*, p. 229 ff.





Ringers' jug (Colchester Museum)



Deacons ringing bells (MS. in British Museum)





famous Lord Mayor, founded a College of the Holy Spirit and St. Mary near the church of St. Martin Vintry, College Hill, London, which was burned in the fire of 1666. That church contained a ring of six bells, and the neighbouring gentry used to amuse themselves by chiming them in rounds. This was said to be the origin of the name "College Youths,"<sup>1</sup> and the traditional date of the founding of the society is 1637. Subsequently the title of "Ancient" was superadded. It is stated that on 5th November in that year Lord Brereton, Sir Cliff Clifton, and other "nobility and gentry" founded the society for the purpose of practising and promoting the art of ringing. At first they rang only rounds and set changes, but at length achieved a plain 120 on five bells. Changes proper were supposed to have been first rung about 1642, but little progress was made until Fabian Stedman published his *Campanalogia* in 1677, dedicating it to this society, of which he was a member. About this time his "Method" was first rung by the society at St. Benet's Church when on a visit to Cambridge. Their first great performance of which we have any record was in 1684, when they rang three 720's (2,160 changes) on the six larger bells at St. Saviour's, Southwark, in Oxford Treble Bob, College Single, and Oxford Single respectively. The first peal of Grandsire Triples was accomplished in January 1689-90 at St. Sepulchre, Holborn, in three and three-quarter hours. Other "first peals" in different methods are recorded during the eighteenth century. From about 1790 to 1850 they had their headquarters at St. Martin-in-the-Fields, and it was then changed to St. Saviour, Southwark. The society can boast among its founders and members men in all ranks of life, from the peerage downwards. Among the bell-founders who took part in their performances are included Brian Eldridge of Chertsey, Abraham Rudhall of Gloucester (whose bells they rang at St. Bride's and St. Martin's), and Robert Patrick. Their meetings were usually held at the Paul's Head Tavern in Cateaton Street (now Gresham Street), and on their Anniversary (Nov. 5) they went in procession to service at Bow Church, and then dined at the tavern. They still practise regularly on several of the principal rings of London, including Southwark Cathedral, St. Michael, Cornhill, St. Mary-le-Bow, and Stepney.

Next in importance is the Cumberland Society of Change Ringers, or 'Cumberland Youths,' said to be the successors of the 'London Scholars,' who were formerly friendly rivals of the College Youths. It is said that they adopted their new name in 1746, after the enthusiasm aroused by the Duke of Cumberland's

<sup>1</sup> Ellacombe, however (p. 231), casts doubts on this story of their origin.

victory at Culloden, when he entered London in triumph and bells were rung.<sup>1</sup> This society's greatest performance is a peal of 12,000 Treble bob royal rung in 1784 at St. Saviour's, Southwark, in nine hours five minutes.

Another famous society was that of the Union Scholars, founded in 1713.<sup>2</sup> Their first peal was rung at St. Dunstan-in-the-East, and probably they were originally the parochial ringers of that church. In 1749 their master was John Holt, the author of the Grandsire Triples. Their last peal was rung in 1757, and the society then became merged in the others. Mr Osborn in his MS. account gives a complete list of their performances.

Copies of the rules of the old ringing societies may be still seen hanging in many belfries. They are often enshrined in verse, as may be seen in the examples given below, but the oldest known, those of the Society of St. Stephen's Ringers at Bristol, which date back to the time of Queen Elizabeth, are in plain unvarnished prose.<sup>3</sup> There are thirty articles in all, from which the following are a selection :—

1. None shall be of the said Society save those who shall be of honest, peaceable and good conversation.

2. They shall at all times be ready to defend the said Society against all charges that may be brought against it.

3. They must endeavour to gain credit by the musical exercise, etc.

11. Everyone that is made free of the said Company shall pay to the Sexton fourpence for his fee.

12. If anyone of the said Company, after the time that he shall come into the church to ring, shall curse or swear, or make any noise or disturbance, either in scoffing or unseemly jesting, that the party so offending shall pay for his offence threepence (to be divided among the Company).

14. If anyone of the said Company shall miss to strike his Bell at the second sway, in the rising of a peale, he shall, for his offence, pay one penny to the Company.

15. If any of the said Company shall speak, or make any manner of noise, when the Bells do ring, so that the ringers or any of them by that means may make a fault, the party so offending shall pay for his offence threepence, to be divided among the Company.

16. If any of the said Company shall take a rope out of his fellow's hand, when the Bells [are] doing well, and do make a fault, to fly off or come too near he shall pay for his offence one penny to the Company.

17. If any of the said Company do or shall, after they are come together, quarrel or misuse any of the said Company, before they do depart the party so offending shall pay for his offence sixpence, to the use of the said Company.

<sup>1</sup> See for further details *Bells of the Church*, p. 235.

<sup>2</sup> See the Osborne MSS. (Add. 19,368-19,371), and *Bells of the Church*, p. 236.

<sup>3</sup> Toulmin Smith, *English Gilds*, p. 288 ; Ellacombe, *Ch. Bells of Gloucs.*, p. 209.

22. If anyone of the said Society shall be so rude as to run into the belfry before he do kneel down and pray, as every Christian ought to do, he shall pay for the first offence sixpence, and for the second he shall be cast out of the Company.

These rules are still read at the annual meetings of the society.

Probably the earliest set in verse (though the scribe has endeavoured to disguise this feature) are at Scotter in Lincolnshire, painted in red and black over the vestry door.<sup>1</sup> They are undated and run as follows :—

You ringers all	thinck it be to
Who heare doe fall	little & beare
And doe cast over	A valiant minde
a bell doe forfeit	y <sup>c</sup> more yow give
to the Clarke theirfore,	vnto him than
A groute I do yow	yow prove to him
tell & if yow	more kinde.

Other examples, dating mostly from the late seventeenth or eighteenth century, and selected from various parts of England, are given below.

Fowey, Cornwall : <sup>2</sup>—

We Ring the Quick to Church, the dead to Grave,  
 Good is our Use, such Usage let us have,  
 Now up on end at Stay, Come let us see  
 What Laws are best, to keep Sobriety.  
 To Swear or Curse or in a Cholerick Mood  
 To Strike or Quarrel, tho' he draw no Blood,  
 To wear a Hat, or Spur, to o'return a Bell  
 Or by unskileful handling marrs a Peal,  
 Such shall pay sixpence for each single Crime,  
 'Twill make him Cautious gainst another Time.  
 What Forfeitures are due as here it is Exprest  
 Here is a Box to take the same when y<sup>u</sup> have transgres'd  
 And we the whole Society of Ringers do agree  
 To use the same in Love and Unity.

Landulph, Cornwall, has a set very much to the same effect.<sup>3</sup>  
 Hathersage, Derbyshire (about 1650) :—

You gentlemen that here wish to ring,  
 See that these laws you keep in everyting ;  
 Or else be sure you must without delay  
 The penalty thereof to the ringers pay.  
 First when you do into the bellhouse come,  
 Look if the ringers have convenient room ;  
 For if you be a hindrance unto them,  
 Fourpence you forfeit unto these gentlemen.

<sup>1</sup> North, *Lincs.*, p. 632.

<sup>2</sup> Dunkin, *Cornwall*, p. 38.

<sup>3</sup> Dunkin, p. 82.

Next if you do here intend to ring,  
 With hat or spur, do not touch a string ;  
 For if you do, your forfeit is for that  
 Just fourpence down to pay, or lose your hat.  
 If you a bell turn over, without delay  
 Fourpence unto the ringers you must pay ;  
 Or if you strike, miscall, or do abuse,  
 You must pay fourpence for the ringers' use.  
 For every oath here sworn, ere you go hence,  
 Unto the poor then you must pay twelvecence ;  
 And if that you desire to be enrolled  
 A ringer here, these orders keep and hold.  
 But whoso doth these orders disobey,  
 Unto the stocks we will him take straightway ;  
 There to remain until he be willing  
 To pay his forfeit and the Clerk a shilling.<sup>1</sup>

At Shillingstone, Dorset, Dr. Raven<sup>2</sup> copied a set of rules headed by the prose injunction :—

“Praise the Lord with Lowd Symbols : if you curse or sware during the time of ringing you shall pay threepence.” Below are the lines :—

There is no musick play'd or sung  
 Is like good Bells if well Rung  
 Put off your hat coat and spurs  
 And see you make no brawls or iares  
 Or if you chance to curse or sware  
 Be sure you shall pay sixpence here  
 Or if you chance to break a stay  
 Eighteenpence you shall pay  
 Or if you ring with gurse or belt  
 We will have sixpence or your pelt. 1767.

Stow, Lincolnshire, though one of the latest, is one of the most elaborate examples :<sup>3</sup>—

ARTICLES AND ORDERS TO BE OBSERVED BY RINGERS.

All you who hath a mind to Larn to Ring	s. d.
Must to the Sexton Admission money Bring	2 6
Those Articles observed strict must be	
Or your expelld this Society	
Two Nights a Week Sirs, you must meet or pay	
This Forfiture to us without delay	0 2
Or when the Sexton for you tols a Bell	
You must appear, or else this Forfit tell	0 2
And when you come upon this Bellfrey	
If that you Noise or talk, this Forfeit pay	0 1
When you Round peals can Ring, you must pay down	
To be a change-man Sirs, just half-a-crown	2 6
On the first change that you have Learnd to Ring	
One Shilling more must pay Sirs, that's the thing	1 0

<sup>1</sup> T. Dyer, *Church Lore Gleanings*, p. 91.

<sup>2</sup> *Bells of England*, p. 324.

<sup>3</sup> North, *Lincs.*, p. 689.

And every Ringer must spend more or Less,	s. d.
As he thinks meet, to wish you good Success	0 2
If you would Learn to prick a peal in score	
Unto those Colledge Youths you must pay more	1 0
When you Know Bob, Hunt, Single, Dodge compleat	
You'll not deny our Colledge youths a Treat	2 6
On our Feast day the Twenty ninth of May	
Each member must, Sirs, just one shilling pay	1 0
Where our accmpts are passed Sirs for Truth	
And you are stiled then a Colledge Youth	
New Stewards then are chose—and, by the by	
If that you do the Stewardship deny	
Your fine must pay—as in the margin see	1 6
Then from your Stewardship one year are free.	
Those Rules peruse well before you enter	
It is a hard task on which you venture.	
When once a member you are freely made	
Those Articles must justly be obeyed.	
So now my Lads, admission money bring	
And we will Learn you presently to ring.	2 6

1st March 1770.

In the same belfry is a shorter set of rules (evidently of Queen Anne's time), practically identical with those at Fowey (see above).

Hornsey, Middlesex (this may be called the normal type):—

If that to ring you do come here  
 You must ring well with hand and ear;  
 If that you ring in spur or hat  
 A quart of Ale must pay for that.  
 And if a Bell you overthrow  
 Sixpence is due before you go.  
 And if you curse or swear, I say,  
 A shilling's due without delay.  
 And if you quarrill in this place  
 You shall not ring in any case.

Polesworth, Warwickshire :—

Who will divert themselves with ringing here  
 Must nicely mind to ring with Hand and Ear,  
 And if he gives his Bell an Overthrow  
 Pay Sixpence a forfeit for doing so.  
 He who in Ringing wears Spurs Gloves or Hat  
 Pay sixpence as a forfeit for that.  
 All persons that disturbance here create  
 Forfeit one shilling towards the Ringers' treat  
 Those that to our easy laws concent  
 May Join and Ring with us we are content.  
 Now in love and unity Join a pleasant peal to Ring  
 Heavens bless the Church and George our Gracious King Amen



These ringing rules are also very commonly found in Shropshire ; a good example is that at Tong, dated 1694 :—

If that to Ring you doe come here  
 You must ring well with hand and eare.  
     Keep stroake of time and go not out  
     Or else you forfeit out of doubt.  
 Our law is so concluded here ;  
 For every fault a jugg of beer,  
     If that you Ring with Spurr or Hat  
     A jugg of beer must pay for that.  
 If that you take a Rope in hand,  
 These forfeits you must understand.  
     Or if that you a Bell ov'r-throw  
     It must cost Sixpence e're you goe.  
 If in this place you sweare or curse ;  
 Sixpence to pay, pull out your purse.  
     Come, pay the Clerk, it is his fee ;  
     For one (that Swears) shall not goe free.  
 These laws are Old, and are not new ;  
 Therefore the Clerk must have his due.

The “jugg of beer” played only too prominent a part in the ringers' doings of the Stuart and Georgian eras. At Walsgrave in Warwickshire one of the bells, dated 1702, has the words :—

HARKEN DO YE HEARE OVR CLAPERES WANT BEERE

a gentle hint that the ringers wanted “moistening” after their efforts. In some places are preserved ringers' jugs, large metal or earthenware vessels which contained a goodly quantity of liquor, and doubtless these were kept in the ringing-chamber, and their contents there consumed. There are examples in the museums at Colchester (87) and Norwich, and others are preserved at Clare and Hadleigh in Suffolk, and Swansea.<sup>1</sup>

Let us conclude this chapter with an epitaph on a ringer, John Jessup, of Worlingworth, Suffolk, who died in 1825, aged eighty :—

“To ringing from his youth he always took delight ;  
 Now his bell has rung and his soul has took its flight  
 We hope to join the choir of heavenly singing,  
 That far excels the harmony of ringing.”

<sup>1</sup> See *Arch. Journ.*, xlviii. p. 57 ; T. Dyer, *Church Lore Gleanings*, p. 105.

## CHAPTER IV

### GREAT BELLS AND RINGS: THEIR WEIGHTS AND SIZES. CARILLONS AND CHIMES.

**G**REAT bells or *signa* appear to have been common in England in mediaeval times, though not perhaps to the same extent as in other countries. We hear of them as early as Norman times, as in the case of Prior Wybert's bell at Canterbury, which required thirty-two men to ring it (see pp. 17, 79). One or two others, as at Gloucester Cathedral, have survived intact until the present day or to comparatively recent times. Most of the great abbeys and cathedrals appear to have possessed bells weighing a ton or more, and even parish churches such as St. Margaret, Westminster, and Brailes in Warwickshire (to take two instances at random) possessed bells of exceptional size. Generally speaking, it is probably that the average weight of a mediaeval ring was greater than that of a modern one, now that lighter bells are preferred for ringing purposes.

John Major, a Scotchman, writing in 1521,<sup>1</sup> says that the Abbey of Bury St. Edmunds was then supposed to possess the largest bell in England. This is corroborated by the inventory taken of the abbey possessions in 1538, when the weights of the four great bells in the *clochard* were given respectively as 23, 50, 140, and 180 cwt., roughly  $1\frac{1}{4}$ ,  $2\frac{1}{2}$ , 7, and 9 tons.<sup>2</sup> The largest was presumably the successor of the great bell put up about 1105 (see above, p. 17). The four bells cast for Ely Cathedral in 1346 by John of Gloucester were also heavy bells, the weights of which are given in the Sacrist's rolls<sup>3</sup> as:—

The bell called Jesus	-	-	-	37 cwt.	52 lbs.
The bell called John	-	-	-	27	„ 4 „
The bell called Mary	-	-	-	21	„ 4 „
The bell called Walsingham	-	-	-	18	„ 4 „

<sup>1</sup> *Hist. Majoris Brit.* (1521), ed. Scottish Hist. Soc., 1892, p. 110.

<sup>2</sup> *Notes and Queries*, 6th Ser., i. p. 194; North, *English Bells*, p. 22.

<sup>3</sup> Raven, *Ch. Bells of Cambs.*, p. 7.

At Shrewsbury Abbey there were two rings of bells in the two towers, each of five bells; those in the "great stypyll" weighed respectively 15, 20, 22, 25, and 30 cwt.<sup>1</sup> The five great bells of King's College, Cambridge, were estimated at 10, 17, 23, 32, and 44 cwt. In 1527 an inventory was taken at St. Margaret, Westminster, which gives five bells, the largest of 14½ cwt., but in the Churchwardens' Accounts for 1593 it is stated that "the weight of the greatest bell ys MC and a half," *i.e.*, 21½ cwt., and the fourth bell is given at 18 cwt. 2 qrs. 14 lbs.<sup>2</sup> But the new bells then cast seem to have been heavier than the old.

As to the weight of an average ring in an ordinary parish church, much information may be gained from the inventories of church goods made in the reign of Edward VI. Thus in Berkshire there were at Aldermaston three bells weighing 16 cwt.; at Boxford three great bells and a saunce bell, 20 cwt.; at Chieveley the same weighing 45 cwt.; and at Hampstead Marshall three weighing 30 cwt.<sup>3</sup> It is needless to multiply instances, and similar results might be obtained from other counties.

The largest bell now in existence is the great bell of the Kremlin at Moscow, but a considerable piece is now broken out of it. Its relation to other lesser bells will be seen from the following table, which gives the date, weight, and diameter (where known) of some of the largest bells all over the world.<sup>4</sup> Only single bells are here given, though some of the tenors of the larger rings rival the later ones in the list.<sup>5</sup>

	Date.	Weight.		Diameter.	
		Tons.	Cwt.	Ft.	In.
Moscow - - - -	1738	220	0	22	8
Trotzkoi, Russia - - - -	1746	171	0	...	
Moscow - - - -	1817	110	0	18	0
Mandalay, Burmah (Mingoon) - - - -	1780	87	0	18	0
Moscow (St. Ivan's Church) - - - -	...	57	1	18	0
Peking - - - -	...	53	0	14	6
Novgorod - - - -	...	31	0	...	
Moscow - - - -	1878	28	13	...	

<sup>1</sup> Owen and Blakeway, *Hist. of Shrewsbury*, ii. p. 63.

<sup>2</sup> G. E. Smith, *Westminster Records*, pp. 44, 51.

<sup>3</sup> Money, *Church Goods in Berks.*; North, *English Bells*, p. 21.

<sup>4</sup> See also Lord Grimthorpe's *Clocks, Watches, and Bells* (1903), p. 390; Ellacombe, *Bells of the Church*, p. 417.

<sup>5</sup> It must be remembered that many of the weights given for the foreign bells are approximate estimates, lacking scientific authority.

	Date.	Weight.		Diameter.	
		Tons.	Cwt.	Ft.	In.
Cologne Cathedral, Kaiserglocke (in south-west tower)	1875	25	10	11	3
Nanking	15th cent.	22	0	...	
Lisbon Cathedral	...	21	0	...	
Kioto, Japan	...	20	0	10	0
Paris (Montmartre)	1898	18	10	9	11½
Olmütz	...	17	18	...	
Moscow	...	17	16	...	
Vienna (Emperor Bell)	1711	17	14	9	10
Schaffhausen	1486	...	...	9	8
Toledo	...	17	0	...	
London, St. Paul's (Great Paul)	1882	16	14	9	6½
Rouen Cathedral (Amboise) destroyed 1793	1501	16	1	10	8
Westminster (Big Ben)	1857	13	11	9	0
Montreal	1847	11	11	8	7
Paris, Nôtre Dame	1472	11	3	8	8
Sens, France	...	11	0	8	7
York Minster	1845	10	15	8	4
Erfurt	1497	10	0	8	5¾
Frankfurt	1868	10	0	8	6½
Strasbourg	1375	10	0	...	
Vienna	1558	10	0	...	
Amiens	1748	9	0	...	
Berne (Susanna)	1611	9	0	8	0¾
Breslau	1507	9	0	...	
Mechlin	...	9	0	7	9
Rheims	1570	9	0	8	2½
Schaffhausen	...	9	0	...	
Magdeburg	1702	8	16	8	1½
Tournai	1843	8	10	7	9
Bruges	1680	8	9	...	
Manchester Town Hall	1882	8	3	7	7½
Lyons	...	8	0	...	
Marseilles	...	8	0	...	
Gorlitz	1516	8	0	...	
Nuremberg	1392	7	16	7	7½
Cambrai	...	7	15	...	
Lucerne	1636	7	12	...	
Schneeberg	...	7	10	7	6
Halberstadt	1547	7	10	...	
Rennes	...	7	8	7	7¾
Antwerp (Carolus)	...	7	3	...	
Brussels	...	7	1	...	
Beverley Minster (Great John)	1902	7	1	7	3
Rome, St. Peter	1786	7	0	7	6
Rouen Cathedral	...	6	17	7	0½
Halle	1480	6	10	...	
Munich	1493	6	5	7	3

	Date.	Weight.		Diameter.	
		Tons	Cwt.	Ft.	In.
Dantzic - - - -	1453	6	1	...	
Birmingham University - - -	1908	6	1	6	11½
Oxford (Great Tom) - - - -	1680	6	0	7	0
Cologne - - - -	1449	6	0	...	
Newcastle Cathedral - - - -	1891	5	18	6	11½
Ratisbon - - - -	1325	5	16	...	
Leipzig - - - -	1634	5	14	...	
Brunn - - - -	1515	5	10	...	
Rodez, France - - - -	1841	5	10	...	
Ghent - - - -	1680	5	8	6	10
Lincoln Cathedral (Great Tom) - -	1835	5	8	6	10½
Downside Abbey, Somerset - - -	1900	5	6¾	6	10½
St. Paul's Cathedral (Hour Bell)	1716	5	4	6	108
Dresden - - - -	1787	5	2	...	
Bonsecours, Normandy - - - -	...	5	0	6	9¼
Preston Town Hall, Lancs. - - -	1868	4	16	6	3
Worcester Cathedral (Hour Bell)	1868	4	10	6	4½
Bradford Town Hall, Yorks. - - -	1873	4	7	6	5¼
Bolton, Lancs. - - - -	1872	4	2	6	2
Leeds Town Hall - - - -	1859	4	1	6	2
Exeter Cathedral (Great Peter)	1675	4	0	6	4
Chichester Cathedral - - - -	...	3	14	5	10½
Canterbury Cathedral - - - -	1762	3	10	5	9
Gloucester Cathedral - - - -	1450(?)	2	18	5	8½
Tong, Shropshire - - - -	1892	2	10	5	2¼

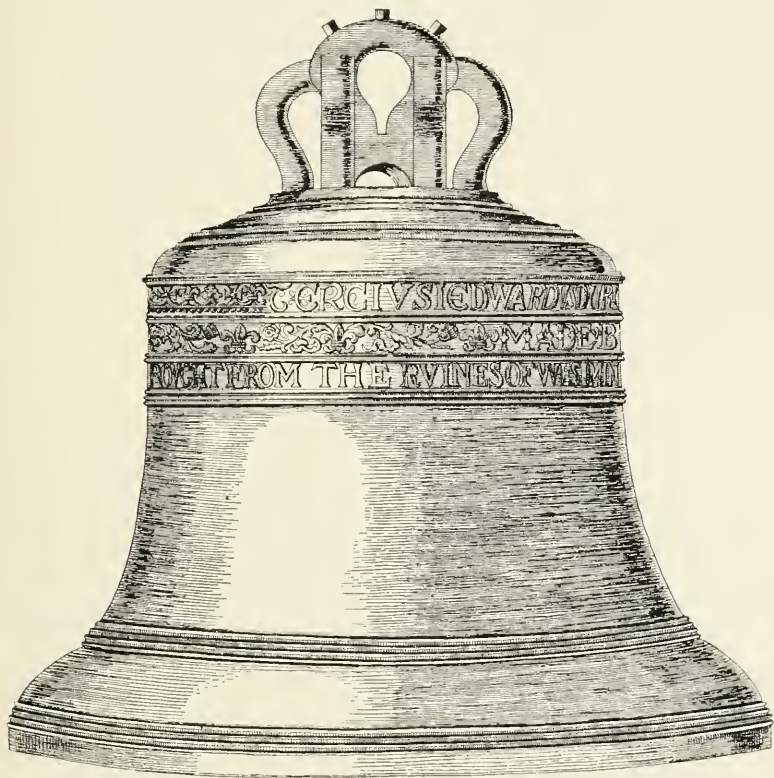
Great Paul of London stands at the head of our English great bells, and has done much to establish the reputation of its founders, Messrs. Taylor of Loughborough. It was cast on 23rd November 1881, more than twenty tons of metal being melted down for the purpose, which yet took only four minutes to fill the mould; actually 350 cwt. or 17½ tons entered the mould, the rest being waste. The metal took six days to cool, and when the clay mould was broken up, the bell appeared beautifully smooth and perfect in surface and form. Dr. Stainer, the organist of St. Paul's, tested the tone, and found its note to be E flat. Its dimensions are: height to top of cannons, 8 ft. 10 in.; diameter, 9 ft. 6¾ in.; and thickness at sound-bow 8¼ in. The total cost was £3,000. It is inscribed:—

VAE MIHI SI NON EVANGELISAVERO<sup>1</sup>

with the founder's name and date, and the arms of the Dean and Chapter.

<sup>1</sup> 1 Cor. ix. 16.

St. Paul's Cathedral possesses another giant in its hour-bell, cast by Richard Phelps in 1716. It weighs 5 tons 4 cwt., and its diameter is 6 ft. 10 $\frac{5}{8}$  in. This bell was cast from the metal of the old "Great Tom of Westminster," which until 1698 hung in a campanile opposite Westminster Hall (99). Various stories are current about this bell and the inscription it bore,<sup>1</sup> of which



Great Tom of Westminster, before its recasting in 1716  
(From Ellacombe, *Bells of the Church*)

the best known is that of the sentinel at Windsor Castle in the reign of William III. He was accused of sleeping at his post, but maintained that he heard the Westminster bell strike thirteen at midnight, and thereby saved himself from the threatened

<sup>1</sup> See *Trans. St. Paul's Eccles. Soc.*, vi. (1907), pp. 118, 126; Ellacombe, *Bells of the Church*, p. 397.



penalty, and his story was afterwards verified. When the campanile was pulled down, the bell was transferred to St. Paul's, but shortly afterwards cracked, and had to be recast. It is only used for striking the hour and for tolling at the death and funeral of royalty and other personages (see p. 163).

Great Peter of York is the second largest church bell in England. It hangs by itself in the north-west tower of the minster, and was cast by C. & G. Mears of Whitechapel in 1845. Its dimensions are: height 7 ft. 2 in., diameter 8 ft. 4 in.; thickness at sound-bow 7 in.; the note is F and the weight  $10\frac{3}{4}$  tons. It is struck twelve times every day at noon, and at midnight on New Year's Eve, and is occasionally tolled for deaths or funerals.<sup>1</sup>

This bell now has a formidable rival in the great bell cast for the neighbouring minster of Beverley by Messrs. Taylor in 1902 (101), which weighs 7 tons 1 cwt., and has a diameter of 7 ft. 3 in. Its note is G; it is rung for the last five minutes before the principal services, and the hours are struck upon it. It is in exact tune with the peal of ten bells in the North Tower (tenor 2 tons  $1\frac{1}{2}$  cwt. in C) on which the quarters are chimed: and it has been occasionally rung as a sort of bass accompaniment to the peal. It bears the inscription:—

CAMPANA MAGNA VOCOR BEATI JOHANNIS EVANGELISTAE.

Great Tom of Christchurch, Oxford, is the descendant of one of the bells of Osney Abbey, whence it was brought at the Dissolution, with others now hanging in the Cathedral belfry. The original bell, inscribed

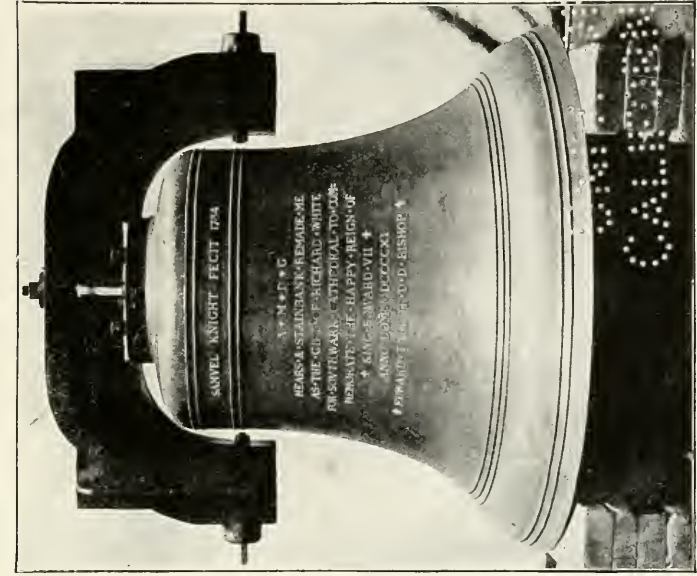
IN THOMAE LAVDE RESONO BIM BOM SINE FRAVDE,

existed down to 1612, when it was damaged and recast.<sup>2</sup> It again required recasting in 1680, and an unsuccessful attempt was made by Richard Keene of Woodstock, meeting with three failures. Christopher Hodson of London took his place with more success, and his bell still warns undergraduates to return to their colleges at nine o'clock, when it tolls 101 strokes, the original number of the students on the foundation. It hangs in the tower over the College gateway, hence called the Tom Tower, and bears a long inscription in two lines, beginning with the words MAGNVS THOMAS OXONIENSIS.

Great Tom of Lincoln is another bell of widespread reputation. There are several traditions as to its origin, but there is

<sup>1</sup> North, *English Bells*, p. 64.

<sup>2</sup> A poem relating to this event is given in the *Gentleman's Mag.*, xcvi. (1828), part 2, p. 19, and *Notes and Queries*, 3rd Ser., ii. p. 493.



*From Mears & Stainbank*  
 Southwark Cathedral tenor (1911)



Great John of Beverley (1902)



no documentary evidence of its existence earlier than the reign of Elizabeth. In 1610 we learn that it was recast in the minster yard by Henry Oldfield of Nottingham and Robert Newcombe of Leicester, its weight being then increased from 78 cwt. 7 lbs. to nearly 80 cwt. It hung in the north-west tower, and became one of the sights and sounds of Lincoln; but being cracked in 1827 was recast by Thomas Mears of Whitechapel in 1834. It now weighs 5 tons 8 cwt., and has a diameter of 6 ft. 10½ in.; the note is A. It is used as a clock-bell, as a sermon bell on great festivals and at the Assizes, and for funerals of royalty or local Church dignitaries; also on Good Friday in lieu of the other bells.<sup>1</sup>

Exeter Cathedral<sup>2</sup> possesses two great bells, Great Peter and Grandison, but the latter, being the tenor of the ring, does not come under our present heading. The former can be traced back to the middle of the fourteenth century; but it was certainly recast in 1484, as its present inscription shews, and further, the style of the inscription indicates that the work was done by a local founder. It was again recast in 1676 by Thomas Purdue of Clossworth, and now bears the inscription—

EX DONO PETRI COVRTENAY EPISCOPI EXON: ANNO  
DOM: 1484 PLEBS PATRIAE PLAVDIT DVM PETRVM  
PLE: RENOVAT: EX IMPENSIS DECANI ET CAPITVLI  
EXON: ANNO DOMINI 1676 PER THO: PVRDVE.

In reproducing the old inscription the founder miscalculated his space, and had to shorten the two final words *PLENIUS AVDIT* (*cf.* p. 325) into *PLE*. The bell is now used for the clock, and to ring curfew; also daily for matins.

At Canterbury Cathedral the great bell is known by the name of St. Dunstan. It is said to have been first given by Prior Molash in 1430, and to have weighed 8,130 lbs. (72 cwt. 66 lbs.), replacing Prior Hathbrand's "Dunstan," destroyed by the fall of the campanile in 1382.<sup>3</sup> In 1758 that bell or its successor was cracked by a blow from a hammer, and in 1762 it was recast by Lester & Pack of London in the precincts of the cathedral. The work was done by their foreman, William Chapman, whose name appears on the bell. It is now used as a clock-bell, and sometimes as a passing-bell.

Great Peter of Gloucester has the distinction of being the only mediaeval *signum*, or great bell, now remaining in England.

<sup>1</sup> See for further details about this bell North, *Ch. Bells of Lincs.*, p. 520 ff.

<sup>2</sup> See Ellacombe, *Church Bells of Devon*, p. 72 ff.

<sup>3</sup> Stahlschmidt, *Kent*, p. 196.

It dates probably from the time when the central tower was rebuilt (1450-1460), and bears the inscription—

**me fecit fieri conventus nomine Petri**

with the arms of the Abbey (crossed keys crowned) and a shield with three bells, the trade mark of the founder. It hangs in the story of the tower immediately below the other bells, and is not now raised, but only struck with a hammer; until 1827 it used to be rung for services by eight or nine men. It is rung every evening (but not as a curfew bell) at 9 P.M., forty-nine strokes being given; and is also sometimes used for a death-knell.

There is also what may be described as a "great bell" hanging in what is now a parish church, but formerly collegiate, that of Tong in Shropshire.<sup>1</sup> The "Great Bell of Tong" (105) was originally given in 1518 (? 1514) by Sir Harry Vernon, who lost his way in a forest and was guided by the sound of Tong bells. In gratitude he gave this bell and ordered it to be tolled "when any Vernon came to Tong." It was recast by Rudhall of Gloucester in 1720, and again by Taylor in 1892. It hangs in the second story of the tower, and weighs 2½ tons.

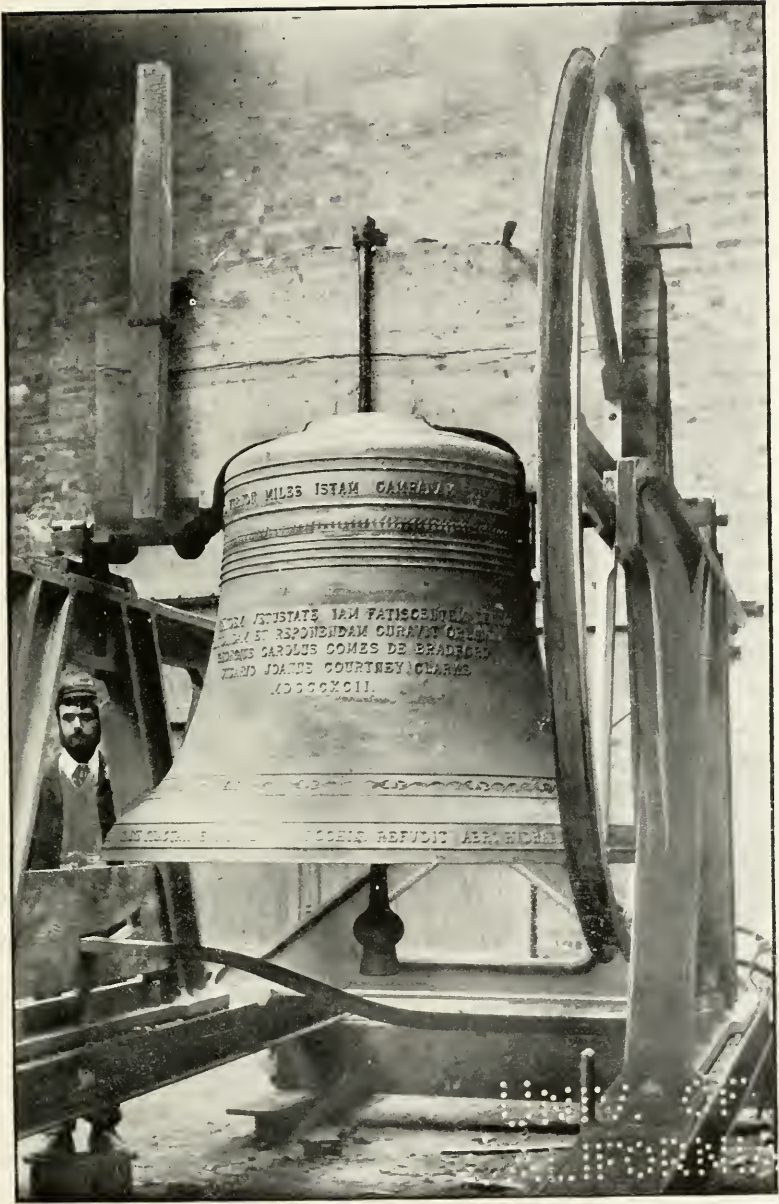
Among secular bells Big Ben of Westminster takes the first place; but its history only dates back to the year 1856. There are two explanations of the name, firstly, that it is derived from Benjamin Brain, a famous boxer in the early part of the nineteenth century, who bore that nickname; on the other hand some maintain that it is called after Sir Benjamin Hawes, First Commissioner of Works at the time of its casting.

It was originally cast by Messrs. Warner of London at Stockton-on-Tees, in August 1856, from the design of the late Lord Grimthorpe, and weighed 16½ tons, with a diameter of 9½ ft. Being cast too thick, it required an enormous clapper and hammer to bring out the tone. Before being hung, it was unfortunately sounded in Palace Yard every week for the amusement of the public, and so was very soon cracked. In 1857 a new bell, containing 2½ tons less metal, was cast by George Mears of Whitechapel, from another design by Mr. Denison (as he then was), and being smaller and thinner, was a much more satisfactory bell. It bears the inscription:—

"This bell weighing 13 tons 10 cwt. 3 qrs. 15 lbs. was cast by George Mears of Whitechapel for the clock of the Houses of Parliament, under the direction of Edward Beckett Denison, Q.C., in the 21st year of the reign of Queen Victoria, and in the year of our Lord MDCCCLVIII."

<sup>1</sup> See *Salop Arch. Soc. Trans.*, 3rd Ser., viii. p. 31.





*From Messrs. Taylor*

The Great Bell of Tong, Shropshire (1892)





There are also four quarter bells, weighing from one to four tons, which were cast by Warner with the original Big Ben. Shortly after its casting the latter gave way, and for three years the hours were struck on the largest quarter bell. It was then quarter-turned, which made it possible to use it once more for the hours; but it will be generally admitted that its tone is anything but satisfactory.

Turning from single bells to "rings," we may mention, as conspicuous for size and merit, the following rings of twelve: St. Paul's Cathedral, Worcester Cathedral, St. Mary-le-Bow, Southwark Cathedral, York Minster, and St. Chad's, Shrewsbury. The finest ring of ten, and by far the heaviest, is that at Exeter Cathedral; in weight it even surpasses those already mentioned, with the exception of St. Paul's. The tenor, the celebrated "Grandison," recast by Taylor in 1902, actually weighs 72 cwt., or over  $3\frac{1}{2}$  tons. Another fine modern ring is that at Beverley Minster, also cast by Taylor in that year. The bells at St. Paul's and Worcester are their work, but those at York, Shrewsbury, and St. Mary-le-Bow come from the rival foundry at Whitechapel. There are also fine rings in London at St. Michael, Cornhill (12), St. Giles, Cripplegate (12), St. Martin-in-Fields (12); St. Margaret, Westminster (10), Stepney (10), Fulham (10), and other churches. The ring at Southwark Cathedral is originally the work of Samuel Knight (see p. 219), but has been a good deal altered. An illustration of the tenor is here given (101).

It may be interesting for comparison to give the weights and sizes of some of these great rings. St. Paul's Cathedral comes first as the largest and heaviest ring of twelve (though its tenor is easily surpassed in weight by that of the ring of ten at Exeter; but the weights of the St. Paul's ring are in much better proportion).

ST. PAUL'S.					WORCESTER.				
Diam.	Weight.			Note.	Diam.	Weight.			Note.
In.	Cwt.	Qrs.	Lbs.		In.	Cwt.	Qrs.	Lbs.	
1. 31	8	1	6	F.	1. 28	6	3	19	A flat.
2. $32\frac{1}{2}$	9	1	15	E flat.	2. $29\frac{1}{2}$	7	0	22	G "
3. 34	10	0	3	D "	3. $30\frac{1}{2}$	7	3	10	F.
4. $39\frac{3}{8}$	11	3	21	C.	4. $32\frac{1}{2}$	8	3	0	E flat.
5. $38\frac{3}{8}$	13	2	14	B flat.	5. 35	10	1	21	D "
6. $39\frac{5}{8}$	14	0	4	A "	6. 36	11	0	24	C.
7. $43\frac{1}{4}$	16	2	21	G.	7. $38\frac{1}{2}$	12	0	0	B flat.
8. $47\frac{3}{8}$	22	1	18	F.	8. $42\frac{1}{2}$	15	2	11	A "
9. $52\frac{1}{2}$	28	0	7	E flat.	9. $47\frac{1}{4}$	21	2	11	G "
10. $55\frac{1}{4}$	30	2	22	D "	10. $50\frac{1}{2}$	26	1	8	F.
11. $61\frac{1}{4}$	44	2	0	C.	11. 56	34	2	12	E flat.
12. 69	62	0	0	B flat.	12. 63	50	0	0	D "
	<u>271</u>	<u>2</u>	<u>19</u>			<u>212</u>	<u>1</u>	<u>26</u>	

## ST. MARY-LE-BOW, LONDON.

	Diam.		Weight.			Note.		Diam.		Weight.			Note.
	In.		Cwt.	Qrs.	Lbs.			In.		Cwt.	Qrs.	Lbs.	
1.	30 $\frac{1}{2}$		8	0	21	F sharp.	8.	44	17	0	11	F sharp.	
2.	31 $\frac{1}{2}$		8	2	16	E.	9.	48 $\frac{1}{2}$	20	2	26	E.	
3.	32 $\frac{1}{2}$		8	3	7	D sharp.	10.	51 $\frac{1}{8}$	24	2	5	D sharp.	
4.	34		9	0	2	C „	11.	57 $\frac{1}{2}$	34	1	6	C sharp.	
5.	36 $\frac{1}{2}$		10	1	4	B.	12.	65	53	0	22	B.	
6.	39		12	0	7	A sharp.			220	1	19		
7.	41		13	2	4	G „							

## YORK MINSTER.

	Weight.					
	Cwt.	Qrs.	Lbs.			
1.	-	-	-	7	2	0
2.	-	-	-	7	1	14
3.	-	-	-	8	0	2
4.	-	-	-	8	1	12
5.	-	-	-	9	2	15
6.	-	-	-	13	2	2
7.	-	-	-	14	1	2
8.	-	-	-	17	3	18
9.	-	-	-	19	3	4
10.	-	-	-	25	1	10
11.	-	-	-	33	1	7
12.	-	-	-	53	3	7
				<u>218</u>	<u>3</u>	<u>9</u>

## SOUTHWARK CATHEDRAL.

	Weight.					
	Cwt.	Qrs.	Lbs.			
1.	-	-	-	7	1	20
2.	-	-	-	7	3	20
3.	-	-	-	7	3	0
4.	-	-	-	9	0	10
5.	-	-	-	10	0	14
6.	-	-	-	11	0	16
7.	-	-	-	13	2	4
8.	-	-	-	17	1	21
9.	-	-	-	19	0	21
10.	-	-	-	24	3	7
11.	-	-	-	32	0	24
12.	-	-	-	50	0	21
				<u>210</u>	<u>3</u>	<u>10</u>

## EXETER CATHEDRAL.

	Diam.		Weight.			Note.
	In.		Cwt.	Qrs.	Lbs.	
1.	32 $\frac{3}{8}$		7	3	22	D.
2.	34 $\frac{3}{4}$		8	3	10	C.
3.	36		8	2	0	B flat.
4.	39 $\frac{1}{4}$		10	1	2	A.
5.	44 $\frac{1}{2}$		18	0	4	G.
6.	47 $\frac{1}{4}$		19	0	19	F.
7.	54		28	0	4	E flat.
8.	57 $\frac{5}{8}$		33	2	11	D.
9.	63 $\frac{1}{8}$		40	3	19	C.
10.	72		72	2	2	B flat.
			<u>247</u>	<u>3</u>	<u>9</u>	

## BEVERLEY MINSTER.

	Diam.		Weight.			Note.
	In.		Cwt.	Qrs.	Lbs.	
1.	29 $\frac{1}{2}$		7	0	25	E.
2.	31 $\frac{1}{8}$		7	1	4	D.
3.	33 $\frac{5}{8}$		8	0	23	C.
4.	34 $\frac{7}{8}$		8	2	24	B.
5.	37 $\frac{1}{8}$		9	2	9	A.
6.	42		14	0	0	G.
7.	46 $\frac{1}{8}$		17	3	26	F.
8.	51		21	2	23	E.
9.	55		30	2	16	D.
10.	61 $\frac{1}{8}$		41	1	20	C.
			<u>166</u>	<u>3</u>	<u>2</u>	

Among individual masterpieces of modern bell-founding, the lower ten of the ring of twelve at Worcester Cathedral were described by the late Lord Grimthorpe as "the grandest ringing

peal in England." The new ring at Beverley Minster is said to be even finer. As a single bell, none surpasses the tenor at Lavenham, Suffolk, cast by Miles Graye of Colchester in 1625, and weighing 24 cwt. "She came in with such a noble sound," said John Carr, the ringing pilgrim, "that she vibrated a perfect octave." As Dr. Raven has pointed out,<sup>1</sup> he is not the only one who has noticed the absence of over-tones. But the Lavenham people were not much the better for their bell. The vicar wrote soon afterwards: "If the Bells which call us to the worship of God were to give them notice of a Wrestling, Football, or drunken Wake, O how soon should we have them flock together! But Prayers and Sermon they care not for."<sup>2</sup>

The weight of a bell may be obtained approximately from its diameter. Tables of the corresponding weights and diameters are published in the catalogues of the principal bell-founders, and their respective estimates will be found tabulated together in some of the county histories.<sup>3</sup>

#### RINGS OF TWELVE BELLS IN ENGLAND (CHURCH BELLS ONLY INCLUDED)

Bucks.	- High Wycombe.	Norfolk	- Norwich, St. Peter Mancroft.
Cambs.	- Cambridge, St. Mary-the-Great.	"	- Yarmouth.
Gloucs.	- Bristol, St. Mary Redcliffe.	Oxford	- Christ Church Cathedral.
"	- Cheltenham.	Shropshire	- Shrewsbury, St. Chad.
"	- Cirencester.	Staffs.	- Wolverhampton.
"	- Painswick.	"	- West Bromwich, Christ Church.
Lancs.	- Ashton-under-Lyne.	Suffolk	- Ipswich, St. Mary Tower.
"	- Liverpool, St. Nicholas.	Warwick	- Birmingham, St. Martin.
"	- Oldham.	Worcs.	- Worcester Cathedral.
London	- St. Paul's Cathedral.	Yorks.	- Halifax.
"	- Southwark Cathedral.	"	- Leeds, St. Peter.
"	- St. Bride, Fleet Street.	"	- Sheffield.
"	- St. Giles, Cripplegate.	"	- Wakefield Cathedral.
"	- St. Mary-le-Bow.	"	- York Minster.
"	- St. Michael, Cornhill.		
"	- St. Martin-in-Fields.		
"	- Shoreditch.		

#### RINGS OF TEN BELLS.

Beds.	- Bedford, St. Paul.	Cambs.	- Wisbech, St. Peter.
Berks.	- Abingdon, St. Helen.	Chesh.	- Macclesfield.
"	- Appleton.	"	- Stockport.
"	- Reading, St. Lawrence.	Derby	- Chesterfield.
Cambs.	- Soham	"	- Derby, All Saints.

<sup>1</sup> *Bells of England*, p. 207.

<sup>2</sup> Raven, *loc. cit.*

<sup>3</sup> North's *Beds.*, p. 120; Owen's *Hunts.*, p. 60.

Derby	-	Duffield.	Norfolk	-	Norwich, St. Andrew.
Devon.	-	Exeter Cathedral.	Northants	-	Northampton, St. Giles.
"	-	" St. Sidwell.	Northumb.	-	Newcastle Cathedral.
"	-	Plymouth, St. Andrew.	"	-	North Shields.
"	-	" King Charles M.	"	-	Tynemouth.
Dorset	-	Wimborne Minster.	Notts.	-	Newark.
Durham	-	Stockton.	"	-	Nottingham, St. Mary.
Essex	-	Chelmsford.	"	-	East Retford.
"	-	West Ham.	Oxford	-	Magdalen Coll., Oxon.
"	-	Prittlewell.	"	-	New Coll., Oxon.
"	-	Walthamstow.	Salop	-	Shrewsbury, St. Mary.
Gloucs.	-	Bristol, Christ Church.	Somerset	-	Bath Abbey.
"	-	" St. James.	"	-	Taunton, St. Mary
"	-	" St. Nicholas.	"	-	Magd.
"	-	" St. Stephen.	"	-	Wells Cathedral.
"	-	Gloucester, St. Michael.	"	-	Yeovil.
"	-	Stroud.	Staffs.	-	Hanley.
Hants.	-	Winchester Cathedral.	"	-	Lichfield Cathedral.
Heref.	-	Hereford Cathedral.	"	-	Stafford, St. Mary.
"	-	Leominster.	"	-	Walsall.
Herts.	-	Bishop's Stortford.	"	-	Wednesbury.
"	-	Hertford, All Saints.	Suffolk	-	Beccles.
"	-	St. Alban's, St. Peter.	"	-	Bury St. Edmunds, St.
Kent	-	Ashford.	"	-	James.
"	-	Canterbury Cathedral.	"	-	Stonham Aspull.
"	-	Greenwich.	Surrey	-	Beddington.
"	-	Hythe.	"	-	Camberwell, St. Giles.
"	-	Leeds.	"	-	Guildford, St. Nicholas.
"	-	Maidstone.	"	-	Horsleydown, St. John.
Lancs.	-	Blackburn.	"	-	Kingston.
"	-	Liverpool, St. Peter.	"	-	Leatherhead.
"	-	Manchester Cathedral.	"	-	Reigate.
Leics.	-	Leicester, St. Margaret.	Sussex	-	Brighton, St. Nicholas.
"	-	" St. Martin.	"	-	Lewes, St. John.
"	-	Loughborough.	Warw.	-	Aston.
"	-	Melton Mowbray.	"	-	Birmingham, St. Philip.
Lincs.	-	Ewerby.	"	-	Coventry, St. Michael.
"	-	Grantham.	"	-	Solihull.
London	-	All Hallows, Lombard	"	-	Warwick, St. Mary.
"	-	St.	Westmd.	-	Kendal.
"	-	St. Magnus.	Worcs.	-	Bromsgrove.
"	-	St. Sepulchre, Holborn	"	-	Dudley, St. Thomas.
"	-	St. Clement Danes.	"	-	Worcester, All Saints.
"	-	St. Margaret, Westminster.	Yorks.	-	Beverley Minster.
"	-	St. Barnabas, Pimlico.	"	-	" St. Mary.
"	-	Chelsea, St. Luke.	"	-	Bradford.
"	-	Fulham.	"	-	Huddersfield.
"	-	Hampstead, St.	"	-	Hull, Holy Trinity.
"	-	Stephen.	"	-	Meltham.
"	-	Kensington.	"	-	Mirfield.
"	-	Poplar, All Saints.	"	-	Ripon Cathedral.
"	-	Stepney.	"	-	Rotherham.
Norfolk	-	Aylsham.	"	-	Selby Abbey.
"	-	Lynn, St. Margaret.	Denbigh	-	Wrexham.
			Glamorgan	-	Cardiff, St. John.

## CHIMES AND CARILLONS

Among the methods of producing sounds from bells which have been noted in the previous chapter (p. 73) is that of striking a stationary bell on the outside with a hammer. It is that adopted for clocks which strike the hour or quarters, and of such chiming we shall speak elsewhere (p. 174). But the process can be extended to play tunes on bells by means of machinery. Ordinary clock-chiming is effected by a system of wires connected with small hammers striking the bells on the outside of the rim and connected with the works of a clock, so as to play an artificially-arranged chime at definite intervals. When it is desired to produce regular tunes, requiring a considerable compass of notes, the chiming hammers may be set in motion by similar wires, but with a third train of wheels and a chime-barrel with pegs; or by means of a keyboard like that of a piano or organ. The latter is the arrangement usually adopted in foreign countries, more especially in Belgium; but in the Belgian chiming machine, or *carillon* as it is called, with a set of twenty or thirty to sixty or seventy bells there is a much wider scope for tunes and harmonies than in English belfries. The carillons at Bruges and Louvain possess forty bells, and that of Mechlin fifty-one, while in that in use at Antwerp Cathedral there are forty-six.<sup>1</sup>

The first mention of a chiming apparatus of the simpler kind in England is in the will of John Baret, who died at Bury St. Edmunds in 1463, and left the sexton of St. Mary's church xijd. per annum "so he will ring and find bread and ale to his fellowship . . . and so he do the chimes smite *Requiem Eternam*; also viijs. to keep the clock, take heed to the chimes, wind up the pegs and the plummetts as often as need is."<sup>2</sup> "Chimes" are often mentioned in old churchwardens' accounts of town parishes, as for instance those of Ludlow for 1540 and following years.<sup>3</sup>

In Abbot Parker's Register at Gloucester Cathedral there is a copy of an agreement made in 1527 between the Abbot and Thomas Loveday, a bell-founder, in which the latter "hath covenanted and bargayned with the Abbot to repayre a chyme going vpon eight bells, and upon two ympnes, that is to say *Christe Redemptor Omnium* and *Chorus Novae Hierusalem*, well

<sup>1</sup> Cf. *Encycl. Brit.*, iii. p. 689, where it is stated that there are ninety; but the writer has overlooked the fact that there are *two* carillons, one disused.

<sup>2</sup> Tymms, *Wills and Inventories of Bury St. Edmunds*, p. 28.

<sup>3</sup> *Shropsh. Arch. Soc. Trans.*, 3rd Ser., iv. p. 36; cf. Wright, *Camden Soc.*, vol. 102 (1869).



tuynable and wokemanly, by the Fest of All Saynts next ensuinge, for which the seid Abbot promysseth to pay the seid Thomas Loveday four marcs sterlinge at the fynissment of his seid repayre.”<sup>1</sup>

In later days people were not very particular as to the choice of tunes for their church chimes; those at Holbeach, Lincolnshire, in 1776 included “Ladies of London,” “Lovely Nancy,” “Lady Chatham’s Jigg,” and other sprightly airs. Nineteenth-century taste has shown an improvement, but is still sometimes open to criticism. We give as specimens of the tunes now played on church carillons those of Pershore, Worcestershire, where the cycle is fortnightly, and Ludlow (since 1883). The Pershore carillon, put up in 1879, plays—

Sun.	St. Fulbert (A. and M. 125).	Sun.	“We love the Place” (A. and M. 242).
Mon.	Sicilian Mariners’ Hymn.	Mon.	There’s Nae Luck about the House.
Tues.	Home, Sweet Home.	Tues.	Last Rose of Summer.
Wed.	Bailiff’s Daughter of Islington.	Wed.	Manchester New.
Thurs.	Rousseau’s Dream.	Thurs.	Barbara Allen.
Fri.	London New.	Fri.	St. Oswald (A. and M. 274).
Sat.	My Lodging is on the Cold Ground.	Sat.	Blue Bells of Scotland.

The Ludlow tunes are—

Sun.	Old 104th (Hanover).	Thurs.	My Lodging is on the Cold Ground.
Mon.	See the Conquering Hero comes.	Fri.	Life let us Cherish.
Tues.	Blue Bells of Scotland.	Sat.	Home, Sweet Home.
Wed.	Old 113th.		

It is obvious that with the ordinary ring of eight bells, such as the two instanced, the selection of tunes is limited to those within the compass of a single octave in the key of the tenor bell, without any accidentals. Of late years the machinery of carillons has been greatly improved by Messrs. Gillett of Croydon, who have made most of those now in use in this country.

There is, however, a church tower in England, where the Belgian form of carillon may now be heard, at Cattistock in Dorset. The vicar appointed to this parish in 1863, Rev. H. Keith Barnes, was a fervent admirer of the Belgian carillons, and had a great desire to introduce them into his own country. For this purpose he rebuilt the church tower in 1876, and only resignation on the ground of ill-health prevented his seeing the carillon completely installed. This was in 1882, when thirty-three of the chime of thirty-five bells were in position, and shortly

<sup>1</sup> Bazeley, *Records of Gloucester Cath.*, i. p. 300.

afterwards eight large bells forming the "ring" were added. The chime was completed by two small bells added in 1899, the mechanism of the carillon having been put up under Mr. Barnes' successor, the Rev. R. P. Stickland. The bells are all the work of the famous Louvain founder, Séverin van Aerschodt, except the two of 1899 which were cast after his death by his son George. The mechanical part was constructed by Messrs. Denyn & Somers of Mechlin, the former of whom still visits Cattistock every summer, to give a performance on the bells. With the exception of the eight for ringing, the bells are all hung "dead," and struck with hammers on the lip when the mechanical apparatus is used, or by clappers in connection with the keyboard when played by hand. The thirty-five bells cover a compass of three octaves; they play tunes hourly from 8 A.M. to 9 P.M.<sup>1</sup>

There was until recently a similar carillon at Boston, Lincolnshire, also supplied by van Aerschodt, consisting of thirty-six small bells for chiming, besides an hour-bell and three quarter bells for the clock; the hour-bell was also the tenor of the ring.<sup>2</sup> This carillon, the bells of which range from a few pounds to several hundredweight, was formerly very celebrated, but after remaining out of order for some years, was disposed of, to increase the ordinary ring. Good carillons also exist at Eaton Hall (the Duke of Westminster), Cheshire, and at Messrs. Taylor's foundry at Loughborough.

<sup>1</sup> An excellent account of these carillons will be found in *Church Bells*, 15th Sept. 1905 (by the late Rev. H. T. Tilley); see also E. B. Osborn in *Morning Post*, 31st Dec. 1910, and Raven, *Church Bells of Dorset*, p. 49.

<sup>2</sup> See North, *Ch. Bells of Lincs.*, p. 326.

## CHAPTER V

### USES AND CUSTOMS

#### I. SUNDAY USES

THE modern uses of bells naturally fall into two main divisions: religious and secular (or quasi-religious). The former include the ringing of bells for divine service, especially for the festivals of the Church, and their use at funerals and other events of life with which the Church is naturally concerned. Other uses which now have purely secular associations were formerly of a religious character; such are the daily morning and evening bells and the Pancake Bell. Wholly secular uses include the ringing of bells to commemorate civic or national events or local festivities, or such uses as the Gleaning Bell or ringing in cases of fires.

It is a recognised rule that every church should have at least one bell, and there are a very few cases in England of the non-recognition of this rule. The churches of Gunton, Norfolk, Steene, Northants, and Westley Waterless, Cambridgeshire, were reported to be without bells some years ago, and Frinton, Essex, was for a long time in like case. St. Enodoc, near Padstow in Cornwall, which was only disinterred from the sand some forty years ago, has only a ship's bell. In Pembrokeshire some of the smaller churches have untenanted gable-cots, as at Boulston and Ford. Of modern churches, St. Leonard, Ludlow, and the chapels-of-ease at Eardiston and St. Anne, Oswestry, in Shropshire are in the same condition.

In our Rubrics and Canons there are few directions as to the use of church bells. In the Prayer-Book they are only mentioned in the Rubric at the beginning of the book, which directs that the curate shall say morning and evening prayer in church daily, and shall cause a bell to be tolled previously to summon the parishioners. But there are several allusions in the Canons of 1603. The 15th Canon directs the Litany to be said on Wednesday and Friday, and that warning shall be "given to the people by the tolling of a bell." The 67th orders the Passing Bell and a peal at funerals, in these words:—

And when any is passing out of this life, a bell shall be tolled, and the Minister shall not then slack to do his last duty. And after the party's death, if it so fall out, there shall be rung no more than one short peal, and one other before the burial, and one other after the burial.

The 88th Canon forbids the superstitious use of bells on unlawful festivals and other occasions, and similarly the 111th warns against "untimely" ringing.

The Constitution of Archbishop Winchelsea, *Ut parochiani* (1300), mentions among the necessary church ornaments to be provided by the parishioners, *campanas cum cordis*.<sup>1</sup> But in strict law a parish can only be forced to provide a bell to ring to church and to toll at funerals.<sup>2</sup> The ordinary may allow a church to accept a ring of bells, but cannot force the parishioners to keep them in use or order. In regard to the control of the bells, both the incumbent and churchwardens possess certain rights. In view of the bells being provided by the parish, and of the duties of churchwardens under Canon 88, the latter apparently have a right of access to the belfry, subject to the incumbent's claim as free holder, but they have no right except in very special circumstances to allow the bells to be rung without his consent. A notable case in point occurred at East Brent, Somerset, in 1875, when the churchwarden insisted on having the bells rung to celebrate the passing of the Public Worship Regulation Act, in spite of the not unnatural opposition of the vicar, the redoubtable Archdeacon Denison. The latter, however, appealed to the law, and the churchwarden was forced to admit himself in the wrong, and make apology.<sup>3</sup>

As to the ringing of church bells when they cause a nuisance, a leading case occurred at Hammersmith in 1724 (see below, p. 146), in which case a compromise was effected.<sup>4</sup> In 1851 it was laid down that the Court of Chancery could restrain the ringing of bells if they were a nuisance to people living near. It is thus evident that though each church must have one bell and be allowed to ring it (*i.e.*, when necessary, as for services or funerals) the ringing of a peal can be checked, or only allowed under certain conditions.<sup>5</sup>

<sup>1</sup> Brit. Mus. Cotton MSS. Cleop. D. iii. 191; see Peacock, *Eng. Ch. Furniture*, p. 177; Raven, *Bells of England*, p. 78; and p. 21 above.

<sup>2</sup> Pearce *v.* Rector of Clapham, 1795 (Haggard's *Eccles. Reports*, ii. p. 10).

<sup>3</sup> Ellacombe, *Ch. Bells of Somerset, Suppl.* p. 128. Cf. *Jurist Reports*, N.S., vi. p. 1353; *Law Reports*, Admiralty and Eccles., i. p. 83.

<sup>4</sup> Simons' *Reports*, N.S., p. 133.

<sup>5</sup> See also generally on the subject Ellacombe, *Bells of the Church*, p. 245 ff.

In pre-Reformation times the ringing of bells, if less scientific than in later days, was very much more general. The usual number of bells in each church was at least two large bells and one little one or "saunce" bell; many had three, four, or five large bells, and sundry small and hand bells. These would be heard frequently in the course of every day, and not only on Sundays. They were rung at the canonical hours, not only to give notice of the services, but in order to mark the time, thus answering the purpose of a clock; moreover, different methods of ringing denoted each particular service. Durandus<sup>1</sup> tells us that "bells were rung for the Divine offices twelve times during the twelve hours of the day, namely once at Prime and once at the last hour; at Tierce they were rung three times for the second, third, and fourth hours, which were then chanted. In like manner, three times at Sext for the fifth, sixth, and seventh hours. Also three times at Nones for three hours. But at Vespers, which is the twelfth hour, not once only, but many times were they rung. Also in the night for Matins they were often rung to awake people out of sleep." The Canons of King Edgar's time (960) provided "that the hours be timely notified by ringing," etc. The rules drawn up by St. Dunstan (977) and Archbishop Lanfranc are also extant, dealing with the ringing of bells in monasteries (see p. 13).

The Statutes of Bishop Grandison of Exeter,<sup>2</sup> drawn up in 1339, are also of interest in this respect:—

Item statuimus quod omni die per annum extra feriam sextam parasceves et sabbato sancto cantetur solemnis missa de beata Maria in capella eiusdem antequam pulsetur ad primam diei; ad quam missam in omnibus maioribus duplicibus festis per totum annum maxima campana ecclesie pulsetur: in mediis vero duplicibus secunda maior campana; in omnibus aliis duplicibus tertia maior campana; et quando Invitatorium tercio habetur, quarta maior; et predictae quatuor maiores campane debeant pendere sicut Exonie in parte ecclesie dextra, et alie cotidie quatuor in sinistra, quarum maiores semper ad missam beate Marie pulsentur nisi in predictis temporibus, et semper cum illa campana que pulsari debet ad missam beate Marie, pulsari debet Ignitegium. Pulsabitur ad missam sic: Primo illa campana cum qua pulsari debet, terminatur octo vel decem ictibus continuis, et facto bono intervallo . . . pulsetur cum eadem campana per dimidium miliarii et cessetur; et iterum statim repulsetur eadem per totum tempus ac primo et cessetur; et statim tertia pulsetur brevius, etc.

To paraphrase this briefly:

Mass was to be celebrated daily (except on Good Friday and Easter Eve) before ringing for Prime. The largest bell was to be rung on Greater

<sup>1</sup> Webb and Neale's translation, p. 94; cf. Ellacombe, *Bells of the Church*, p. 456, and North, *English Bells*, p. 112; Rock, *Church of our Fathers* (1904 ed.), iv. p. 166.

<sup>2</sup> North, *op. cit.*, p. 115.



Double feasts, the next on Middle Doubles, and the third on all other feasts. When the "triple invitatory" was used, the fourth largest was to be rung. The larger bells were to be used for the mass of the Blessed Virgin, and the curfew with the same bell as had been used that morning. In ringing for mass, the bell was to give eight or ten strokes, then stop for five minutes and ring 500 strokes, and this repeated; and finally the third bell at shorter intervals.

As we have seen in a previous chapter (p. 85), the ringing was often done by deacons, and Bishop Oldham's instructions on this head in 1511 have also been noted (p. 86). Besides the ordinary church bells, those of the guilds and chantries or minor altars were frequently rung. At Ludlow there were bells known as the Lady Bell, First Mass Bell, and Guild Bell, besides the ordinary ring of five.<sup>1</sup> Similarly at St. Martin's-in-the-Fields, London, we hear of the "mass bell" and "morrow-mass bell"<sup>2</sup> (*cf.* p. 137).

At the Reformation ringing at the canonical hours was dropped, except for Mattins and Evensong. We may perhaps, however discern a trace of it in the custom of playing chimes at the hours of 3, 6, 9, and 12. The only other traces of the old customs that remain are the early morning and evening Ave bells (see below, p. 143), and the ringing of bells on Sundays at 7 and 8, or 8 and 9, in the morning, the old "Mattins and Mass" bells. Hooper in his Injunctions of 1551<sup>3</sup> forbids ringing at unseasonable times, but allows it "before services, as well morning as at even, to warn the people by as many peals or ringings as they think good." In the time of Edward VI. at Loughborough the "bell-master" was "to help to reng to sarvys if need be." In 1621 the churchwardens of St. Martin, Leicester, paid 3s. "ffor ringeing to praiers every Sabboth and holie daie."

In considering the various uses of our English bells, both past and present, in detail, we may take first the customs relating to Sunday rites and services, and consider what bells would have been heard in an average parish in mediæval England, and what traces of the old customs remain, obscured it may be by modern usages.

After being awakened at an early hour, perhaps 4 or 5 A.M., to say the morning Ave—a custom observed on Sunday and weekday alike—the parishioners would be summoned to Mattins or Tierce at 7 or 8, followed by the Mass an hour afterwards.

<sup>1</sup> *Salop Arch. Trans.*, 3rd Ser., iv. p. 32.

<sup>2</sup> J. V. Kitto, *Churchwardens' Accounts of St. Martin's*, p. 72.

<sup>3</sup> See Ellacombe, *Bells of the Church*, p. 433.



The preference for the later hour, when adopted in towns, may have been due to mere slackness in rising, but it was often found convenient in villages, where distances had to be traversed or necessary agricultural operations performed. The other canonical hours were also duly observed, and in addition there were the midday and evening Angelus or Ave Peals, the former at 12 or 1, the latter about 6 in the evening. At Edenbridge in Kent, though the canonical hours are of course no longer completely observed, there is still (or was in 1887) a remarkably complete survival of mediæval use. Not only are the "Mattins" and "Mass" bells heard at 7 and 8 respectively, but the Ave Peals are also rung at 1 P.M. and 6 P.M. In addition a "Sermon Bell" (see below) is rung at 9 A.M. and 2 P.M., but this is probably a later usage.

The ringing of one or more bells at an early hour on Sunday morning still obtains in a large number of parishes, though the old custom has been somewhat obscured by the introduction of early celebrations. But there are great divergencies of practice. In some churches the bell is rung at 7, in others at 8 (when no celebration), in others at 7.30, 9, or 10. Where the old "Mattins and Mass" usage is retained the usual times are 7 and 8 or (more correctly, 9 being the canonical hour of Mass) 8 and 9. The former times were usual in Kent, as at Cranbrook, Edenbridge, and Wrotham;<sup>1</sup> but Biddenden and Leigh prefer the later hours.<sup>2</sup> Sometimes two bells are chimed at the later ringing<sup>3</sup> (*i.e.*, the Mass Bell), as at Houghton Conquest, Marston Moretaine, and Pertenhall, Beds., Bourn, Caistor, and Market Rasen, Lincs.; or three bells, as at Bury and Little Stewkley, Hunts. At Newport Pagnell, Bucks., and Much Hadham, Herts., and at Shrewsbury St. Alkmund, the 7 o'clock bell is known as the "Sermon Bell" (see below). The day of the month is announced by a corresponding number of strokes at Tingrith, Beds., Sutterton, Scothorne and Morton, Lincs., Duddington, Northants, and Braunstone, Rutland. At Leckhampstead, Bucks., and Ilmington, Warwickshire, a bell is rung at 8, 9 and 10. A "Warning Bell," announcing the approaching morning service, is rung at 8 at Hayes and Offham, Kent, at Scothorne and elsewhere in Lincolnshire, and at 10 at West Mersea, Essex. But the varieties of usage in modern times are so great that it is impossible to particularise them all. Reference may, however, be made to the books on the bells of the various counties which comprise chapters on the ringing

<sup>1</sup> Also Molesworth, Hunts., and Gedney, Lincs. (two at 8).

<sup>2</sup> As do seven parishes in Warwickshire, four in Surrey, etc.

<sup>3</sup> As also at Everdon, Northants, and in seven Warwickshire parishes.

customs.<sup>1</sup> Meanwhile we may note a few interesting variations, in addition to those already given.

At 7 A.M. the bells are chimed at Witham, Essex, and at Limpsfield, Kent, they are rung in summer. At Market Deeping, Lincs., the hours of ringing are 7 and 9. At 8 A.M. the first three bells are chimed at Cranfield, Beds.; at Belton in Axholme, Lincs., five, six, seven, and eight strokes are given on the first four respectively. At Newnham, Kent, a bell is rung at 8.30, and at Hernhill in the same county at 9.30, while at Ewell it is rung at 10. In four Shropshire parishes bells are rung at 8 and at 10 A.M.; at Hayes, Middlesex, at 9 and 10. At the ordinary ringing for the early celebration, the sanctus bell is used at Lindsell, Essex, and 144 strokes are given at Berden in the same county.

The methods of ringing at the five old churches in Stamford are also of some interest. At All Saints and St. George between 7 and 8 three bells are chimed and the tenor is then tolled; then the 3rd and 4th are chimed, next, the 4th and 5th, and then the tenor is again tolled. At St. Mary's the hours are 8 to 9: first the 3rd and 4th are chimed, then the 5th and 6th, and finally the tenor is tolled. At St. John the Baptist the first three bells are chimed at 7.30, and then a bell is rung for the 8.30 celebration. At St. Michael's two bells are chimed at 8.

The next bell to be noticed is the "Sermon Bell." Though generally regarded as a post-Reformation usage, due to the increased popularity of preaching, there is evidence that a bell was rung to give notice of a sermon also in mediæval times. According to the Royal Injunctions of Edward VI., issued in 1547, "all ringing and knolling of bells shall be utterly forborne at that time (Litany, Mass, etc.), except one bell in convenient time to be rung or knolled before the sermon."<sup>2</sup> But there is an earlier reference in the *Rites of Durham*,<sup>3</sup> where we read that "Every Sounday in the yere there was a sermon preached in the Galleley at afternoone, from one of the clocke till iij; and at xij of the clocke the great bell of the Galleley was toulled every Soundedaie iij quarters of an houre, and during the forth quarter till one of the clock, that all the people of the towne might have warnyng to come and here the word of Gode preached."<sup>4</sup>

When Hugh Latimer visited Melton Mowbray in 1553 there

<sup>1</sup> See Bibliography (second part). It must be borne in mind that here and throughout these chapters uses are given as existing at the dates when these books were respectively published. Many may now have ceased to exist, but verification is obviously impossible.

<sup>2</sup> Cranmer's *Letters*, ed. Parker Soc., p. 502.

<sup>3</sup> Published by the Surtees Soc., vol. 107, p. 39.

<sup>4</sup> See below, p. 136.

was "payd for rynginge of y<sup>e</sup> great bell for master latimore sarmon ijd."<sup>1</sup> At the same place in 1547 there is an entry in the accounts: "Itm pd to ij Ryngers w<sup>ch</sup> rong to y<sup>e</sup> S<sup>r</sup>mon when the bisshop of lincoln was here ijd." In 1670 one of the duties of the bell-ringer at Exeter Cathedral was "to toll y<sup>e</sup> Sermon Bell every Sunday after the second lesson of the Quire Service when there is a sermon."<sup>2</sup> It was also sometimes rung during the Litany to give notice that a sermon was to follow.<sup>3</sup> The Puritans were so fond of sermons that some used to stay away from service if they learned there was to be no preaching; to spite them Bishop Wren in 1640 directed "that the same ringing of bells should be observed at all times whether there was a sermon or not."<sup>4</sup> The inscriptions on some tenor bells of the seventeenth century remind one that they were put to this special use, as at Blakesley, Northants:—

I RING TO SERMON WITH A LVSTY BOME THAT ALL MAY  
COME AND NONE MAY STOP AT HOME.

The general use of this bell in the days of Elizabeth<sup>5</sup> may be partly accounted for by the fact that many churches were served by "readers" who were not licensed to preach, and accordingly the bell gave notice that a qualified preacher was expected. The churchwardens' accounts of the period often mention payments "to Mr So-and-so, a preacher."

In many parishes this bell is rung at 8 or 9 A.M., or even at 7, and it is difficult to distinguish its use from the "Mattins" or "Mass" bell, except that it is definitely known as a "Sermon Bell." Instances of this have already been quoted (p. 118); among others may be mentioned Castor, Northants, at 8; Whitwell, Rutland, at 8.30; Aynho, Northants, at 9. It is, however, more usual to ring either at 10 A.M. or immediately before or after the regular chiming for service, the tenor bell being generally used. In Warwickshire there are four places where it is rung at 10, and eighteen where it is rung before the service, the time being 10.30 at Anstey, Barston, and Tachbrook, 10.35 to 10.45 at Cherington. At Leighton Buzzard it is rung at 10.45; at Houghton Regis, Beds., before chiming, and at Bedford after; at Everdon and Raunds, Northants, just before 11, and so at Conover and Whitchurch, Salop; and at Dunstable the

<sup>1</sup> North, *English Bells*, p. 81.

<sup>2</sup> *Ibid.*, p. 82.

<sup>3</sup> Lathbury, *Hist. of Book of Common Prayer*, p. 83.

<sup>4</sup> North, *English Bells*, p. 82.

<sup>5</sup> The sermon bell is alluded to by Shakespeare, 2 Hen. IV., Act iv. sc. 2.

sanctus bell is (or was) used. At Holy Cross, Shrewsbury, the Sermon Bell was formerly tolled from 10.40 to 11. In Bucks. there are no less than twenty-three examples of its use at 10.30, 10.45, or 11; whereas in Essex it is unknown. There are eight instances in Herts., and seven in Hunts., the time varying from 10.30 to 11. At Tingewick, Bucks., it is rung at 10.30 or 2.30, according to whether there is morning or afternoon service. Instances where it is rung after noon are also noted below (p. 137).

When there is a regular peal of bells, it may be assumed that it is generally customary to chime the bells for service, if not to ring in peal; usually the latter is limited to festivals, but in some town churches peals are regularly rung, morning or evening or both. Some interesting varieties may be noted from Lincolnshire, as at Louth, where the bells are rung from 9 to 10, then three are chimed, followed by tolling on the tenor and treble for five minutes each. At Friesthorpe and elsewhere each bell is tolled separately twelve times, followed by chiming, and then the tenor is tolled. At Belton in Axholme there are three peals between 9.30 and 10.15 (or 5.30 and 6.15 in the evening), followed by chiming, and then the Sermon Bell. At Sleaford each bell is chimed *seriatim* twice round, then all are chimed together; finally the tenor and 2nd are tolled, with a chime in between. At Saxilby the day of the month is tolled before service.

The uses at Westminster Abbey are also peculiar. At 9.30 and 2.30 the 4th and 5th bells are chimed for five minutes, and the Sermon Bell is then rung (forty strokes on tenor bell); at 9.45 and 2.45 the small bell in the gable of the south transept is tolled until the clock strikes the hour. For the Sunday evening nave services the small bell in the north-west tower is used. At Shrewsbury the former custom at all the old churches was to chime the bells from 9 till 10, then chime two of the smaller bells for half an hour, finishing with the Sermon Bell on the tenor for the last half-hour. Nowadays the normal use is to chime for a period varying from ten minutes to half an hour alternating with or succeeded by tolling a single bell, usually the tenor. Ringing peals would probably be commoner if it were not for the difficulty or expense of getting the ringers together.

The chiming is usually followed by "tolling in" on the tenor for five or ten minutes, this being probably a survival of the Sermon Bell even when it is not so named. At Ettington, Warwick, this tolling is known as the "Surplice Bell." It is sometimes followed by a few strokes on the treble, or on the "ting-tang" if the church possesses one, the latter being known as the Priest's Bell, as it was supposed to warn him that it was time to put in an appearance. Many of these bells in the West

Midland counties, cast by Rudhall of Gloucester in the eighteenth century, bear the appropriate inscription :—

COME AWAY MAKE NO DELAY.

At Frodsham in Cheshire the "Dagtale" bell, as it was called, hung outside the tower, and after the other bells had ceased ringing, a man used to look out, and when he saw the vicar coming, ring the little bell.<sup>1</sup>

Sometimes this little bell is the old sanctus or saunce bell of mediæval days, the original use of which we deal with later ; of these a fair number survive, though they are often uninscribed, and therefore difficult to date. But most of the ting-tangs now in existence are either "recasts" of the old bells, or additions of the seventeenth and eighteenth centuries. In some counties, especially in the North and South of England, they are rarely found ; they are most numerous in Bucks. and Oxon., in which counties it is almost the rule rather than the exception to find them. The adjoining counties also have a fair proportion ; and there are many in the London City churches.

At Ware, Herts., the inventory of church goods of 1552 mentions "one lytle belle to calle for ye priste Clarke or sexten when they arre absent" ; and in the churchwardens' accounts of many parishes from this time onwards there are items for repairs done to the "sanctus," "saunce," or "priest's" bell, which is even known by such colloquial names as the "ting-tang" or (in Kent) the "waggerel bell." The instances of its use (or the treble in its place) at the present day are too numerous to mention in any detail. The priest's bell also goes in some places by the name of the "Tantrony" or "St. Anthony" bell. One of the emblems of St. Anthony the Hermit was a small bell attached to his Taustaff or suspended from the neck of his attendant pig.<sup>2</sup> In 1131, when pigs were forbidden to scavenge any longer in the streets of Paris, an exception was made in favour of those of the monks of St. Anthony, which were allowed to be at large so long as each had a bell on its neck. The small bells attached to the necks of cattle in Northamptonshire used to be called *tanthonv* bells, and at Weedon Bec and Great Oakley in the same county, as at Lichfield Cathedral, the Priest's bell is known by this name.<sup>3</sup> In 1528 the churchwardens of Leverton, Lincolnshire, "paid for a littil sanct antony bell jd.," and at

<sup>1</sup> T. Dyer, *Church Lore Gleanings*, p. 97 ; see also *Notes and Queries*, 4th Ser., v. pp. 90, 238, 327.

<sup>2</sup> It may be seen in a window at Stanford, Northants.

<sup>3</sup> At Great Oakley it is known as *tintanny*. Is this by association with "ting-tang," or is the latter word derived from the other ?



Lampport, Northants, in 1747 9d. was charged for "a Tantony bellrope."

In mediaeval times, however, the little bell had a different use. As the solemn service of the Mass went on, alike on Sundays and week-days, when the Preface of the Holy Trinity or other ordered preface was said, then three strokes of a bell were given at the first three words sung by the choir: "Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis."<sup>1</sup> This bell was called the "Sancte" or "Saunce" bell. It was rung not only to warn the illiterate congregation there present to make solemn acknowledgment of the doctrine of the Trinity, but also that those who could not come to church might bow the head.

A little later in the service came the Elevation of the Host, when again a bell was rung.<sup>2</sup> This was called the "Sacring" or "Sackering" bell. At Hemswell in Lincolnshire it was known as the "Agnus Bell," because at this part of the service the *Agnus Dei* was sung.

As to these and other uses, probably no uniform practice prevailed. A poor parish would doubtless use the same small bell both at the *Sanctus*<sup>3</sup> and at the Elevation, and perhaps also at funerals and obits, and as a houseling bell. A rich parish would take pride in having separate bells, distinct in tone, for each function. There is constant mention in the Inventories of Church Goods of Edward VI.'s reign, of the "sanctus" or "saunce bell," "a lytyll bell in the steeple," as well as "sacring" and "hand-bells." In Cambridgeshire, at Tydd St. Giles we have "Item in the steeple three great Bells. Item another little bell standing on the ground" (*i.e.*, the sacring bell removed from its place) "and a Sanctis bell." At Whittlesea St. Mary the list is: "Item in the steaple iij great bells a Sanctus bell and ij hand-bells and a Sacrey bell."<sup>4</sup> Winchester Cathedral at the Reformation possessed four sacring bells of silver-gilt and one of gold.<sup>5</sup> On the other hand there was a time when sanctus bell and sacring bell were alike unknown, and to the end many parishes seem to have had neither the one nor the other.<sup>6</sup> The Inventories of 1553 record only 85 of these bells in the whole of Suffolk, excluding Ipswich and Thetford. In Hertfordshire there were in 1552 only 150 small as against 477 great bells. In Buckinghamshire there were in 1552 82 sanctus bells and 446

<sup>1</sup> See North, *English Bells*, p. 89.

<sup>2</sup> See generally Micklethwaite, *Ornaments of the Rubric*, p. 36; North, *Chronicles of St. Martin, Leicester*, p. 125.

<sup>3</sup> Raven, *Cambs.*, p. 53.

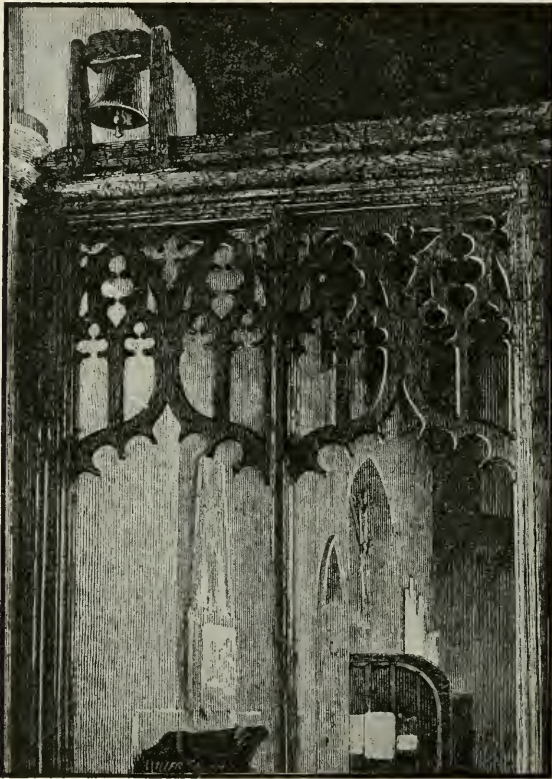
<sup>4</sup> *Ibid.*

<sup>5</sup> Dugdale, *Monasticon*, i. p. 202.

<sup>6</sup> Raven, *Bells of England*, p. 317.



great bells ; in 1637, 74 sanctus bells to 470 great bells. The number is now probably greater, owing to the general use of "priests' bells" in this county, many of which are the old "saunces," though all but five have been recast. In the Inventory of Church Plate, etc., made in Lincolnshire in 1549 there are recorded 1,753 great bells, but only 475 sanctus bells.



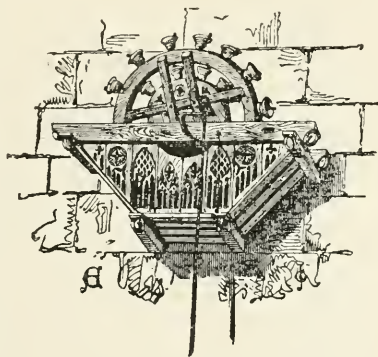
Sacring bell hung on rood-screen, Hawstead, Suffolk

Where the parish had no sanctus or sacring bell, another alternative was to toll one of the ordinary bells in the tower. This is clearly contemplated by Archbishop Peckham in his Constitutions of 1281. He says, "At the Elevation of the Body of Christ the parishioners . . . shall adore with all devotion and reverence ; wherefore let them first be warned by ringing the

little bell, and at the Elevation let the great bell be thrice knolled.”<sup>1</sup> At Bayeux Cathedral a small sanctus bell is rung at the Elevation, and then all the bells in the tower are clashed together or “fired” for some minutes till the whole cathedral trembles with the roar and vibration. In dioceses as well as in parishes there was diversity of usage.

A common position for the sacring bell was on the rood-screen; it may still be seen there at Hawstead, Suffolk (124), and at Scarning, Salhouse, Yelverton, and Wiggenhall St. Germans, Norfolk. There used also to be one on a side-screen of a chapel in Cherry Hinton church, Cambridge. Sometimes the bell hung in a case on a wall, as it is represented on the font at Cley, Norfolk.<sup>2</sup> Sometimes again it developed into a whole chime of bells. A church, Northants, in

1552 possessed “viij lyttel Belles in a chyme hangynge on a wele.” The same was the case at Lindridge in Worcestershire.<sup>3</sup> At Brokenborough, Wilts., it was remembered that “in the tyme of the old lawe 18 little bells hung in the middle of the church which the pulling of one bell made them all ring, which was done at the elevation of the Hoste.”<sup>4</sup> The will of John Baret shows that a chime of little bells was rung at St. Mary’s, Bury St. Edmunds, at the Elevation, for he directs the sexton to “do the chymes goo at y<sup>e</sup> sacry of the Messe.”<sup>5</sup> On the west wall of the south transept of Milton Abbey Church, Dorset,<sup>6</sup> and on the north wall of the presbytery of Tewkesbury Abbey Church there are little wooden turrets which probably once contained a small bell or a chime. At St. Mary Woolnoth and St. Matthew, Friday Street, London, chimes of bells are mentioned in the Edwardian Inventories.



Wheel of Sacring bells at Gerona, Spain. (From Ellacombe)

Wheels of sacring bells are most common in Spain, as for

<sup>1</sup> North, *English Bells*, p. 86.

<sup>2</sup> Also those at Brooke and Marsham. See *Arch. Journ.*, lix. (1902) p. 26.

<sup>3</sup> M. E. Walcott in *Assoc. Archit. Soc. Reports*, xi. p. 326.

<sup>4</sup> Britton, *Wiltshire*, iii. p. 131; cf. Ellacombe, *Bells of the Church*, p. 299; Micklethwaite, *Ornaments of the Rubric*, p. 38.

<sup>5</sup> Tymms, *Wills and Inventories*, p. 28.

<sup>6</sup> Illustrated in *Hicurgia Anglicana* (ed. Staley), ii. pl. 7.

instance at Gerona (125), Manresa, and Toledo, and are in regular use.<sup>1</sup> The most remarkable wheel of bells was that in the Abbey Church of Fulda, Germany; it bore the date 1515, and was of brass, 24 ft. in diameter. It was in the shape of a star, and to its fourteen arms were suspended about 150 little bells. Its axis was connected by silken ropes with a treadmill turned by a man who walked inside it.<sup>2</sup>

Frequently the sanctus bell was placed in a bell-cote on the eastern gable of the nave, the rope from it hanging down into the chancel, so as to be accessible to the server at the altar, as illustrated by a manuscript in the British Museum (127).<sup>3</sup> The reason for its being thus placed is clearly that it should be audible to the outside world. Archbishop Peckham, in his Constitutions of 1281, already quoted, expresses the desire that "at the Elevation of the Body of Christ the people who have not leisure daily to be present at Mass may, wherever they are, in houses or fields, bow their knees."<sup>4</sup> In his day, as we have seen, a large bell was rung at the Elevation, but the smaller sanctus bell was rung at the Sanctus, and occasionally, no doubt, at the Elevation also. We may also thus perhaps explain the very puzzling "low side windows" which occur sporadically in all parts of England. The same Constitutions of Archbishop Peckham direct that "at the time of the Elevation of the Body of our Lord a bell be rung on one side of the church (*in uno latere*) that the people who cannot be at daily mass . . . may kneel down and so gain indulgences." These words seem to suggest that a hand-bell was rung near the low side window, its shutter having first been opened, and that if there was more than one such window, it was rung at each.

As to the position of the sanctus bell, there is a mention in the Survey of the Priory of Sandwell in Staffordshire, made in 1540, of "the belframe standyng between the chauncell and the church w<sup>t</sup> a litle sanct<sup>us</sup> bell in the same."<sup>5</sup> Here it is most probable that a stone bell-cote is intended by the word "bell-frame," though as we have seen (p. 124) a little bell was sometimes hung on the rood-screen. But in any case the passage is of interest as the only one of the kind which actually alludes to the position of the sanctus bell.

A fair number of mediæval sanctus or saunce bells survive here and there, one or two of which are still actually hanging in their original cotes at the east end of the nave. These may be

<sup>1</sup> Street, *Gothic Architecture in Spain*, pp. 255, 306, 328, 345.

<sup>2</sup> Kircher, *Musurgia*, ii. p. 338; *Bells of the Church*, p. 299.

<sup>3</sup> 10 E. iv. fol. 257.

<sup>4</sup> North, *English Bells*, p. 86.

<sup>5</sup> Bloxam, *Gothic Architecture*, ii. p. 26.

nico illo qd: est manut in. ut. ut. nulli. ut. e.  
 rum. qd. q. qui primo in ucti. t. no. sy. mon. a.  
 iur. sept. p. r. u. s. i. q. i. q. u. i. m. i. e. t. e. q. e. n. d. a. u.  
 i. a. n. d. i. a. n. i. e. n. t. i. m. o. n. e. m. i. g. o. d. i. e. t. a. p. e. f.  
 i. t. p. r. a. d. o. m. h. a. n. c. p. r. a. d. o. m. s. n. o. n. p. a. u.  
 l. a. m. i. t. o. q. b. e. t. s. i. m. o. n. a. n. i. u. t. i. q. i. i. t. a. n.  
 t. i. s. p. l. a. t. o. s. i. m. o. n. s. p. l. a. t. o. s. e. q. u. a. i. t. a. p.  
 i. s. t. a. e. s. t. a. n. i. t. i. s. i. n. t. e. t. a. n. c. p. r. a. d. o. m. e. s. q. u. i. t.  
 i. o. m. e. x. i. m. u. l. l. a. s. y. m. o. n. a. e. i. n. t. r. a. n. t. a. q. u. i.  
 p. e. r. t. l. e. g. i. s. a. u. t. e. v. i. m. q. u. i. p. e. r. t. i. s. t. a. p.  
 t. a. q. t. e. r. t. i. n. e. a. u. t. e. s. e. t. s. i. c. i. t. e. t. a. l. i. e. s. o.  
 v. e. e. t. e. n. i. m. p. i. m. o. s. i. e. t. a. n. o. n. p. o. s. s. i. p. r. u.  
 i. n. s. s. u. p. r. a. e. c. c. a. m. e. s. t. e. b. v. q. i. n. c. i. u. c. t. o. n.  
 u. a. n. t. a. m. a. n. t. e. t. e. n. e. m. s. i. t. n. o. n. v. q. m.  
 m. a. n. i. f. e. s. t. u. m. i. n. o. r. e. i. n. u. a. l. s. c. i. s. c. o. q. u. i.  
 u. n. t. u. r. a. l. l. q. q. u. i. a. s. u. s. t. e. n. t. i. t. e. r. e. p. e. s. t. e. u. e. n.

*qu. q. r. a. m. i. a. s. i. c. q. u. e. l. l. i. c. u. i. i. n. s. e. s. e. t. e. n. e. d. i. e. t. o. i. d. i. a. n. e.*

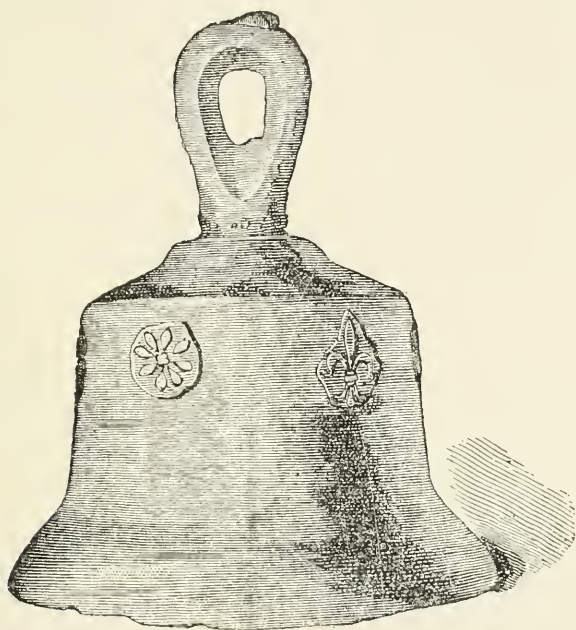
qu. i. t. q. u. i. p. i. d. i. a. d. e. s. i. n. t. p. r. i. e. n. t. i. t. e. c. i. c. o. d. n. o. p. r. i. a. m. o. p. i. n. i. s. t. i. n.  
 s. t. e. n. e. s. s. i. n. e. d. i. t. a. t. a. c. o. s. a. n. g. e. t. i. n. a. u. i. n. i. o. w. s. i. p. a. q. d. n. o. n. d. e.  
 d. i. p. r. i. e. n. t. i. a. v. i. b. q. u. i. l. e. a. t. e. l. e. h. e. i. n. a. m. e. t. i. b. e. n. o. d. i. n. p. o. s. s. e. t. d. i. a. n.  
 s. i. p. e. n. t. e. i. n. s. i. e. n. t. i. e. n. t. i. q. s. y. m. o. n. a. c. e. r. e. p. i. t. i. s. p. o. s. t. o. i. q. n. d. i. a. s. e. l. l. a.  
 c. o. s. t. e. n. a. n. t. e. e. t. e. s. a. p. p. l. i. c. a. t. a. d. i. n. q. s. o. m. i. s. a. d. e. a. r. e. m. o. n. i. t. o. n. d. i. i. n. o.  
 d. e. s. i. n. a. m. p. u. l. p. l. a. t. o. s. o. u. i. t. u. a. q. u. i. n. q. i. a. n. q. c. r. e. a. n. d. e. i. n. a. u. s. p. i. t. e. l. e. t. i.  
 d. e. q. d. i. t. e. q. u. i. p. a. u. a. m. r. e. p. i. t. o. i. l. l. a. m. r. e. s. t. a. n. t. e. e. a. t. i. n. u. i. g. n. o. m. i. n. a. t. e.  
 u. e. d. e. c. i. r. e. n. t. i. a. q. r. e. o. i. t. e. t. p. a. p. i. e. s. i. s. t. e. t. a. u. s. i. n. q. u. o. c. a. l. i. s. i. l. l. i. g. a. t. i. s. a. u. t.  
 t. e. r. e. g. l. a. s. p. o. s. t. o. i. q. s. e. t. e. n. e. d. i. c. i. r. e. n. t. i. u. i. n. s. u. p. l. i. c. s. i. n. s. i. g. n. a. n. d. a. e. s. o. m. i. s.  
 a. d. q. u. i. t. i. s. u. r. c. o. m. m. u. n. e. t. e. i. t. i. s. i. n. i. l. l. u. d. e. p. r. o. d. e. c. e. t. a. p. o. s. s. i. s. i. n. q. u. i. m. o. n. i. t. o.  
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 v. i. n. e. s. t. p. u. n. t. e. p. a. r. e. s. e. u. l. t. e. t. e. c. i. e. n. t. i. a. q. u. i. q. u. i. p. i. e. x. i. i. m. i. l. e.  
 p. r. i. m. i. s. s. i. o. n. e. m. i. n. o. b. i. l. i. s. d. i. t. u. r. q. u. e. p. i. s. t. a. s. i. p. o. s. t. e. n. t. i. a. l. i. s. i. l. i. o.  
 p. a. r. o. n. e. p. r. i. m. i. s. s. i. t. e. l. e. g. i. m. u. l. l. i. s. i. t. i. n. u. i. t. i. s. i. n. s. i. m. o. n. i. t. o. s. i. p. a. r. e. n. t. i. a.  
 s. e. n. t. a. d. i. p. u. l. a. d. o. s. i. s. i. l. i. s. i. n. e. c. r. i. t. i. c. a. s. i. t. a. d. i. q. p. r. e. a. t. i. m. o. n. i. t. a. s. i. t. e.  
 i. g. e. n. t. i. u. s. s. e. p. t. e. r. e. s. s. i. l. e. g. e. t. e. r. e. s. i. n. t. i. u. t. i. a. s. y. m. o. n. i. t. o. m. p. l. a. t. o.

Ringing the sanctus-bell at Mass (From a MS. in British Museum)





seen at Idbury, Oxon. (131), and Wrington, Somerset, both with inscriptions; and uninscribed examples at Great Staughton, Hunts., and Brailes, Warwickshire. Among those which now hang in the tower the most interesting are at Dunstable, Beds.; Gloucester, St. Nicholas; Arreton, Isle of Wight; Sherborne, Dorset; Bicker and Sutterton, Lincs.; Harringworth and Slapton, Northants; Preston, Rutland; Fladbury, Worcestershire (131); Howden and Seamer, Yorkshire. At Fladbury the sanctus bell now hangs in the belfry-window, though this is



Sanctus bell from Bottesford, Lincs. (From Ellacombe)

not its original position; the same is the case with later "ting-tangs" at Bishampton, Worcestershire, and Upleadon, Gloucestershire. In all there are about fifty examples with inscriptions of pre-Reformation date, besides a considerable number without inscriptions, but it is very difficult to judge of the date of the latter. Many others have since the Reformation been recast into priests' bells or "ting-tangs" (see p. 122), and a few have found their way to more secular quarters. An old sanctus bell from Blackmore Priory, Essex, is now at The Hyde, Ingatestone, and one from St. Peter,



Colchester, at Guisnes Hall near Maldon. In 1881 one was brought to light at the Red Lion Inn, Boston, said to be the old sanctus bell of Butterwick or Leverton;<sup>1</sup> it is evidently a bell of great antiquity.

Ancient sacring bells are of rarer occurrence; but there are, as already noted, examples *in situ* at Salhouse, Scarning, and Yelverton, Norfolk, and at Hawstead, Suffolk. In 1870 a small bell was found at Bottesford, Lincolnshire, walled up in the south aisle of the church (129).<sup>2</sup> It is not more than five inches high, and is ornamented with fleurs-de-lys and rosettes; it is now in the possession of the Society of Antiquaries. A highly-ornamented sacring bell, dated 1555, was discovered in 1845 under the floor of the rectory at Penton Mewsey, Hants, and is still preserved there.<sup>3</sup> Bloxam quotes other examples found at Barnstaple, Church Lawford (Warw.), Warwick, and Gurfreston, Pembrokeshire.<sup>4</sup>

#### LIST OF MEDIAEVAL SANCTUS BELLS WITH INSCRIPTIONS.

Beds.	- Dunstable	- - -	Date about 1320-1350.
"	- Liddington.		
Bucks.	- Caversham	- - -	For inscription, see above, p. 21.
"	- Chesham	- - -	By John Sturdy, <i>c.</i> 1450.
"	- Leckhampstead	- - -	Fourteenth century.
"	- Stoke Hammond	- - -	By John Sturdy.
"	- Westbury	- - -	(Impressions of coins only.)
Cambs.	- Ely, Holy Trinity	- - -	From the Bury foundry; about 1500.
Derby	- Edlaston.		
"	- Hathersage.		
Dorset	- Gillingham	- - -	Fourteenth century.
"	- Sherborne	- - -	Fourteenth century; from the Bristol foundry.
Essex	- Colchester, St. Peter (now in private possession)	- - -	Sixteenth century; from the Bury foundry.
"	- Ingatestone (The Hyde)	- - -	By Peter de Weston, about 1340.
"	- High Laver	- - -	About 1320-1350.
"	- Maldon, All Saints	- - -	The inscription is—

#### † Iohannes Suayn et Ricardus Lynn Me Fecit

Gloucs.	- Bristol, St. Stephen	- - -	Fourteenth century.
"	- " Temple	- - -	Fifteenth century.
"	- Gloucester, St. Nicholas	- - -	About 1500-1530; the inscription is—

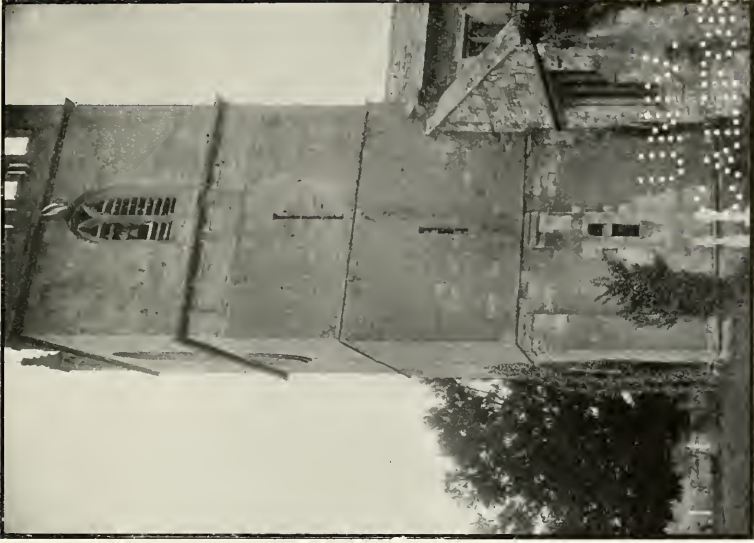
✠ ION RUTOE ANDE FYLIS HYS WYFE LET  
MAKAR ME BEY HER LYFE IN WORSHERE  
OF SAYNTE IOH (see p. 321).

<sup>1</sup> North, *Lincs.*, p. 346.

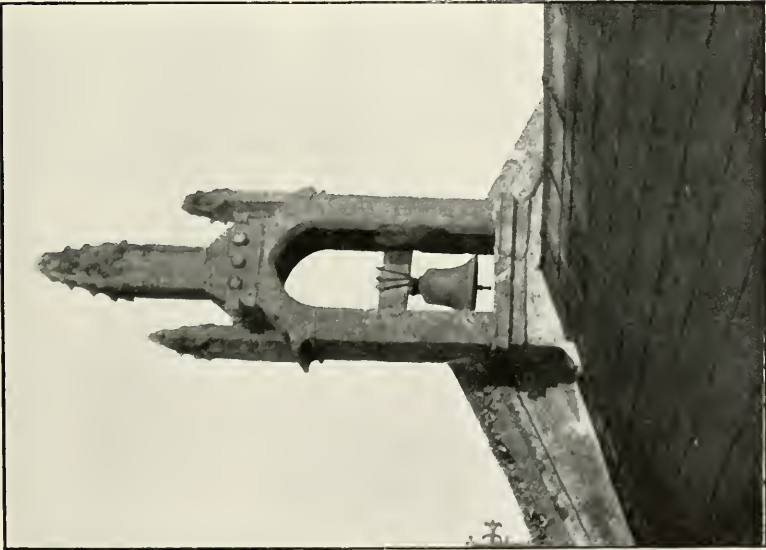
<sup>2</sup> *Bells of the Church*, p. 537; North, *Lincs.*, p. 200; *Proc. Soc. Antiqs.*, 2nd Ser., v. p. 24. It is, however, more likely to have been a hand-bell (see p. 169).

<sup>3</sup> *Journ. Brit. Arch. Assoc.*, ii. p. 184.

<sup>4</sup> *Gothic Architecture*, ii. p. 26.



Sanctus-bell in belfry-window (Fladbury, Worcestershire)



Sanctus-bell in original cote (Idbury, Oxon.)



- Gloucs. - Buckland - - - Fourteenth century (?).  
 „ - Westcote - - - Sixteenth century.  
 Hants. - Arreton (Isle of Wight) By John Tonne.

✠ **IBUS : NICHOLAUS : SEERLE : & : ALICIA VERTUS : FECIT ME**

- Heref. - Leominster.  
 Leics. - Lutterworth - - - Sixteenth century.  
 Lincs. - Bicker - - - - ION : ME : YEYCE (*sc.* “cast”).  
 „ - Ingoldmells.  
 „ - Sutterton - - - - SYMON : DE : HAZFELDE :  
 ME : FEGIC.  
 „ - E. Halton.  
 Northants Harringworth - - - By Johannes de Colsale, about 1410.  
 The inscription is :

✠ **PHILIPPS : ERG : LINGOLN : SPES : MEA : IN :  
 DEO : EST**

- Northants Gt. Oakley - - - Sixteenth century.  
 „ Slapton - - - - RICHARD : DE : UHAMBIS :  
 ME : FESI.  
 „ Walgrave.  
 Oxford - Ambrosden - - - By Peter de Weston of London, *c.* 1340.  
 „ - Idbury (131) - - - In original cote.  
 Rutland Preston - - - Fourteenth century.  
 Somerset Clapton-in-Gordano - - - For the inscription see below, p. 136.  
 „ Keynsham - - - Sixteenth century.  
 „ Wrington - - - In original cote. About 1500; from  
 the Bristol foundry.  
 Stafford Lichfield Cathedral.  
 Warwick Long Compton - - - Sixteenth century.  
 „ Gt. Packington - - - About 1480.  
 Wilts. - Calne - - - From the Bristol foundry.  
 Worcester Fladbury (131) - - - About 1555.

✠ **SANCTA KATERINA ORA PRO ME EDUARDO GREGSON**

- „ Lindridge - - - About 1480.  
 Yorkshire Bolton-on-Dearne.  
 „ Dalton Holme.  
 „ Howden - - - ✠ THOMAS DELI WHID ME  
 FEGIC.  
 „ Seamer - - - Dated 1548; a French bell.  
 „ Terrington.  
 „ York, All Saints, North  
 St.  
 „ York, St. Crux (now at Dated 1523; a Flemish bell.  
 Bishopthorpe).

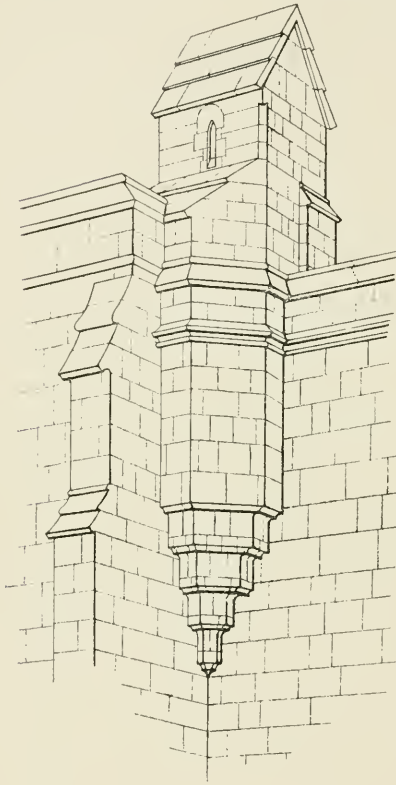
Original sanctus bell-cotes which are now untenanted, or contain bells of later date, are fairly common.<sup>1</sup> They occur at Longborough, Gloucestershire; Shipdham, Norfolk; Long

<sup>1</sup> See Bloxam, *Gothic Architecture*, ii. p. 26.

Compton and Whichford, Warwick ; Fressingfield, Suffolk ; and a group in North Somerset, at Easton and Weston in Gordano, Portbury, and Wraxall. There is also a picturesque turret at Lambley, Notts.,<sup>1</sup> at the *angle* of the nave and chancel, evidently intended for the sanctus bell (134). We should hardly expect to find double sanctus bell-cotes in use, but Mr Cranage has collected evidence that such was

the case in one or two Shropshire churches. One of these, at Kinnersley, has already been cited (p. 57), and there is evidence that there was one at Market Drayton.<sup>2</sup>

The use of the sacring or sanctus bell was condemned by Cranmer in his Visitation Articles of 1549, and was forbidden in the diocese of London by Ridley in 1550. But we have a curious instance of its use for another purpose, namely as a warning to the people when they were to join in the prayers said by the priest, in Jewel's controversy with Harding (1564-68). The former, in maintaining that the priest himself ought to speak to the people, with the words "Let us pray," complains that "M. Harding for ease and expedition hath devised a shorter way to teach the people by a bell-rop. He turned his back unto his brethren and speaketh two words aloud *Pater noster* ; and causeth the sanctus bell to play the part of a deacon,



Sanctus bell-turret at Lambley, Notts. (From Bowman)

to put the people in remembrance that they must pray."<sup>3</sup>

The old use has, however, been revived in recent times in

<sup>1</sup> Bowman, *Specimens of Anct. Archit.*, pl. 10.

<sup>2</sup> Cranage, *Shropshire Churches*, Part x. pp. 995, 1048 ; see also Part viii. p. 679.

<sup>3</sup> Raven, *Camb.*, p. 55 ; North, *English Bells*, p. 90.

some churches where the Holy Communion is celebrated with full ceremonial; or rather, one of the church bells is rung at the time of consecration to announce the fact to the outside world, like the old sanctus bell. Now that the whole service is rendered audibly in all our churches, the use of a bell to inform the congregation of the solemn moment is superfluous; but it is for the benefit of the people outside.

There are also churches where a "Sacrament" bell is now rung specially to announce a midday celebration. At Worfield, Salop, thirty-two strokes are tolled for this purpose after Mattins, and at Thurning, Hunts., thirty-three are similarly given.<sup>1</sup> A similar custom obtains at Boreham and Pitsea, Essex, at Uppingham, Rutland, and at Brackley, Northants; at Holbeach, Spalding, and Winterton, Lincs., the bell is rung after the sermon, and at St. Botolph, Lincoln, the sanctus bell is used. At Staverton and Eye, Northants, a bell is rung at 9 and 10 respectively to announce a celebration, and at Stamford the usual custom is to toll the treble after chiming for morning service, in place of the tenor as sermon bell. This Sacrament Bell is in accordance with the Injunctions of Bishop Hooper in 1551 to toll one bell "in case there be any pause between the Morning Prayer and the Communion, to advertise and signify unto the people of the ministration of the Holy Sacrament." A bell is sometimes also rung at the conclusion of a midday celebration, as at Chalfont St. Giles, Bucks. (where the sanctus bell is used); Spalding, Lincs.; Culworth, Northants; and Barcheston, Warwickshire. But this is hardly to be distinguished from the usage next to be discussed.

The Sunday midday peals are singularly perplexing. Some of them are probably post-Reformation uses, the bell or bells being rung merely to give notice that there will be an afternoon or evening service. In the days of pluralist rectors and vicars it must often have been necessary to ring a bell early in the morning to give notice of morning service, or at or about midday to give notice of afternoon or evening service; and such peals are still rung in a few places. It is possible, however, that the Sunday midday peal may be a survival of a much older use. North<sup>2</sup> suggests that it was probably a survival of the "Knolling of the Aves" (see p. 143), which were ordered to be discontinued by the Injunctions of 1538. Shaxton, Bishop of Salisbury, in that year enjoins "that the bell called the Pardon or Ave Bell which of long tyme hathe been used to be tolled

<sup>1</sup> The number of strokes has reference to the years of Our Lord's life on earth (*cf.* p. 137).

<sup>2</sup> *Ch. Bells of Beds.*, p. 93.



three tymes after and before Divine Service be not hereafter in any part of my Diocese any more tolled."

At Durham, as we have seen (p. 119) a sermon was preached "every Sounday in the yere from one of the clock till three in the Galilee," and the great bell of the Galilee was tolled every Sunday from 12 to 12.45 P.M., and again from 12.45 to 1 P.M. On a bell hanging in the bell-cote between the nave and chancel at Clapton-in-Gordano, Somerset, is an inscription in Lombardic characters:—

SIGNIS CESSANDIS ET SERVIS GLIAMO GIBANDIS

*i.e.*, "I give the signal for the great bells to stop and for spiritual food to be given to the people."<sup>1</sup> Dr. Rock suggests that SIGNIS CESSANDIS denotes the cessation of the great bells, which were then followed by the sanctus bell, to indicate that the time for the instruction had arrived. It would seem, therefore, that in some cases at any rate, in villages like Clapton, as in cathedral churches like Durham, a bell or bells were rung on Sundays at 12 or 1 o'clock to give notice that there would be a sermon, or perhaps rather an instruction or catechising in the afternoon.

At Aylesford in Kent the little sanctus bell was still being rung in 1887<sup>2</sup> on Sundays after morning service, and midday peals were rung in fourteen other Kentish churches. In Huntingdonshire nineteen instances are collected, in Warwickshire twenty; other places where a bell is rung at 1 P.M. are Barnard Castle, Durham, and Rickmansworth, Herts. Whatever the original ritual, it was turned to baser uses. At Louth it was called the "Leaving-off" bell, and was suppressed because it warned the servants that the mistress was leaving church, and that it was not safe after that to stand gossiping in the streets. At Watford a bell used to be rung after morning service "to give notice to gentlemen's servants to get their masters' carriages ready." In some places, as at Leighton Buzzard; Mistley, Essex; Llanyblodwell, Salop; and Barston and Kineton, Warwickshire, it was called the "Pudding Bell," because the cooks took advantage of it to dish up the Sunday dinner in readiness for the return of the family from morning service. At Tingrith, Bedfordshire, it is rung immediately after morning service, and is called the "Potato Bell,"<sup>3</sup> because on hearing it the cook puts the potatoes in the pot for boiling. At Tingewick, Bucks., it is rung at 2.30, and called the "Oven Bell"; at Aston Abbotts in the same county it is called the "Dinner Bell," as also at St. Peter, Bedford, where the treble is

<sup>1</sup> See Ellacombe, *Bells of the Church*, p. 455, and *Notes and Queries*, xi., 1855, p. 150.

<sup>2</sup> Stahlschmidt, *Kent*, p. 124; *cf.* Chalfont, Bucks. (*supra*, p. 135).

<sup>3</sup> See below, p. 146.

rung for five minutes, followed by the third and fourth for a similar period.

Sometimes the midday bell is called a Sermon Bell, presumably indicating the fact that the sermon was to be preached in the afternoon, as we have already seen was sometimes done in mediaeval times (p. 119). This is the case at Thaxted, Essex (rung at 1 P.M.), Ridge, Herts., Pelham Brent and Pelham Furneaux in the same county (at 2 P.M.), and in four Bucks. parishes. At Wilden, Beds., Hempstead, Essex, and Hughley, Salop, a bell is rung at noon when there is no morning service, to give notice of one in the afternoon.

Sometimes also a bell is rung in the afternoon: at 2 P.M. at Great Waltham, Essex, Bourn and Horncastle, Lincs. (two bells), and formerly at Tanworth, Warwickshire. In three Lincolnshire parishes a bell is rung at 4 P.M. to give notice of evening service, and similarly at 5 at South Kelsey, while at Swineshead one bell is rung at 4, and two at 5. At Tanworth, Warwickshire, where the Sunday uses were formerly as complete as at Edenbridge in Kent, a bell is rung at 5 and at 6, and at Haseley in the same county one is rung after Evensong. At Edenbridge the Ave Peal is still rung at 6 P.M.

The uses for week-day services naturally calls for little comment, as it is seldom that more than one bell is used, and that in small parishes is frequently tolled by the parson himself! Moreover, all such uses are obviously modern. But it is worth noting that at Pitsea, Essex, the day of the month is tolled after chiming for service, and at Shenley, Bucks., the same after Mattins. At Curdworth, Warwickshire thirty-three strokes are rung before the daily service, with reference to the years of Our Lord's earthly life. At Westminster Abbey the use is the same as on Sundays (see p. 121), except for the omission of the Sermon Bell; for the 7.45 A.M. Litany the small bell in the south transept is rung at 7.30. At Derby formerly there was ringing every day for week-day services, and this ringing was kept up on Thursdays at St. Alkmund's church, although there was no service.<sup>1</sup>

An ancient week-day use which may perhaps find mention here is the "morrow-mass" bell rung at Newbury, Berks., at 3 P.M. on Saturdays, to announce an early mass on Sunday mornings, and perhaps also to invite to confession before the same.<sup>2</sup> A "morrow-mass" bell also formed one of the ring at St. Martin's-in-the-Fields, London (see above, p. 117).

<sup>1</sup> North, *English Bells*, p. 151.

<sup>2</sup> *Arch. Journ.*, xlviii. p. 54; T. Dyer, *Church Lore Gleanings*, p. 96; Littlehales, *Medieval Records of a London City Ch.* (Early Eng. Text. Soc., 125), pp. xviii., xlviii.

## CHAPTER VI

### USES AND CUSTOMS

#### II. FESTIVALS AND DAILY BELLS

BESIDES the regular Sunday ringing, it is customary to recognise the great festivals of the Church, especially Christmas and Easter, by special peals, either before the services, or early in the morning, or on the eve of the festival. At Christmas ringing usually takes place on the eve, and in many places a peal is also rung early on Christmas morning, before the services begin. Or else where the bells are ordinarily chimed for service, they are then specially rung. In nine Bedfordshire parishes a peal is rung at midnight on Christmas Eve, but the usual hour is earlier. At Keysoe, Beds., and Sleaford, Lincs., a peal is rung at 4 P.M. on Christmas Day. The Christmas bells have always been a favourite theme with poets, and the lines in Tennyson's *In Memoriam*, for instance, are too familiar to need quoting. They were composed by him on hearing the bells of Waltham Abbey in Essex.

A singular custom, formerly in vogue at Dewsbury in Yorkshire, has been revived there of late years, known as "ringing the Devil's knell" on Christmas Eve.<sup>1</sup> Immediately after midnight the tenor bell is raised and tolled for an hour; then 4×4 strokes are given, representing the "Devil's knell." Finally a number of strokes are given corresponding to the current year of our era, the devil having been supposed to die when Christ was born. At St. Peter's, Wolverhampton, two bells are rung for a quarter of an hour at 4 P.M. on Christmas Eve.

The tenor bell at St. Martin's, Worcester, was given in 1640 by Sir Robert Berkeley, and by his will it was to be known as "Berkeley's bell," and was to be rung nightly for a few weeks before Christmas. For this reason it came to be known as the "plum-pudding" bell.<sup>2</sup>

Easter ringing is on the same lines as at Christmas, though

<sup>1</sup> See Poppleton in *Yorks. Arch. Soc. Trans.*, xvii. p. 439.

<sup>2</sup> Noake, *Worcs. Notes and Queries*, p. 214; *Assoc. Archit. Soc. Reports*, xxv. p. 579.

not so universal, and is more usually early on the Sunday morning than on the previous eve. At Turvey in Bedfordshire, a peal is rung after the afternoon service. The other festivals are more rarely observed; but there are several places where the Epiphany, the Ascension, and Trinity Sunday are specially recognised, as also Whitsuntide, as at Newcastle-on-Tyne. At Laindon Hills in Essex a peal is rung on Ascension Eve, and on the day itself a peal at an early hour is not uncommon. At Stanford-le-Hope, Essex, this takes place at 4.30 A.M., and a hymn is sung on the top of the tower. There are three instances of ringing on this day in Herts., four in Salop, and six in Warwickshire; also at North Coates and Heydour, Lincs. Trinity Sunday is observed at Eversholt, Beds., Broomfield, Essex, Lincoln (St. Peter-at-Arches and St. Peter-at-Gowts), and in four Warwickshire parishes. The Epiphany is observed at Tilsworth, Beds.; Swineshead, Lincs.; Anstey and Shilton, Warwick.

In many country parishes, as for instance in twenty-one in Warwickshire and many in Lincolnshire, it is customary to ring peals regularly in Advent, sometimes beginning as early as the first week in November. At Sheffield there is ringing every Tuesday evening from the middle of September to Shrove Tuesday. North gives some interesting variations of the Advent customs.<sup>1</sup> At Claxby, Lincs., they ring once in the first week, twice in the second, and so on; at South Kelsey twice a week from Old Martinmas to Christmas, and at Epworth on Thursdays and Saturdays from Martinmas to Shrove Tuesday. In four Northamptonshire parishes the bells are rung early on Monday mornings, and at Great Yarmouth after the close of Evensong on the Sundays. At Market Rasen, ringing is confined to the first Sunday in Advent, but at Moreton Pinkney, Northants, the bells are rung every evening of the last week, and on the three mornings preceding Christmas Day. These latter customs clearly have a religious significance, and refer to the joyful hopes which the coming of Christmas inspired; but the other regular weekly ringings are merely undertaken with a view to practising for that season, and also to occupy the long winter evenings.

Certain saints' days are also specially honoured in many places. It is a frequent practice to honour the patronal or dedication festival of the church in this way, as at Ardeley, Herts. (St. Laurence, 10th August), Tilsworth, Beds. (All Saints), and elsewhere in Lincoln, Salop, and Warwick. At Sibsey, Lincs., where the church is dedicated to St. Margaret, a peal is rung

<sup>1</sup> *English Bells*, p. 141.

on the first Monday in August, the nearest to the date in the Old Style calendar. At Milton Ernest, Beds., a peal is rung on the second Sunday in July, although the church is dedicated to All Saints. Apart from these instances, other saints' days are honoured for various reasons by the ringing of peals: at Tilsworth, Beds., and at Lincoln Cathedral<sup>1</sup> on Lady Day; at Loughborough formerly on the feast of the Purification; at Stoke-on-Tern, Salop, on All Saints' Day; at Bozeat, Northants, on St. Andrew's Day. In mediæval times ringing was also common on All Hallow Eve and All Souls' Day.<sup>2</sup> It is stated that in some parishes in the West of England a muffled peal is rung on the Holy Innocents' Day; North mentions Ross, Heref.; Selworthy, Somerset; Cirencester, Maisemore, Great Rissington, and Woodchester, Gloucs.; Thistleton Dyer mentions Wells Cathedral, Leigh-on-Mendip, and Norton near Evesham.<sup>3</sup> St. Thomas' Day is the occasion of ringing in nine Warwickshire parishes and seven in Bucks.; but it is supposed that the reason for this was the distribution of a parish dole on that day. At Ellesborough in Bucks. St. Catherine's Day (25th November) is the day on which Advent practice-ringing begins, but according to tradition ringing on this day was universal in the county, to commemorate the deliverance of Queen Catherine (probably of Arragon), who was lost in a fog on this day. Similarly bells were rung on St. James' Day in the reign of James I. for his coronation, and on St. Hugh's Day (17th November), for the accession of Queen Elizabeth.<sup>4</sup> At Messingham in Lincs. the bells are rung at 11 A.M. on all saints' days when there is no service. At St. Nicholas, Warwick, there is ringing on Easter Tuesday (probably for secular reasons);<sup>5</sup> at Bidford and Sutton Coldfield, Warwick, on Trinity Monday. There was formerly also ringing on Easter Monday at Ludlow and Leicester.<sup>6</sup> The first Sunday in Advent is celebrated at Market Rasen, Lincs., by an early peal; and in six Northamptonshire parishes a peal is rung on Mondays in Advent at 5 A.M. But these uses come rather under the head of Advent ringing (p. 139).

Lenten uses of any kind are rightly rare, as it is a tradition of the Church that the bells should be silent during this season; but it is stated that they used to be rung daily at 11 at

<sup>1</sup> See North, *English Bells*, p. 155.

<sup>2</sup> *Op. cit.*, p. 153.

<sup>3</sup> *Op. cit.*, p. 144; T. Dyer, *Church Lore Gleanings*, p. 103.

<sup>4</sup> North, *op. cit.*, p. 157.

<sup>5</sup> As also at Newcastle-on-Tyne, where it is for the election of churchwardens.

<sup>6</sup> North, *op. cit.*, p. 148.



Cottingham, Northants, and at Caldecote, Rutland.<sup>1</sup> At Eversholt, Beds., a bell is rung on Ash Wednesday at 8 A.M. as on Sundays, and the same on Good Friday (as also at Westbury, Salop, and at Offchurch and Shotteswell, Warwick). The latter day indeed has its special mode of observance in several places. At St. Botolph, Lincoln, the tenor is tolled at 8, 9, and 10.30, and is muffled at 12 for the Three Hours' service. At Laindon Hills, Essex, it is similarly muffled at 3 P.M. and thirty-three strokes are tolled, representing the years of Our Lord's life on earth, as also at Ayot St. Peter, Herts. At Tillingham, Essex, the tenor is tolled as a minute-bell during the Three Hours. A muffled peal is rung at Easton, Hunts. (a recent innovation).

Ringling on New Year's Eve is rather secular than religious, and is in fact not an ancient use, but owes its origin to the introduction of change-ringing. The usual custom, as is well known, is to ring the old year out and the new year in at midnight, though in some places, as at Conover and Tibberton, Salop, Moreton and Widdington, Essex, a peal is rung earlier in the evening. In any case there is no custom which is now more generally observed, though even this has a tendency to die out in some parts of England. One method of ringling is to toll one bell only until the clock strikes twelve; in other cases the bells are rung muffled up to midnight, when the muffles are removed, and a merry "open" peal bursts forth. Either practice is to be preferred to that of ringling continuously before and after the hour, which obscures the significance of the performance. At Braughing in Herts., a well-known ringling centre, peals are rung from 8 to 10 P.M., then a muffled peal from 11.15 to midnight, followed by an "open" peal for an hour. Sometimes, where there is no striking clock, twelve strokes are tolled at midnight, the peal being interrupted for the purpose, as in five Essex parishes. A peal is regularly rung at St. Paul's Cathedral, as shown in our illustration (75). Ringling on New Year's Day in the morning is also fairly common; at Meppershall, Beds., a peal is rung at daybreak. At Tibberton, Salop, 13th January is celebrated as New Year's Day, Old Style.

Ringling on the occasion of Harvest Festivals may appropriately be dealt with here; of this there are ten instances in Essex, seven in Shropshire, five in Warwickshire, and others in various parts of the country. But the custom is, of course, quite modern. Other parochial occasions of a religious character or connected with Church affairs are also celebrated in the same way, such as Sunday School festivals, choir feasts, or annual

<sup>1</sup> See also North, *op. cit.*, p. 146.



parochial festivals. The latter, when of ancient origin, are usually held on the day of the patron saint of the church (*cf.* p. 139).

One more ecclesiastical use remains to be chronicled. This is the ringing of the Pancake Bell, originally to give the parishioners their one last chance of getting shriven before Lent set in.<sup>1</sup> The day was also celebrated by the eating of cakes made with butter, as the last opportunity of tasting that luxury for forty days; hence the name given to the bell. In *Poor Robin's Almanack* for 1684 is the verse:—

“Hark I hear the Pancake Bell  
And fritters make a gallant smell.”

The reason for its frequent survival is that Shrove Tuesday used to be a great general holiday, especially for the apprentices, with bell-jangling, cock-fighting, football, and other amusements. Usually it is rung at 11 o'clock or noon, either one or two bells being used; in the latter case they were supposed to produce the sound “Pän-Cäke.” In 1882 there were over fifty examples of this custom in Lincolnshire, and it was also very common in Leicestershire and Northants. More recent writers record fewer examples, and it is now rapidly dying out; but there are nine instances in Bucks., seven in Hunts., eight in Salop, and thirteen in Warwickshire. In Essex and Kent it appears to have completely fallen into disuse, and Stahlschmidt only records one instance in Herts. (Ashwell) and one in Surrey (Mortlake). At Stamford Baron, Northants, each bell is separately tolled, while at Daventry and Staverton in that county the bell is muffled! At Richmond in Yorkshire there is a bell of curious form on the top of the tower of Holy Trinity Church which is only used for ringing the Pancake Bell.

Another use which partook of both an ecclesiastical and a secular character was that of the Ave Bells, or morning and evening peals. These bells were rung about the hours when people rise and when they retire to bed; and they were evidently instituted in order to remind them not to do so without saying their prayers. “The custom,” says Abbot Gasquet,<sup>2</sup> “probably grew out of the curfew, which originally was a civil notification of the time to extinguish all lights; but in the fourteenth century it was turned into a universal religious ceremony in honour of Our Lord's Incarnation and His Blessed Mother. In 1347 Ralph de Salopia, Bishop of Bath and Wells, desired the cathedral

<sup>1</sup> See North, *English Bells*, p. 168, for fuller details.

<sup>2</sup> *Parish Life in Mediaeval England*, p. 162.

clergy to say, the first thing in the morning and the last thing at night, five Aves for all benefactors, living or dead.<sup>1</sup> Some few years before, Pope John XXII. had urged the habit of saying three Aves at curfew time. The practice soon spread, and Archbishop Arundel of Canterbury in 1399, at the earnest request of King Henry IV., ordered the usage of saluting the Mother of God the first thing in the early morning and the last thing at night, to be universally adopted in the province 'at daybreak and at the curfew,' and the bell that was then rung was called by our English ancestors the 'Gabriel Bell,' in memory of that archangel's salutation of Our Lady." Abroad a midday Ave was also rung, but only one or two instances of this are recorded in England, where it was not in use before the sixteenth century. At Cropredy in Oxfordshire, in 1512, the vicar, Roger Lupton, left money for the churchwardens to "toll dayly the Avees bell at sex of the klok in the mornyng, and at xij of the klok at noone, and at four of the klok at afternoon."<sup>2</sup> A note in the Bury St. Edmunds book, says Dr. Gasquet, gives the times of tolling the Angelus in that town as 4 A.M. and 9 P.M. in summer; and 6 A.M. and 8 P.M. in winter. The morning bell and evening bell or curfew still survive in many places, but their significance is now purely secular, as it was originally.

Sir Thomas Browne in his *Religio Medici* (1643) has an interesting reference to the Ave Bell and its former associations: "I could never hear the Ave Bell without an elevation, nor think a sufficient warrant because they erred in one circumstance, for me to err in all, *i.e.*, in silent and dumb contempt. Whilst therefore they direct their devotions to Her, I offer mine to God; and rectify the errors of their prayers by rightly ordering my own."

It is doubtless owing to its secular usefulness that the morning bell in many cases owes its continuance. At Louth, where sixty years ago it was rung at 5 A.M., it was called the "getting-up bell"; at Tydd St. Mary, Lincs., it used to be rung "to call men and carts to work." The old fourth at St. Michael's, Coventry, now the tenor at St. John's Church in that town, has the inscription—

I RING AT SIX TO LET MEN KNOW WHEN TOO AND FROM  
THEAIR WORKE TO GO 1675

<sup>1</sup> Cf. Rock, *Church of our Fathers* (1903 ed.), iii. p. 276.

<sup>2</sup> Royce, *Cropredy* (*Trans. North Ox. Arch. Soc.*, 1879), p. 43. Cf. Rock, *loc. cit.* See also what is said on p. 135 ff., about ringing at midday on Sundays.

and references to this secular use appear occasionally in other bell-inscriptions:—

<b>surge mane servire deo</b> - -	“Arise betimes to serve thy God” (Stoke-by-Clare, Suffolk).
LECTVM FVGE DISCVTE SOMNVN	“Fly from bed and shake off sleep” (Hoincastle, Lincs.).
LABOREM SIGNO ET REQUIEM -	“I mark out toil and rest” (Friskney, Lincs.).
ARISE AND GO ABOUT YOVR BVSINESS	(St. Ives, Hunts.).

The Ave Bells were frequently dedicated to the angel Gabriel, the Angel of the Salutation. Hence they are often inscribed, as for instance that in the clock-tower at St. Albans—

### **Missi De Celis Habeo Nomen Gabrielis<sup>1</sup>**

“I have the name of Gabriel sent from heaven,”

and were even known as “Gabriel Bells.” The bell in the market tower at Lewes, which is inscribed (in a bungled version of the above)—

### **menti dedeus habeo nomen gabrielis**

is or was known as “Old Gabriel.”

Where the morning bell is still rung, the hour varies considerably; most commonly it is rung at 5 or 6 o'clock, but the hour has been changed to 7 or 8 in many places. There are a few parishes in which a complete survival of the Ave Bells may be found, at least where a bell is rung morning, midday, or evening; but it is possible that in some cases the custom is purely secular and of modern introduction. At Kingscliffe, Northants, bells are rung at 7, 11, 1, 4, and 8 (7 in winter), and the following instances may also be noted from the counties of Lincoln, Northants, and Yorkshire:—

6 A.M., noon, 6 P.M. - - -	Thorne, Yorks.; Belton, Crowle, and Epworth in Axholme, Lincs.
6 A.M., noon, 8 P.M. - - -	Ecclesfield, Yorks.
4, 5, or 6 A.M., noon, 8 P.M. - -	Brixworth, Northants.
7 A.M., 1 P.M., 8 P.M. - - -	Daventry, Northants.
5 and 6 A.M., 6 P.M. - - -	Tickhill, Yorks.
8 A.M., 12 and 1 P.M. - - -	Bradden, Northants.
12 and 1 P.M., 6 P.M. - - -	Pontefract, Yorks.

We give below some instances of early morning bells, and the times at which they are rung:—

<sup>1</sup> For other varieties see Chapter XII.

- 4 A.M. - Canterbury St. George, Dartford, and Sandwich, Kent; Brixworth, Northants.
- 5 A.M. - Ash, Kent; Moulton, King's Sutton, Towcester, Northants; S. Luffenham, Rutland; Burgh and Gedney, Lincs.; Allesley and Nuneaton, Warw.; and Lutterworth, Leics. (6 in winter). Newport Pagnell (summer only). Harlow, Essex (winter only).
- 5.30 A.M. Newport, Salop (6 in winter, known as "Apprentice Bell").
- 5.45 A.M. Canterbury Cathedral and Ludlow (6.45 in winter).
- 6 A.M. - Buckingham; Barnard Castle; Wem, Salop; Kineton and Stratford, Warw.; ten instances in Lincs. (Belton in Axholme, summer only); Leicester St. Martin, and Loughborough (7 in winter); Ecclesfield and Thorne, Yorks.
- 7 A.M. - Coleshill, Warwickshire; Winslow, Bucks; Kingscliffe, Northants; Rippingale, Lincs. (the three last at 8 in winter); Gisburne and Kirby Malzeard, Yorks. (the latter in summer only).
- 8 A.M. - Eversholt, Beds.; Smeeth, Kent; Thistleton, Rutland; Folkingham, Lincs.; Finedon, etc., Northants; Dedham, Essex (Tuesday only); Birkin, Yorks.
- 9 A.M. - Harwich.
- 9.30 A.M. Exhall by Coventry (Warwick).

At Tickhill, Yorkshire, a large bell is rung at 5 A.M. and a small one at 6 A.M. At Sleaford, Lincs., the day of the month is tolled at 6. At Westminster Abbey the little bell is rung daily at 8.45 A.M. (and also at 1.30 P.M.) for three minutes, followed by forty strokes on the tenor, of which practice various explanations are given. One is that it refers to Henry VII.'s appointment of daily masses to be said perpetually after his death, before each of which forty strokes were to be tolled. Another is that it alludes to the forty royal scholars on the foundation of Westminster School; and a third that it commemorates the forty years of Dean Goodman's reign in the sixteenth century (the least likely explanation of all). In the Churchwardens' Accounts of St. Martin-in-the-Fields, London, for 1633 is the entry—

For the tolling and ringing of the Saint's bell every working day in the morning between five and six of the clock, to give notice for people to come to prayers, 10s.

This is not only interesting as a survival of the Ave Bell in its religious aspect, but also as indicating the early hour at which Mattins was said at that time. At St. Peter's, Nottingham, the seventh bell is stated to have been given by Margery Doubleday in 1544, and formerly bore a prayer for her soul. She was a washerwoman, and not only gave the bell, but also an endowment of 20s. a year to the sexton on condition of ringing the bell every morning at 4 A.M. to arouse the washer-

women of the town to their daily labours. The bell is still rung for about three months in the year, but not till 6 A.M.<sup>1</sup>

At Hammersmith an early morning bell used to be rung at 5 A.M., but in 1724 one of the parishioners complained that it disturbed him, and it was stopped on condition of his agreeing to erect a cupola and clock for the church.<sup>2</sup>

As already noted, the midday Ave Bell was seldom rung in England. But there are many places in which a bell has been rung daily at this hour in recent times, and we must therefore look for a modern explanation of the usage. It is called the "dinner bell" at Milton Malsor, Northants, and the "labourer's bell" at Spratton in the same county; and must therefore be assumed to have been instituted to call the labourers in the fields to dinner. In both cases it is rung at noon, the ordinary hour for the dinner of a working man; as also at Brailes, Warwickshire; Turvey, Beds.; Earl's Barton and Finedon, Northants, and Kimbolton, Hunts. At Gateshead it is called the "potato bell" (*cf.* p. 136). There are three instances in Leicestershire, all of modern introduction. But in other places it is rung at 1 P.M., as at St. Neot's (Hunts.), Kingscliffe (Northants), and in three parishes in Warwickshire and five in Bucks. At Cranfield, Beds., it is rung at 1 o'clock and again at 2; and at Bradden, Northants, and Pontefract, as already noted, at noon and 1. At Braithwell, Yorks., the day of the month is tolled.

The Curfew bell has been made familiar to us by poets, such as Milton and Gray, and there are even allusions to it in Shakespeare.<sup>3</sup> Originally a purely secular custom, it did not acquire a religious significance, as we have seen, till the later Middle Ages. It was rung in Normandy at an early date, and its use was enforced throughout England, to some extent apparently by King Alfred, but definitely by William the Conqueror in 1068. His object was probably to prevent nocturnal gatherings of disaffected subjects. The law of Curfew or *ignitegium* was abolished in 1100, but it is fairly certain that the custom was by no means discontinued, as it was found a great convenience to have a bell rung in the late evening. And when the Ave Bells were introduced in the fourteenth century, the evening bell served to perform a double function. But while the proper time for the former was 6 P.M. or about sunset, the Curfew was usually rung two or three hours later, at 7, 8, or 9. Traces of the former usage still survive, as we shall see, but the secular custom not

<sup>1</sup> *Reliquary*, xiii. p. 87; North, *English Bells*, p. 184.

<sup>2</sup> Ellacombe, *Bells of the Church*, p. 255; see above, p. 115.

<sup>3</sup> *Tempest*, Act v. Sc. 1; *King Lear*, Act iii. Sc. 4.



unnaturally held its ground with greater tenacity, and there are still numerous instances of its being rung at the later hour.

It has moreover been utilised for various purposes. At Oxford the 101 strokes rung on Great Tom of Christchurch at 9 P.M. are familiar to all Oxford men, the number of strokes being (as Verdant Green's cicerone pointed out) "the number of students on the foundation." Here the object of the ringing is to warn all students to return to their respective colleges. In various parts of the country there are records of people who lost their way in unenclosed country, and only recovered it, or were saved from danger of drowning or otherwise, by hearing the evening Ave Bell; and in gratitude left funds to ensure its continuance. Such stories are current at York; Lambourne, Berks.; Mancetter, Warwickshire; and Chelsea, where a bell still exists given by William Ashburnham to commemorate his escape from falling into the Thames.<sup>1</sup> In many parishes the Curfew is rung only in the winter months, evidently because at that time alone were wayfarers likely to miscarry. At Kirton-in-Lindsey a bell is still rung at 7 P.M. in winter "on Tuesday to guide travellers from Gainsborough market, on Thursday from Brigg market, and on Saturday from Kirton market."<sup>2</sup> In some towns again, the Curfew furnished a useful signal for closing shops and public-houses.<sup>3</sup> This was the case at Newcastle-on-Tyne early in the last century. In 1291 no wine was to be drawn and public-houses were to be closed when Curfew had sounded. Elizabeth enacted: "Item that the keeper of any alehouse that suffers any townsman to remain in his house after the Curfew bell hath rung shall forfeit 12d. to be paid presently or else to remain in ward that night." The shops in Cheapside had to be closed when Bow Bell was rung at 9, and perhaps it was to give shopkeepers another hour to sell their goods that Curfew was postponed to that hour in many places, as it is to this day.

With reference to "Bow Bell," Stow<sup>4</sup> tells us that the old steeple of St. Mary-le-Bow Church was rebuilt in 1469, and it was then ordained by the Common Council that the Bow Bells "should be nightly rung at nine of the clock." This appears to have been anxiously looked for by the apprentices of the neighbourhood, as indicating closing time. As Stow says: "This bell being usually rung somewhat late, as seemed

<sup>1</sup> See M. Walcott, *Sacred Archaeology*, p. 68; Davies, *Chelsea Old Church*, p. 21; Nichols, *Bibl. Topogr. Brit.*, ix. p. 111.

<sup>2</sup> North, *Lincs.*, p. 237.

<sup>3</sup> *Gentleman's Mag.*, xciii. pt. 2 (1823), p. 507.

<sup>4</sup> *Ed. Kingsford*, i. p. 255; cf. *Trans. St. Paul's Eccles. Soc.*, vi. (1907)



to the young men prentices and others in Cheape, they made and set up a rhyme against the clerk, as followeth:—

“Clarke of the Bow bell, with thy yellow locks,  
For thy late ringing thy head shall have knocks.’

Whereunto replying the clerk wrote” (believing in a soft answer to turn away wrath)—

“Children of Cheape, hold you all still,  
For you shall have the Bow bell rung at your will.’”

To quote the same writer again: “Shortly after, John Donne, mercer, by his testament dated 1472 gave two tenements to the maintenance of Bow Bell, the same to be rung as aforesaid and other things to be observed. . . . It is said that William Copland, tailor, being churchwarden 1515, gave the great bell to be rung nightly at nine of the clock.”

In London the ringing of the Curfew must have been pretty general. Elsewhere Stow says: “The church of St Martin’s-le-Grand, with those of Bow, St Giles Cripplegate, and Barkin, had its Curfew bell long after the servile injunction laid on the Londoners had ceased.”<sup>1</sup> And another writer says: “Among the charges directed for the wardmote inquests in the second mayoralty of Sir Henry Colet (1495) it is said ‘Also yf there be anye paryshe clerke that ryngeth curfewe after the curfewe be ronge at Bowe chyrche or Saint Brydes chyrche or Saint Gyles without Crippegat, all suche to be presented.’”<sup>2</sup> In 1848 the Curfew was rung at 8 P.M. at St. Edmund, Lombard Street; St. Botolph, Bishopsgate; St. Michael, Queenhithe; St. Antholin, Budge Row; Christ Church, Spitalfields; and Shoreditch. At St. Mildred, Bread Street, it was discontinued in 1847.<sup>3</sup>

The ringing of the Curfew is still fairly common in England. It is rung in about twenty parishes in Northants and Lincolnshire, eighteen in Warwickshire, twelve in Kent, and ten in the West Riding of Yorkshire. It is also rung at some cathedrals, as at Canterbury and at Exeter, where Great Peter is used. In Bedfordshire it is not now rung at all; in Surrey only at Chertsey. The usual hour is at 8, or at 7 on Saturdays, and on Sundays it is as a rule omitted, as interfering with evening service. Where it is only rung in winter, the usual period is from Michaelmas to Lady Day. Among the places where it is rung at 9 P.M. are Cambridge, Shrewsbury (St. Mary), Barnard Castle, Richmond (Yorks.), Harwich, Northampton,

<sup>1</sup> *Ed. Strype*, i., Bk. iii. p. 106.

<sup>2</sup> *Knight, Life of Dean Colet*, p. 6.

<sup>3</sup> *Journ. Brit. Arch. Assoc.*, iv. p. 135, where a list is also given of places in England where curfew was rung in 1848.

Towcester, and Stamford. At Leicester St. Martin and elsewhere it is or was known as "Bow Bell."<sup>1</sup> Frequently the day of the month is indicated afterwards by the corresponding number of quick strokes, as at Melton Mowbray, Shrewsbury, Bromsgrove, Pershore, Marlborough St. Peter, Harlow (Essex), Market Rasen, Solihull, and Coleshill (Warw.). At the Charterhouse, London, it is rung at 8 in winter and 9 in summer, the number of strokes corresponding to the number of brethren in residence. In some Lincolnshire parishes (Market Deeping, and Crowle and Epworth in the Isle of Axholme) it is rung at 6 P.M., being thus a genuine survival of the Angelus which was rung at that hour. At Bottesford in Leicestershire it is discontinued in Whitsun week, and at Sheepy Magna in the same county at the death of a parishioner. At Grantham it is omitted on vigils and eves, and at Horncastle on "red letter" days.

The above were the regular uses on Sundays and week days. But there were a great many more uses of bells intermittent in occurrence. Apart from the Church festivals and other occasions already noted, there were and are loyal peals rung on 5th November and 29th May. In some parishes a peal is still rung on 5th November in memory of the deliverance of the King and Parliament from the Popish plot.<sup>2</sup> Sometimes the bells are clashed or "fired"; this is sometimes called "shooting the bells" or "shooting old Guy." At Owmbly in Lincolnshire there is a bell inscribed—

LET VS REMEMBER THE 5 OF NOVEMBER

which recalls the familiar rhyme. In this county the practice of "firing" the bells is only too common. The counties in which this custom is now most frequently kept up are Bedfordshire (thirteen examples), Bucks. (twenty-four), Herts. (twelve), and Warwickshire, where peals are rung in twenty-three instances. Hunts. and Lincoln boast each eight survivals, Northants and Salop each five. In Essex the only instance is at Manuden. At St. Margaret's, Westminster, there is a record of ringing on this day as early as 1605, and Churchwardens' Accounts shew that it was pretty general in the seventeenth century.

On 29th May in many parts of the country the boys put

<sup>1</sup> North, *Eng. Bells*, p. 100. For its use at Worcester see Toulmin Smith, *English Gilds* (Early Eng. Text Soc., No. 40), p. 402.

<sup>2</sup> See North, *English Bells*, p. 190.

sprigs of the fresh young oak-leaves in their button-holes and sing :—

“Twenty-ninth of May is Royal Oak” (or “Oak Apple”) “Day.”

The service for the happy restoration of his Sacred Majesty Charles II. has disappeared from the Prayer Book, but his escape in an oak tree after the battle of Worcester is still commemorated by peals in some parishes, as for instance at Bishampton, Worcestershire, and Great Missenden, Bucks.<sup>1</sup> At Cranfield and Toddington, Beds., they begin at 3 A.M., and in 1882 in this small county there were no less than ten instances of ringing on this day. No other county boasts more than five, and in Hunts., Kent, Rutland, Salop, and Surrey the custom has quite died out. A curious practice at Finedon, Northants., is to ring the bells half-muffled.

Another royal anniversary, the commemoration of which was formerly incorporated in the Prayer Book, is that of the death of King Charles the Martyr on 30th January. This was formerly celebrated by a muffled peal at Newcastle-on-Tyne, and is said to be so still at Bishampton, Worcestershire. The celebration of these anniversaries was apparently unpopular in 1831 at Witham-on-Hill, Lincolnshire. The treble of that date bears the inscription :—

'Twas not to prosper pride or hate  
 William Augustus Johnson gave me  
 But peace and joy to celebrate  
 And call to prayer to heav'n to save ye  
 Then keep the terms and e'er remember  
 May 29<sup>th</sup> ye must not ring  
 Nor yet the 5<sup>th</sup> of each November  
 Nor on the crowning of a King.

The last restriction seems unreasonable, if not necessarily disloyal.

As on religious, so on secular festive occasions, the ringing of peals is customary in many places. The days most usually thus honoured are the anniversaries of the Sovereign's Birthday, Accession, and Coronation, a practice of which we first hear in the reign of Queen Elizabeth. In early Churchwardens' Accounts there are regular payments to ringers for these occasions. At Bowden Magna in Leicestershire a shilling is still paid to the ringers on 17th November, the day of Queen Elizabeth's accession (*cf.* p. 140), by the bequest of Richard Kestin in 1674, in perpetual memory of the final establishment of the Reformed Religion in England.

In some parishes the birthdays of local notabilities are

<sup>1</sup> See also North, *English Bells*, p. 181.

celebrated by peals: those of the Powis family in Shropshire (as at Bromfield), of the Brownlows at Belton, Lincs.; or that of the rector, as at Great Ponton, Lincs., and (for the late rector) at Whitchurch, Shropshire. In Warwickshire, Empire Day (24th May) is celebrated at Coleshill and Kenilworth, St. George's Day at Middleton, and Shakespeare's Birthday (23rd April) at Stratford-on-Avon. At Rugby peals are rung at 6 A.M., 1 P.M., and 7 P.M. on 20th October in memory of Lawrence Sheriff, the founder of the school, and another local benefactor thus commemorated is William Adams at Newport, Salop (1st September). At Blakesley, Northants, the bells are rung on Plough Monday (10th January), and at Market Drayton, Salop, on 6th July (Old Midsummer Day). May Day was formerly celebrated by ringing in many places, such as Balsham, Cambs., and at All Saints', Stamford;<sup>1</sup> but probably this is now only kept up at Magdalen College, Oxford.

Events of national importance were at one time constantly celebrated by peals. At Coventry, Ludlow, and many other places, as well as at the London City churches, we read of payments for ringing at the visits of royalty or of the Bishop, or of such a personage as the Lord of the Marches; we also hear of fines being exacted for not ringing on such occasions.<sup>2</sup> In old Churchwardens' Accounts there are frequent references to ringing "at the coming of the Bishop."<sup>3</sup> Peals were also regularly rung to celebrate victories in the wars of the seventeenth and eighteenth centuries, or on the conclusion of peace, and this custom has by no means died out. Trafalgar Day (21st October) is still celebrated at Atcham, Shropshire. It was at one time only too common to ring peals on the occasion of elections, or worse still, victories in horse-races. In 1645 there is an entry in the Churchwardens' Accounts of St Edmund's, Salisbury:—

"Ringing the race-day that the Earl of Pembroke his horse winne the cuppe vs."<sup>4</sup>

But happily now such desecration of church bells is a thing of the past.

<sup>1</sup> North, *English Bells*, p. 183.

<sup>2</sup> T. Dyer, *Church Lore Gleanings*, p. 107.

<sup>3</sup> North, *English Bells*, p. 79.

<sup>4</sup> T. Dyer, *Church Lore Gleanings*, p. 104.

## CHAPTER VII

### USES AND CUSTOMS

#### III. FUNERAL AND MISCELLANEOUS USES

**E**XCEPT in the case of royalty we seldom now hear of bells being rung to usher mankind into the world; but they are often associated with other events of life, in particular with the rejoicings of wedding ceremonies, and more generally with the mournful circumstances of death.

The only instance of ringing known in connection with the Sacrament of Holy Baptism is at Searby in Lincolnshire, where it is customary to ring a peal after the service. At Fulbeck in the same county the fourth bell is tolled previously. At confirmations, however, the bells are sometimes rung, as at Donington, Lincs., and in three Shropshire parishes.

But there was a great deal of bell-ringing when a man was married, and still more when he died. First of all comes what is sometimes known as the "Spur Peal,"<sup>1</sup> rung after morning service on the occasion of the first publication of banns of marriage. In 1899 this was still in use in eleven churches in Huntingdonshire, and about 1882 in at least fifty-two in Lincolnshire. The custom is also known in Bedfordshire, Leicestershire, and Northants, but not in Essex, Salop, or Warwickshire.

Then of course, as now, there were peals at a wedding, which were formerly much more general, but now are only rung by request, and on payment being made to the ringers. Even parishes which only boast a single bell, such as Pickworth in Rutland, are wont to make as much noise as they can with such limited means at command; and at Little Raveley, Hunts., which possesses but one bell, a rustic joke is current that "all the bells are rung for a funeral, but only one for a wedding." At Stroxtun, Lincs., when there was only one bell, a "three-bell-peal" was produced by beating it with hammers!<sup>2</sup> At

<sup>1</sup> See T. Dyer, *Church Lore Gleanings*, p. 124. The term is derived from a Danish word "sporge" = "asking," according to North.

<sup>2</sup> North, *Lincs.*, p. 235.

Husborne Crawley, Bedfordshire, the bells are rung voluntarily for all, without respect of persons.

The poetic effusions so often found on eighteenth-century bells often allude to their use at weddings. Two couplets favoured by Pack and other London founders are:—

WHEN FEMALE VIRTUE WEDS WITH MANLY WORTH  
WE CATCH THE RAPTURE AND WE SPREAD IT FORTH  
IN WEDLOCK BANDS ALL YE WHO JOIN WITH HANDS YOUR  
HEARTS UNITE  
SO SHALL OUR TUNEFUL TONGUES COMBINE TO LAUD THE  
NUPTIAL RITE.<sup>1</sup>

In some places it was also customary to ring the bells early on the morning after the wedding, as at Hogsthorpe, Lincolnshire. This was known as the "Bride's Peal." At Fotherby in the same county the peal was rung at 7 A.M., and was called "Ringing them up." This was also done at Steppingley, Bedfordshire, under the same name; and at Grandborough, Warwickshire, a peal is still rung at 5 A.M. Peals are also rung to welcome the return of the married couple from the honeymoon, as at Wyddial, Herts.

When a man fell grievously sick, the priest with bell, book, and candle proceeded to the sick bed, lest he should die

"Unhousell'd, disappointed, unanneal'd."

The Houseling Bell, which is sometimes mentioned in the Edwardian Inventories, was a hand-bell carried in this procession and rung when the Eucharist was borne to the sick person, that all might be warned of its approach and pay reverence, and might pray for the sick or dying person.<sup>2</sup> In an Inventory of 1488 at St. Christopher-le-Stock, London, there is mentioned "a cloth of gold . . . that serveth to bere over the sacrament, with iiij bellis longyng thereto." The parish of St. Michael, Cornhill, in 1469 purchased "a little bell that ryngeth afore the sacrament."<sup>3</sup> Archbishop Winchelsea in 1305 speaks of a "tintinnabulum ad deferendum coram corpore Christi in visitatione infirmorum." A Houseling Bell in use in Queen Mary's reign is mentioned in 1566 at Great Gonerby, Lincolnshire. St. Mary's, Sandwich, Kent, in 1483 possessed "a bell of sylver to be boryn with the

<sup>1</sup> Cf. also the tenor at St. Michael's, Cornhill, London, which is more comprehensive in its record of its functions.

<sup>2</sup> North, *English Bells*, p. 194; Micklethwaite, *Ornaments of the Rubric*, p. 51, note.

<sup>3</sup> Waterlow and Overall, *Churchwardens' Accounts of St. Michael's*, p. 40.



sacrament of ix ounces j quarter.”<sup>1</sup> An inscription sometimes found on bells in Dorset and Somerset :—

I SOVND TO BID THE SICK REPENT  
IN HOPE OF LIFE WHEN BREATII IS SPENT

may be regarded as having reference to this period of man’s career.

Then comes the next stage in the sick man’s pilgrimage on earth, the tolling of one of the church bells, called the Passing Bell, or sometimes the “Soul Bell.”<sup>2</sup>

“Toll the bell a solemn toll ;  
Slow and solemn let it be ;  
Cry for the departing soul,  
‘Miserere Domine.’”

Durandus<sup>3</sup> says: “When anyone is dying, bells must be tolled (*pulsari*), that the people may put up their prayers, twice for a woman and thrice for a man ; if for a clergyman, as many times as he had orders (*simpulsari*) ; and at the conclusion a peal on all the bells (*compulsari*) to distinguish the quality of the person.” Before the Reformation this was, in fact, the purpose for which the bell was rung, in order that those who heard it might speed and assist the departing soul with their prayers. It was consequently rung at all hours of the day or night, whenever the critical moment might arrive. In the Churchwardens’ Accounts of St. Mary Woolchurch, London,<sup>4</sup> for 1526 a scale of payments for the ringing of different sized bells for so many hours is laid down, and among the entries are:—

Item the clerke to have for tollynge of the passynge belle for	
manne womanne or childes, if it be in the day - - -	os. 4 <i>d.</i>
Item if it be in the night, for the same - - - - -	os. 8 <i>d.</i>

On the death of Sir John Rudstone, Lord Mayor of London, in 1531, 3*s.* 4*d.* was paid “to the Sexton for knellyng of the bell at his departynge to God.”

At the Reformation the idea of using the bell for sick persons while still alive was not altogether lost sight of. In the Churchwardens’ Accounts of St. John the Baptist, Peterborough, for 1572 is the entry :—

Item to scarlet beyng a poore old man and rysyng oft in the	
nyghte to tolle the bell for sicke persons the wether beyng	
grevous - - - - -	viiij <sup>s</sup> .

In 1624 D’Ewes mentions tolling under similar circumstances.

<sup>1</sup> Boys, *Sandwich*, p. 374.

<sup>2</sup> Raven, *Bells of England*, p. 112.

<sup>3</sup> *Rationale*, i. 4, 13 (Webb and Neale’s translation, p. 95).

<sup>4</sup> Harl. MSS., 2,252.

On the other hand Bishop Hall says: "We call them Soul Bells because they signify the departing of the soul, not because they help the passage of the soul." With reference to this name for the bell we may compare an inscription of Queen Mary's reign at Middleton-in-Teesdale, Durham:—

**"tell soul knell at his endyng," &c.**

But the use is clearly indicated in the Advertisements of Queen Elizabeth issued in 1564: "that where anye Christian bodie is in passing, that the bell be tolled, and that the curate be specially called for to comforte the sick person."<sup>1</sup> Bishop Hooper, sturdy Protestant as he was, says in his Injunctions of 1551 "that from henceforth there be no knells or forthfares rung for the death of every man, but in case that they be sick or in danger, or any of their friends will demand to have the bell toll whiles the sick is in extremes, to admonish people of their danger and by that means to solicitate the hearers to pray for the sick person they may use it." The Royal Injunctions of 1559 are to the same effect. Archbishop Grindal in 1570 orders it to be rung "to move the people to pray for the sick person"; and at Boston in 1588 it was ordered "every person that shall have the great bell rung for him in their extremity of sickness to pay 4*d.* to the church."

Shakespeare does not fail to introduce the Passing Bell:—

"His tongue  
Sounds ever after as a sullen knell  
Remembered knolling a departing friend."<sup>2</sup>

In the seventeenth century, and even in the eighteenth, we have occasional references to the older custom. In 1638 Bishop Montagu in his Visitation Articles complains of the omission of the Passing Bell in many places, and in 1662 the Bishop of Worcester in his Visitation Charge asks if it is still observed.<sup>3</sup> On a monument to a lady in Burnham Church, Essex, dated 1680, are the words "Campanam dari iussit sonantem, laete audivit, et pacifice obiit decimo die Novemb.," obviously referring to the Passing Bell having been rung before the lady's actual decease.<sup>4</sup> Though in the eighteenth century it had fallen into general disuse and its place was taken by the Death Knell (see below) we hear of it in 1738 at Melton Mowbray, where in that

<sup>1</sup> Cf. Canon 67 of 1603, quoted above, p. 115; and see Ellacombe, *Bells of the Church*, p. 246.

<sup>2</sup> 2 *King Henry IV.*, Act i. Sc. 1. Other passages are quoted by North, *English Bells*, p. 119.

<sup>3</sup> Staley, *Hierurgia Anglicana* (1903), ii. p. 195 ff.

<sup>4</sup> Deedes and Walters, *Essex*, p. 199.

year it was first rung after death ;<sup>1</sup> "till when the custom had been for it to pass before." At Kingscliffe in Northamptonshire it was still rung before death at the end of the century.<sup>2</sup>

The following extract from J. T. Smith's life of Nollekens the sculptor<sup>3</sup> may perhaps be quoted as bearing on the subject :—

"Nollekens says to Lord Chancellor Bathurst, 'When I was a boy you would have liked to have seen me toll the bell ;<sup>1</sup> it's no very easy thing, I can tell you. . . . You must toll, that is to say, I did, one hour for a man, three times three ; and three times two for a woman :—now, your Lordship must mind, there's a Moving-bell and a Passing-bell ; these the Romans always attended to.' 'You mean the Roman Catholics, Mr. Nollekens,' observed his Lordship. 'Yes, my Lord, they call that the Moving-bell which goes when they move a body out of one parish to the next, or so on. The Passing-bell is when you are dying, and going from this world to another place.' 'Ay, Mr. Nollekens,' observed his Lordship, 'there is a curious little book, published in 1671, I think by Richard Duckworth, upon the art of Ringing, entitled *Tintinnalogia*.'"

An inscription at West Keal, Lincolnshire, of the year 1722, distinctly refers to the Passing Bell :—

TO SPEAK A PARTING SOUL IS GIV'N TO ME  
BE TRIMM'D THY LAMP AS IF I TOLL'D FOR THEE.

It might be in use still—for it is a very Protestant use—were it not that there was sometimes the inconvenience that, though his Passing Bell had been duly rung, the dying person might recover.

When death did come, then the "Death Knell" was rung. This bell had been in use doubtless from the earliest times. Bede mentions its knell when Hilda died at Whitby :<sup>5</sup> "In all convents, when an inmate died, the death-knell was rung ; and though it were the depth of night, no sooner was the knell heard than all the inmates in that house arose and knelt down by their bedsides or hurried to the church, and prayed for the brother or sister that moment gone." It is curious that while the Passing Bell is rung no more, the Death Knell, which was forbidden by Bishop Hooper as encouraging prayers for the dead, has remained in use. The procedure of ringing varies very much in different parishes. Most commonly 3 × 3 strokes are given at the death of a man, 3 × 2 for a woman, and 3 × 1 for a child. It is said that the three strokes for a man have reference to the Holy Trinity, the two for a woman to Our Saviour born of

<sup>1</sup> North, *English Bells*, p. 121.

<sup>2</sup> North, *op. cit.*, p. 122 ; cf. also Ellacombe, *Bells of the Church*, p. 466.

<sup>3</sup> *Nollekens and his Times*, i. p. 54 (ed. Gosse).

<sup>4</sup> He was fond of tolling the bell of St. James's, Piccadilly (*ibid.*, p. 31).

<sup>5</sup> *Hist. Eccl.*, iv. 23 ; see above, p. 13.

woman. These strokes are called "tellers," in Dorset "tailers"; hence the saying "nine tailors make a man." "Tailer" is really the original form, referring to their being rung at the "tail" or end of the knell. But the inscription "tell soul knell" quoted above (p. 155) and the general use of the word "tell" seem to imply that the form may be original. There was never any uniformity about the method of the tolling which usually formed the main part of the knell, the tellers coming at the beginning or end, or both. At Coventry in 1496<sup>1</sup> it was ordered that after a decease a charge of ijs. should be made for all the bells being tolled, xvjd. for four bells, and xijd. for three bells. The number used depended chiefly on the means of the person ordering it; but usually a minimum charge of 4d. for one bell was made, as at St. Mary Woolchurch (p. 154). At St. Andrew Hubbard, London, however, one of the bells was known as the "Alms Bell," because it was rung gratis for poor people (see p. 47).

Pepys in his Diary, 30th July 1665, refers to the ringing of the Death Knell during the Plague: "It was a sad noise to hear our bell [St. Olave's, Hart Street] to tell and ring so often to-day either for death or burials; I think five or six times."

Originally rung at the exact moment of death, the Death Knell has now lost something of its significance by being rung at a later hour or in fact wholly to suit the convenience of the sexton. The uses still vary greatly in different parishes; sometimes, as in four Hertfordshire parishes, it is rung immediately when possible, or at least as soon as notice can be given, sometimes not till the following day, or after twelve, or at least two or three hours have elapsed. It may be laid down as a general rule that it is not rung after nightfall or before daybreak, and this often necessarily entails a delay of some twelve hours.

Even more numerous are the variations in the method of ringing. At Marbury in Cheshire the bells used to be rung to the tune of the old fourth Psalm.<sup>2</sup> Usually the tenor bell is tolled as a "minute" bell, *i.e.*, sixty strokes at intervals of as many seconds for an hour, the "tellers" being given at the beginning and end, or only at the end. At Northampton St. Sepulchre, Wollaston, Northants, and Humberstone, Leics., the tenor is first tolled, then rung. At Cogenhoe and Rothwell in the former county the tenor and treble are used. At Ampthill, Beds., each bell is tolled for half an hour, the tellers being given on the tenor. At Coventry St. John and Holy Trinity the bells are tolled singly in succession and then in pairs; while at St. Michael's the custom is: three strokes on tenor, sixty

<sup>1</sup> Tilley and Walters, *Ch. Bells of Warwick*, p. 149.

<sup>2</sup> *Gentleman's Mag.*, N.S., xvii. (1864) p. 72.

on 1st and 2nd alternately, then twelve on tenor, followed by the tellers.

Then there are the various methods of denoting age and sex. Frequently the tenor is tolled more or less rapidly for a number of strokes corresponding to the age of the deceased; of this custom there are sixteen instances in Essex, six in Hunts., four in Herts., and three in Salop. A curious variation of this is at Graffham, Hunts., where the day of the month is tolled instead! Or again, different bells are used to denote age or sex, the tenor for an adult and treble for a child, and so on, as at Walkern, Herts. This practice is very common in Essex. Or the bell is tolled one hour for an adult, and half an hour for a child, as at St. Martin's, Salop, Helmdon and Sulgrave, Northants; or thirty and fifteen minutes respectively, as at Broughton, Lincs.

The variations in the tellers are even more numerous, and it is impossible to specify all the different ways in which they are rung. As already noted, the normal method is 3 for a man and 2 for a woman, either singly, or  $3 \times 3$  and  $3 \times 2$ ; frequently also one stroke singly or thrice is given for a child. The  $3 \times 3$  and  $3 \times 2$  methods are generally used in the counties of Bucks., Hereford, Gloucester, Lincoln, and Rutland, and in the cities of London and Worcester; but in the Teme valley (North-West Worcestershire)  $3 \times 1$  for a child is also customary.<sup>1</sup> We append in tabular form a few of the more interesting variations:—

(M = man, F = woman, C = child, B = boy, G = girl.)

$3 \times 3$ M, $4 + 3$ F	- - -	Tydd St. Mary, Lincolnshire ( <i>cf.</i> West Ham, Essex).
$3 \times 3$ M, F, $3 \times 2$ C	- - -	Burham, Kent.
$3 \times 3$ M, $3 \times 2$ F, $2 \times 3$ B, $2 \times 2$ G	- - -	Denton, Kent.
$3 + 3 + 3$ M, $3 + 2 + 3$ F	- - -	London, St. Anne and Agnes.
3 M, 4 F, $3 \times 3$ C	- - -	Frinstead, Kent.
$4 \times 3$ M, $3 \times 3$ F	- - -	Chalfont St. Giles, Bucks.; Mumby, Lincs.
$4 \times 3$ M, $3 \times 3$ F, $2 \times 3$ B, $1 \times 3$ G	- - -	Kimbolton, Hunts.; Kirk Smeaton, Yorks.
$3 + 4 + 5$ M, $4 + 5$ F	- - -	Worfield, Salop.
5 M, 4 F, 3 C	- - -	Prees, Salop.
5 M, 7 F, 9 C	- - -	Ecclesfield, Yorks.
$5 \times 4$ M, $4 \times 4$ F, $3 \times 4$ C	- - -	Caenby, Lincs.
3 M, 5 F <sup>2</sup>	- - -	Farcet, Hunts.
$3 \times 6$ M, $2 \times 6$ F, $1 \times 6$ C	- - -	Hampton, Warwick.
$6 \times 6$ M, $6 \times 5$ F, $6 \times 4$ C	- - -	Bickenhill, Warwick.

<sup>1</sup> North, *English Bells*, p. 124.

<sup>2</sup> The current explanation of this is that there are three letters in MAN and five in WOMAN.



6 M, 5 F, 4 B, 3 G	- - -	Kirton-in-Lindsey, Lincs.
7 M, 5 F, 3 C	- - -	Felkirk, Yorks.
9 M, 8 F	- - -	Sturmer, Essex.
8 M, 9 F, 10 C	- - -	Spofforth, Yorks.
3 × 10 M, 2 × 15 F	- - -	Wye, Kent.
9 M, 7 F, 5 C	- - -	Royston and Treeton, Yorks. (on 5th bell).
13 M, 11 F	- - -	Westbury, Salop.
9 + 3 × 3 M, 6 + 3 × 2 F	- - -	Laughton-en-le-Morthen, Yorks.
12 M, 8 F, 6 C	- - -	Broughton, Lincs.
12 M, 9 F, 3 C	- - -	Algarkirk, etc., Lincs.
12 × 3 M, 12 × 2 F C	- - -	Bedworth, Warwick.
12 M, 10 F, 6 B, 5 G	- - -	Whittington, Salop.

In the following instances more than one bell is used :—

3 M, 2 F on each bell	- - -	Lutterworth, Leics. ; Irthlingborough, Northants ; six in Warwickshire ; Chirbury, Salop (with three or two strokes at end).
3 × 3 on three bells M, 2 × 2 on two F	- - -	Kegworth, Leics.
3 M, 3 F on each bell	- - -	Cardington and Tilbrook, Beds. (At the former place only the six older bells are used, the order for a woman being reversed.)
3 M, 2 F, 1 C on each	- - -	Ickford, Bucks.
3 × 6 on each + 15 M, 2 × 6 on each + 11 F	- - -	Allesley, Warwick.
9 M on 3rd, 7 F on 2nd, 5 C on 1st	- - -	Althorpe, Lincs.
12 × 3 M, 11 × 3 F, on each of three old bells	- - -	Ruyton, Salop.
13 M, 14 F <sup>1</sup> on each	- - -	Pontesbury, Salop ; Almeley, Hereford.
10 M, 9 F, 6 B, 5 G on each	- - -	Birkin, Yorks.

Also worth noting, but too elaborate to give here, are the uses at Epworth and Owston, Lincs. ; Hemel Hempstead, Herts. ; Gisburne and Kippax, Yorkshire.

At Marsham, Norfolk, there is a set of ringing rules hanging in the belfry which includes the following precise directions :—

#### KNOCKS FOR THE DEAD.

iii for Girl	vi for Spinster	viii for Bachelor
iv for Boy	vii for Matron	ix for Husband

and at Leverton, Lincolnshire, there is an entry in the Constables' Accounts for 1692 :—

“In ringing the passing-bell it has been time out of mind customary for a man that dies to toll 12 tolls. For a woman 9 tolls. They are accounted man or woman at the age of 16 or 18 years. For younger persons, a male 7 tolls ; a female 9 tolls.”

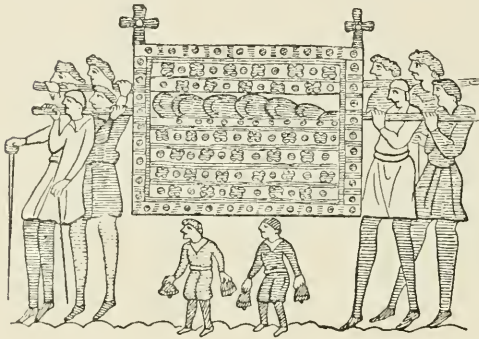
<sup>1</sup> The reason alleged for this variation is that a woman has one more rib than a man !



In Shropshire it is customary to postpone the death knell and tellers to the evening preceding the funeral, as at Clun and Whitchurch, or even to the day of the funeral, as at Claverley, Cleobury Mortimer, Pontesbury, Westbury, and Worfield. The latter custom also obtains at Warwick St. Nicholas; Staplehurst, Kent; Ruislip, Middlesex; and Moulton, Northants. At the last-named place a "Winding Bell" used to be rung at midday on the day before the funeral, as also at Kingscliffe, Northants. It was meant as a warning to get everything ready in good time for the ceremony. An allusion to this appears on one of the bells at Hedon, Yorks. :—

WIND THEM AND BRING THEM AND I SHALL RING FOR THEM.

Then came the funeral, when the "Corpse" or "Lych Bell"<sup>1</sup>



Acolytes with hand-bells at funeral  
From the Bayeux Tapestry

was rung as the procession proceeded to the church. This is a very ancient use. In the Bayeux tapestry, at the funeral of Edward the Confessor, two acolytes are seen walking by the side of the hearse, carrying hand-bells, one in each hand (160).<sup>2</sup> The "lych bell" was rung at Oxford in 1645 at the funeral of Dr. Radcliff, but was apparently put a stop

to after that occasion.<sup>3</sup> There is also an allusion to the use of a hand-bell at funerals at Llanfair Dyffryn Clwyd in St. Asaph Diocese so late as 1735.<sup>4</sup> "Lych" or "corpse" bells are sometimes mentioned in the Edwardian Inventories, as at Hallow, Worcestershire: "a bell to ring beffore the corps when it cometh to church . . . and a lytell lyche bell that went before the corps." There was also one at Lindridge in the same county.

<sup>1</sup> Micklethwaite, *Ornaments of the Rubric*, p. 50; North, *English Bells*, p. 193.

<sup>2</sup> Raven, *Bells of England*, p. 40.

<sup>3</sup> See Ellacombe, *Bells of the Church*, p. 467. But Dearmer in the *Parson's Handbook* (1902), p. 159, states that it is still rung at University funerals.

<sup>4</sup> *Arch. Cambrensis*, 4th Ser., ii. p. 273; Staley, *Hierurgia Anglicana*, ii. p. 206.

North<sup>1</sup> quotes several examples from the Berkshire Inventories, one at Stanford Dingley being described as "a bell used to be tynged before dede corses." This, like many other customs, was put a stop to by Archbishop Grindal in 1571.

At the same time the Funeral Knell was tolled on one or more of the church bells. In mediæval times bell-ringing at funerals was carried to excess, and in 1339 we find Bishop Grandison endeavouring to stop long ringings on the ground that "they do no good to the departed, are an annoyance to the living, and injurious to the fabric of the bells."<sup>2</sup> At Coventry in 1516 at the funeral of Lady Isabel Berkeley "there was ryngyng daily with all the bells contynually; that is to say, at St. Michael's xxxiiij peles, at Trinitie xxxiiij peles, at St. John's xxxiiij, at Babyllake, because hit was so nigh, lvij peles, and in the Mother Church . . . xxx peles, and every pele, xij<sup>d</sup>."<sup>3</sup> Frequent references to burial peals may be found in the earlier Churchwardens' Accounts, as at Peterborough St. John Baptist in 1534, among the "receipts for the bells" is the item:—

Payd for Ryngers when my Lady Katern was beryed ij<sup>s</sup> vj<sup>d</sup> <sup>4</sup>

and so at St. Martin, Leicester, in 1546,<sup>5</sup> and at Peterborough in 1476:<sup>6</sup>—

It'm payd the ryngers to the worsthypp of God and for the Duke of Yorke sowle and bonys conyng to Fodrynghey iiij<sup>d</sup>.

In early days the funeral peals might go on for a whole Trental, *i.e.*, thirty days;<sup>7</sup> a period perhaps determined by the fact that the mourning for Moses and Aaron lasted thirty days.<sup>8</sup> John Baret, who died at Bury St. Edmunds in 1463, in his will says: "In such day as God disposith for me to passe I wil the chymes smyth (*smite*) *Requiem aeternam*, and so day and nyth to contynwe with the same song tyl my xxx day be past."<sup>9</sup> The neighbours must have been heartily sorry for John Baret's death before his Trental was over, especially as the tune was limited to five notes.<sup>10</sup>

<sup>1</sup> *Op. cit.*, p. 193.

<sup>2</sup> Ellacombe, *Church Bells of Devon*, p. 75.

<sup>3</sup> Smyth's *Lives of the Berkeleys*, ed. Maclean, ii. p. 175.

<sup>4</sup> North, *Northants*, p. 373. This was Katharine of Arragon.

<sup>5</sup> North, *English Bells*, p. 132.

<sup>6</sup> *Ibid.*, p. 131.

<sup>7</sup> Raven, *Bells of England*, p. 135.

<sup>8</sup> Numb. xx. 29; Deut. xxxiv. 8.

<sup>9</sup> Tymms, *Wills and Inventories*, p. 28.

<sup>10</sup> See Raven, *Suffolk*, p. 86.

It was formerly a common practice not to toll a single bell at a funeral but to chime all the bells, just as the funeral procession was approaching.<sup>1</sup> At South Kelsey in Lincolnshire Anne Johnson, who died in 1848 at the age of ninety-six, requested that she might "be chimed to church as old people were when she was a girl." With reference to this, the following lines were composed :—

"Chime me to church and let no doleful knell  
Be tolled from that old steeple grey ;  
The melody of pealing bells shall swell  
Around me on my funeral day."

The custom is still fairly frequently observed, especially in Shropshire, where it is sometimes known as "ringing the joy-bells"; about twenty-five parishes still keep up the use. It is also known in Bedfordshire (three instances), Hunts. (two), Leicester, Lincoln (two, and at Epworth for church officials), Northants, and Warwick. At Over Whitacre, Warwick, the bells are chimed after the ceremony; at Benefield and King's Sutton, Northants, both before and after. At Eye, Northants, the bells are rung for an adult and chimed for a child.

Nowadays the ordinary use is to toll a single bell either at an earlier hour on the morning of the funeral, or for an hour or so before the ceremony, sometimes with a few quick strokes as the procession reaches the churchyard. At St. Neot's, Hunts., twenty strokes are given on each bell, the order being reversed for a woman. At Marsh Gibbon, Bucks., fifty strokes are tolled at 9 A.M.; at Staplehurst, Kent, the bell is tolled at 7 A.M.; and in seven Warwickshire parishes there is tolling at 7, 8, or 9. At Braunston, Rutland, there are three tollings at intervals of an hour; at Atherstone on Stour, Warwick, tolling every two hours from 8 to 2. Sometimes a "Bearers' Bell" or "Invitation Bell" is rung as a warning for the procession to get ready to start; of this there are twenty-one instances in Lincolnshire and five in Bucks.; others in Herts., Hunts., Northants, and Warwickshire.

A bell is also frequently rung after the ceremony; at Flitwick, Beds., five strokes are given on the tenor. Of the use of the "tellers" at funerals we have already spoken. The age of the deceased is tolled at South Luffenham, Rutland, and Exhall near Coventry; and at Burley, Rutland, sex is indicated by tolling different bells. At Hempstead, Gloucestershire, the age is indicated, twenty strokes at a time, after the funeral.<sup>2</sup>

Bells are also tolled on the occasion of the death or funeral of important personages. At St. Paul's Cathedral the great

<sup>1</sup> See North, *English Bells*, p. 134.

<sup>2</sup> *Ibid.*

hour-bell in the south-west tower is tolled for the death and funeral of members of the royal family, the Bishop or Dean of London, and the Lord Mayor if he dies during his mayoralty. At Westminster Abbey the great bell is only used to toll for the death of the Dean or any member of the royal family. At Shrewsbury the town bell is tolled for the death of the mayor or royalty.

Bell-inscriptions not infrequently have reference to their use at funerals. The Rudhalls of Gloucester almost invariably place on the tenor bells of their larger rings the words:—

I TO THE CHURCH THE LIVING CALL AND TO THE GRAVE  
DO SUMMON ALL

and at Cloford, Somerset, we have:—

AT THY DEPARTURE I SHALL SOUND AND RING TO BRING  
THEE INTO GROUND.

Then there was the Obit Bell in former times for those who could afford it.<sup>1</sup> Its purpose is clearly seen at Boston, where at the obit or "mind-day" of Richard Benynton and Joan his wife a bellman exhorted the people to pray for all Christian souls, and to say an Ave and a *Paternoster* for charity's sake. At Bury St. Edmunds John Baret's neighbours had not finished with him when his Trental was over; for he made arrangements for a grand musical celebration every year of the anniversary of his death. First, the bellmen were to have "iiij<sup>d</sup> to go yeerly abowte the town at my yeer-day for my soule and for my faderis and modrys." Secondly, that "each year that his year-day falleth, at twelve of the clock of the noon next, the sexton do the chimes smite *Requiem eternam*," and so to continue seven nights after the octave of his year-day was passed. One gain, at any rate, from the Reformation is that it has put a stop to John Baret's *requiem eternam*! Other obits or "mind-day" peals of which we have record are at Leicester for the Earl of Huntingdon, and at Peterborough in 1477 "for the yere time of Abbot Genge." The Priory of Usk was charged to pray for Dr. Adam "and rynging of his mynd every yere vj<sup>d</sup>."<sup>2</sup> In 1501 Sir Adam Outlaw of West Lynn, Norfolk, bequeathed three acres to the parish clerk to ring a peal on the vigil of his year-day.<sup>3</sup> At St. Paul's, Stamford, about 1494, three peals were ordered to be rung on the day of the general feast for the souls

<sup>1</sup> Numerous instances of this use are collected by Rock, *Church of Our Fathers* (1904 ed.), iii. p. 80.

<sup>2</sup> *Valor Eccles.*, iv. p. 366.

<sup>3</sup> Blomfield, *Hist. of Norfolk*, viii. p. 536.

of the brethren and sisters deceased of the gild of St. Katherine; there was also to be special ringing within thirty days of the decease of any member. The clerk was to be paid 2d., and bread, cheese, and ale given to the ringers.<sup>1</sup> All these were of course abolished at the Reformation, but, as will be seen below, commemorative peals of a similar type survived in a more secular guise.

Muffled peals are frequently rung in all parts of the country to commemorate the death of royalty or other great personages, or for local notabilities, or for ringers. At Colchester St. Peter on the day of Lord Beaconsfield's funeral in 1881 the tenor was tolled muffled from 3 to 3.30, followed by a muffled peal till 5, and then a half-muffled peal till 6, after which the Earl's age was tolled on the muffled tenor.

At Horningsham, Wilts., a muffled peal used to be rung at the funeral of an unmarried girl, and it was known as her "wedding peal."<sup>2</sup> Commemorative muffled peals are rung at Holbeach in Lincolnshire on the first Sunday after Christmas and New Year's Eve in memory of local personages, and at Holy Trinity, Coventry, on 24th January for one T. Smith. At St. Peter's, Dorchester, the bells are muffled and chimed backwards on the death of a ringer.

Commemorative peals of an ordinary kind are also rung in some places, by bequest or otherwise. At Cardington, Beds., a peal is rung on 21st June by bequest of Oliver Peach in 1715; at Peterborough by bequest of Matthew Wyldbore in 1781;<sup>3</sup> at Harlaxton, Lincolnshire, on 11th January in memory of Nicholas Harley, a ringer, who died in 1826. At Saffron Walden, Essex, a memorial sermon is preached to the ringers on 27th June by bequest of Thomas Turner, who died in 1623; but it is not stated whether a peal is rung. At Wentnor in Shropshire a "Dead Man's Peal" is rung on the night of Church Stretton Fair (the last Thursday in November), in memory of a Wentnor man who perished in crossing the Long Mynd on a wintry night. The peal was supposed to guide subsequent travellers in a like case. The Ancient Society of Ringers at St. Stephen's, Bristol, is bound to ring nine peals a year in memory of deceased benefactors.<sup>4</sup>

<sup>1</sup> Toulmin Smith, *English Gilds*, p. 190.

<sup>2</sup> Ellacombe, *Bells of the Church*, p. 467.

<sup>3</sup> Nouth, *English Bells*, p. 139.

<sup>4</sup> Ellacombe, *Ch. Bells of Gloucs.*, p. 211.



## MISCELLANEOUS USES.

Another use of church bells is for parochial meetings and functions of various kinds. This was formerly known as a "Mote Bell," and was ordered by Edward the Confessor in times of danger. The bells in the clochard of Old St. Paul's were used to summon the people to folk-motes in the churchyard.<sup>1</sup> In later days it was rung at Stafford "for all things pertening to the towne."<sup>2</sup> At Worcester the bell of St. Andrew's Church was rung to assemble the members of the Council.<sup>3</sup> Its modern successor is the bell rung for Vestry meetings in Easter week, a custom found in most parishes.<sup>4</sup> At Horncastle, Lincs., the 2nd bell is rung on Easter Monday and Tuesday for the parishioners to pay their Easter dues. Moulton in Northants had a special "mote bell" in 1552, as the Inventory of Church Goods shews.<sup>5</sup> At Oakham the 7th bell is rung to call town meetings, and is known as the "Meeting Bell." Some towns had their own bell, usually hanging in the Guildhall or Market Hall; of this a good example is the Town Hall bell at Colchester, dating about 1400; and another is at the Guildhall, Lincoln, cast in the year 1371, with the name of the mayor inscribed on it.

At Newcastle-on-Tyne there was a Common Bell, of which we first hear in 1593, when it was cast or recast. In 1594 the churchwardens of St. Nicholas received 5s. for "Knellinge on Guild Day," *i.e.*, tolling this bell on the election of the mayor from 9 A.M. to 3 P.M., when the election took place; the various gilds were summoned to record their votes by its sound. A popular idea arose that it was rung as the mayor's passing bell! It was formerly placed apart from the ring in St. Nicholas' tower, but in 1754 it was recast and made the tenor of the ring. In its place a large bell of 7 ft. diameter was given in 1831, which rang from 8 to 9 A.M. to summon the gilds of freedmen at Christmas, Easter, and Michaelmas, and is now the hour-bell. It was also rung on fair-days, and as Curfew and Pancake Bell. Both of these were recast in 1891.<sup>6</sup>

At St. Mary, Stamford, the 7th bell is known as the

<sup>1</sup> Godwin and Le Keux, *London Churches*, p. 10.

<sup>2</sup> North, *English Bells*, p. 162.

<sup>3</sup> Toulmin Smith, *English Gilds*, p. 401.

<sup>4</sup> See generally Johnson, *Byways in British Archæology*, p. 141.

<sup>5</sup> Madge, *Moulton Church and its Bells*, p. 28.

<sup>6</sup> *Arch. Aeliiana*, N.S. ii. p. 18; *Proc. Soc. Ant. Newc.*, vii. p. 117; North, *English Bells*, p. 164; Johnson, *Byways in Brit. Arch.*, p. 138.



Common Bell of the municipality; it bears the interesting inscription:—

STANFORDIENSIBVS INSERVIENS IPSA CONTEROR  
 "I wear myself out in the service of the people of Stamford."

Up to 1840 this bell had been rung from time immemorial on the 13th of November at 10.45 A.M., to give warning to clear the thoroughfares of infirm people and children. At 11 a bull was turned into the street, and the crowd proceeded to "bridge the bull," by pitching him over the bridge into the Welland.<sup>1</sup>

On certain days bells were rung in connection with manorial courts, and days when various parochial rights were attested. At Wellingborough and Duddington, Northants, and at Bisbrooke, Rutland, this was done when the manorial courts were held. At Warwick St. Nicholas a bell was rung for the meeting of the Chamberlains of St. Nicholas' meadow; at Hinxworth, Herts., formerly on Whitsun Eve for the "Cow Common Rights." In Lincolnshire a bell is rung in November at Claypole, and on the last Monday in October at Epworth, for the meeting of the Dykes and Drains Jury.<sup>2</sup>

Market Bells were rung in many towns, and some, such as Shrewsbury, had their own bell for this purpose, and have still at the present day. Watford in Herts. had one in 1552, as mentioned in the Inventory of Church Goods. At Sandwich St. Peter in Kent the market bell was known as the "Brandgoose Bell." At Oundle, Northants, it is rung at noon. At Ludlow there is an old bell at the Butter Cross, used for a like purpose, and at Sleaford an old bell in the tower is called the "Butter Bell."<sup>3</sup> Bells were also rung on fair-days, as at Epworth, Lincs., and Market Drayton, Salop. At Scotton, Lincs., a bell was rung on Tuesday evenings in November and December to guide people home from Gainsborough Market.

In provincial boroughs it is still customary to ring at the election of a new mayor on 9th November, as at Bedford, Boston, Grantham, Saffron Walden, and several towns in Salop and Warwickshire. At Warwick St. Nicholas the bells are rung when the judges come to the assizes. It may also not be out of place here to allude to the custom of tolling a church bell at an execution, as was formerly done at Bedford, Chester, and Worcester.<sup>4</sup> At St. Sepulchre's, Holborn, in 1605 Robert Dowe

<sup>1</sup> Chambers, *Book of Days*, ii. p. 575; North, *op. cit.*, p. 163.

<sup>2</sup> See also Johnson, *op. cit.*, p. 141, for a similar custom at Puxton, Somerset.

<sup>3</sup> North, *Lincs.*, pp. 250, 650.

<sup>4</sup> North, *English Bells*, p. 178.

“gave for ringing the greatest bell in this church on the day the condemned prisoners were executed . . . for which services the sexton is paid £1. 6s. 8d.”<sup>1</sup> The clerk or bellman of St. Sepulchre’s went under Newgate on the night before an execution, and ringing his bell repeated a warning in a verse of eight lines, ending:—

“And when St. Sepulchre’s bell to-morrow tolls,  
The Lord alone have mercy on your souls.”

Another writer, however, says that the bell thus rung was not one of the ring of ten bells there.<sup>2</sup> Possibly it was the bell removed from Newgate Prison when it was pulled down, now at Madame Tussaud’s; it is dated 1780.

In many parishes a “Gleaning Bell” used to be rung during harvest either in the morning only, or both morning and evening. The usual hours were 8 A.M. and 6 P.M.; but it was sometimes rung at 6 or 7 A.M., or at 5 or 7 P.M. Its object was to serve as a signal for the time when gleaning might begin, and when it must terminate; this was to give all—weak and old or young and active—a fair start and an equal chance. Under modern agricultural conditions gleaning has in many parts of England become a thing of the past, and it is now only in the corn-growing counties of the south and east of England that a Gleaning Bell is ever heard. In the Midland counties, where pastureland is now everywhere replacing corn-land, as for instance in Shropshire and Warwickshire, the custom has quite disappeared. On the other hand there were in 1905 seventeen instances of its use in Essex (and a much larger number some twenty or thirty years ago), fifteen in Beds. and Herts., and ten each in Lincoln and Hunts. In Northants a “Seed-Sowing” bell was formerly rung at daybreak at Rushden, and a Harvest Bell at Moulton and Walgrave at 4 A.M. At Whittering in the same county the Gleaning Bell was rung by a man with a hand-bell. At Barrow-on-Humber, Lincolnshire, a Harvest Bell was rung at daybreak and in the evening. In 1713 the parish clerk was instructed to ring it every day from the beginning of harvest to All Saints’ Day, for which he received two pecks of wheat at Easter.<sup>3</sup>

In feudal days tenants had both to grind their corn in the manorial mill and to bake their bread in the manorial oven. In some parishes an “Oven Bell” used to be rung, to give warning that the manorial oven was heated and ready for use.

<sup>1</sup> See *Trans. St. Paul’s Eccles. Soc.*, vi. (1907), p. 123.

<sup>2</sup> Hatton,<sup>3</sup> *New View of London*, 1708, ii. p. 547.

<sup>3</sup> North, *English Bells*, p. 175.

In later days it survived, but with a different signification. When gleanings were over, an Oven Bell used to be rung at Keystone, Huntingdonshire, to let the housewives know that the parish oven was ready to bake the loaves made from the wheat they had gleaned. At Melton Mowbray notice was given by a man going through the streets and blowing a horn.

Sometimes a special bell is set apart as a "Fire Bell."<sup>1</sup> At Sherborne in Dorset is a bell of 1653 with a charmingly apposite inscription :—

LORD QVENCH THIS FVRIOVS FLAME ARISE RVN HELP PVT  
OVT THE SAME.

The old tenor at St. Michael's, Coventry, bore the inscription :—

I AM AND HAVE BEEN CALLED THE COMMON BELL  
TO RING WHEN FIRE BREAKS OUT TO TELL.

At St. Mary, Warwick, there is a small disused bell dated 1670, which is called the Fire Bell, and there is also one at Sleaford, Lincolnshire. But usually the ordinary bells served for the purpose of giving an alarm. The traditional way was to ring them backwards, as at St. Mary, Shrewsbury, and Barrow-on-Soar, Leicestershire; at Swaton in Lincolnshire they are "jangled." But in most cases one or two of the bells are used, as at Saffron Walden and Thaxted, Essex, and in eleven Lincolnshire parishes. At the Guild Chapel, Stratford-on-Avon, the great and the small bell are rung. At St. John the Baptist, Peterborough, the priest's bell is only used for this purpose; it is also used at Lincoln (St. Peter at Arches), Horncastle, and elsewhere. At St. Albans and at Hoddesdon, Herts., the town clock bell is used.

There are a few more "uses" of church bells which hardly seem to come under any of the above headings. One is their use at the induction of a new incumbent of a parish, when he is supposed to take possession of his benefice by tolling one of the bells. There is an old superstition that the number of strokes tolled will correspond to the number of years he will remain in possession.

Another use is confined to our two University towns, where the bell of the University Church (the 11th bell at Great St. Mary's, Cambridge) is tolled to summon the Masters of Arts to meetings of the Senate, known at Oxford as Convocations, at Cambridge as Congregations.

Sometimes church bells were used for the benefit of the local

<sup>1</sup> North, *English Bells*, p. 185, gives a long list, mostly from Lincolnshire.

grammar school as at Horncastle, Lincolnshire, where the 3rd bell was rung daily at 8.45 A.M. to summon the scholars. At Fishtoft in that county the 2nd bell is inscribed:—

MAGISTRO ET DISCIPVLIS SONO 1713

suggesting its use for a similar purpose. At Montford, Salop, early in the last century, one of the church bells was rung daily for the school, the privilege of ringing being accorded to the boys as the reward of good behaviour. But many schools, such as Wainfleet in Lincolnshire, and of course the great educational establishments like Eton, Winchester, and Charterhouse, had their own bells. In some parishes a bell is now rung to give notice of Sunday school.

At Waddington, Northants, an "Apprentice Bell" used to be rung when an apprentice was out of his time. At Fleet and Welton, Lincolnshire, a bell is rung to call the ringers together for practice or peals, and is known as the "Call Bell."

Hand-bells were used on various occasions in mediæval times, and not a few parishes possessed one or more, as we may learn from the Inventories of Church Goods of Edward VI.'s reign. Sometimes their use is specified, as "houueling" or "lych" bells, but more often they are merely described as hand-bells. Their use can be traced back as far as the reign of Edward the Confessor, for in the representation of his burial in the Bayeux tapestry a boy appears on each side of the bier carrying a bell.<sup>1</sup> In an Inventory of the furniture of Pelham Furneaux Church, Herts., taken in 1297, occur "two hand-bells" and "two small hand-bells."<sup>2</sup> Their weight was usually from three to six or seven pounds; in the Hertfordshire Inventories we read that Sandridge possessed a hand-bell weighing *iiij* *li*, Elstree "ij hand-bells weighing *xj* *li*," and Great Berkhamstead two weighing twelve pounds.<sup>3</sup>

These small bells were used in a variety of ways in mediæval times, and to some of these uses, such as "houueling bells" and "lych bells," we have already made some allusion (pp. 153, 160). In addition, they were also used in Rogation processions, when the people perambulated the boundaries of the parish, singing Litanies to invoke God's blessing on the crops.<sup>4</sup> Reference is made to such bells in the inventories of Addington and Warlingham, Surrey, which in 1552 possessed respectively one and two

<sup>1</sup> See above, p. 160.

<sup>2</sup> North, *English Bells*, p. 192.

<sup>3</sup> Cussans, *Church Goods of Herts.*, pp. 27, 34, 44.

<sup>4</sup> Cf. Blunt, *Annotated Book of Common Prayer*, p. 297.

“procession bells.” Archbishop Grindal in 1571, while allowing the processions to continue merely as perambulations of the parish boundaries, forbade the carrying of hand-bells on such occasions.

It was also customary in many parishes, especially in the larger towns, to have a bellman attached to the church, who would go about on the “year-day” of a person’s death, to remind the people to pray for his soul. This was done at Great Yarmouth, where they were known as “bedesmen”; and at Wymering, Hants, and Freshwater, Isle of Wight, the Inventories actually mention “bedesmen’s belles.” At Leicester a hand-bell was rung at the obit of the Earl of Huntingdon (p. 163), and at Bury St. Edmunds for John Baret, already mentioned (*ibid.*). The bellman of Loughborough carried one every Friday to bid all men to pray for all Christian souls.<sup>1</sup> In the Churchwardens’ Accounts of St. John the Baptist, Peterborough, for 1477 is the item:—

payd for the yere tyme of Abbot Genge	-	-	-	xiiij
and to the bellman	-	-	-	ij <sup>d</sup> .

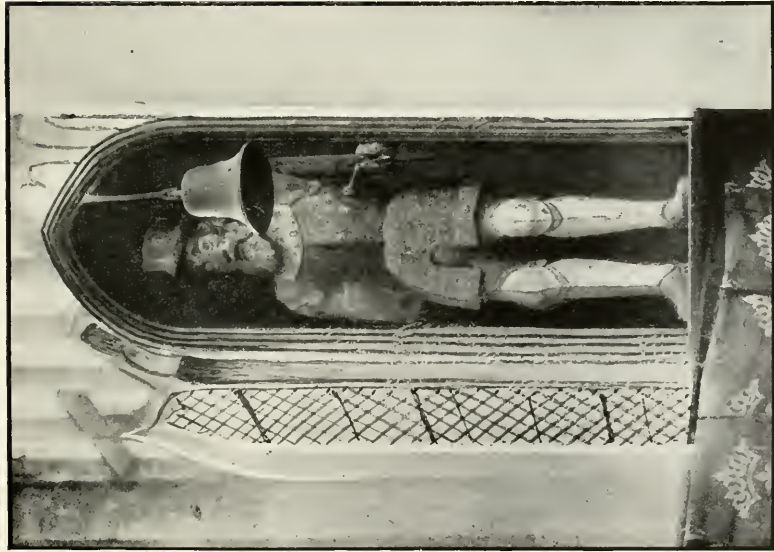
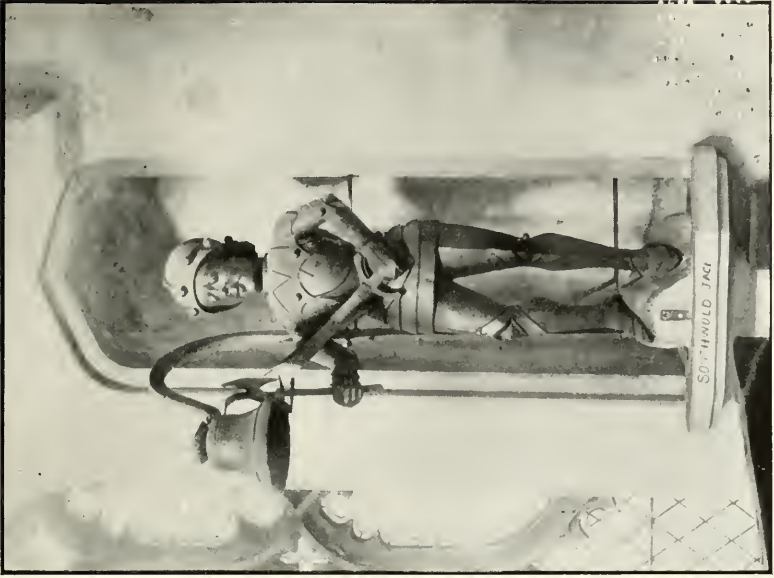
The town gilds also had their hand-bells and bellmen. One such is still in the possession of the corporation of Rye, Sussex. It is a Flemish bell, by Peter van den Ghein, dated 1565, and richly ornamented. At the obit of William Reede, merchant of Boston, the bellman was to receive fourpence for going round and proclaiming “Ye shall pray for the souls of William Reede of Boston and Alice, Margaret, and Anne that were his wives and sisters in Corpus Christi Guild.” Archbishop Grindal forbade such use of hand-bells, as also at funerals, but such customs did not die out altogether, and there are parishes in Wales such as Llangwynodl, Carnarvonshire (see p. 7), where until lately the sexton rang a hand-bell not only at funerals but before services, and even to keep people awake in church!<sup>2</sup>

We have already seen that in mediaeval times bells were rung regularly throughout the day to denote the Canonical Hours, and in the old days before clocks were known, this must have been (with the morning and evening Ave Bells) the only way of marking the time within the reach of the ordinary man. Nor is it yet quite extinct in villages where there is no church clock; at Pleshey in Essex the custom of ringing the 8 A.M. bell on Sundays is now only kept up in order that the people may be able to set their own clocks and watches by it once a week!

<sup>1</sup> North, *English Bells*, p. 193.

<sup>2</sup> *Ibid.*, p. 197.





Jacks of the Clock, Blythburgh and Southwold, Suffolk





But for marking time now clocks are fairly general ; and the fact that these clocks usually strike on a bell or bells is a justification for introducing the subject here. The connection of the word with that for bell (*clocca*, *clog*, *cloche*, and *glocke*) has already been noted (p. 1). Clocks striking on bells were known in Italy as early as the end of the thirteenth century, and the great clock of Strassburg Cathedral, which has a number of small bells struck by figures, was first constructed in 1352. Similar figures striking the hour on bells were not unfamiliar in England, and were usually known as "Jack-of-the-Clocks." There are two familiar allusions to them in Shakespeare: Richard II. says:—

" My time runs posting on in Bolingbroke's proud joy,  
While I stand fooling here, his Jack o' the Clock ;"<sup>1</sup>

and Richard III. (Act iv. Sc. 2):—

" Like a Jack thou keep'st the stroke  
Betwixt thy begging and my meditation."

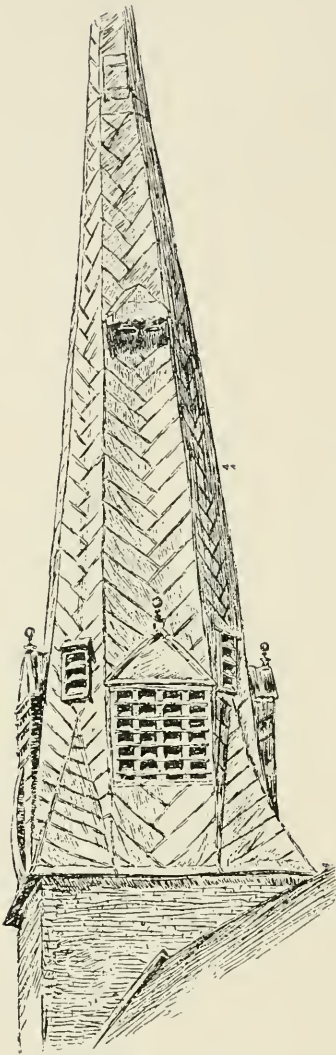
There were formerly two figures of giants who struck the hours at St. Dunstan's-in-the-West, London,<sup>2</sup> but about 1830 these were removed by Lord Hertford to his villa in Regent's Park, where they are now in the possession of Lord Aldenham, and still in use. The figures of "Jacks" still remain at Norwich Cathedral, at Wimborne Minster, and at Southwold and Blythburgh in Suffolk (171), but are no longer used ; on the other hand, one put up in 1624 is still in use at Carfax, Oxford.<sup>3</sup>

Many churches still possess special bells for the clock to strike on, though usually the tenor is used for the hour, and others for the quarters. They are mostly to be found in London and the Eastern counties, and some dozen or more are of mediaeval date, but may have been originally sanctus bells. One at Sonning, Berks., goes back to about 1300, and those at Hadleigh and Stowmarket in Suffolk are also of the fourteenth century. Others again belong to the period just before the Reformation, and are probably genuine clock bells, as at Bocking, Great Chesterford, and Littlebury, Essex ; Linton, Cambs. ; Stoke-by-Clare, Suffolk. They are usually fixed "dead" in a frame, as they only require to be struck by a hammer, not swung with a rope. In the Eastern counties they are sometimes hung outside on the spire, as at Hadleigh and Stowmarket, Suffolk ; Braintree,

<sup>1</sup> Act v. Sc. 5.

<sup>2</sup> There are modern examples of the same type at Benson's, the clock-makers, in Cheapside.

<sup>3</sup> See also *Journ. Brit. Arch. Assoc.*, xxv. p. 277 ; T. Dyer, *Church Lore Gleanings*, p. 197 ff.



Clock-bells hung outside spire  
Barnstaple, Devon  
(From Lethaby)

Essex; Histon, Cambs., and elsewhere. Our illustration (174) gives an example of two bells thus hung at Barnstaple, Devonshire.

St. Paul's Cathedral and Worcester Cathedral possess not only special hour-bells, but also quarter-bells, as does Kidderminster parish church; and there are many examples in secular edifices, of which the best known is the palace of Westminster.

The famous Cambridge chimes were composed by the famous musician Crotch when a young man, the mechanical part being the work of Dr. Jowett, Regius Professor of Laws at Cambridge. They were put up in St. Mary's Church in 1793, and are in the key of D, the notes struck being:—

1st quarter	-	FEDA
2nd quarter	-	DFEA
		DEFD
3rd quarter	-	FDEA
		A EFD FEDA
Hour	-	DFEA
		DEFD FDEA
		A EFD

(Hour on D an octave below.)

It will be seen that each combination of notes is repeated twice, there being five in all. It is said that for the first quarter chime (FEDA) Crotch adapted the well-known movement in the opening symphony of Handel's "I know that my Redeemer liveth." The Westminster chimes and those of the Royal Exchange, London, and those of most of our public clocks are on the lines of, if not identical with, the Cambridge chimes.<sup>1</sup>

<sup>1</sup> See Grimthorpe, *Clocks, Watches, and Bells* (1903 edn.), p. 202 ff.

## CHAPTER VIII

### FOUNDERS AND FOUNDRIES

#### I. INTRODUCTORY ; LONDON MEDIAEVAL FOUNDERS

THE methods of bell-founding have already been described in a previous chapter ; it now remains to give some account of the principal English foundries in which that art was practised, and of the men by whom it was carried to success, from the earliest records of the mediaeval period down to the present day. It will be found convenient to divide the subject into two sections : mediaeval or pre-Reformation, and modern or post-Reformation.

The earliest records of bell-founders in England hardly go farther back than the thirteenth century, and before that we are in the region of the mythical or at least of pre-history. As noted elsewhere (p. 18), it is probable that in earlier times this art was largely practised by the monks, who similarly devoted themselves to architecture and many other arts in the days before professional guilds of craftsmen came into existence. St. Dunstan and his forge is a familiar instance.

The ancient bell-founders seem as a rule not to have been very great personages. Now and then one of them is called *campanarius* or *brasiarius* ; far more often *ollarius*, which, without any wish to give them offence, may be Englished "tinker." With one or two exceptions every London bell-founder styled himself *ollarius* until quite late in the fourteenth century. In London the founders congregated mostly in the district between St. Andrew Undershaft and St. Botolph Aldgate, where Billiter Street yet remains to remind us of their industry, the word being of course a corruption of "bellyetere," the earliest English word in use to describe the profession. In the early records of many provincial towns, such as Lynn, Bristol, Gloucester, Worcester, etc., we find mention of bell-founders, whose Christian name is given with Bellyeter as their only surname or descriptive title,<sup>1</sup> down to the fifteenth century. With regard to the word *campanarius*, however, it should be mentioned that there is some

<sup>1</sup> See list of founders in Appendix, under that heading.

doubt whether it has this signification. Ducange defines the word as *custos campanarii qui campanas pulsare solet*, and further states that *campanarii vulgo in ecclesiis maxime cathedralibus ex ordine cleri sunt*.<sup>1</sup> He gives numerous references in support of this view, and the only authority who defines the word as "bell-founder" is one Johannes de Janna. In short, *campanarius* is the technical word for the deacon who usually held the office of bell-ringer in monastic or collegiate establishments (see above, p. 85), and Alwoldus, and Benet le Seynter of London (1150-1215) and Simon of Worcester (1226), who are thus designated, must not be regarded as early founders.<sup>2</sup>

On the other hand, there is some evidence that monks and other ecclesiastics were skilled in the bell-founding craft. At St. Alban's Abbey about 1275, Roger Norton the abbot had two new bells made "under the superintendence of Sir John de Marins, then Prior"; and one of these being broken about 1340 was recast by Friar Adam de Dankastre, in the hall of the sacristy.<sup>3</sup> The monks of Bury St. Edmunds also seem to have been skilled in the art, as has been noted in Chapter I. Next we meet with a York exponent of the craft, in the person of Friar William de Towthorpe, who in 1308 made the beautiful bell-metal mortar for the Infirmary of St. Mary's Abbey, which now adorns the Philosophical Society's Museum.<sup>4</sup> It bears the inscription:—

✠ MORTARIV . SCI . IOHIS . EWANGEL . DE . IFIRMARIA . BE .  
MARIE . EBOR

✠ FR . WILLS . DE . TOVTHORP . ME . FECIT . A . D . M . CCC . VIII .

Another ecclesiastical founder of this century was Thomas Hickham of Canterbury, sacrist of St. Augustine's, who cast a bell for the cathedral in 1358. In the fifteenth century there appears to have been some founding done by the monks of Worcester, the results of whose efforts still hang in some towers in the neighbourhood (see p. 200). One of these bells is dated 1480, another 1482, the latter bearing the name of Robert Multon, prior of the cathedral.

We have a very interesting record of a monastic founder in the sixteenth century in the person of Sir William Corvehill of Wenlock Priory, Shropshire, who died in 1546. A long account

<sup>1</sup> Cf. Archbp. Egbert of York, *Excerptiones*, cap. 2 (in Migne's *Patrol.*, vol. 88).

<sup>2</sup> Cf. Stahlschmidt, *Surrey Bells*, p. 72.

<sup>3</sup> Stahlschmidt, *Herts.*, pp. 103, 104.

<sup>4</sup> See Benson in *York Philos. Soc. Report*, 1898, and *Ass. Archit. Soc. Rep.*, xxvii. p. 626, plate.

of him is given in the Register of the then vicar, John Boteler, which has happily been preserved. The following is a more accurate transcript than has been given in most of the previous citations of the document.<sup>1</sup>

1546. 26 May. Here was buried out of the Strete called Mardfold out of the two Tenements nexte unto Sanct Owens Well on the same side of the well the body of Sir William Corvehill Priest, of the service of Our Blessed Lady St. Marie within the Church of the holy Trinite which two hows belonging to the said service he had in his occupacion with their appertences and parte of his wages which was viij markes and the said hows in an overplus; whose body was buried in the chancell of our blessed Ladie befor th'altar under the Ston in the myddle of the said altare upon the left hande as ye treade and stand on the heighest steppe of the thre befor the said altare, whose fete streche forth under the said altare to the wall in the East of thaltare the body ther lying within the Erth in a tomb of lyme and ston which he caused to be made for himselfe for that intent after the reryng and buldyng of the new Ruff of the said chansell which reryng framynge and new reparyng of thaltare and chancell was don throw the councill of the said Sir William Corvehill who was excellently and singularly experte in dyverse of the vij liberal sciences and especially in geometre not greatly by speculac'on but by experience and few or none of handye crafte but that he had a very gud insight in them as the making of Organs of a clocke and chimes an in kerving in Masonrie and weving of Silke an in peynting, and noe instrumente of musike beyng but that he coule mende it and many gud ghifts the man had and a very paciant man and full honeste in his conversac'on and lyng, borne here in this borowe of Moche Wenlok and some tyme moncke in the monastrie of St. Myburghe here. Two brethren he had. One called Dominus John Monke in the said monastrie and a Secular prieste called Sir Andrew Corvehill who dyed at Croydon beside London, on whose soule and all Christian soules Almighty God have mercy. Amen. All this contrey hath a great losse of the death of the said Sir William Corvehill for he was a gud Bell founder, and a maker of the frame for bells.

This is fairly definite evidence that Sir William understood the various branches of the craft, though it has not been possible to identify any existing or recorded bells as his work. But in the other instances cited, it is quite possible that the persons named were only in the same capacity as a *custos operis*, with the various craftsmen under him, like most of the mediaeval dignitaries who have acquired renown as architects.

But for the most part we have to deal in this section of our work with the ordinary craftsman, sometimes a skilled and artistic workman, sometimes a mere journeyman picking up jobs where he could. The large number of founders at work in early times, as for instance in London or York in the fourteenth century, is accounted for by the circumstance that they did not confine themselves to bell-founding. As we have already seen, they were often known as *ollarii*, makers of metal pots, or "brasyers," whose craft included other kinds of manu-

<sup>1</sup> See for the best published version J. C. Cox, *Parish Registers*, p. 28.



facture in brass or copper or bell-metal. Thus it is that we frequently find the laver, a metal pot something like a modern coffee-pot, used as a bell-founder's badge, as on the seal of Sandre of Gloucester (199) or the foundry-shields of Henry Jordan and John Bird of London (188, 304). There is a fine example of a fourteenth-century laver of bell-metal in the Victoria and Albert Museum, with an old English inscription in letters resembling those used by London founders of the period, and it is probably the work of a bell-founder. The mortars of bell-metal, of which many examples exist, dating from the fourteenth century to the seventeenth, are also examples of what the bell-founders could do in other directions. They are often ornamented with similar devices to those found on bells, and some even bear the names of known founders. There is one in the British Museum (183) by William Land (p. 218) and another at South Kensington by William Carter of London (p. 216). One of the oldest known, at St. Just-in-Penwith, Cornwall, bears the stamps of Robert Norton, an Exeter founder of about 1420 (see p. 197).

Some bell-founders must have rivalled Sir William Corvehill in their attainments. Magister Hugo of Bury St. Edmunds (1120-1150) was quite a Donatello; he not only cast a bell for the abbey, but also executed the great bronze doors in the west front, and a wonderfully fine crucifix for the choir, besides illuminating a large Bible "incomparabiliter."<sup>1</sup>

Other founders combined bell-founding with quite different trades. Not only was there the humble journeyman tinker, who, when the demand for bells was slack, turned his attention to pots and pans, and perhaps went round the countryside with his van. But even the big men sometimes condescended to this kind of work, as when Thomas Church of Bury St. Edmunds in 1500 received from King's College, Cambridge, 20s. 4d. for recasting a bell, and also 16s. for saucepans and ladles for the kitchen.<sup>2</sup> But in the earlier days of the college, John Danyell, who was, as Stahlschmidt suggests,<sup>3</sup> entitled to place the Royal Arms on his bells on the strength of having done work for the Royal Foundation, also appears in the capacity of a vintner, receiving for a cask of wine the sum of 54s. 4d.<sup>4</sup> Roger Reve of Bury, in a contract made with the parish of Debden in Essex in 1533, is described as a "clothear."<sup>5</sup> A predecessor of his

<sup>1</sup> See M. R. James in *Camb. Antiq. Soc. Public.*, xxviii. pp. 7, 128 134, 199.

<sup>2</sup> J. W. Clark in *Camb. Antiq. Communic.* iv. p. 234.

<sup>3</sup> *Ch. Bells of Herts.*, p. 22.

<sup>4</sup> J. W. Clark, *op. cit.*, p. 228.

<sup>5</sup> Deedes and Walters, *Essex*, p. 52.

has on his foundry-shield not only a bell but a cannon (see p. 306), implying that he combined the art of gun-founding with that of bell-casting, as did Matthew Bagley of London in later days, with tragic results (p. 219).

Then we have the itinerant journeyman founders whose work is found scattered over several districts, and who may therefore be assumed to have had no settled home, but to be of the "travelling tinker" order of craftsman. Sometimes their work was wretched, as in the case of Michael Darbie in the seventeenth century, who got into disgrace with the authorities at Oxford for his "knaveries," and of whom Dr Raven says, "one specimen of his casting seems to have been enough for a neighbourhood." Others again performed very creditably, and enjoyed a considerable reputation. Perhaps the best of these was John Waylett, of whom we speak at length on a later page (p. 234). Other good workers were John Dier (1575-1600), who perambulated the South-eastern Midlands, from Bucks to Suffolk, and John Clarke, who is found in many counties from Norfolk to Hants. There are several other men of this type who worked in Sussex, Kent, and Hants in the time of Queen Elizabeth; and it is in fact just at this period that the itinerant element is most marked in the history of bell-founding. The regular trade had not yet recovered from the "storm and stress" of the Reformation crisis; the demand for new bells had become intermittent, and several of the great mediaeval foundries had died out or were dying. It was therefore the opportunity of the jobbing worker, and many seemed to have seized their chance.

One of the most remarkable features of bell-founding in mediaeval times is the extensive reputation which some founders enjoyed, and the marvellous way in which they surmounted the difficulties of transport in those days. The work of the London founders is still to be found in almost every county in England, from Northumberland and Durham to Cornwall, as well as in Lancashire and the Western Midlands; and one example has even turned up in Aberdeenshire. Doubtless, many of these bells journeyed to their destination by sea; and the same explanation may be given of the presence of bells from the Bristol foundry in Devon, Cornwall, and South Wales. On the other hand, the Gloucester founders, both in mediaeval and in later days, made use of the Severn as an obvious water-way, and their bells are found in Shropshire, and even Montgomeryshire; subsequently all over the Western Midlands. Their reputation even reached to East Anglia, and the Sacrists' Rolls of Ely Cathedral tell us how a new ring of four large bells was conveyed from Gloucester to Northampton, and

thence down the Nene and by way of Lynn to Ely, for Alan de Walsingham's new lantern tower in 1346.<sup>1</sup> The actual cost of transport is not clearly indicated in the accounts, but it must have been heavy. In fact, such operations can only have been carried out at vast expense. Big teams of oxen were needed, and many men, who required the assistance of large quantities of beer; and if the foundry were far distant, the caravan would spend some nights on the way. In 1548 the churchwarden of Woodbury, Devon, took the bells to Aish Priors in Somerset to be recast; he had with him seven men and nine oxen.

Obviously it was cheaper where possible to have the bells cast on the spot, and therefore the advent of the journeyman founder was often welcomed. Otherwise, the bell-founder had to play the part of Mohammed, and "go to the mountain," the cost of conveying his apparatus being far less than that of the heavy bells. He would then erect a temporary furnace and employ local labour; the churchyard generally seems to have been utilised for the purpose. Evidence of the existence of a furnace has been discovered in many places, as at Scalford in Leicestershire, and Empingham in Rutland; at the former place a mass of bell-metal was found which had plainly been in a state of fusion on the spot. There are some very interesting entries in the Churchwardens' Accounts of Ludlow for 1624-25, when two bells were recast by an itinerant founder, Richard Oldfield, giving full details of the construction of a furnace in a neighbouring garden, and of the taking down and putting up of the bells.<sup>2</sup> Again, in the parish accounts of Kirby Malzeard, Yorkshire, for 1591 occurs the entry "For paveing the Church where the Bell was casten ij<sup>s</sup>."<sup>3</sup> This seems to imply that the casting was actually done in the church itself, probably under the tower, so that the bell might be ready for hauling up; and similar evidence comes from South Littleton in Worcestershire, where a pit with remains of metal was found between the font and the tower.<sup>4</sup>

Great Tom of Lincoln was cast in the Minster Yard in 1610 by Oldfield of Nottingham and the Newcombes of Leicester;<sup>5</sup> and the great bell of Canterbury Cathedral under similar circumstances in 1762 by Lester and Pack of Whitechapel. The ring of bells at Martley, Worcestershire, was cast on the spot in 1673

<sup>1</sup> Raven, *Cambs.*, p. 5 ff.

<sup>2</sup> *Shropsh. Arch. Soc. Trans.*, 3rd Ser., iv. (1904) p. 54.

<sup>3</sup> Ellacombe, *Bells of the Church*, p. 479.

<sup>4</sup> *Evesham Journal*, 14th Sept. 1901.

<sup>5</sup> North, *Ch. Bells of Lincs.*, p. 523.

by Richard Keene of Woodstock ; as were also those of Ringmer, Sussex, in 1682 by William Hull,<sup>1</sup> and those of Llantrissant, Glamorgan, in 1718 by Evans of Chepstow.<sup>2</sup> In the last-named instance the furnace was built against the south wall of the tower. A bell was ordered from Gloucester in 1711 by the parish of Brigham in Cumberland, but a compromise appears to have been arrived at, and the founder journeyed as far as Kendal and there performed the work.<sup>3</sup> We sometimes have evidence that a founder went on tour and spent some time in a distant district, picking up all the work he could in the time, as is shewn by the number of his bells still remaining in that part. Thus the Purdues of Salisbury were obviously at Chichester in 1665 ; and Bryan Eldridge of Chertsey migrated to Coventry in 1654, and cast bells in that neighbourhood for two years.<sup>4</sup> Thomas Gardiner of Sudbury migrated more than once, to Ingatestone in Essex, and to Norwich.<sup>5</sup>

In the following pages a survey is given of the known English foundries,<sup>6</sup> first in mediæval times and then in the period subsequent to the Reformation. One fact that may surprise the reader is the enormous number that existed, even in comparatively early days, in spite of the widespread reputation of some of the greater foundries. The height of the industry was perhaps reached in the seventeenth century, when the reaction from Puritanism and the introduction of change-ringing gave such a great impetus to the craft ; but even by the end of this century we may observe a tendency to monopoly on the part of such great firms as the Rudhalls of Gloucester, and in a hundred years' time this is even more marked. One by one the lesser foundries become extinct, and first Gloucester, then London reigns supreme. While in 1700 there were some thirty or more foundries in existence, in 1800 there were not more than half the number ; and during the nineteenth century the industry was almost wholly in the hands of the Mearses of London and later on also of the Warners and the Taylors.

In London the historical records of bell-founding begin about the end of the thirteenth century. Our knowledge of the subject is mainly derived from J. C. L. Stahlschmidt's invaluable and

<sup>1</sup> *Reliquary*, N.S., iii. p. 197.

<sup>2</sup> *Journ. Brit. Arch. Assoc.*, i. p. 60. See for other instances, Tyssen, *Church Bells of Sussex*, p. 45.

<sup>3</sup> *Cumb. and Westm. Arch. Soc. Trans.*, xiv. p. 276.

<sup>4</sup> Tilley and Walters, *Ch. Bells of Warwick*, p. 58.

<sup>5</sup> Deedes and Walters, *Essex*, p. 126.

<sup>6</sup> General reference should be made to the list of founders in the Appendix, with the bibliographies there given.

epoch-making work, *Surrey Bells and London Bell-founders*, to which little has really been added since it was published in 1884, though his subsequent researches and those of his successors among the bells themselves have helped to clear up a few difficulties and fill up a few *lacunae*. Stahlschmidt by dint of investigation of the City Archives, especially the rolls of the Hustings Court, the records of the Founders' Company, and wills, extracted the names of between seventy and eighty possible bell-founders between the years 1275 and 1418.<sup>1</sup> Some of these names are found on existing bells; others are proved by their wills to have been founders, and from the same source we learn their connection with one another. Others again are merely styled *ollarii* or potters, but as this word in mediaeval Latin appears to denote makers of metal pots rather than of clay vessels, and as moreover four of those whose names appear on bells are thus described, it is a reasonable inference that all worked in metal, if they did not all cast bells. Towards the middle of the fourteenth century the terms "brazier" and "bellyetere" are substituted for *ollarius*, and the latter, as we shall see, frequently occurs in other places, while the Brasyers of Norwich were among the most famous founders of the fifteenth century. The district in which the bell-founders practised their craft was that lying between the churches of St. Botolph, Aldgate, and St. Andrew Undershaft (see p. 175); as may be seen from the wills, these two churches were pre-eminently associated with the bell-founders.<sup>2</sup>

Towards the end of the thirteenth century we have fairly frequent mention of three members of a family named Wymbish, originally hailing from Essex, as founders in Aldgate. Michael de Wymbish in a deed of 1297 is styled "Michael the potter," and in another of 1310 "Michael de Wymbish, late potter," indicating that he died before that year. Five bells still exist bearing his name, all in Bucks. They are inscribed alike:—

MIÇHÆL : DE : WYMBIS : ME : FEGIT

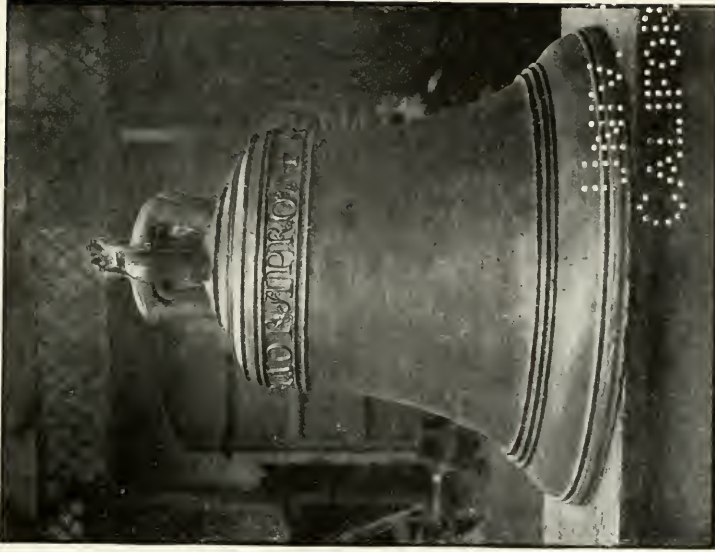
His contemporary, Richard Wymbish, is mentioned as a "potter" in 1303, and again between 1307 and 1315. Riley<sup>3</sup> quotes a document in which he agrees to cast a bell for the Priory of Holy Trinity, Aldgate, in 1312. But that he was working at least as early as 1290 is shown by a bell at Goring, Oxfordshire, inscribed:—

<sup>1</sup> See the list in *Surrey Bells*, p. 72.

<sup>2</sup> Cf. *ibid.*, p. 2.

<sup>3</sup> *Memorials*, p. 47.





*From Messrs. Taylor*  
Bell by early London founder, formerly at  
Thurning, Hunts



Mortar of bell-metal by William Land  
(British Museum)





✦ ORATE : PRO : PETRO : EXONIENSI : EPISCOPI

✦ RICHARD : DE : WYMBIS : ME : FISC

This bishop was Peter Quivil, who died in 1291, and as the prayer is not for his soul the bell must have been cast in his lifetime. Richard's bells are fairly numerous, and there are also two in Northants bearing his name, one in Kent, one in Suffolk, and formerly one in Essex. Another which may be assigned to him from similarity of lettering is the treble at Westminster Abbey. He used three or four different alphabets of Gothic capitals, one of which is here illustrated (185), from a bell formerly at Exhall, Warwickshire.<sup>1</sup> The third of the name,



Richard Wymbish's lettering (formerly at Exhall, Warwick)

Walter, is only known from a bell at Kingston-by-Lewes, Sussex, but a bell formerly at Thurning, Hunts (183) may also be his work.

Contemporary with the Wymbishes was Geoffrey le Potter, whose name occurs in 1303, and whom Stahlshmidt identified—probably correctly—with the Geoffrey of Edmonton, whose name, spelled GALFRIDVS DE HEDEMTVN, was on the old bell of Billericay church, Essex, recast in 1890. The early character of his lettering is shown by the Roman form of the M and N (282).<sup>2</sup>

The next name of importance is that of Peter de Weston, whose date is 1336-1347. His name occurs on five bells, in

<sup>1</sup> *Surrey Bells*, pls. 2, 3; *Essex*, pls. 1, 2.

<sup>2</sup> Stahlshmidt, *Surrey Bells*, pl. 5.

Bucks., Essex (two), Middlesex, and Oxfordshire. The three different-sized alphabets which he used were adopted by his successor William Revel, mentioned in 1357, whose bells occur in Essex, Kent, and Norfolk; the smallest (187) occurs at Tattenhoe, Bucks., and Longfield, Kent. Other names found on bells and in documents of this period are those of William Schep (1347-1349), formerly at Garboldisham, Norfolk, and Robert Rider (1351-1386), found in Essex, Kent, and Sussex.

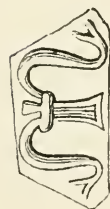
Henceforth London founders ceased to place their names on their bells, and consequently documentary evidence aids us less; the bells must be classified on internal evidence alone, and then assigned to the most likely founder of the time to which they appear to belong. A study of the various stamps and sets of lettering makes it possible to ascertain the succession of one founder to another in the different groups of bells, and further we can distinguish two main lines of founders, each with their separate sets of stamps. They cover the period 1380 to 1520, but one line apparently dies out earlier than the other. It is also worth noting that in each line we can observe the transition from the exclusive use of Gothic capitals to the black-letter with initials or "mixed Gothic" which took place about the year 1400.

To take first the more short-lived line, we have chiefly in the Home Counties a group of bells with inscriptions in capitals, evidently of late fourteenth-century date, and another group in "mixed Gothic," in which the same capitals are used for the initials. Stahlschmidt assigned these two groups to William and Robert Burford respectively,<sup>1</sup> the father's date being 1371-1392, the son's, 1392-1418. Though only a conjecture, it seems a perfectly reasonable one. Next we have a group of bells distinguished by the use of a foundry-shield with a bend between a cross and a ring, many of which bear the initial cross and letters assigned to the Burfords. These have been identified as the work of one Richard Hille (1423-1440),<sup>2</sup> and one or two on which a lozenge appears above the shield must be by his widow Joanna after his death. Hille also inherited the capital letters used by Stephen Norton, a Kent founder, which are beautifully ornamented and surmounted by crowns (282).

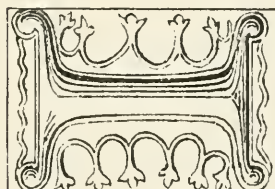
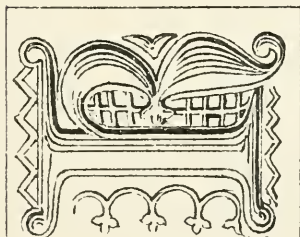
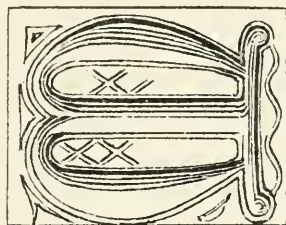
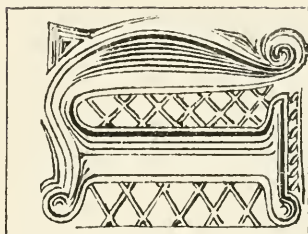
We next find the same stamps on a group of bells with the initials I. S. in some cases accompanied by a lozenge, and these we may follow Stahlschmidt in assigning to one John Sturdy (1440-1456) and subsequently to his widow Joanna, who is identical with the former Joanna Hille. This we may gather

<sup>1</sup> *Ch. Bells of Kent*, p. 34; *cf.* Cocks, *Bucks.*, p. 24.

<sup>2</sup> See *Surrey Bells*, p. 49 ff.



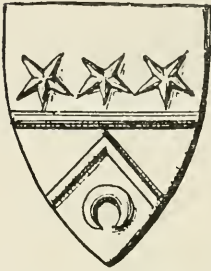
Lettering used by Weston and Revel  
(From Cocks)



Lettering used by Walgrave and other London founders  
(From Cocks)

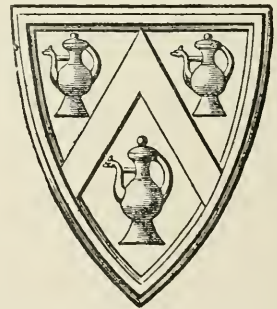
from the records of Faversham, which include contracts for bells made respectively with Joanna Hille, widow, in 1441, and Joanna Sturdy, widow, in 1459.<sup>1</sup> Lastly these stamps were in the hands of a founder who uses as trade-mark a shield with three mullets and a crescent (188), the arms of the Keble family.

It is tempting to identify him with John Kebyll, a wheelwright, who did some bell-hanging for St. Stephen's, Walbrook, London, in 1480, but this can only be a conjecture.



Kebyll's trade-mark

Proceeding on the same lines of investigation, it has been possible to disentangle the other and more important line of London founders. It begins with John Langhorne, a founder whose name occurs between 1379 and 1405.<sup>2</sup> To him are assigned a group of bells with inscriptions in small capitals, some of which are marked by the use of a shield with three laverpots (p. 178). This shield (188) was afterwards used in conjunction with another founder's mark, that of William Founder (p. 303), whom Stahlschmidt was enabled to identify further as William Dawe.<sup>3</sup> We can only attribute to the latter the twenty-five bells on which the medallion occurs, but others of similar type may also be his work. His capital letters are an enlarged version of Langhorne's, but they only occur alone on one bell, all the others being "mixed Gothic." Dawe has two associates, William Wodewarde and John Bird, who appear to have used a yet larger version of the capitals aforesaid (290). Bird was probably the latest in point of date, and did most of his work after Dawe's death in 1420. Some of his bells are very fine productions, notably two at Christchurch, Oxford, from Osenev Abbey, and the old tenor at Brailes, Warwickshire, now recast, with its beautiful inscription (see p. 323) reproduced. It should be noted that nearly all the bells in this group are remarkable for



Trade-mark of Langhorne and Dawe

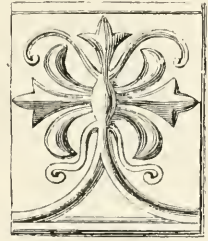
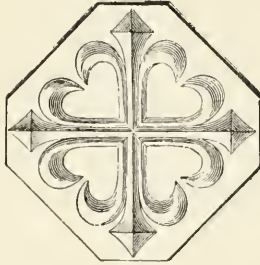
<sup>1</sup> Stahlschmidt, *Surrey Bells*, p. 51; *Hist. MSS. Comm.*, 6th Report.

<sup>2</sup> Deedes and Walters, *Essex*, p. 24.

<sup>3</sup> *Ch. Bells of Kent*, p. 26.

the excellence and originality of their inscriptions, mostly in leonine or rhyming hexameters.<sup>1</sup>

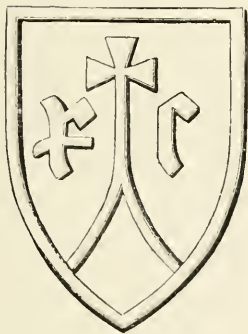
Bird is mentioned in Dawe's will along with John Walgrave, the latter being identified as the founder of a large group of bells bearing a shield with the letters **i w**. Walgrave introduced some new stamps, including two floriated crosses (189) and a set of medium-sized capital letters (187), which are used by no less than four of his London successors. Next came Robert Crowch, whose bells are few, and whose career was probably short. His



Crosses used by Walgrave, Danyell, etc.

foun-dry-shield (189) bears the initials **rc**, and he also uses one with the three leopards of England. It is a curious fact that his bells, though few, are found in such distant counties as Cheshire, Cornwall, Shropshire, and Worcestershire.

During the period 1450-1470 there appear to have been two contemporary owners of the foundry, as they are both mentioned about the same date, and their stamps are much intermixed. Their names are John Danyell and Henry Jordan, and about a hundred bells still existing in all parts of England can be attributed to each respectively. Both founders appear in connection with the casting of a ring of five for King's College, Cambridge, which were originally made by Danyell in 1460.<sup>2</sup> They, however, proved unsatisfactory, and some were recast by Jordan a few years later. But that Danyell's treble and tenor remained, we



Trade-mark of R. Crowch

know from a very careful drawing of the inscriptions made in the eighteenth century, and preserved in the

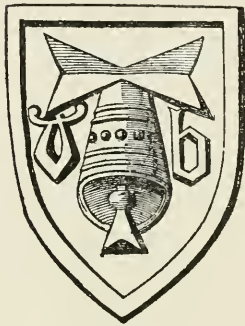
<sup>1</sup> See Deedes and Walters, *Church Bells of Essex*, p. 28; several are given in Chaps. XII. and XIV.

<sup>2</sup> J. W. Clark in *Camb. Antiq. Comm.*, iv. p. 223 ff.; *Ch. Bells of Cambs.*, p. 28.



College Archives.<sup>1</sup> Danyell used the two crosses introduced by Walgrave, and also the Royal Arms (see p. 310) and a beautiful cross (297) round which are the words **ihu merci ladi help**. The latter was also used by Jordan interchangeably with one of the Walgrave crosses, and he has two foundry-shields of his own, one of which is of considerable interest; it is described on p. 304.

Jordan died about 1470, and there is a break of some thirty years in the history of the foundry. During this period we hear of a Thomas Harrys, who recast one of the King's bells in 1478;<sup>2</sup> he has been identified as the founder of a small group of bells with the initials T. H., one of which is at Hampton Court. He sometimes uses a set of capitals formerly belonging to a Worcester founder (see p. 200).



Trade-mark of Bullisdon

Early in the sixteenth century the old stamps reappear in conjunction with a shield with a bell and the letters **Tb** (190). These have been identified as the work of (Thomas) Bullisdon, a founder who cast a bell for St. Mary-at-Hill, London, in 1510.<sup>3</sup> Among his bells, which are fairly numerous, are the ring of five, still complete, at St. Bartholomew the Great, Smithfield, originally cast for the parochial use of that church.

This ring of bells, from its unique character, may be considered to deserve a few words of further description, especially as few Londoners may be aware that they possess such interesting relics of antiquity in their midst. Each bears the name of a different saint, with the formula *Sancte* (or *Sancta*) . . . *Ora Pro Nobis*, in black-letter with Gothic initials. The treble is dedicated to the patron saint, St. Bartholomew (see below, p. 270), and the others to St. Katharine, St. Anne, St. John the Baptist, and St. Peter respectively (in order of size). Each in addition bears the foundry-shield already described, and after the saint's name a stop in the form of a double lozenge. They are small in size, the diameter of the tenor being only 31 in.

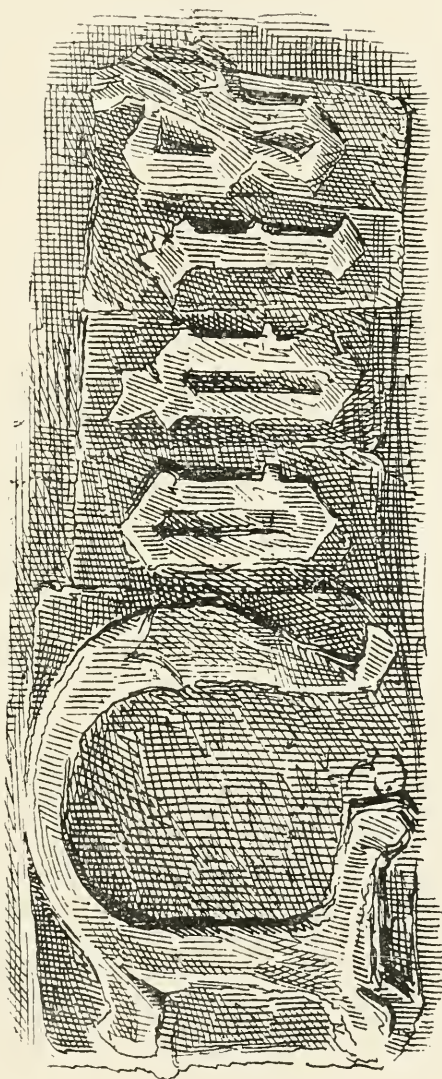
<sup>1</sup> See the reproduction in Clark's paper and Raven's book; and cf. Blomefield, *Coll. Cantab.*, p. 126.

<sup>2</sup> Clark and Raven, *loc. cit.*; for Harrys' existing bells, see Deedes and Walters, *Essex*, p. 41.

<sup>3</sup> Littlehales, *Medieval Records of a City Ch.* (E. E. Text Soc., 125), pp. 270, 275.

Of William Culverden, who also worked for St. Mary-at-Hill in 1510, the will is in existence, dated 1523.<sup>1</sup> The curious rebus shield, by means of which his twenty-and-odd remaining bells have been identified, is fully described on p. 305. He discards the old London stamps altogether, except one of the crosses used by the Burfords and John Sturdy, and introduces a new set of large bold capitals with an inferior set of "black-letter" (191).

Last of the London mediaeval founders is Thomas Laurence, mentioned in Culverden's will and in other documents, whose bells have been identified by the stamp of a gridiron which occurs at Toft, Cambs., and Margaretting, Essex.<sup>2</sup> He is remarkable for harking back to the old style of inscriptions in capitals, and his bells at Leaden Roothing (dated 1523) and Doddinghurst, Essex, and others in Kent and Sussex, might easily be mistaken for fourteenth-century specimens, if we had not



Lettering of William Culverden. (From Lynam)

<sup>1</sup> Raven, *Cambs.*, p. 44.

<sup>2</sup> See Deedes and Walters, *Ch. Bells of Essex*, p. 44, and *cf.* Cocks, *Bucks.*, p. 45.

the stamps to guide us. He ended his days at Norwich, but we do not know that he cast any bells there, and his capital letters found their way to Reading, where they are used by Joseph Carter in the reign of Elizabeth.

The above account of the principal London foundries may serve as a typical example of how comparative campanology has been studied, on the lines worked out by Stahlschmidt in his *Surrey Bells* and elsewhere, and by other writers following him, who have thus been enabled to apply the same method to other foundries.

## CHAPTER IX

### PROVINCIAL MEDIAEVAL FOUNDRIES

IT is now time to turn to the chief provincial foundries, which may for convenience be grouped geographically: south-eastern, south-western, west midland, northern, and eastern.

#### I. SOUTH-EASTERN

In the south-east of England London was of course predominant, and the great majority of the bells in Essex, Herts., Surrey, Kent, and Sussex are from the metropolitan foundries. But there were several mediaeval foundries in the Home Counties, two at least of some importance. At Canterbury one William le Bellyetere was at work in 1325, and there are about a dozen of his bells in and round that city. His stamps subsequently migrated to Norwich. About 1360-1390 we have Stephen Norton of Kent, probably living at Maidstone, whose beautiful stamps afterwards became the possession of a London founder (see p. 186). In the sixteenth century Richard Kerner and William Oldfield were also active in Kent, but their work is not found outside the county. In Sussex bell-founding was intermittent. Some early fourteenth-century bells round Chichester are evidently local work, and about 1520-1530 a remarkable founder named John Tonne was casting in or near Lewes. He is probably the same as a John Tynne mentioned in Culverden's will, and appears to have been of French extraction, his bells being distinctly Continental in character. There are dated specimens at Sullington (1522) and Botolphs (1536) in Sussex, and the ornamentation, as noted elsewhere (p. 310), is very elaborate. Subsequently he migrated to North-west Essex, and cast bells for that district about 1535-1545, one of which, at Stanstead, is dated 1540. He was succeeded by his brother Stephen, from whom we have richly-ornamented bells at Wood Ditton, Cambs. (1544), and Felstead, Essex (1546).<sup>1</sup>

In the small village of Toddington, Bedfordshire, there was

<sup>1</sup> Deedes and Walters, *Essex*, p. 59.

a foundry of some importance in the fourteenth century, owned by John Rufford (1367) and his son William (1380-1400).<sup>1</sup> The former is mentioned in a Patent of Edward III. of 1367 appointing him Royal Bell-founder. It is therefore interesting to find him using on his bells the stamps known as the Royal Heads (p. 299), which were also adopted by his son. Their bells are found in the counties of Beds., Bucks., Cambs., Essex, Hants, Herts., Hunts., Northants, and Suffolk. Two of John Rufford's at Christchurch, Hants, have interesting inscriptions, and William's name appears on a bell at Westmill, Herts. Their stamps, which appear to have been acquired from a Lynn founder named Derby, afterwards migrated to Worcester. The only other local foundry in this district was at Buckingham, where bells appear to have been cast early in the fourteenth century.<sup>2</sup>

In the county of Berks. a foundry sprang up at Wokingham<sup>3</sup> towards the end of the fourteenth century, which flourished exceedingly for a hundred years. Its earlier owners are unknown, but about 1448 it was in the hands of Roger Landen, and subsequently of John Mitchell. The earlier bells from this foundry are inscribed in fine crowned capitals, a good example being at Chertsey, from the abbey there. They have an initial cross of four fleurs-de-lys with a crown-moulding above, a coin, a grotesque lion's head with lolling tongue, and a square floral ornament, and some of the earliest have these marks alone without inscription. Landen introduced a foundry shield with the initials  $\begin{matrix} R & L \\ W \end{matrix}$ , which was used by his successor; but the latter's bells may be identified by a different form of the lion's head. These two use "Mixed Gothic" throughout. In the counties of Berks., Hants, and Oxon. nearly all the mediaeval bells are from this foundry, and they are also found in twelve other counties of south-east and southern England.

This foundry came to an end about 1495, and removed to Reading. Mr Cocks<sup>4</sup> tells us that the people of Thame wanted a bell recast in that year, and sent men to Wokingham on horseback to see about it, but their journey was evidently fruitless, and they returned as far as Henley, where they were directed to go on to Reading.

In its new quarters the foundry was restarted with new

<sup>1</sup> *Victoria County Hist. of Bucks.*, ii. p. 118.

<sup>2</sup> Cocks, *Bucks.*, p. 14 ff.

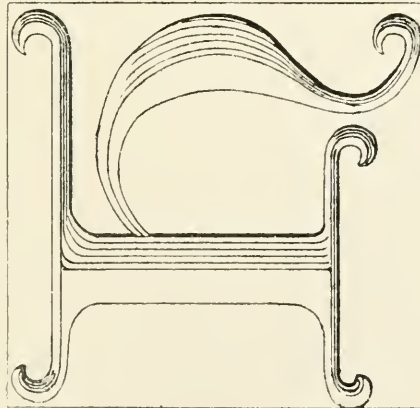
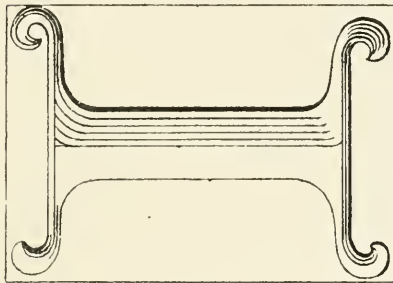
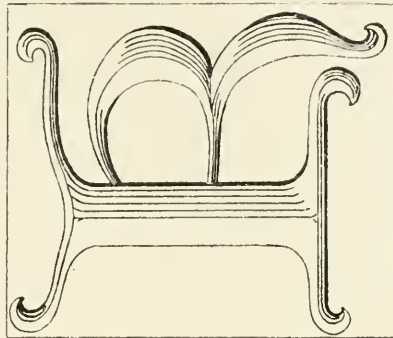
<sup>3</sup> For a full account, see *op. cit.*, p. 48 ff., and *Vict. County Hist. of Berks.*, ii. p. 412 ff.

<sup>4</sup> *Bucks.*, p. 58.



stamps and lettering, and was in the hands successively of William and John Hazelwood, John White, William Welles, and Vincent Goroway. But their bells are few in number, and have not indeed yet been identified with certainty, except those of the first named, who is noteworthy for his bold yet simply-designed capitals (195).

Another Reading founder, John Sanders (1539-1559), was a more successful craftsman, and his bells are fairly numerous. Most of them bear a shield which has been recently identified by Mr Cocks as the arms of Chertsey Abbey, and it is possible that some of the earlier examples with this mark, including one at Aldbourn, Wilts., which bears a date (1516) too early for our Sanders, were cast at that abbey. Sanders, like other founders of the time, reintroduces inscriptions in capitals, but as often as not contents himself with simple black-letter. Though he lived through the Reformation it did not appear to influence his views.



Lettering used by William Hazelwood. (From Cocks)



## 2. SOUTH-WESTERN

In the south-western counties there were two important foundries, in the two cathedral cities of Salisbury and Exeter. But in neither case do our records go back earlier than the fifteenth century, and there are not many existing bells in this part of England which can be definitely assigned to the fourteenth. As so many of the church towers of Cornwall, Devon, Dorset, and Somerset were built in the fifteenth century, it is probable that the bells were largely recast at the same time, their small Norman predecessors only possessing makeshift single bells of a moderate size.

We have, however, a record of a founder at Paignton, Devon, in 1285, named Roger de Ropeford,<sup>1</sup> who was succeeded by a William and a Robert of the same name. Roger is styled *campanistarius*, and received a yearly grant of a penny from Bishop Quivil (p. 185) to assist him in his craft. In Dorset there are bells which must be assigned to the fourteenth century, but we hear little of local founders. Roger de Taunton was working at Bridport in 1280,<sup>2</sup> and there was a Richard Brasyotter at Shaftesbury, whose will is dated 1449.<sup>3</sup> Another local man was one Thomas Hey, whose bells remain at Wraxall and elsewhere, and at West Chinnock, Somerset. He uses a very pretty little cross in a quatrefoil, of Early English type, and the bell at Wraxall is inscribed THOMAS HEY MAKEDE.

At Salisbury the earliest record is of John Barber, whose will has lately been published by Mr. Tyssen,<sup>4</sup> bearing date 1403. It is well worth perusing for its religious feeling as well as for its antiquarian interest. Fortunately we are able to identify the bells cast by him, as he has placed his name on one at Chittern, Wilts. There are two or three others in the county with the same small crowned capitals and an elaborate saltire cross and oblong stop, both also crowned; and others in Hants, Dorset, and Gloucestershire. Barber left his plant to one Peter le Brasier, of whom nothing more is known, and from whom the stamps passed later into the hands of a Worcester founder.

In 1494-1498 we find Henry Pinker doing some work for the church of St. Edmund at Salisbury,<sup>5</sup> and in 1538 Roger Elys of that town cast a bell for Bramley, Hants. The former

<sup>1</sup> Ellacombe, *Ch. Bells of Devon*, p. 163; Raven, *Ch. Bells of Dorset*, p. 2.

<sup>2</sup> *Hist. MSS. Comm.*, vi. p. 489.

<sup>3</sup> At Somerset House (18 Rous). Ex inform. Mr A. D. Tyssen.

<sup>4</sup> *Wilts. Arch. Mag.*, xxxv. p. 351 ff.

<sup>5</sup> Swayne, *Churchwardens' Accounts of St. Edmund, Sarum*, pp. 43, 45 (Wilts. Record Soc., 1896).

may have cast some of a large group of bells in Dorset and South Wilts. which are evidently all from one foundry, and that almost certainly Salisbury. They are not, however, of special interest, the inscriptions being monotonous and the lettering featureless. They probably cover the period 1400-1500.

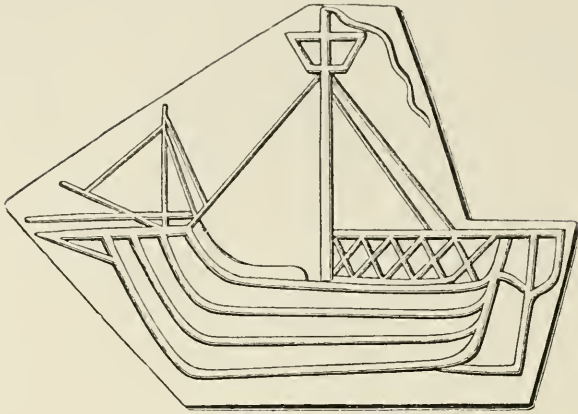
The only Exeter founder of whom we have a record is Robert Norton, who appears about 1425 in somewhat dubious circumstances.<sup>1</sup> The people of Plymtree in Devon filed a petition in the Court of Chancery for proceedings to be taken against him, on the ground that he had charged for more metal than he had contracted to supply for new bells. In spite of this lapse in commercial morality he appears to have been a successful founder, for there are many bells in Devonshire and the adjoining counties which bear a trade-mark with a bell and the letters **r n**, and there is no doubt that they are his work. Norton's inscriptions are partly in capitals, partly in black-letter, and the same stamps also occur on a group of bells with black-letter inscriptions only, but with the initials on the trade-mark altered to **i t**. This I.T. is clearly Norton's successor, but so far his name has not been identified. He uses six different leonine verses, some peculiar to this foundry, which are given in full on p. 325. One of his bells occurs as far away as Upton Magna in Shropshire, but may possibly be a second-hand bell.

In Somerset there was no local mediaeval foundry, except one established at Aish Priors near Taunton in the reign of Henry VIII. by the somewhat eccentric Roger Semson or Simpson. He uses large sprawling semi-Gothic letters, and sometimes even Roman capitals, but his inscriptions are usually unexceptional in their theology. Ellacombe regards him as an excellent founder, though an uncultivated man.

The majority of the Somerset pre-Reformation bells, like those of South Gloucestershire, North Wilts., Monmouth, and South Wales, come from the great mediaeval foundry at Bristol, one of the most important in mediaeval England. Its history has not yet been properly worked out, but the names cover a period of nearly three hundred years, beginning with Johannes le Bellyetere, who was *praepositus* of Bristol in 1236.<sup>2</sup> Few Bristol bells can be traced to the fourteenth century, though there are at least two groups of bells in Gloucester and Somerset which belong to this period. But in the fifteenth they are much more numerous. One group, well represented in Somerset, is noteworthy for the similarity of the stamps to those of John

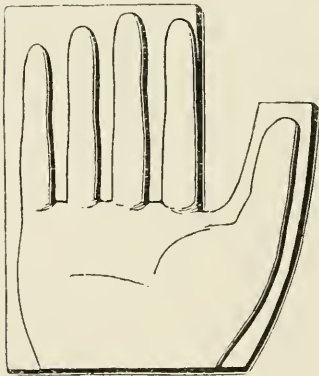
<sup>1</sup> Ellacombe, *Devon*, p. 46.

<sup>2</sup> *Bristol and Glouc. Arch. Soc. Trans.*, xviii. p. 227; see for others Braikenridge and Bickley, *Bristol Deeds*, pp. 16, 19, &c.



Ship used by a Bristol founder

Barber of Salisbury (p. 196), and it has been suggested that they are the work of John Gosselin, whose father is mentioned in Barber's will, and who was a person of some importance in Bristol in the middle of the century.<sup>1</sup> He died in 1453. Of about the same date is another group, also with inscriptions in capitals, marked by the use of a stamp in the form of a ship (198), the heraldic badge of the city. At Wapley, Gloucs., are two bells on which this stamp occurs together with the hand (198); each bell has a double inscription, one in capitals and one in black-letter.



Mark used by Bristol founder

In 1451 a Bristol founder cast a bell for the church of Yatton in Somerset, as we learn from the parish accounts,<sup>2</sup> and this is probably identical with one still hanging in the tower, with an inscription in fine large capitals. The same lettering appears on the 9th bell at Hereford Cathedral, which is inscribed:—

WILHELMUS WARWIK CONSTRUXIT ME IN  
SANGHE TRINITATIS HONORE

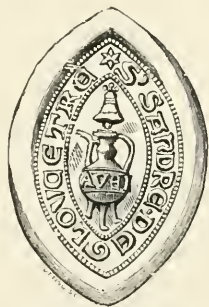
<sup>1</sup> See Bickley, *Little Red Book*, i. p. 88, ii. pp. 161, 169; Wadley, *Bristol Wills*, p. 133.

<sup>2</sup> *Somerset Record Soc.*, iv. p. 92.

but this William Warwick is more probably the donor than the founder. About 1480 the foundry was in the hands of one **rt**, not yet identified, who uses a plain cross, with either capitals or smalls. Black-letter was only finally adopted by his successor, Thomas Geffries, who also signs his bells with his initials. He was sheriff of Bristol in 1525 and died in 1546,<sup>1</sup> being succeeded by his son Henry, who apparently changed the name to Jefferies, as his initials appear in the form **hi**.<sup>2</sup> Bells by these two founders are numerous in the two counties and in North Wilts., and often bear inscriptions in English of a distinctly post-Reformation type, such as PRAISE GOD or ALL HONOUR BE TO GOD. The name of John White as a bell-founder also occurs about this time (1481-1531),<sup>3</sup> but at present no bells have been assigned to him.

### 3. THE WESTERN MIDLANDS

From Bristol we pass to Gloucester, another mediaeval foundry of great importance, and also going back to the thirteenth century.<sup>4</sup> Hugh le Bellyetere occurs about 1270, and his daughter Christina "la bell-yutere" slightly later. Early in the fourteenth century comes Sandre of Gloucester, whose seal, bearing the words S · SANDRE · DE · GLOUCESTRE, with a bell and laver-pot (199), was found in the Thames many years ago.<sup>5</sup> His work can probably be traced in the county, and also at Besford in Worcestershire. In 1346 "Master John of Gloucester," probably Sandre's son, was commissioned to cast bells for Ely Cathedral,<sup>6</sup> which implies that he was a founder of extensive reputation. His bells at Ely no longer exist, but he is well represented by a group of bells with stamps similar to those used by Sandre, in Gloucestershire and other West Midland counties.



Seal of Sandre of Gloucester

Owing perhaps to the successful competition of the foundries

<sup>1</sup> Bickley, *Little Red Book*, ii. p. 212; see also *Somerset Record Soc.*, iv. p. 147; *Trans. Devonsh. Assoc.*, xli. p. 362.

<sup>2</sup> See *Somerset Record Soc.*, iv. p. 148.

<sup>3</sup> Pearson, *Churchwardens' Accounts of St. Michael, Bath* (*Somerset Arch. Soc.*, 1880), p. 83; *Somerset Record Soc.*, iv. p. 145; cf. Cocks, *Ch. Bells of Bucks.*, p. 66.

<sup>4</sup> See generally *Trans. Bristol and Glouc. Arch. Soc.*, xxxiv. p. 109 ff.

<sup>5</sup> *Arch. Journ.*, xiii. p. 73.

<sup>6</sup> Raven, *Camb.*, pp. 6, 10.

at Bristol and Worcester, there is now a break of about a hundred years in the activity of the Gloucester craftsmen, and the next name, that of Robert Hendley, occurring on a bell at St. Nicholas, Gloucester, probably dates from about the end of the fifteenth century. This Hendley uses a peculiar cross with one plain and three floriated arms, and a crown as stop. His bells are numerous round Gloucester, and occur in Hereford, Monmouth, Warwick, Worcester, Wilts., Salop, Brecknock, and Montgomery. About the same time lived William Henshaw, Mayor of Gloucester in 1503, 1508, and 1509, whose brass may be seen in St. Michael's Church there, on which it is stated that he was a bell-founder. Richard Atkyns, who died in 1529, and Thomas Loveday (1527-55) are mere names.

The Worcester foundry<sup>1</sup> was, as we have indicated, a great rival to that at Gloucester. The first names of bell-founders occur at the beginning of the fourteenth century, but the real activity of the foundry does not begin till about a hundred years later. Unfortunately, though there are three groups of bells which must have been cast at Worcester during the fifteenth century, we have only one founder's name during that period. The first group bear the stamps of William Rufford (see p. 194), including the Royal Heads, and these must have come to Worcester about 1410, after his death. They are found on many bells in Worcester and Hereford, and in the adjoining counties. The founder who succeeded the first owner of these stamps occasionally uses the Royal Heads, but otherwise his stamps are new, or rather derived from another source, to wit John Barber of Salisbury (p. 196). As his date appears to be about 1450-1460, he is probably identical with Richard le Bellyetere, whose name occurs in 1464.

The third group of Worcester-cast bells is a very remarkable one, though not large. Two of these bells, at Grimley and at Worcester St. Michael, are dated respectively 1482 and 1480; but the date is not stamped in the ordinary way, but in thin slightly-raised letters in a sort of cursive hand, produced by engraving in the mould. The former bell also has (in the same type) the name of Richard Multon, prior of Worcester, and the latter that of Thomas Clyvegrove, Rector of St. Michael's. On these bells we find a new set of "Royal Head" stamps, which do not occur elsewhere, except on two or three Gloucestershire bells, the founder of which inherited these stamps about 1600. They represent Henry VI., his queen Margaret, and Prince Edward who was slain at Tewkesbury. Accompanying these

<sup>1</sup> See generally *Arch. Journ.*, lxiii. p. 187 ff.; *Assoc. Arch. Soc's. Reports*, xxv. p. 561 ff.; Tilley and Walters, *Ch. Bells of Warw.*, p. 7 ff.



are other stamps of a grotesque winged figure, a dragon, and a lion's head (201). It is not impossible that these bells were not cast by an ordinary founder, but under monastic supervision (p. 176); their inscriptions are sometimes scholarly, and the appearance of the prior's name at Grimley also seems to support this view. In the sixteenth century the foundry appears to have fallen on bad days, but its last representative, Nicholas Grene, whose will is dated 1541,<sup>1</sup> was the founder of a new dynasty of Greens covering the next hundred years.

The Worcester foundry may be noted as exhibiting a contrast to those of the east and south of England, in that black-letter inscriptions never came into fashion there, at least during the fifteenth century; and the same is also true of that at Gloucester, and to some extent of Bristol. In fact, all over the west and north of England, the old style of capitals throughout appears to have been generally preferred.

Continuing our survey of this district, we find at Shrewsbury one Johannes le Belyetere enrolled as a gild merchant in 1356,<sup>2</sup> whose name appears on a bell at Longnor in Salop. Later in the century there is a small group of bells in that county which were also probably cast at Shrewsbury; as one or two of them have an occasional black-letter inserted in the inscriptions, they cannot be earlier than 1400. Staffordshire too was sparsely represented in the mediaeval period; but we hear of a Henry Mitchell of Lichfield casting a bell for the Cistercians at Croxden in 1313,<sup>3</sup> and a Michael de Lichfield is mentioned at the end of the preceding century.<sup>4</sup> To the former of these it is possible to attribute a group of fourteenth-century bells in Staffordshire and adjoining counties.

In Derbyshire a foundry arose at Chesterfield early in the sixteenth century, the tale of which has been told by Llewellyn Jewitt.<sup>5</sup>



Stamps of Worcester founder (1480)

<sup>1</sup> *Arch. Journ.*, lxiii. p. 189.

<sup>2</sup> *Shropsh. Arch. Soc. Trans.*, 3rd Ser. ii. p. 77, vi. p. 51.

<sup>3</sup> Lynam, *Croxden Abbey*, p. vi.

<sup>4</sup> Hewitt, *Handbook of Lichfield Cath.*, p. 58.

<sup>5</sup> See *Reliquary*, xvi. p. 141 ff.



William Heathcote, the son of a "brasier" named Ralph, succeeded his father in 1502, and started a bell-founding business; but he seems to have died early and was succeeded by his brother Ralph, who died in 1525. After him came a younger brother George, in whose will, dated 1558, he bequeaths "to my son Ralph all my moldes and Towles all Brass and Bell mettell and all other things in my work house apperteyning to my occupation." Jewitt assigns to this founder bells in Derbyshire and neighbouring counties which bear a shield with **g b** and the *filfot* or Thor's hammer emblem. These are of a simple type, often without inscription beyond **i b c** and the founder's stamp or initials.

#### 4. THE NORTH OF ENGLAND

The great foundries of the northern Midlands were located at Leicester and Nottingham. We do not as yet know as much of either as is to be desired, but the investigations of the late Miss Bateson<sup>1</sup> and of Mr Stevenson<sup>2</sup> in the Borough Records of those two towns, recently published, have yielded a rich harvest of bell-founders' names. It yet remains to assign to each the bells which on other grounds are associated with either place.

At Leicester the earliest recorded name is that of Stephen le Bellyeter (1328-1348), followed by John Hose (1352-1366). To one of these two must be assigned a group of ten bells in the Midlands, inscribed in very richly-ornamented capitals, with an initial cross of similar character (285); one of these, at St. John's, Coventry, was given by Henry Doddenhall, Mayor of that city in 1350. These stamps appear subsequently in the hands of the Newcombes in the sixteenth century. Between 1338 and 1354 we hear of Johannes de Stafford, a founder whose name appears on bells at Leicester and in Lincolnshire. The stamps used by him on these bells occur on some thirty others in the northern Midlands and in Yorkshire, all of which are similar in type, but some of them bear evidence of a later date (1400-1450). We also know that in 1371 a Johannes de Stafford was casting bells for York Minster, and that the same or another John was Mayor and M.P. for Leicester between 1366 and 1384. It is therefore almost necessary to assume that there were two founders of the name.

About the same time Johannes de Yorke was founding at

<sup>1</sup> Bateson, *Records of the Borough of Leicester*, Vols. ii. and iii., 1901-1905.

<sup>2</sup> Stevenson, *Records of the Borough of Nottingham*, Vol. ii.

Leicester, and left his name on a bell at Sproxton; he does not occur in the Borough Records, but as nearly all the remaining bells of this type are in Leicestershire, he must have worked in that county. As he introduces black-letter smalls on one bell his date cannot be much before 1400. In the Records the names of Thomas de Melton, William Noble, Thomas Innocent, and William Mellours cover the period 1368-1508, but only by conjecture can we assign any existing bells to them. Somewhat later is Thomas Bett (1524-1538), who held various civic offices, and who has been credited with the authorship of some half-dozen bells in the north of England which bear a shield with a bell and the letters T.B. He was preceded by Thomas Newcombe (1506-1520), the founder of a dynasty extending over a hundred years, which, however, does not seem to have risen to importance till after the Reformation, in the third generation. No bells can be assigned with certainty either to this Thomas or to his son Robert (1520-1561).

Of uncertain locality is a founder named Johannes de Colsale,<sup>1</sup> who placed not only his name but the date 1409 on bells cast for Milwich, Staffs., and Beckingham, Notts. Similar bells are found in all the North Midland counties and in Yorkshire, and although there are six in Leicestershire and no more than three in any other county, it is more probable that he was a Nottingham than a Leicester man. Colsale may be a corruption of Cossall, a village near the former town.

The Nottingham records<sup>2</sup> go back nothing like so far as those of Leicester, and the first bell-founders we hear of in this town are William Langton or William le Belyetere and Richard Redeswell (1433-1438). A family of Selyokes are also mentioned between 1499 and 1548. But there are many bells in Notts., Derby, Lincoln, Yorks., and neighbouring counties which were almost certainly cast at Nottingham, and these bells cover a period of at least one hundred years. On some of them we find the Royal Heads formerly used by the Ruffords (p. 194), and these did not come to Nottingham before 1400. The typical Nottingham mark is a shield with a saltire cross (296) of which there is an earlier and a later variety.

The last names previous to the Reformation are those of Richard Mellour (1488-1508) and his son Robert (1510-1525), both of whom were mayors of the town and held other important offices. Numerous bells in Notts. and Lincolnshire bear a shield with a bell and the letter R, and it is thought that

<sup>1</sup> See Tilley and Walters, *Ch. Bells of Warwick*, p. 18.

<sup>2</sup> See for an excellent summary the *Victoria County Hist. of Notts.*, ii, p. 367.

these may be the work of the Mellours. But the history of this foundry has not as yet been fully worked out, and it is therefore impossible to deal with it here as fully as some of the others discussed in this section, in spite of its undoubted importance and reputation.

In the whole of the six northern counties only one mediaeval foundry has as yet been traced, and this, as might have been expected, was at York. The work of York founders extends all over Cumberland and almost to the Border, and their only rivals were the Nottingham men, and more rarely those of Leicester. We have, moreover, a longer list of names of founders<sup>1</sup> than from any other city except London, chiefly derived from the list of freedmen published by the Surtees Society.<sup>2</sup> They show the great and continued importance of this foundry from the thirteenth century onwards. Unfortunately few of these names have been found on bells. John de Kirkham (1371) occurs in Cumberland,<sup>3</sup> John Potter (1360-1380) in York city itself, and John de Copgrave, whose date is uncertain, at Scawton in the North Riding (*cf.* p. 303). The first-named also cast bells for York Minster with John de Stafford in 1371.<sup>4</sup>

A more famous name is that of Richard Tunnoc, whose works may indeed have perished, but who has immortalised himself by his magnificent gift to the minster of one of the many beautiful fourteenth-century windows which adorn its nave. Known as the "Bell-founder's window," it consists of three main lights, in two of which the process of bell-casting is picturesquely represented (see Frontispiece, and p. 45), while in the middle one the founder himself receives the benediction of the archbishop, his name being inscribed on a scroll. Richard Tunnoc was something of a personage, being M.P. for the city in 1327; he died in 1330. The other York founders of the mediaeval period are at present still mere names; but their anonymous works may still hang in many a neighbouring tower or turret.<sup>5</sup>

## 5. THE EASTERN COUNTIES

Having now almost made the circuit of England we come by way of Lincolnshire to East Anglia. In the former county

<sup>1</sup> See generally Benson in *Rep. Yorks. Philos. Soc.*, 1898, and *Assoc. Archit. Soc. Reports*, xxvii. p. 623 ff.; Poppleton in *Yorks. Arch. Journ.*, xviii. p. 88 ff.; *Vict. County Hist. of Yorks.*, ii. p. 449 ff.

<sup>2</sup> Vols. 96 and 102 (1896 and 1899).

<sup>3</sup> *Cumb. and Westm. Arch. Soc. Trans.*, ix. p. 494.

<sup>4</sup> *Fabric Rolls of York Minster, Surtees Soc.*, 35, p. 10.

<sup>5</sup> For the names of these founders, see list in Appendix.

there are a few odd names, such as William Dudley at Well, and Robert Merstoun in the neighbourhood of Alford, but of these we know nothing. The magnificent bells of 1423 at South Somercotes and those of Somersby (1431),<sup>1</sup> with a dozen or so more (one in Notts. and one in Yorkshire), must have been cast in the county, but there is no definite centre to which we can assign them. Lincolnshire was almost wholly dependent on Nottingham in the fifteenth century and later.

We pass on therefore to Norfolk, making our first pause at King's Lynn, where the records go back as far as anywhere in England. Master John, whose name occurs in 1299, has been identified with Magister Johannes Riston, whose name occurs on a bell at Bexwell, Norfolk, and Thomas Bellyetere (1333) with Thomas de Lenne, whose name is found at Trunch and Wood Rising in that county. Between these two is "Johannes Godynge de Lenne," found at Worlington, Suffolk. Another John occurs at West Somerton, and an Edmund at Sall, the latter mentioned in documents of 1353. Another Edmund and Thomas, "bellyeteres," occur in the fifteenth century. A founder named Derby, who used the Royal Head stamps (p. 194), and who occurs at Chippenham, Cambs., and New Houghton, Norfolk, was probably the successor of the first Edmund, about 1360-1380; his bells are all found more or less in this neighbourhood.

The foundry at Norwich begins at a later date, but rapidly became the most important in East Anglia, and second to none in the country. The fact that over 150 bells from this foundry still remain in Norfolk alone testifies sufficiently to its great reputation. The earliest known representative is William de Norwyco, who was working in the fourteenth century (about 1360), and has left his name on bells at Hellesdon, Norfolk, and Conington, Cambridgeshire. Next comes Thomas Potter, "brasyer," who became a freeman in 1404. He introduces inscriptions in "mixed Gothic," and uses a very elaborate alphabet (as at Great Plumstead, Norfolk), the letters filled in with heads and grotesques (289). His trade-mark is a three-legged pot. At St. John Sepulchre, Norwich, we find this apostrophe to himself—

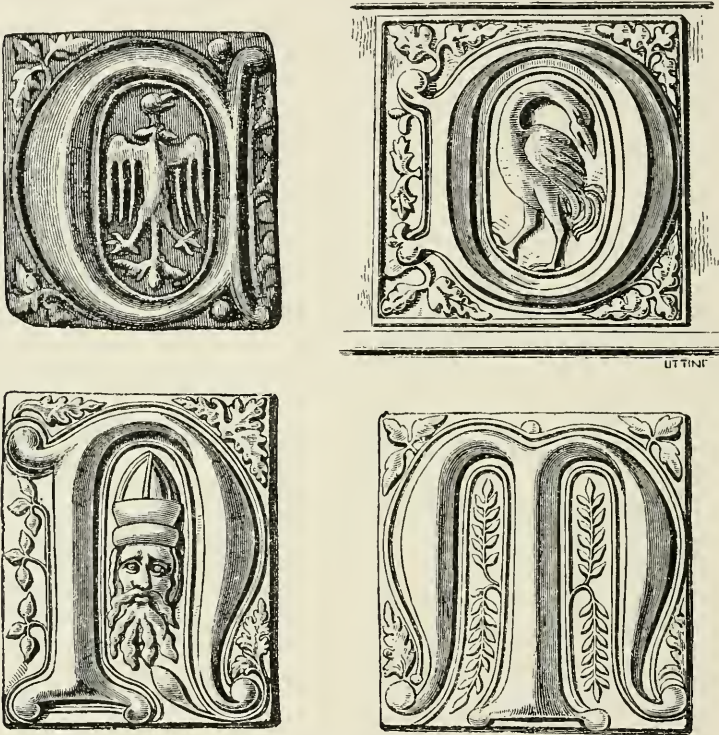
**Has Iv Campanas Formasti, Pottere Thomas.**

Shortly after comes Richard Baxter (1416-1424), whose name occurs at Ketteringham (Norf.) and who introduced the richly-

<sup>1</sup> North, *Ch. Bells of Lincs.*, p. 79 ff.; see also p. 284.



ornamented capitals (206) which were destined to become so well known in the hands of his successors the Brasyers, and after the Reformation in other foundries, particularly that of Leicester. The Brasyer dynasty extends over two generations, in the persons of Richard Brasyer I. (1424-1482) and Richard II. (1478-1513), during which time the foundry was at the height of its prosperity. Even at this day Norfolk is



Lettering used by the Brasyers of Norwich (1424-1513)

full of their beautiful bells, and there are many also in Suffolk; one or two in Essex and Cambridgeshire, and one, strange to say, at Ford Abbey, Dorset. Each is inscribed with an appropriate leonine hexameter,<sup>1</sup> the *caesura* marked by a lion's head as stop, and bears on the crown the foundry shield (207), a crown between three bells, on a "sprigged" or ermine field.

<sup>1</sup> Examples of these are given in Chap. xii.

Of the five bells in Norwich cathedral tower, four are of this type, and in the church towers of the city itself there are many others. After the second Richard's death the foundry appears to have decayed, and the few bells which can be assigned to his successor William Barker (1530-1538) are of inferior style, with imperfect inscriptions.

There also appears to have been a foundry somewhere to the north-east of Norwich about 1400, as there is a group of bells of about this date confined to that part of the county inscribed in large ornamented Gothic capitals. Another more widely-spread group is found in Norfolk and Suffolk, and must have been cast at Norwich about the end of the fourteenth century; the stamps are those formely used by William le Belyetere of Canterbury (p. 193).<sup>1</sup>

Our tale of mediaeval foundries is brought to its close with an account of that which flourished at Bury St. Edmund's in the fifteenth century and later. Its history has not yet been fully elucidated, but Mr V. B. Redstone's examination of various Bury wills, and the publication of some early Churchwardens' Accounts at Cambridge have helped to throw light on the subject. In particular, the foundry shield (305) has always been one of the stumbling-blocks of the campanist, for though its symbolical devices are easy of explanation the initials H. S. which it bears have always remained a mystery. As this shield



Trade-mark of the Brasers  
of Norwich

occurs on all Bury bells, even those cast by founders whose names are known, the initials must indicate its original owner, who probably lived about 1400-1430. The earliest bell from this foundry, the tenor at Coton, Cambridgeshire, is the only one with an inscription in capitals throughout, and has no foundry shield. It must therefore be by a predecessor of H.S. The inscription it bears is peculiar to the Bury foundry:—

WIRGO CORONATA DUC NOS AD REGNA BEATA.

Various names of founders between 1355 and 1475 have been unearthed by Mr Redstone,<sup>2</sup> but the first with which we

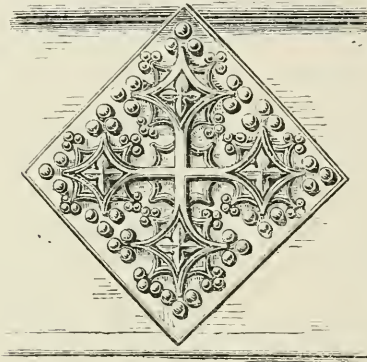
<sup>1</sup> See L'Estrange, *Ch. Bells of Norfolk*, p. 80 ff.

<sup>2</sup> See Deedes and Walters, *Ch. Bells of Essex*, p. 50.

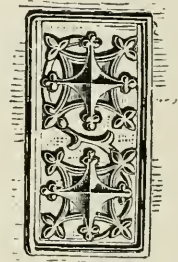


need here be concerned is Reignold Church (1470-1498). The majority of the Bury bells still existing in the four eastern counties are probably the work of this man or of his son Thomas (1498-1527), whose name occurs in connection with work done at Cambridge, Redenhall (Norf.), and elsewhere. These bells, nearly a hundred in number, have besides the foundry shield a richly-designed initial cross (208), a square or oblong stop (208), and an inscription in "mixed Gothic," usually an invocation to St. Mary or St. Anne. The Bury founders show a strong preference for female saints, and a curious neglect of their own patron St. Edmund.

The last of the pre-Reformation founders was Roger Reve, whose name Dr Raven recovered from a bond between that individual and the authorities of Debden in Essex, for which



Bury cross



Bury stop

church he cast a bell in 1533. He is there described as a "clotheear," exemplifying the tendency of bell-founders to combine other trades with their own. John Danyell of London (p. 178) was also a vintner. Roger Reve made some changes in the style of the lettering of the Bury bells, and not only drops the use of initial capitals, but also introduces a new initial cross of a more simple type, and a double version of the usual square stop. His bells, one of which is here illustrated (209), still bear the old bell-and-gun shield of H.S.

Besides the mediaeval bells of English make which we have discussed, a few foreign bells have found their way into England, mostly from the Low Countries, which have always had a great reputation for excellence in bell-founding. They are remarkably rare at all periods, especially when compared with the number



*From Messrs. Taylor*  
Bell by Roger Reve of Bury St. Edmunds



that found their way into Scotland, but the latter country always had closer relations with the Continent. In 1483 a law was passed prohibiting the importation of foreign bells into England, but as the words of the statute are "belles except haukes bells," it is not likely that any but small bells are intended.<sup>1</sup> Whether or no it applied to church bells, the fact remains that we have only half-a-dozen foreign bells remaining between that date and the middle of the sixteenth century; while another half-dozen or so are of earlier date, and there are also two or three of the seventeenth century, or later. As foreign bells are always dated, we can treat these bells in exact chronological order, and their *habitat* and place of origin will be found noted in the following list:—

1369. Duncton, Sussex	-	-	-	From The Hague, Holland.
1435. Leeds Castle, Kent	-	-	-	French.
1441. Whitton, Suffolk	-	-	-	Flemish, probably by Jan Van Venlo.
1447. Baschurch, Shropshire	-	-	-	Flemish. By Jan Van Venlo.
1458. All Hallows Staining, London	-	-	-	Flemish.
1489. Eglington, Northumberland	-	-	-	Flemish. See <i>Proc. Soc. Ant. Newc.</i> , iii. p. 101.
1518. Nicholaston, Glamorganshire	-	-	-	Flemish. By Arent Van Won ( <i>Arch. Cambr.</i> , 6th Ser., viii. p. 149).
1523. St. Crux, York (now at Bishopthorpe)	-	-	-	Flemish. See <i>Ass. Arch. Soc. Rep.</i> , xxvi. p. 624, fig. 2.
1530. Bromeswell, Suffolk	-	-	-	Flemish. By Cornelius Waghens of Mechlin.
„ Woking, Surrey (now at R.C. church)	-	-	-	By Pierre Baude.
1535. Whalley, Lancashire	-	-	-	Flemish. By Peter Van den Ghein.
1548. Peterhouse, Cambridge	-	-	-	Flemish. By Peter Van den Ghein.
„ Seamer by Scarborough, Yorkshire	-	-	-	French.
1574. British Museum (213)	-	-	-	Flemish. By Marc le Ser. See <i>Proc. Soc. Antiqs.</i> , xv. p. 324.
1577. Hendon, Middlesex (in a modern church)	-	-	-	Italian. By Giovanni Melo of Veroli.
1663. Tottenham, Middlesex	-	-	-	By I. H. See Robinson, <i>Hist. of Tottenham</i> , ii. p. 13.
1670. Frindsbury, Kent	-	-	-	Gerrit Schimmel of Deventer.
N.D. Millwood, N. Lancashire	-	-	-	Italian. By Terzo Rafanelli of Pistoia. See <i>Barrow Nat. Field Club Trans.</i> , xvii. pp. 55, 78.
N.D. Portsmouth (fire-bell at parish church)	-	-	-	Italian. By Matthias Solano, c. 1700.
1801. Leavenheath, Suffolk	-	-	-	By Gerhard Horner of Stockholm.

<sup>1</sup> *Statutes of the Realm*, ii. p. 495 (*cf.* p. 397). Raven, *Camb.*, p. 48, appears to accept the more general application. But in any case the statute seems to have been repealed by Henry VII.

To this list must be added a bell by Jan Van Venlo formerly at Vowchurch, Herefordshire, now recast, and a small hand-bell belonging to the corporation of Rye, Sussex, by P. Van den Ghein. There is a group of early bells at Bristol Cathedral; Sarnesfield, Herefordshire; West Thorney, Sussex; and formerly Burwarton, Salop, which may be of foreign origin, though they bear neither date, nor founder's name, nor any additional ornamentation. But the peculiar double-lined florid capitals, with the cross of similar type, resemble those found on early continental bells, as at Fontenailles, Normandy, and in the Bargello Museum at Florence (see p. 27), and have little in common with English Gothic lettering. These bells may probably be dated about 1300.

Of the bells mentioned in the above list it will be seen that only two are certainly of French origin. The Leeds Castle bell<sup>1</sup> has no founder's name, in fact only the date; it bears three medallions representing the Virgin and Child, the Crucifixion, and St Michael and the Dragon. The Baschurch bell<sup>2</sup> is inscribed—

✠ Maria int jaer ons heeren m cccc ende xlvij ian  
van venloe

and is beautifully ornamented with foliated patterns.

The London example is now preserved at the Grocers' Hall, the bells having been removed from the tower of All Hallows, which still stands. The inscription is:—

**Martine es meinen name mun gelaut sey got bequame**

“Martin is my name, may my sound be pleasant to God.”

That at Eglingham is probably by the same founder. The Bromeswell bell is very richly ornamented with four medallions with scriptural subjects and decorative borders.<sup>3</sup> The Waghevans family were well-known masters of the art in the early part of the sixteenth century.<sup>4</sup> Similar medallions are to be found on the later bell at Tottenham, which is a good specimen of Flemish work of that period; it was taken at the siege of Quebec. The Italian bell which Mr St. Clair Baddeley presented to a new church at Hendon<sup>5</sup> has an interesting inscription often found on foreign bells, but seldom on English:—

DEO MENTEM SANCTAM SPONTANEAM HONOREM ET PATRIAE  
LIBERATIONEM.<sup>6</sup>

<sup>1</sup> Stahlschmidt, *Ch. Bells of Kent*, frontisp.

<sup>2</sup> *Shropsh. Arch. Soc. Trans.*, 3rd Ser., vii. p. 1, pl. 20.

<sup>3</sup> See Raven, *Bells of Suffolk*, p. 75.

<sup>4</sup> See Schryver, *Quelques anciennes Cloches d'Église*, Bruxelles, 1903.

<sup>5</sup> *Notes and Queries*, 9th Ser., x. p. 406 (24th May 1902).

<sup>6</sup> For an example recorded at Kenilworth, see Tilley and Walters, *Ch. Bells of Warwick*, p. 177.



Flemish bell by Marc le Ser, 1574 (British Museum).



Bell by R. Mot, formerly at Staplehurst, Kent

*From Mears & Stainbank*





## CHAPTER X

### POST-REFORMATION FOUNDRIES

#### I. THE SOUTH AND WEST OF ENGLAND

FOR a short time after the Reformation the bell-trade almost dwindled away ; the country was full of second-hand bells confiscated at the Dissolution of 1538 (see Chap. XVI.). But bells became as popular as ever, and remained so until the Civil War. After the Restoration when scientific ringing came in and Ringing Societies were formed, rings of large bells, at first of five, then of six, and later of eight (*cf.* p. 81), were erected. We shall see, therefore, that the activity of the foundries, which was checked at the Reformation, revived generally under Queen Elizabeth, and flourished everywhere, until again checked by the Civil War. Between 1642 and 1650 little was done in any part of the country. The period from 1660 to 1750 may be described as the heyday of English bell-founding.

The post-Reformation foundries are not easy to treat of categorically, owing to their great number, wide distribution, and varying duration. It is, for instance, impossible to treat under the heading "seventeenth century" of a foundry which lasted from about 1650 to 1750 ; and equally unsatisfactory to discuss it under the heading of each century. Others again have lasted almost without a break for two hundred years or more. It will perhaps be the simplest and most satisfactory arrangement to follow that adopted for the mediaeval foundries, and take the counties in a rough geographical order, beginning with London.

#### LONDON

As in other foundries, there is in London a distinct break about the period of the Reformation ; in this case lasting about thirty years. Between 1550 and 1575 we have a few isolated names, of no great importance, and others during the fifteen years following, including the notorious Laurence Wright, who cast various bells for London churches which had to be almost

immediately recast, as we may learn from a perusal of the various parish accounts.

The year 1567, however, saw the foundation of the great foundry in Whitechapel, which has lasted continuously, almost on the identical site, down to the present day, and is now probably the oldest established firm in England. Between 1567 and 1575 it was in the hands of an unknown man, probably Robert Doddes, whose stamps were afterwards used by Robert Mot, the owner of the foundry from 1575 to 1604. This Mot, whose name or foundry stamp occurs on nearly all of his bells, was a very successful founder, and there is hardly a London city parish whose accounts do not include some payment to him

for casting bells at this time. Of his work about fifty-four examples remain, mostly inscribed in black-letter **Robertus mot me fecit**, with the date, and various ornamental stops (of which Mot had an extensive supply) between the words. His foundry stamp (216) is circular, with three bells and the initials R. M. within a wreath. Among his finest bells are two at Westminster Abbey, dated respectively 1583 and 1598, with the name of the dean, Gabriel Good-



Trade-mark of Robert Mot

man. Several others still remain in London, at St. Andrew Undershaft and elsewhere, and many more in Essex and Kent. The one here illustrated (213) was formerly at Staplehurst, Kent.

Mot was succeeded by Joseph Carter, who came from Reading (p. 221), but both he and his son William had brief reigns, and in 1616 we find the foundry in the ownership of Thomas Bartlet (1616-1631), who was succeeded by his son Anthony (1640-1675), and then by James (1675-1700). Thomas' bells are rare, many having doubtless perished in the Great Fire, but there is a fine one at the Charterhouse, his latest production. The earlier ones bear his private mark, a trefoil with his initials, which he uses as foreman to Carter on some of

the latter's bells. At his death in 1631 his son was still quite a child, and for ten years John Clifton, several of whose bells remain in Essex,<sup>1</sup> managed the foundry. Bells by Anthony and James Bartlet are fairly numerous, but chiefly confined to the City, where they did a brisk trade in supplying the new Wren churches. The Bartlets' bells are mostly plain and devoid of ornament, except their trade-mark, an adaptation of Mot's.

In 1700 the dynasty expired with the death of James, and the foundry passed to Richard Phelps, a native of Avebury in Wiltshire. He was a good and successful founder, and enjoyed a prosperous career of nearly forty years. Several of the big rings in London churches, as at St. Magnus, All Hallows, Lombard Street, and St. Michael, Cornhill, are his work, as is also the great hour-bell of St. Paul's Cathedral. The latter weighs over five tons, and has a curious history, being the successor of the old Great Tom of Westminster, about which many traditions and legends have sprung up (see p. 99).

Phelps' successor, Thomas Lester, was a less successful founder, and between 1738 and 1754 did comparatively little business. In the latter year, however, he took as his partner one Thomas Pack, and thenceforward things steadily improved. After Lester's death in 1769 William Chapman joined the firm, which now with the gradual disappearance or absorption of London and provincial foundries began to enjoy almost a monopoly. Between 1770 and 1780 Pack & Chapman cast many important rings of bells for London and provincial towns, such as Aylesbury and Shrewsbury. Pack died in 1780,<sup>2</sup> and Chapman shortly afterwards took as partner a young man named William Mears, who appears to have been a sort of *protégé* of the firm. Chapman died in 1784 and Mears in 1789, and the latter's son Thomas then succeeded, and kept on the business till his death in 1810. Four years previously he had taken into partnership his son Thomas, under whom the foundry was destined to reach the height of its prosperity between 1810 and 1843, the year of his death. The springing up of many new churches in London and other large towns, and the impetus given to change-ringing at this time were the chief causes of the demand for new rings of bells, and as the Whitechapel foundry now practically enjoyed a monopoly all over England, it is not surprising to find Mears' name in all parts of the country.

<sup>1</sup> There is also one at Christ Church, Victoria St., Westminster, the successor of a chapel erected in 1639.

<sup>2</sup> Chapman's name appears alone on a few bells of 1781, as at Otley, Yorks., and Durham Cathedral.

Three hundred years or so had seen great changes in the history of English bell-founding. The smaller founders both in London and the provinces had practically all died out by the middle of the eighteenth century, and after that the Londoners' only serious rivals were the Rudhalls of Gloucester. Moreover a great change is seen in the character of the inscriptions and the style of lettering employed. About 1760 Lester & Pack introduced a new style of lettering in place of the "old-faced" type, corresponding more to the modern printing types of capitals, and presumably regarded by them as being thoroughly "up-to-date." This lettering, in two sizes, was used down to 1837, when the larger capitals were discarded, and the smaller alphabet remained in use at Whitechapel down to the end of the century. In the matter of ornamentation the Whitechapel men were very austere, seldom venturing beyond a band of alternating loops and lozenges which serves to fill in vacant spaces. Of their poetical performances we shall speak elsewhere (p. 345); these are characteristic of Pack, Chapman, and the elder Thomas Mears (who often makes use of rhymes composed by Mr Wilding, a Shropshire school-master).<sup>1</sup> The younger Thomas seldom attempts more than his name and those of churchwardens.

His successors Charles and George Mears (1844-1865) were much influenced by the Gothic revival of the time, and often break out into fancy Gothic lettering, both capitals and smalls. Some of their bells are inscribed quite in a mediæval style, with names of saints; but this may be due to the Tractarian incumbents for whose churches they were cast. In 1865 the business, by its passing into the hands of Mr Robert Stainbank, acquired the title it has ever since enjoyed of "Mears & Stainbank," although George Mears died in 1865 and Stainbank in 1883. It is now managed by Mr A. Hughes. Specimens of their work have already been illustrated (43, 101).

There were many other intermittent bell-foundries in London during the sixteenth and seventeenth centuries, and the principal rivals of Whitechapel were the firm of John & Christopher Hodson (1653-1693), whose foundry was probably in the parish of All Hallows, London Wall, with a branch establishment at St. Mary Cray in Kent. Many of their bells still exist in that county and elsewhere. They are usually remarkable for their long inscriptions, running into two or even three lines, with ornamental stops between the words. To an earlier period belongs William Land of Houndsditch (1613-1637), who came from Suffolk (see p. 236). His bells are not very numerous, but

<sup>1</sup> See p. 344 for specimens.

they are not the only memorials we have of him, for he made a mortar of bell-metal which is now in the British Museum (183).

Towards the end of the century William and Philip Wightman (1680-1702) were founding on Windmill Hill, Clerkenwell, and did much good work in London and the home counties. Some finely-ornamented bells by William may be seen at St. Clement Danes and St. James, Piccadilly. Philip recast Great Tom of Westminster (99) when it was removed to St. Paul's in 1698. The Wightmans were succeeded by Matthew Bagley (1693-1716), who came from Chacombe in Northants (see below, p. 240), and met with a violent death in a gun-founding explosion in 1716. His son, James Bagley, followed for two or three years.

In the eighteenth century an important foundry was started in Shoe Lane, Holborn, by Samuel Knight, who left a declining business at Reading (p. 222) in 1709, and met with much greater success in a metropolitan career. He had the distinction of casting the rings at St. Saviour, Southwark; St. Margaret, Westminster; and St. Sepulchre, Holborn. He was succeeded in 1738 by Robert Catlin, also an admirable founder, who died in 1751. His successor, Thomas Swain, migrated to Longford on the borders of Bucks, and his bells are mostly found in that neighbourhood.

Of the other eighteenth-century founders, the only one who need be mentioned is Thomas Janaway of Chelsea, whose date is 1762-1788. He seems to have been a successful rival of the Whitechapel men, and there are several complete rings by him in Middlesex and Surrey. He is even found in Scotland.

Lastly, there is the Cripplegate foundry, administered by the firm of Warner, who have been casting bells since about 1850, their works being now in Spitalfields. They have long had a great reputation, especially in Essex, Yorkshire, and the southern counties, and their work is fully equal to that of the other great firms, if unambitious in appearance. A specimen has already been illustrated (31). The foundry was originally started about 1780 by "Old John Warner," in Fleet Street, who cast bells for some years,<sup>1</sup> but between 1810 and 1850 this branch of the business entirely lapsed.

#### SURREY AND KENT

The southern side of the Metropolis can boast of no foundries before the end of the nineteenth century, but at Chertsey in Surrey, there was a flourishing one in the seventeenth century,

<sup>1</sup> See Stahlschmidt, *Kent*, p. 114.



the tale of which has been told by *Stahlschmidt*.<sup>1</sup> About 1620, Bryan Eldridge removed his father's business from Wokingham (see p. 222) to Chertsey, and remained at work there till 1640, the year of his death. His son Bryan carried it on till 1661, and after his death his brother William held it for over fifty years, dying in 1716. His son and successor William migrated to West Drayton in Middlesex, and seems to have done little or no bell-founding.

The county of Kent possessed two important local foundries in the seventeenth century, both oddly enough in obscure villages. John and Henry Wilner cast bells at Borden near Sittingbourne between 1618 and 1644, which are seldom found outside the county, but there are three or four over the Thames in Essex, and one or two in Sussex. They present no remarkable features beyond the flat letters which these founders, like many others of the time, were wont to use. Of longer duration and greater importance was the foundry at Ulcombe, between Maidstone and Ashford. It was managed successively by Thomas Hatch (1585-1599), Joseph (1602-1639), and William (1640-1664). Their bells are numerous in Kentish steeples, and also occur in Sussex. They seldom adventure more than their names, and the earlier bells have the inscription in black letter. At Canterbury we have John Palmer (1638-1649), and Thomas (1641-1676), founders whose clientèle was purely local.

#### SUSSEX AND HANTS

Sussex and Hants foundries are of little importance. In the latter part of the sixteenth century and first half of the seventeenth, much of the work in these parts was done by itinerant founders, with whom we also meet in Kent and Surrey. Little is known of them, but they can sometimes be traced to a temporary home in one or another town. In South Hants and Dorset we find bells by Anthony Bond (1615-1636); in Hants and Sussex, bells by John Cole (1573-1592). Edmund and Thomas Giles were at Lewes between 1595 and 1628; Giles Reve in Kent, 1584-1592; Thomas Wakefield at Chichester, 1610-1628; and Roger Tapsel at West Tarring near Worthing, 1600-1633. Their bells are usually roughly cast, with simple inscriptions in ill-formed letters, as for instance at Winchester St. John:

BYME IOHN COLE BELL FOWNDER ANNO DOMINI  
1574

<sup>1</sup> *Surrey Bells*, p. 109.

Many bells in Hants between 1571 and 1624 bear the initials of an unknown R. B., and others between 1616 and 1652 those of I. H. The latter has been conjectured to be John Higden, foreman to Joseph Carter of Reading (*infra*); his inscriptions are usually in black-letter, and he is fond of reproducing mediaeval stamps, such as the Wokingham R. L. shield, which he may have got from Carter. Both men were probably resident at Winchester or Southampton. In later times the only founder to be noted is Joshua Kipling, of Portsmouth (1737-1745), who cast a ring for Waterford Cathedral.<sup>1</sup>

### BERKSHIRE

Berkshire on the other hand contained two towns with bell-founding traditions maintained from an earlier period: Reading and Wokingham.<sup>2</sup> The county town must have the precedence, and it should be noted that here there was absolutely no break during the troublous times of the Reformation, and not only so, but there were actually two rival foundries at work nearly all through the sixteenth century. John Sanders, of whom we have already spoken (p. 195) died in 1558-9, and in the next twenty years we have the names of Vincent Goroway and William Welles. Little, however, is known of them, but Mr A. H. Cocks<sup>3</sup> attributes to the latter some bells in Bucks with inscriptions of a quasi-mediaeval type, one at Radclive bearing the Royal Head stamps and the medallion of William Dawe (p. 188). In 1578 came Joseph Carter, who enjoyed a very successful career for twenty-five years, and then migrated to London (p. 216). He recast bells in his own town, and there are forty or fifty in Berks, Bucks, Oxon, and Hants. He used a great variety of lettering and ornaments, the latter including a crown with the initials E.R. or I.R. for the reigning sovereign, the shield of Roger Landen (p. 194), and the foundry-mark of John Sanders. He was succeeded by his son-in-law William Yare, who died in 1616; his bells hardly number more than a dozen. With him this foundry came to a final end.

The rival business belonged to the Knight family, the first of whom, William I. (*c.* 1530), belongs to the mediaeval period. In 1567, another William, probably his son, cast a bell for St Lawrence, Reading, and other bells of his are known, dated 1578-1586. He died in 1586. His inscriptions are usually in rough black-letter, and sometimes of a distinctly mediaeval

<sup>1</sup> *Notes and Queries*, 4th Ser. ix., p. 278.

<sup>2</sup> See *Vict. County Hist. Berks.*, ii. p. 418 ff.

<sup>3</sup> *Bucks*, p. 76.

type. His son, Henry I., succeeded him, and cast about ninety bells down to 1622, the year of his death, mostly in clumsy Roman capitals. Next comes Ellis I., under whom the business greatly increased, owing doubtless to the cessation of the rival firm. He died about 1658, and then we have a second Henry, down to 1672. A second Ellis and a third Henry carried on the foundry, now fallen on evil times, down to 1684. Nor did it fare much better under the next owner, Samuel Knight, and he finally left Reading in 1710 and set up in London, where, as already noted, a better future awaited him.

The foundry at Wokingham was revived after an interval of seventy years by Thomas Eldridge, two bells by whom, dated 1565, were formerly at Bray and Winkfield. Mr Cocks has detected another, undated, at Quainton in Bucks. He was succeeded by Richard Eldridge (1592-1624) who had a branch establishment at Horsham.<sup>1</sup> His successor, Bryan, removed the foundry entirely to Chertsey, and bell-founding in Berks became a thing of the past.

#### WILTS. AND DORSET

In Wiltshire the chief centre of bell-founding was at Salisbury, where the mediaeval foundry was revived by John Wallis in 1578. He had a long and prosperous career, and of his pious inscriptions we shall speak elsewhere (p. 335). He was followed by John Danton (1624-1640), whose bells are inscribed with similar devout expressions. From 1654 to 1676 we hear of Francis Foster, and in 1671-1675 of Richard Florey, but their bells are rare. During part of this time the foundry appears to have been worked by the brothers Roger and William Purdue, who came from Bristol; the latter was at Salisbury between 1655 and 1664. In 1680 began a new dynasty of Tosiers, Clement from 1680-1717, William from 1717-1723, and John from 1684-1723. After the latter date the foundry appears to have been closed, probably on account of the successful rivalry of the Rudhalls.

At Warminster John Lott was founding between 1624 and 1691,<sup>2</sup> or more probably two of the name, as the period covered is such a lengthy one; the bells from this foundry resemble those of the earlier Purdues (p. 228), with their flat clumsy capitals. A few bells of neat appearance were sent out by James Burrough of Devizes between 1738 and 1755.

At Aldbourne on the north-east border of the county, a

<sup>1</sup> See Rice in *Sussex Arch. Collns.*, xxxi., p. 81 ff.

<sup>2</sup> See Daniell, *Hist. of Warminster*, p. 159.



*From Messrs. Taylor*

Bell by R. Austen (Butleigh, Somerset)





remote but large village in a hollow of the chalk downs, an important foundry flourished, in spite of the difficulties of carriage, from 1696 to 1825. Its first owners were the family of Cor, of whom William and Robert worked in partnership from 1696 to 1719 and then Robert alone till 1742. We also hear of Oliver Cor (1725-1727), and finally of John (1728-1750). They were men of originality, with artistic proclivities, and were fond of decorating their bells with ornamental borders, figures of cherubs and Cupids, and other devices, apparently reproduced from old brass ornaments (311). They also used large fancy capitals as initials to the words, but their inscriptions are brief and otherwise featureless. After the unimportant reign of Edward Read (1751-1757), the foundry passed to Robert Wells, who held it from 1764-1799, and was joined by his son James in 1781. James carried it on alone from 1799-1825, when it was bought up, like several others, by Mears of Whitechapel, having fallen on evil times. Previously, however, it had been remarkably prosperous, and the Wells' bells are common in the neighbourhood and even further afield. They cast large rings for Newbury, St. John, Deritend, Birmingham, and other places. Their inscriptions are only remarkable for their position on the outer rims of the bells, and even in one or two cases inside!

Little bell-founding appears to have been done in Dorset at any time; but there were founders named Poole at Yetminster in the latter part of the sixteenth century, and at Sherborne between 1640 and 1670 one Robert Austen, who cast the fire-bell there with its well-known inscription (p. 168). His bells, marked by his initials, are now chiefly to be found in Somerset; they are distinguished by a fondness for floral and scroll ornaments of an elaborate and original form (223).

#### DEVON AND CORNWALL

Continuing westward, in Devonshire we renew acquaintance with another great foundry at Exeter, and there were several smaller ones of short duration in various towns and villages of the county. The Exeter foundry was first in the hands of Thomas and John Byrdan (1601-1624) of whom little is known, and then passed to the family of Penningtons, whose identities are difficult to disentangle, and are further complicated by their frequent migrations in Devon and Cornwall. During the greater part of the seventeenth century, from 1610 onwards, innumerable bells occur in Devonshire with the initials T. P. or I. P., but as these initials continue down till 1720 and 1748 respectively, it is uncertain how many Thomases and how many Johns there



may have been. Bernard Pennington seems to have had a branch establishment at Bodmin about 1687, and in the middle of the eighteenth century a Fitzanthy Pennington (1756-1768) had one at Lezant in Cornwall, and another at Stoke Climsland in that county. Between 1680 and 1799 the initials C. P. occur on their bells, denoting three successive Christophers, and the last representative was a John (1766-1819). We also hear of F. Pennington (1656-1671) and William (1698-1726). Between 1761 and 1781 they call themselves "Pennington & Co."

The Bilbies of Chewstoke, Somerset (see p.227), had a branch establishment at Cullompton in the eighteenth century, which lasted down to 1813. It was then taken on by William and C. Pannell (1820-1855), who subsequently migrated to Exeter, following the Pennington dynasty there. We also hear of Mordecai Cockey of Totnes (1666-1701); J. Stadler of Chulmleigh (1693-1715); Ambrose Gooding of Plymouth (1714-1748); and W. B. Hambling of Blackawton (1823-1852). John Taylor of Oxford set up a branch at Buckland Brewer from 1825-1835. In Cornwall the only foundry worth recording besides that of the Penningtons is that of J. Harvey & Co. at Hayle (1786-1832), known as "The Copper Foundry."

#### SOMERSET

Somerset is a county which has always been famous for its bells, and the number of its foundries eclipses that of any other county except Yorkshire. But none of them were very long-lived. We have already mentioned Roger Semson, who almost crosses the border-line of the mediaeval period, and may therefore pass on to the seventeenth century. But even before this begins we meet with the earliest productions of George Purdue of Taunton, the ancestor of a long line of founders with migratory instincts. His earliest bell is at Penselwood near Frome (1584); his latest is dated 1633. In 1601 the name of Roger appears, and in 1604 that of William, but the distribution of their bells renders it probable that they soon removed to Bristol, under which heading we must deal with them later. Meanwhile Robert Wiseman (1592-1619) was at work at Montacute near Yeovil; but not much further activity was shewn in the county until late in the century. Thomas Purdue, the last representative of that family, returned to their old county about 1656, and set up a foundry at Closworth on the Dorset border, which he kept on for over forty years. He died in 1711, and on his tomb at Closworth are the words—

Here lies the bell-founder, honest and true,  
Until the resurrection—named Purdue.

After him came in rapid succession William Knight (1704-1756), William Elery (1732-1757), Thomas Roskelly (1750-1768), and James Smith (1762-1767), none of them in any way remarkable. Knight puts on his bells the initials W.K.B.F. (bell founder), which earlier writers explained as 'William Knight, Blandford Forum,' but he certainly had no connection with that place.

At Frome we find William Cockey between 1693 and 1751 and Edmund between 1823 and 1840; at Wellington Thomas Wroth between 1691 and 1750 (perhaps two of the name); and at Bridgwater the firm of Bayley & Street between 1743 and 1773; all of them founders who seem to have enjoyed a good local reputation in their day. The last-named foundry under Messrs Pyke, Davis, Kingston, & Cary, lasted down to about 1830.

In 1698 a foundry was established in the village of Chewstoke under the Mendips by 'ould Edward Bilbie,' as he styles himself, and lasted for over a hundred years. A branch establishment, as noted above, was soon opened at Cullompton, but probably was not regularly worked till the end of the century. Edward Bilbie's career ended in 1723, but as early as 1719 we meet with the name of Thomas, who probably died in 1760; a younger Thomas joined him in 1754, and is last heard of in 1790. The latest owners of this foundry were Abraham Bilbie (1768-1773), William (1775-1790), and James (1791-1814). Their bells are very numerous in Somerset, where they kept the Rudhalls out almost entirely, and fairly so in the adjoining counties. Their inscriptions are usually lengthy and often amusing; Edward Bilbie in particular was very proud of his own skill, but was a better workman (if we may believe his own testimony) than poet or scholar. Specimens of his homely doggerel jibes at his fellow-craftsmen are given in Chapter XV.

#### GLOUCESTER, MONMOUTH, AND HEREFORD

The city of Bristol, partly in Somerset and partly in Gloucester, next claims our attention. The mediaeval foundry died out about the middle of the sixteenth century, and not until the reign of James I., when Roger and William Purdue came from Taunton, do we hear of any more bell-founding here. Roger's date is 1601-1639, William's, 1604-1618; but some of their earlier bells may have been cast at Taunton. They were succeeded by another pair of the same names: William from

1637 to 1680, and Roger from 1649 to 1688. The two always worked in partnership, and their bells bear their joint initials, with a stamp of a bell between. They discarded the large flat clumsy letters and brief inscriptions earlier favoured by the family, and their own inscriptions in a smaller and neater type, often run into two lines, with stops and ornamental borders. Their temporary migration to Salisbury has already been noted. William spent his last years in Ireland, and was buried in Limerick Cathedral, with an epitaph similar to that on his kinsman Thomas, already quoted. The last owner of the foundry bore the initials L.C., but his bells (1687-1698) are few in number, and his name has not been ascertained. The foundry was revived here in the early part of the nineteenth century, under Westcott, and Jefferies and Price, and there is now a flourishing business carried on by the firm of Llewellins & James.

In Monmouthshire there was a foundry at Chepstow carried on by Evan and William Evans between 1690 and 1765; they appear to have had a wide reputation, and their bells may be found as far away as Cartmel-in-Furness, Lancs. They also cast several large rings for Bristol churches.

Herefordshire can only boast of two founders: John Finch of Hereford (1628-1664), and Isaac Hadley of Leominster (1700-1703), who afterwards migrated to London. The work of the former is common in that county but seldom found outside.

Returning to Gloucestershire, we find in the Cathedral city, also full of founding traditions, the only serious rival to the men of Bristol. Between 1580 and 1680 there are three names, or rather only two, as the I.B. who was founding between 1587 and 1608 has not yet been identified.<sup>1</sup> Overlapping with him is Henry Farner (1600-1622), chiefly remarkable for dating his bells with the day of the month. This habit was kept up by his successor John Palmer (1621-1640), and his son of the same name (1647-1676). Farner's stamps, however, including a pretty fleur-de-lys stop and a very neat well-formed alphabet (252), went first to Walsall and then to Woodstock.

In 1684, at Oddington in Gloucestershire, we first meet with a name destined to become perhaps the most famous in the annals of English bell founding, that of Abraham Rudhall, in this case oddly spelled "Riddall," a mistake soon corrected. Probably an offshoot of the old family of Rudhall of Rudhall, near Ross, which played its part in the Civil Wars, Abraham Rudhall was the first and the greatest of four or five generations bearing the name. His career extended over fifty years (down to 1735),

<sup>1</sup> See generally *Trans. Bristol and Glouc. Arch. Soc.*, xxxiv. p. 109 ff.

during which time he probably cast more large rings and a higher gross total of bells than any single founder on record. His son Abraham assisted him between 1718 and 1735, and survived him by a few months. His successors, Abel Rudhall (1736-1760), Thomas (1761-1783), Charles (1783-1785), and John (1783-1830), were not so uniformly active, but with the exception of the short-lived Charles, all contributed a goodly share of the work done by the foundry. In all they are said to have cast 4,521 bells, of which some 700 were for their native county, and it is not too much to say that in a hundred years they effected a complete transformation of the contents of its towers. Not only so, but in the counties of Worcester, Hereford, Salop, Cheshire, and Lancashire, nearly all the principal rings are their work, and they had a complete monopoly over this part of the kingdom, utilising to the full the admirable facilities for water-carriage afforded by the River Severn. Some of their typical inscriptions are given in Chapter XV.

#### WORCESTER AND WARWICK<sup>1</sup>

In the neighbouring county of Worcester, the cathedral city again kept up the reputation of mediaeval times, and Nicholas Grene, who died in 1541, was soon after succeeded by another of the family, John Greene, whose bells date about 1595-1608. His son John followed him, and was casting between 1609 and 1633. Yet a third John appears in 1651, at Lugwardine in Herefordshire. The second of the name uses a shield with three bells and his initials as trade-mark, and his bells are noteworthy for the neatness of the lettering.

In 1644 we have the first appearance (at Stockton, Worcs.) of John Martin, one of the most successful provincial founders of the seventeenth century. In fifty years he cast some eighty bells now remaining in Worcestershire, and though hemmed in on the east and south by the activity of other founders, there are many of his bells in Salop, Hereford, and Warwick, and even further afield. He uses three different trade-marks, a heart-shaped shield of two sizes with one bell and his initials, or a shield with three bells which he borrowed from Atton of Buckingham, adding the initials. His bells are often richly ornamented with arabesques and other patterns. His typical inscription is

SOLI DEO GLORIA PAX HOMINIBVS

<sup>1</sup> See generally *Arch. Journ.*, lxiii. p. 190, and Tilley and Walters, *Ch. Bells of Warwick*, p. 55 ff.

He was married under the Commonwealth régime at St. Martin's, Worcester, in 1655, and died in 1697. His successor, William Huntbatch, had a short and somewhat inglorious career (1687-1694).

In the eighteenth century there were foundries for a time at Evesham and Bromsgrove. Matthew Bagley of Chacomb (see p. 240) was at the former place from 1687 till 1690, when he died and was buried there. He was followed by William Clark and Michael Bushell (1701-1707), whose chief claim to distinction is their fondness for the chronogram type of inscription (see p. 348). This occurs at Badsey, Worcs., and Hinton, Gloucs.

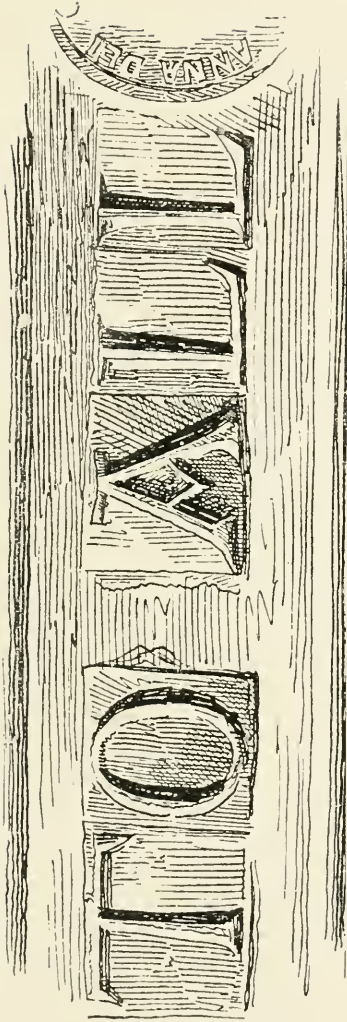
The Bromsgrove foundry was longer lived and of more extended reputation. From 1703 to 1738 it was worked by Richard Sanders, whose bells are common in Worcestershire, and even occur so far away as Kettering, Northants, and in Cheshire and Lancashire. He was followed by William Brooke (1738-1750), whose remaining bells only number some half-dozen. Sanders had two trade-marks, one with a bell and his initials, the other with a bell round which are the words RICHARD SANDERS MADE THIS BELL (230). His inscriptions as a rule present no features of interest.



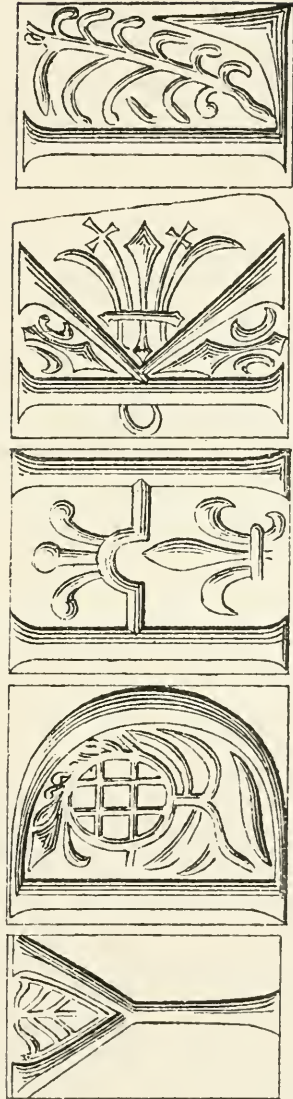
Trade-mark of Richard Sanders

In Warwickshire we find no traces of a foundry before the eighteenth century, except for one Geoffrey Giles (1583-1585), and a flying visit of Bryan Eldridge of Chertsey (p. 220) to Coventry in 1656-1658. About 1700 Joseph Smith set up a foundry in Chad Valley, Edgbaston, on the outskirts of Birmingham, and carried on a successful business for thirty-five years. He cast many rings of five or six bells for Warwickshire and Staffordshire, and is also found in other neighbouring counties. He was a bit of a poet, as may be seen by his bells at Alvechurch and Northfield in Worcestershire (p. 340), and another at Madeley, Shropshire; his lettering (231) is neat, and he was also fond of ornamenting





Lettering of Joseph Smith. (From Lynam)



Lettering of James Keene. (From Cocks)



his bells with coins and arabesque or running borders of an effective type.

In more recent times good work has been done in Birmingham by Messrs Blews (1852-1886), to whose business Mr. Charles Carr of Smethwick has succeeded. Messrs Barwell of Birmingham began to cast church bells about 1870, and enjoy an ever-growing reputation in the Midlands.

#### OXFORD, BUCKS., BEDS., AND HERTS.

Turning now more to the south-eastern districts of the Midlands, we find in Oxfordshire three or four foundries of no very great importance. The longest lived was at Woodstock, whither James Keene came about 1626 from Bedford (see below), and was succeeded in 1654 by his son Richard. A specimen of James Keene's lettering is here illustrated (231). Richard Keene left Woodstock towards the end of his long career, in 1699, and spent his few remaining years at Royston, Herts. Both men did good work in Oxfordshire and the adjoining counties. Contemporaneous with them was Edmund Neale of Burford (1635-1683) whose work is chiefly found in East Gloucestershire and North Wilts, the Keenes hemming him in on the east. In the eighteenth century Edward Hemins had a foundry at Bicester between 1728 and 1745, and Henry Bagley III. of Chacomb (see p. 240) was at Witney in 1710 and again 1730-1741. In more modern times Oxford became the scene of the foundry of William and John Taylor, the ancestors of the great Loughborough firm, from 1821 to 1854; and more recently Burford has once more been selected as the site of a foundry by Henry Bond & Sons, whose work is well spoken of in the neighbourhood.

Buckinghamshire has had two foundries of some importance in their day, one being at Buckingham, where Mr. Cocks has found traces of George and John Appowell between 1552 and 1578.<sup>1</sup> Their names do not appear on any bell, but Mr Cocks has found bells in the neighbourhood of that town which must belong to their period. These have inscriptions of the "puzzle" type (291), with jumbles of half-formed letters and other marks. They were followed by two founders of the name of Atton; Bartholomew, the elder, learned his business with the Newcomes of Leicester, and came to Buckingham in 1585. His name occurs down to 1613, but as early as 1605 we find the name of Robert, who carried on the foundry till 1633, when it was closed, and the business transferred to Henry Bagley of Chacomb.

<sup>1</sup> See his *Bucks.*, p. 174 ff. ; also *Vict. Hist. of Bucks.*, ii. p. 119 ff.

At the little village of Drayton Parslow in the north of the county the firm of Chandler flourished exceedingly for nearly a hundred years.<sup>1</sup> The earliest representative is Richard (1635-1638); then come Anthony (1650-1679) and Richard II. (1662-1673); followed by Richard III. (1674-1723), and George (1681-1726). They did good business not only in Bucks., but in Northants, Beds., and Herts., but the fortunes of the firm seem to have fluctuated considerably. After them the foundry was continued for about thirty years by Edward and William Hall.

In Bedfordshire we find an important foundry in the county town, an offshoot from the Wattses and Newcombes of Leicester, established about 1580. It was first in the hands of William Watts, who like others of the family, uses the lettering and stamps of the Brasyers of Norwich. He was succeeded by the great Hugh Watts (see p. 245), who learned his business under his uncle there, and when he left about 1610, the Newcombes came for a few years. Finally, the foundry was left to James Keene, of whose later career we have already spoken. Christopher Graye, son of Miles Graye of Colchester (p. 235), was at Ampthill for a few years about 1650, and Thomas Russell had a foundry between 1715 and 1743 at Wootton near Bedford.

Hertfordshire is another county of small foundries. The chief one was that of Robert Oldfield at Hertford (1605-1640), whose bells are almost confined to Herts. and Essex, but are fairly numerous. His trade-mark was a shield with an arrow in pale and his initials, and it is curious that very similar marks were used by two contemporary founders with whom he had no connection. Like many other founders of the period he had three or four stereotyped inscriptions:—

**GOD SAVE THE KING (OR CHVRCH)  
IESVS BE OVR SPEED  
SONORO SONO MEO SONO DEO.**

William Whitmore, who came from Gloucestershire, made Watford his headquarters between 1647 and 1657, but much of his work was done for the Hodsons of London (p. 218), and he appears to have spent a year or two in Essex on this business. At Hertingfordbury, Herts., there is a bell inscribed

**W WHITMORE FOR IOHN HVDSOON 1656**

and at Boreham, Essex, is another with

**IOHN HODSON MADE ME AND W WHITMORE 1653.**

In these and other cases the lettering is his own, not Hodson's.

<sup>1</sup> *V. C. H. Bucks.*, ii. p. 123.

Another eccentric and wandering personage was John Waylett (1703-1731) who began his career at Bishop's Stortford, left that place about 1714, and toured in Sussex for two years. He then returned home and worked for Samuel Knight of London, till 1721. For the next three or four years he "itinerated," chiefly in Kent, and finally ended up in London from 1727-1731. He was a rough artificer, but his bells are good for an itinerant. Mr E. V. Lucas says of him :<sup>1</sup>

"His method was to call on the Vicar and ask if anything were wanted ; and if a bell was cracked, or if a new one was desired, he would dig a mould in a neighbouring field, build a fire, collect his metal, and perform the task on the spot. Waylett's business might be called the higher tinkering."

Of Richard Keene at Royston (1699-1703) we have already spoken. His bells cast there are now only found in Essex and Cambridgeshire, and many of them have been since recast. The last Hertfordshire founder is John Briant of Hertford (1782-1825), a man of great integrity and an admirable craftsman, as evinced by his large rings yet remaining at Waltham Abbey, Shrewsbury, St. Alkmund, and elsewhere. His reputation extended all over the Midlands, and there is an interesting record extant of his transactions with the Dean and Chapter of Lincoln Cathedral, which shows him in a very favourable light. Unfortunately he suffered like other founders from the growing reputation of Thomas Mears of London, who eventually purchased his business, and Briant was reduced to an unmerited old age of pauperism.

<sup>1</sup> *Highways and Byways of Sussex*, p. 399.

## CHAPTER XI

### POST-REFORMATION FOUNDRIES

#### II. THE EAST AND NORTH

##### ESSEX

WE begin our next section with the eastern county of Essex, where a great figure at once arrests our attention, that of "Colchester Graye" or Miles Graye of Colchester, the most celebrated founder of the seventeenth century.<sup>1</sup> But he was not the originator of the foundry there. Richard Bowler was casting there between 1587 and 1604, a man of some artistic taste, who used ornamental Gothic letters and decorative borders. His name appears in the town records for 1600, in a document which binds one Ambrose Gilbert to appear in court for having "grievously wounded" him, and in 1598 he himself appeared in the Courts on a trifling charge.

The history of Miles Graye and his family presents some difficulty owing to the imperfect state of the records; but we gather that he was born about 1575, was apprenticed to Bowler, and married his domestic servant, and subsequently another wife. He died in 1649 "crazed with age and weak in body," as his will puts it, and doubtless worn out by privations endured in the siege of Colchester; his son Miles he cut off with a shilling. This son had acted as his assistant in the foundry for some years, but after the father's death we hear no more of him, and a subsequent Miles Graye, whose bells are common in the Eastern Counties between 1650 and 1686 (the year of his death), must have been a grandson. About 270 bells by the older Miles still remain, nearly all in the eastern counties, about one-half in Essex itself; of these the masterpiece is generally acknowledged to be the tenor at Lavenham, Suffolk (p. 109). The younger Miles can claim about 150. Both men are very sparing in the use of ornament on their bells, and are usually content with the simple inscription MILES GRAYE MADE ME with the date; but

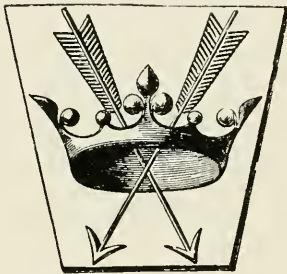
<sup>1</sup> See Deedes and Walters, *Ch. Bells of Essex*, p. 89 ff.

there are a few exceptions. The second Miles, when working for his father, indulges in attempts at Latin, but at first with such want of success that he could only produce MILONEM GRAYE ME FECIT. Subsequently, however, he improves this into MILO. Old Miles had another son Christopher, who started on an independent career, first at Ampthill, Beds, and then at Haddenham, Cambs, but was in every way an inferior founder to his father.

The only other Essex founder known is Peter Hawkes, whose place of residence is uncertain, but may have been Braintree. His bells are few in number, but artistically inscribed in neat black-letter, with a figure of a bird, which may be a punning reference to his name.

### SUFFOLK

In Suffolk there were three important foundries, located respectively at the three most important towns in the county: Bury St. Edmunds, Ipswich, and Sudbury. The Bury foundry succeeded at no great interval to that of pre-Reformation times, and Stephen Tonne, whose father John and uncle Stephen had been casting somewhere in north-west Essex between 1540 and 1546, settled at Bury some fifteen years later. His earliest bell, at Reepham, Norfolk, is dated 1559, and his latest 1587. In all about fifty remain, the majority in Suffolk, and others in Essex, Norfolk, and



Stamp of Stephen Tonne  
of Bury St. Edmunds

Cambridgeshire. His regular inscription formula is—

**DE BURI SANTE EDMONDE STEFANVS TONNI ME  
FECIT**

in rather ornamental Roman capitals, with a mark of a crown pierced with two arrows in saltire (236) with reference to Bury St. Edmunds. Some of his bells bear also the initials W. L. or T. D. (or both together), representing William Land and Thomas Draper, who acted as his foremen. The former had a son who "itinerated," and is found in London and elsewhere between 1612 and 1637 (see p. 218); Thomas Draper went to Thetford on the Norfolk border, and died there in 1595, the business which he founded being carried on by his son John down to 1644. Their bells are fairly common in East Anglia.



Meanwhile the Bury foundry was left in the hands of three men, whose career was less prosperous than their predecessor's, and their bells, on which their initials appear jointly or separately, are only found in Suffolk. Their names are Thomas Cheese (1603-1632), John Driver (1602-1615), and James Edbury (1603-1623). Subsequently we hear of John Hardy, who died in 1657, and who may be the maker of a bell now at Highwood, Essex, and his brother-in-law Abraham Greene. But the foundry seems to have fallen on evil days in the seventeenth century, and probably found it impossible to compete against Miles Graye on the south and the men of Norwich on the north.

A more prosperous career was enjoyed at a later date by John Darbie of Ipswich (1656-1685), who was less troubled by rivals, and has left 160 bells in Suffolk, with others in neighbouring counties. His bells are for the most part simply inscribed, like those of the Grayes. He had a relation named Michael, who was a great wanderer, but a most inferior workman (see above, p. 179). Antony à Wood has given an account of his "knaveries" at Oxford in 1657, in connection with Merton College.<sup>1</sup> Specimens of his wretched productions still remain in at least seven counties.

Lastly, we have the foundry at Sudbury, started in 1691 by Henry Pleasant, who is said to have come from Colchester. He died in 1707, and has left some forty bells in East Anglia. His punning rhymes at Maldon in Essex are famous, and have been quoted elsewhere (p. 337), nor are these his only attempts at poetry. Ipswich St. Nicholas, and Little Tey in Essex have also immortalised him. His successor, John Thornton (1708-1720), has not left many bells, but those remaining have a good reputation.

A rival foundry seems to have been started at Sudbury by Thomas Gardiner, whose long and prosperous career extends from 1709 to 1760, thus overlapping throughout with Thornton's. His existing bells number over 250, but they were not all cast at Sudbury, for we have documentary evidence that in 1739 he was casting in South Essex,<sup>2</sup> and between 1740 and 1745 he was at Norwich. His work even crossed the water, to Hoo St. Werburgh in Kent. The various stages in his career are further marked by his use of various stamps or forms of inscription; he is fond of using crosses as stops between the words, and one of these was borrowed from the mediaeval Norwich foundry, another

<sup>1</sup> See Raven, *Camb.*, p. 90.

<sup>2</sup> Deedes and Walters, *Essex*, pp. 126, 207.



(296) from Austen Bracker of Lynn (see below). His usual formula is—

THO= † GARDINER † SUDBURY † FECIT †

with the date. Another peculiarity of his was the use of a square U, which, however, he only adopted for a time. Like Pleasant he was a poetical genius, and one of his rhymes (at Great Horkesley, Essex) was considered so libellous that part of it was filed away off the bell.

In more recent times a foundry has been set up at Ipswich by Messrs Bowell, who have done good work in their neighbourhood; and one or two bells have been cast by a firm more famous in another direction, that of Ransome & Sims, the makers of agricultural implements.

#### NORFOLK

The Norfolk foundries are numerous, and one or two of some importance. As in the mediaeval period, we begin with Lynn, where Austen Bracker appears to have been casting in the sixteenth century. His date is fixed by one of his bells, at Islington (Norf.), which bears the date 1556, a rare occurrence in Mary's reign. That he was a follower of the existing régime is implied by the mediaeval character of some of his inscriptions, as at Little Cornard, Suffolk, and Alphamstone, Essex. He was also addicted to using mediaeval lettering and stamps. Sometimes, as at Harston and Newton, Cambs., he puts on his inscriptions backwards.

The great foundry at Norwich was revived in the reign of Queen Elizabeth, and held by the same family, that of the Brends, for about a hundred years. Their bells are very numerous in Norfolk, and hardly less so in Suffolk, but only one is known elsewhere. The first representative of the firm was John Brend (1564-1582), and he was followed by William and Alice his wife (1586-1634), whose initials appear joined in a monogram. Their inscriptions are usually of a simple type, such as "Anno Domini" with the date, and they often use a medallion with the arms of Norwich city, and the foundry-shield of the Brasyers (207). John Brend II. held the foundry from 1634 to 1658, and was succeeded by Elias (1568-1666): After him came Edward Tooke (1671-1679), and Samuel Gilpin (1679-1705).

The foundry was then acquired by Charles Newman, a rather inferior though prolific founder (1684-1709) and his son Thomas (1701-1744). But they were restless men, and much of their

business was done elsewhere. Charles made his principal headquarters at Lynn, and Haddenham, Cambs.; and Thomas spent much of his time at Cambridge and Bury St. Edmunds. Hence the latter's bells are very common in Cambs. and Suffolk. Mr Owen attributes this to their business instincts, and says they "thought that if business did not come to them, they must go to the business."<sup>1</sup> In the eighteenth century we hear of John Stephens at Bracondale near Norwich (1717-1727) and the Sudbury men also paid occasional visits to this foundry, Thomas Gardiner being there between 1745 and 1753. There were also foundries at Redgrave, worked by John Goldsmith (1708-1714), and at East Dereham, where Joseph Mallows was casting from 1756 to 1760. The latter is distinguished by his use of a kind of cryptogram in his inscriptions, using numerals for the vowels and liquids; thus: JOSEPHI MALLOWES FECIT becomes J4S2PH 71664WS F2C3T at Beetley, Norfolk.

The last foundry to be mentioned in Norfolk is that at Downham Market, held by Thomas Osborn, who came from St. Neots, 1783-1806. He was succeeded by William Dobson (1806-1833), who cast some important rings (St. Nicholas, Liverpool; Poole, Dorset, &c.). The business was finally brought up by Mears of Whitechapel.

#### CAMBRIDGE, HUNTS., NORTHANTS

Bell-founding in Cambridgeshire was somewhat spasmodic. At the beginning of the seventeenth century Richard Holdfell or Holdfeld was active in the University town, in the neighbourhood of which many of his bells remain. He also worked with Bowler in Essex, and inherited his fine set of Gothic capitals. He seems to have been shaky about his aspirates, for on his foundry-mark his initials appear sometimes as R. H., sometimes as R. O.! His date is 1599-1612. About the middle of the century we have Christopher Graye (see p. 233) at Haddenham, where he was succeeded by Charles Newman, afterwards of Lynn. Thomas Newman, the latter's son, was also at Cambridge during part of his career, and sometimes states the fact on his bells.

Huntingdonshire, though a small county, boasts two foundries of some importance. The first is that of William Haulsey at St. Ives (1615-1629). He did a very fair amount of work in Hunts. and the adjoining counties, and is chiefly noteworthy for his excellent and original inscriptions in Latin verse. Specimens are given on p. 331. In the eighteenth century

<sup>1</sup> *Hunts.*, p. 36.

Joseph Eayre came from Kettering (see below), and set up a foundry at St. Neots, built of brick in the form of a bell. He carried on a flourishing business there between 1735 and 1771, and his elegant Latin and English verses adorn many bells in the Midlands. He was succeeded by Edward Arnold (1761-1784), who subsequently migrated to Leicester; but his successor Robert Taylor returned to St. Neots from 1800 to 1821, when the foundry was closed. Its last owner, however, was destined to be the progenitor of the illustrious line of Taylors, to whom we must presently return.

Northamptonshire can claim the possession of one of the most important foundries of the seventeenth and eighteenth centuries, located in the obscure village of Chacomb, near Banbury, where it was carried on with few interruptions for 150 years by the Bagley family.<sup>1</sup> The first owner of the foundry, Henry Bagley I., who learned his business with the Attons at Buckingham (p. 232), had a prosperous career of over fifty years, from 1631 to 1687. His earliest bell is at Souldern in Oxfordshire. In 1679 he took his son, Henry II., into partnership, and the latter was soon joined by his brother Matthew. Between 1680 and 1687 they cast many rings of bells in partnership, their names usually occurring on separate bells. A third brother, William, also appears in 1681. In 1687 the firm split up, Henry migrating to Ecton near Wellingborough, where he remained till his death in 1703. Matthew went to Evesham, and died there in 1690, and William remained at Chacomb till his death in 1712. The Matthew Bagley who was working in London at this time (p. 219) seems to have been an offshoot from this family. In 1706 a third Henry, probably son of William, makes his appearance at Chacomb. He was, however, a roving spirit, and though it is difficult to trace his wanderings, he is heard of successively at Witney (Oxon.), Northampton, Buckingham, and Reading between 1710 and 1741. He then returned to Chacomb till his death in 1746. The last of the race, Matthew II., Henry III.'s younger brother, was born in 1700, cast his first bell in 1740, and his last (at Tysoe, Warwickshire) in 1782, the year of his death. From 1712-1740 no founding seems to have been done at Chacomb, and under the last two men it never attained to its old reputation.

The Bagleys are chiefly remarkable for the rich decoration of their bells, on which some half-dozen different ornamental borders are used, and for their weaknesses in the matter of orthography. When they do attempt Latin the result is as

<sup>1</sup> For a *resumé* of their history, with pedigree, see Tilley and Walters, *Ch. Bells of Warwick*, p. 63 ff.

often as not a failure (*cf.* p. 333 for an awful example); but one phrase they "got solid," and invariably use on their treble bells

**CANTATE DOMINO CANTICVM NOVVM**

Some good inscriptions occur on their earlier bells, as at Grandborough, Warwickshire, and another typical one is

**I RING TO SERMON WITH A LUSTY BOME THAT  
ALL MAY COME AND NONE MAY STAY AT HOME**

When they drop into poetry, the result is not encouraging. At Burton Dasset, Warwickshire, we have

**BE IT KNOWN TO ALL THAT DO ME SEE THAT  
BAGLY OF CHACOM MADE ME**

a form of self-advertisement only too common at that time.

Henry Penn had a foundry at Peterborough from 1703 to 1729, and earned the distinction of casting the rings, albeit both small ones, at Ely and Peterborough Cathedrals. His inscriptions are often in quite elegant Latin. His end was somewhat tragic; the people of St Ives, being dissatisfied with the bells that he cast for them, brought a law-suit against him. He obtained a verdict, but the excitement affected his heart, and he died immediately after the trial. A contemporary foundry at Kettering was managed by Thomas Eayre (1710-1716) and his son of the same name (1717-1757). The latter's brother Joseph we have already mentioned in connection with St Neot's.

### LEICESTERSHIRE

Leicestershire has the proud distinction of containing two of the most famous foundries in the history of the craft.<sup>1</sup> The name of Hugh Watts in the days of the earlier Stuarts was as famous as that of John Taylor & Co. at the present day. The earlier history of the Leicester foundry has already been narrated, but its palmiest days were yet to come.

Robert Newcombe, the second founder of the name, to whom no bells so far have been traced, died in 1561, and was succeeded by Thomas, of whom we hear in 1562 as casting a bell for Melton Mowbray. As this bell, mentioned in the parish accounts, still exists, it is important as throwing light on the stamps he used. It bears a foundry mark with a bell and the initials T. N., which mark enables us to assign to this founder many bells in the Midlands, otherwise anonymous and generally

<sup>1</sup> See Tilley and Walters, *Ch. Bells of Warwick*, p. 29 ff.

undated. These bells are usually inscribed with the name of a saint, as S. MARIA, S. ANNA, or simply PETER, IOHANNES, etc., but their late date is shown by the character of the lettering, which is a sort of quasi-Gothic, characteristic of the Elizabethan period. Others again are inscribed in black-letter, like the bell at Melton Mowbray, and these have their distinguishing marks. Thomas Newcombe died in 1580, and was succeeded by a second Robert (1580-1598), whose name occurs on some half-dozen bells with the same cross and lettering as used by Thomas, but there is no foundry mark. In his later years, as on the treble at Gloucester Cathedral, he adopts a small Roman alphabet, with a new cross and a fleur-de-lys stop. Contemporary with him was his brother Edward (1570-1616), who appears to have worked in partnership with Francis and Hugh Watts. The latter founders had acquired the lettering and other stamps of the Brasyers of Norwich (p. 206), and these stamps even occur on bells with Edward Newcombe's name, as at Warmington, Warwickshire. They also possessed a set of the "Royal Heads" (p. 194), those originally in the hands of John Rufford of Toddington, which came to them from Nottingham.

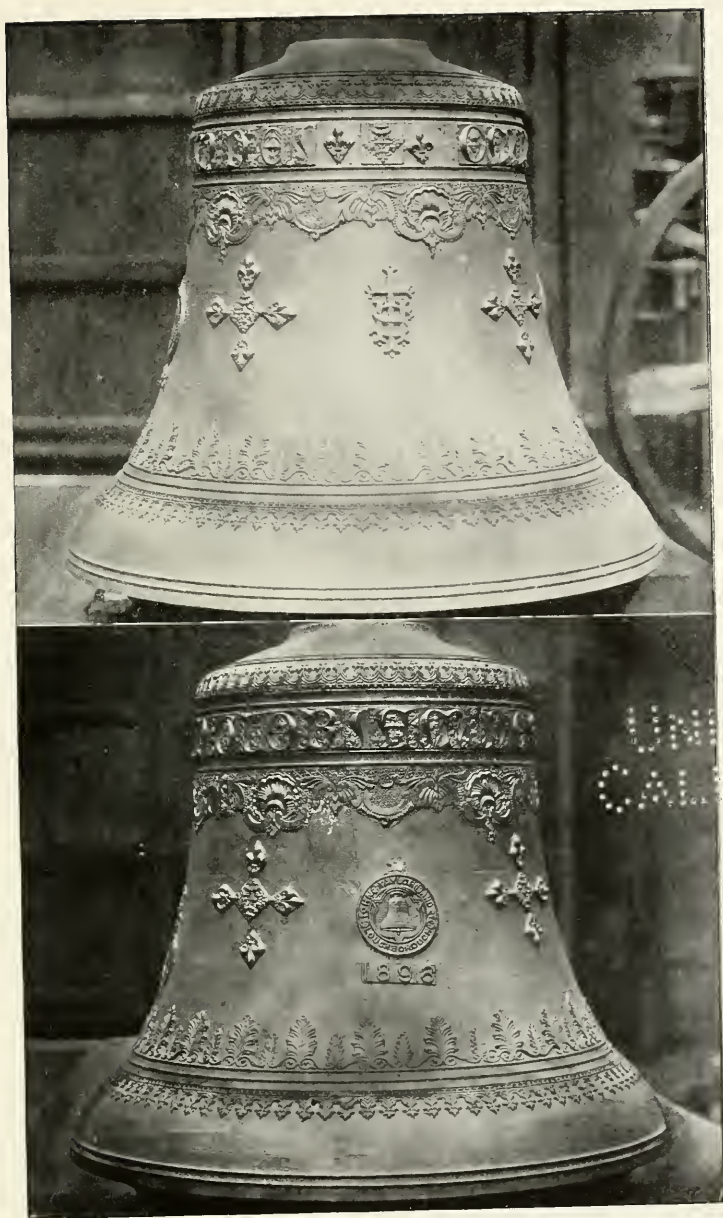
Between 1602 and 1612 we find many bells inscribed

BE YT KNOWNE TO ALL THAT DOTHE ME SEE THAT  
NEWCOMBE OF LEICESTER MADE MEE

or simply with the last five words. The lettering is plain Roman, and ornaments are rarely used. These bells appear to have been cast by Edward in conjunction with his three sons, Thomas, Robert, and William. In his last years Edward cast bells of this type at his branch foundry at Bedford, already mentioned (p. 233). William Newcombe cast Great Tom of Lincoln with Oldfield of Nottingham in 1610, the operation taking place in the Minster Yard.

There was during this period a rival foundry in Leicester, worked by the Watts family, of whom the first representative was Francis (1564-1600). His daughter married Robert Newcombe, and this probably accounts for the *entente cordiale* between the two firms in 1590-1600. Francis Watts and Edward Newcombe together cast the great bell of Stratford-on-Avon Guild Chapel in 1591. The former's name occurs on a bell at Bingham, Notts., undated, but inscribed in the beautiful Brasyer capitals, which this firm invariably used down to 1615, together with the Norwich shield of three bells and a crown (206, 207). Francis Watts had two younger brothers, one of whom, William, worked entirely at Bedford, the other, Hugh, cast a bell for





Bell by Taylor of Loughborough (Downside Abbey)





South Luffenham, Rutland, in 1593, with lettering also found on bells with Newcombe's stamps. Other bells by him range in date between 1591 and 1615; they are usually inscribed with a portion of the alphabet, or with some short inscription, PRAISE THE LORD, or GOD SAVE OVR KING. Hugh Watts I. died in 1617-18, but before this had made way for his son Hugh II., who had learned his business since 1600 with his uncle William at Bedford.

Hugh Watts II. administered the Leicester foundry from 1615 to 1643, being left in full possession of the field by the retirement of the Newcombes, and seems to have made good use of his opportunities. His fine bells are found in large numbers in Leicester, Northants, and Warwick, though more rarely in other counties. They are inscribed in a small heavy Roman type, and ornamented with the Brasyer shield and two kinds of decorative borders between the words, but the founder's name never appears. He has some half-dozen stock inscriptions, of which the commonest is the familiar

IHS NAZARENVS REX IVDEORVM FILI DEI  
MISERERE MEI

which caused his bells to be known as "Watts' Nazarenes."

In 1638-1642 he adopts a new type of letter, and reverts to the "alphabet" style of inscription, and about 1633 revives the Brasyer capitals on some of his bells, notably the fine bell of the Guild Chapel at Stratford. After his death in 1643 the foundry came to an end.

The Loughborough foundry has succeeded to the glories of the old Leicester firms, but its history belongs to the present, not to the past, and it would be inappropriate to say much of it here. Though no continuity with the Leicester men can be traced, the Taylors enjoy a respectable pedigree, going back for two hundred years to Thomas Eayre of Kettering, through Robert Taylor (p. 240) and his son John, who opened this now celebrated foundry in 1840. For some years their business was comparatively small, but it grew steadily, and an enormous impetus was given to it by their selection to cast the great ring of St. Paul's Cathedral in 1878, followed by "Great Paul" in 1881, and the Imperial Institute ring in 1887. Under its present representatives, Messrs J. W. & E. Denison Taylor, the firm now has no equal in England for up-to-date methods and excellence of workmanship. We illustrate a specimen (243) cast recently for Downside Abbey in Somerset. Others are given on pp. 101, 105.

## LINCOLNSHIRE

In Lincolnshire<sup>1</sup> there was a foundry of some importance at Stamford, roughly coincident with the seventeenth century. Its successive owners were four in number: Tobie Norris I. (1603-1626); Thomas Norris (1628-1674); Tobie Norris II. (1664-1698); and Alexander Rigby (1684-1708). The three former cast many bells for South Lincolnshire and the adjoining districts, and Tobie Norris I. has some good typical inscriptions. He was evidently a sturdy supporter of Protestant principles, as one of his favourite inscriptions shows (p. 335). Alexander Rigby's bells go far afield, to Bucks. and Gloucestershire, but did not always find favour, as we learn from Rudhall's jibe at Badgworth in the latter county (p. 338).

Little founding was done at Lincoln; but Humphrey Wilkinson was at work there from 1676 to 1718; his fame is, however, purely local. A more successful foundry was that set up at a later date by James Harrison at Barrow-on-Humber in 1763, with a branch at Barton-on-Humber. He was succeeded in 1770 by Henry Harrison; but the best time of the foundry was under James II. from 1788 to 1833, when many bells were cast for Lincolnshire and the East Riding, including several large rings.

## NOTTINGHAMSHIRE

The great rival foundry to that of Leicester was, as in mediaeval times, that of Nottingham.<sup>2</sup> We take up its tale in or about the year 1550, when the foundry was in the hands of Humphry Quarnby, son-in-law of Robert Mellour (p. 203). He cast a bell for Worksop in 1559, and there may be one specimen of his work left at North Muskham, Notts., where the 4th bell is dated 1556, but no more is known of him. Between 1550 and 1580 Henry Oldfield, the first of a long and successful line, was in possession of the foundry, but here again we are at a loss to assign existing bells to him. We know more of his son Henry Oldfield II. (1582-1619) and his assistants Robert Quarnby and Henry Dand, whose bells in Notts. and adjoining counties are very numerous. They are usually inscribed in quasi-mediaeval style, with Gothic capitals or in mixed lettering, and a profusion of crosses and other marks, including the Royal Heads and William Rufford's cross, which this foundry had acquired from Worcester. Our illustration (247) is from the old

<sup>1</sup> See for the Lincolnshire foundries North, *Ch. Bells of Lincs.*, p. 51 ff.

<sup>2</sup> See as before, *Vict. County Hist. of Notts.*, ii. p. 369.



*From Messrs. Taylor*

Part of bell by H. Oldfield of Nottingham (St. Mary, Nottingham)





9th bell at St. Mary's, Nottingham. Henry Dand's bells in particular might be mistaken for mediaevals; they are usually inscribed in ornate lettering—

**Trinitate Sacra fiat haec Campana Beata H D.**

without a date. Of this founder the only record is that he cast a bell for Shrewsbury Abbey church with Oldfield in 1591. Henry Oldfield's foundry stamp (249) bears his initials **h o** with a cross, crescent, and star. His favourite inscription (250) is—

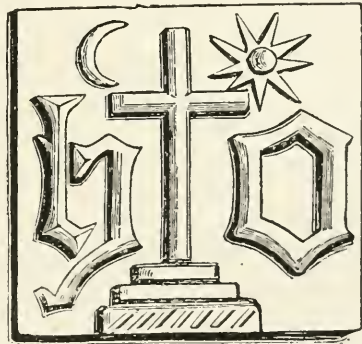
**Ʒ sweetly toling men do call to taste on meate that  
feeds the soule,**

and two others of the same type favoured by the Nottingham foundry are—

**all men that beare my mournful sound repent before  
you lie in ground  
my roaring sound doth warning give that men cannot  
bere always live.**

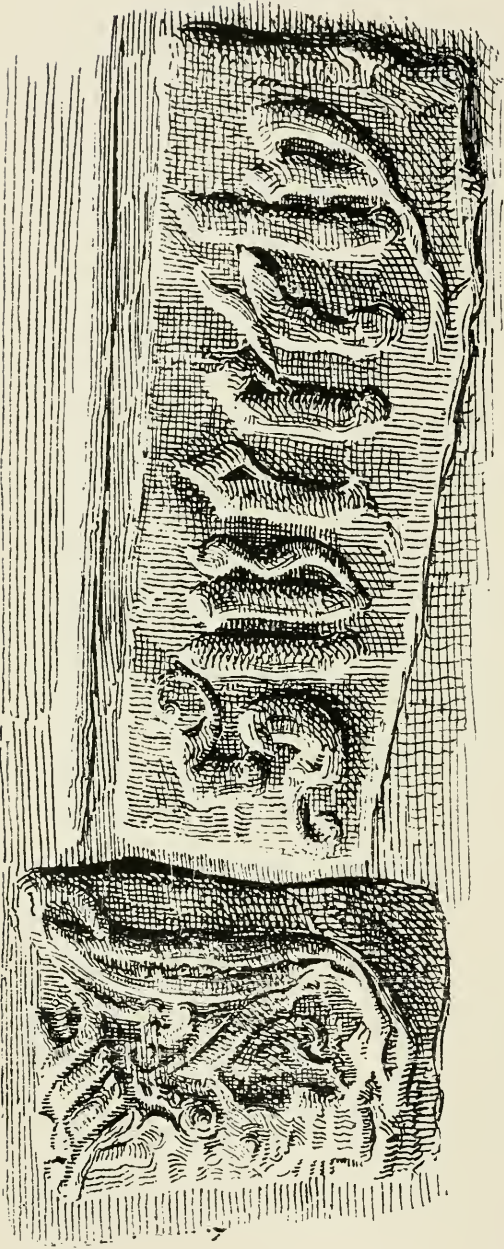
The Oldfields had for a time a branch establishment at Congleton in Cheshire,<sup>1</sup> worked by Paul Hutton and George Lee, who were their foremen about 1610-1630.

Henry was succeeded by his son George, who was born in 1600, and enjoyed a long and successful career of sixty years, dying in 1680. Like his father, he seldom places his name on his bells, which are extraordinarily numerous in Notts., Derby, and Lincoln; but they may be identified by his foundry stamp, which is his father's, altered by obliterating the **h** and placing a **G** over it. For the most part he discards the old Nottingham stamps, and uses plain Roman letters, with running borders between the words (250). His favourite inscription is **GOD SAVE HIS CHVRCH**, often with the addition of **OVR KING AND REALM**. After his death there was an interregnum, his grandson, George



Stamp of Henry Oldfield

<sup>1</sup> *Trans. Hist. Soc. Lanc. and Chesh.*, xlii. (1890) p. 166; *Cheshire Courant*, 15th April, 6th May 1908.



Lettering used by H. Oldfield



Lettering used by G. Oldfield

II., who succeeded him, being only ten years old. The latter's bells begin in 1690 and go down to 1740; they bear neither name nor foundry stamp, but can be recognised by the style of inscription. George II. revived the old style of lettering used by Henry Dand for a few years, and it is surprising to find bells dated about 1700 with inscriptions in black-letter and fine Gothic initials (292).

The family came to an end at his death in 1741, and the foundry passed to Daniel and Thomas Hedderley, formerly of Bawtry and Derby (1722-1732). Thomas cast many bells at Nottingham between 1744 and 1778, and was succeeded by his sons Thomas and George, the former of whom died in 1785, while the latter emigrated to America in 1800. On bells at Duffield, Derbyshire (1786), and Wellingore, Lincs. (1787), George Hedderley breaks out into the old Gothic capitals of the Toddington and Worcester foundries, with the accompanying Royal Heads, the latest instance of the use of such a style in English bell inscriptions, before the Gothic revival.

#### DERBY, STAFFORD, SALOP

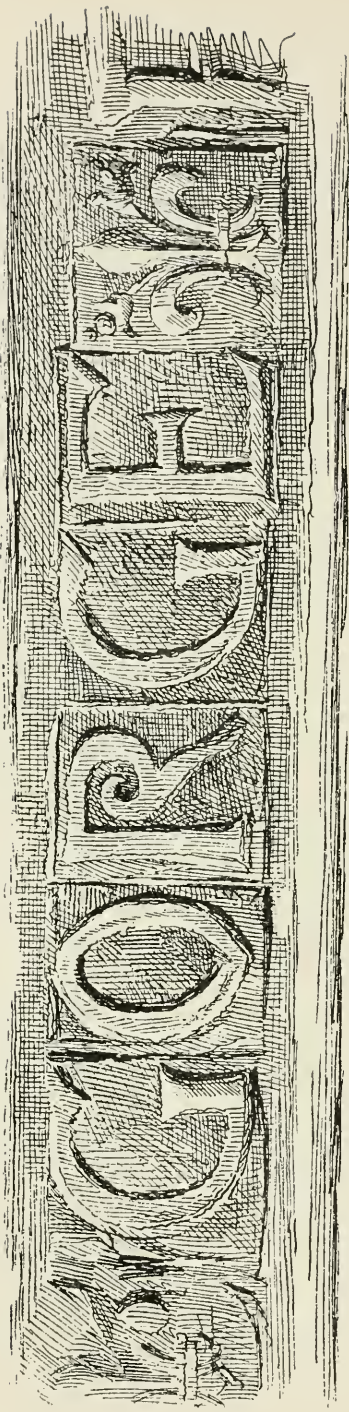
The counties of Derby and Stafford produced little in the way of bell-founding. In the former the only foundry was at Chesterfield, where the Heathcote family (see p. 202) continued their business down to 1643 or later.<sup>1</sup> Ralph Heathcote, who succeeded George in 1558, died in 1577, and was succeeded by his son Godfrey, who is recorded to have cast a bell for Wirksworth in 1610. The latter died in 1643, leaving a son Ralph, but there is no evidence that the latter was a bell-founder. The older Ralph and Godfrey may have cast bells bearing respectively shields with R. H. and G. H. and the *filfol* emblem; the inscriptions are in effective quasi-Gothic lettering. Not many exist outside Derbyshire.

In Staffordshire the only foundry (until modern days) was at Walsall. Here we have two Thomas Hancoxes, whose respective dates are 1622-1631 and 1631-1640. Their bells, some thirty-four in number, are noteworthy for the richness of their ornamentation.<sup>2</sup> Some of the stamps they used, reproductions of mediaeval seals, have been described elsewhere (p. 309). They possessed five or six different alphabets (252), and an almost endless number of running borders, together with fleurs-de-lys, and other kinds of crosses and stops. One of their most

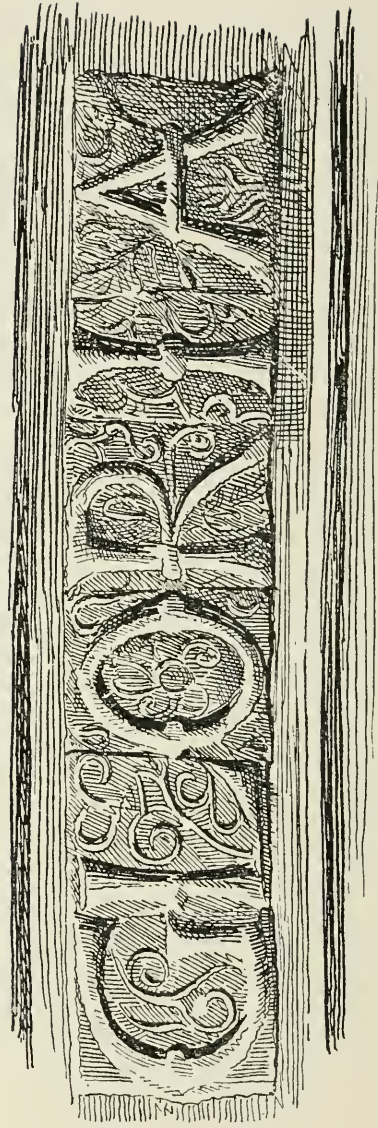
<sup>1</sup> *Reliquary*, xvi. p. 141 ff.

<sup>2</sup> See Tilley and Walters, *Ch. Bells of Warwick*, p. 50 ff.





Lettering used by T. Hancox. (From Lynam)



Lettering used by William Clibury. (From Lynam)

elaborately decorated bells is at Doveridge in Derbyshire, and there are others at Mancetter, Warwickshire, and Droitwich St. Andrew, Worcestershire. The elder Thomas was Mayor of Walsall in 1620.

In Shropshire there was a foundry of considerable importance at Wellington, which lasted just over a hundred years, during most of which time it was represented by the family of Clibury.<sup>1</sup> John Clibury was founding about 1590-1600, and used large Gothic capitals very like the Brasyers'. He died in 1615, but ten years earlier made way for William, probably his son, whose career extended from 1605-1642. His bells are fairly numerous in the county, and are inscribed in good Roman letters (252), the inscriptions being of the type usual at this period: IESVS BE OVR SPEED, GOD SAVE HIS CHVRCH, and the Bagley favourite, CANTATE DOMINO CANTICVM NOVVM. But most frequent is GLORIA IN EXCELSVS DEO, the third word being invariably misspelled. About 1621 he was joined by Thomas, probably his younger brother, whose career was short (1621-1637). A younger Thomas, whose connection with the preceding cannot be ascertained, held the foundry from 1650-1671, and was succeeded by his son Henry (1673-1682).

The Cliburys are great at ornamentation, using a great variety of initial crosses and ornamental borders between the words on their bells, as well as rows of arabesques above and below the inscriptions. William has an elaborate foundry stamp with a bell and WILLIAM CLEBRY MADE ME, occurring at Clunbury and Kemberton, but usually we find a plain shield with the initials W. C. or T. C. The Thomases borrowed some of the stamps used by George Oldfield of Nottingham, and even copy his style of inscription. The last owner of the foundry bore the initials I. B., which have not yet been identified; his bells, seven in number, cover the period 1685-1700.

At Shrewsbury there was a short-lived foundry between 1678 and 1700,<sup>2</sup> held successively by Thomas Roberts (1673-1683) and Ellis Hughes (1684-1700). Their business was almost entirely local, and their bells do not call for much remark, but some of Thomas Roberts' inscriptions are interesting. Both indulge at times in the chronogram (p. 348), as at St. Leonard's, Bridgenorth, and West Felton, Salop. In the early part of the seventeenth century one of the many Oldfields, Richard by name, was itinerating in South Shropshire and the neighbourhood, and we hear of him more than once in and round Ludlow.<sup>3</sup>

<sup>1</sup> See *Shropsh. Arch. Soc. Trans.*, 4th Ser., i. p. 49 ff.

<sup>2</sup> *Ibid.*, p. 64.

<sup>3</sup> *Op. cit.*, p. 68 ff.; see for his lettering p. 294.

## YORKSHIRE AND THE NORTHERN COUNTIES

As in the mediæval period, the York founders enjoyed almost a monopoly in the north of England down to about the middle of the eighteenth century, and we hear of very few rivals in that part of the country. In Carlisle George Lees and Edmund Wright were founding about 1610, and cast a bell for the cathedral in 1608.<sup>1</sup> Somewhat later we hear of Aaron Peever at Kirkoswald, Cumberland (1624-1629),<sup>2</sup> one or two of whose bells still remain, and Thomas Stafford at Penrith (1630),<sup>3</sup> who is represented by a bell at Cartmel-in-Furness with a black-letter inscription. In the whole of industrial Lancashire there has only been one foundry, at Wigan, where the names are John Scott (1656-1664), William Scott (1673-1701), Ralph Ashton (1703-1720), and Luke Ashton (1724-1750).<sup>4</sup> But their bells are by no means numerous. Luke Ashton is remarkable for using "lower-case" letters, like Sanders of Bromsgrove (see p. 295).

The great York foundry<sup>5</sup> was not quite so prosperous and far-reaching as in the mediæval period, but for about a hundred and fifty years it had practically no rivals. The first name we meet with is a familiar one in bell-founding annals, that of Oldfield. Robert Oldfield cast a bell for Castle Sowerby, Cumberland, in 1586, and that at Keswick Town Hall in 1601.<sup>6</sup> In 1615 his initials occur at Broughton-in-Craven, Yorks, in conjunction with those of William Oldfield, probably his son. The latter's bells cover the period 1601-1642, and are fairly common in Yorkshire, there being ten in the cathedral city. His favourite inscription is SOLI DEO GLORIA, and another for which he uses black-letter with fine Gothic capitals is:—

**In Iuvcnditate Soni Sonabo Tibi Domine  
Et Dulcedine Vocis Cantabo Tuo Domine**

as at Bolton Percy, Yorks. He was succeeded by William Cuerdon (1650-1678), who had as partner Abraham Smith; their joint initials appear on several bells down to 1662, when Smith died, and Cuerdon migrated to Doncaster. Between 1635 and 1671 we find on many bells in North Lincolnshire the

<sup>1</sup> *Cumb. and Westm. Arch. Soc. Trans.*, viii. p. 142.

<sup>2</sup> *Ibid.*, vii. p. 226.

<sup>3</sup> *Ibid.*, xiii. p. 331.

<sup>4</sup> *Ibid.*, ix., p. 243; *Notes and Queries*, 10th Ser., v. pp. 257, 377 (31st Mar., 12th May 1906).

<sup>5</sup> See generally *Assoc. Archit. Soc. Reports*, xxvii. p. 632 ff.; *Vict. County Hist. of Yorks.*, ii. p. 451.

<sup>6</sup> *Cumb. and Westm. Arch. Soc. Trans.*, xi. p. 156.



initials W. S., thought to be those of William Sellars of York, but only two are known in Yorkshire.

After Abraham Smith's death the York foundry passed to Samuel Smith, who enjoyed a successful career down to 1709 when he died and was succeeded by his son Samuel (1709-1731). Over two hundred bells by these two founders remain, in Yorkshire and the adjoining counties. They are marked by a plentiful use of ornamental borders, usually one below the inscription, in which are inserted numerous bells and a shield with

SS  
Ebor. Their favourite inscriptions are GLORIA IN ALTISSIMIS DEO, VOVO VENI PRECARE, and others of like sentiment.

A rival foundry was started in 1710 by Edward Seller, whose bells are similar in style, and he uses the same device for his name,

E

a medallion with Seller. He died in 1724 and was succeeded

Ebor

by another Edward, who died in 1764, his latest bell being dated 1760. He also appears to have had a prosperous business. The last of this line of founders was George Dalton (1750-1791), who cast over seventy bells in the county, including several rings of six.

The remaining Yorkshire foundries are of little importance. There was an intermittent one at Hull in the seventeenth century, worked by John Conyers (1616-1630) and Andrew Gurney (1676-1678), and between 1626 and 1647 we have Augustine Bowler, who has been regarded as a Yorkshire founder, but his bells are only found across the Humber. In the next century there was a foundry at Wath-on-Deerne, carried on by T. Hilton (1774-1808), and at Rotherham Joseph Ludlam, a famous clock-maker, and A. Walker had a business between 1733 and 1760. Daniel Hedderley was founding at Bawtry 1722-1733, but the principal work of this firm was done afterwards when they migrated to Nottingham (p. 251). A few sporadic nineteenth-century foundries call for no remark.

## CHAPTER XII

### THE DEDICATION OF BELLS

THE circumstance of bells bearing names in mediæval times has given rise to much controversy as to whether they were actually baptized, or merely "hallowed" and dedicated. Much has been written on both sides of the subject, and in particular Dr Oliver, a learned authority of the Roman Catholic Church, has expressly stated that the baptism of bells never obtained in the Church.<sup>1</sup> But the probable explanation is, that the ceremonies used at the consecration of bells so closely resembled those used in the Baptismal Office, that the question became merely one of terminology.

The baptism of bells then, if we may use the term, was certainly in use in very early times. There was an injunction of Charlemagne, dating from the year 789, *ut clocae non baptizent*;<sup>2</sup> but the words of Martène: "etsi capitularia Caroli Magni anno 789, iubeant ut clocae non baptizentur, antiquus tamen usus Ecclesiae obtinuit, ut signorum seu campanarum benedictio Baptismi indigetur,"<sup>3</sup> clearly point to the fact that it was forbidden only in the case of small bells (*clocae*), but was required (*indigetur*) for *signa* or *campanae*. And about the same time Alcuin, the tutor of Charlemagne, wrote "neque novum videri debet Campanas benedicere et ungere eisque nomen imponere."<sup>4</sup> Doubtless, however, it was felt that the practice was somewhat derogatory to the sanctity of the Sacrament, and Martène is careful to explain that it was not such baptism as conferred remission of sins, but only that the same ceremonies were employed as in the case of persons: "lotio, unctio, nominis impositio, quae tam baptismum quam baptismi signa et symbola representare dicenda sunt." Bloxam<sup>5</sup> states

<sup>1</sup> Ellacombe, *Bells of the Church*, p. 269.

<sup>2</sup> Migne's *Patrologia*, xcvi. p. 188.

<sup>3</sup> *De Ritibus Ecclesiae*, ii. chap. 21 (1788 ed., vol. ii. p. 297); J. S. Durantus, *De Ritibus Eccles. Cathol.*, i. chap. 22 (Paris, 1632, p. 214), is to the same effect.

<sup>4</sup> Quoted by Durantus, *loc. cit.*; see also Rocca, *De Campanis*, chap. 5.

<sup>5</sup> *Gothic Architecture*, ii. p. 26.

that the service of benediction dates from about 970, the time of the papacy of John XIII., from which time onwards very little variety of ceremonial was introduced.

The Pontifical of Egbert, Archbishop of York, and other early office books contain services for the consecration of bells, and others may be found in the Pontifical of Clement VIII. (1592-1605), and in another in the British Museum. A work entitled *Recueil Curieux et Édifiant sur les Cloches de l'Église*,<sup>1</sup> dealing with the ceremonies of the baptism of bells, was published at Cologne in 1757, and has a frontispiece illustrating the various ceremonies (258-260). First is shewn the benediction of the bell; in a second scene it is being washed; in a third a censer of incense is smoking beneath it. In all three scenes the bell hangs from a tripod; the ceremony would therefore seem to have taken place before it was raised to the bell-chamber, where indeed there would not have been room for the celebrants and sponsors to stand. It was customary for the bells to have sponsors of quality, and the most considerable priest of the place, or even a bishop or archbishop officiated. At St. Lawrence, Reading, in 1499, the churchwardens record that they "paid 6s. 8d. for the hallowing of the great bell named Harry, Sir William Symys, Richard Cleche and Mistress Smyth being godfather and godmother."<sup>2</sup> At Crostwight, Norfolk, there is a bell inscribed

ASLAK IOHĒS IOHĒM ME NOĪAVIT,

"John Aslak named me John,"

which commemorates the person who "stood sponsor" to the bell.

According to the British Museum Pontifical, which gives directions *de benedictione signi vel campanae*, the service began with the recital of the Litany, and then while the choir sang the antiphon "Asperges me," the Psalm "Misereere" and Psalm cxlv. with the five following psalms, and the antiphon "In civitate Domini clare sonant," the bell about to be blessed was washed with holy water into which salt had been cast, wiped with a towel by the attendants, and anointed by the Bishop with holy oil. Dipping the thumb of his right hand into the oil, he made the sign of the cross on the top of the bell, and then marked it again with holy oil, saying, "Sancti ✠ ficetur et conse ✠ cretur, Domine, signum istud in nomine Pa ✠ tris et Fi ✠ lii et Spiritus ✠ Sancti, in

<sup>1</sup> Chaps. iii.-xi. of this work contain much interesting detail relating to the subject. See also Martène, *loc. cit.*

<sup>2</sup> Kerry, *Hist. of St. Lawrence, Reading*, p. 84.

honorem Sancti N. . . Pax tibi"; after which the bell was censed.<sup>1</sup>

In the little French book already referred to the procedure of the Roman Rite is given as follows (p. 42 ff.). The bell is suspended at a convenient height for the officiants, and if more than one, at convenient distances apart, with linen cloths underneath to receive the water used in the ablution. The water, napkins and sacred vessels holding oil, salt, and incense are



The washing of the bell

placed on a credence-table close at hand, and there must also be a desk for the reading of the Gospel, and seats for the officiants, who are to be properly vested in alb, stole, etc. The service begins with seven appropriate Psalms (50, 53, 56, 66, 69, 85, and 129 Vulg.) chanted or recited. Then the officiant blesses the

<sup>1</sup> Smith's *Dict. of Christian Antiqs.*, art. "Bells"; Ellacombe, *Bells of the Church*, p. 275; see also Raven, *Bells of England*, p. 38; North, *English Bells*, p. 23.



water and salt with appropriate prayers and versicles, ending up with a petition that "ubicumque sonuerit hoc tintinnabulum, procul recedat virtus insidantium, umbra phantasmatum, incursio turbinum, percussio fulminum, laesio tonitruorum, calamitas tempestatum, omnisque spiritus procellarum," etc. He then adds: "Commixtio salis et aquae pariter fiat: in nomine Patris ✠ et Filii ✠ et Spiritus ✠ Sancti Amen."

The bell is then washed (258) and wiped with a napkin

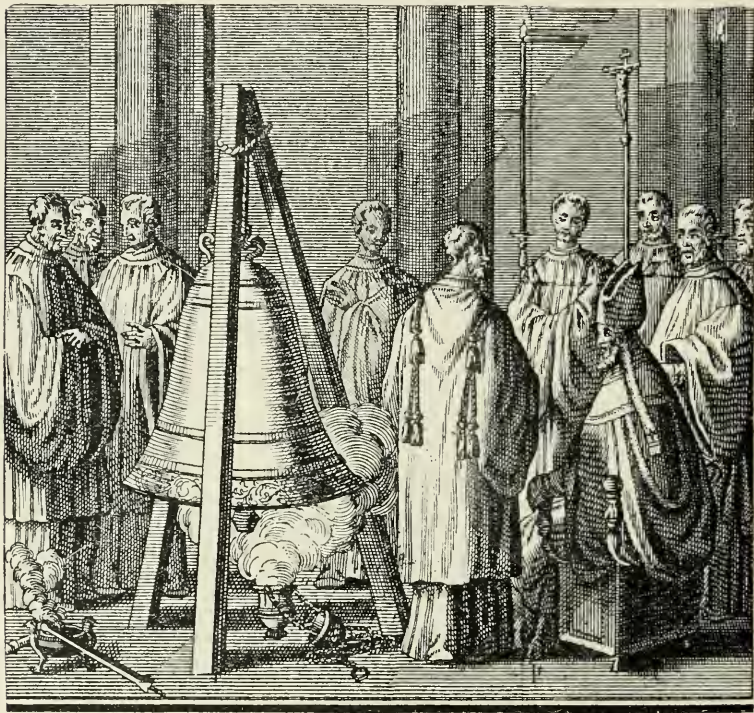


The blessing of the bell

(which ceremony, says the writer, is a kind of exorcism against demons); meanwhile they recite or chant to the sixth tone the six psalms 145-150. The officiant then takes the vessel of oil in his right hand, and makes on the bell the sign of the cross (259), with a prayer to the effect "ut hoc vasculum sanctae tuae Ecclesiae praeparatum sancti ✠ ficetur a Spiritu Sancto." The oil is then wiped off, and the antiphon *Vox domini super aquas multas* sung to the eighth tone, with Psalm 28. During the



psalm he anoints the bell eleven times, saying the words, "Sancti ✠ ficetur et conse ✠ cretur," etc., as already quoted. After another prayer invoking heavenly blessings on the bell, it is solemnly censed (260), and the choir sings Psalm 76 with the antiphon *Deus in sancto via tua*. Then follows a final prayer, and the Deacon chants the gospel (from Luke x. 38 ff.), and after the officiant has made the sign of the cross in silence on the bell, the ceremonies are brought to a close.



The censing of the bell

Indulgences were sometimes granted at the consecration of a bell. At Gamlingay, Cambs., on 3rd May 1490, the Bishop of Ely granted forty days' indulgence to all who should say five Paternosters and five Aves at the sound of the great bell, and five Aves at the sound of the small one.<sup>1</sup>

Whether they were to be considered as having been baptized or not, it is evident that in early times bells often had names,

<sup>1</sup> *Gentleman's Mag.*, lxxiii. (1803, ii.), p. 710.

like Christian people; and thus, as we have seen, the bells of Croyland Abbey (p. 13), as well as those of Ely, Exeter, and other cathedrals, of Bury St. Edmunds and Osney Abbeys, and many others, were known by their special names. The Osney bells were called Douce, Clement, Haustin, Hautclere, Gabriel, Mary, and John.<sup>1</sup> Similarly we may note that the earliest existing inscribed bells often bear such inscriptions as MARIA VOCOR, IOHANNES EST NOMEN MEVM, and so on, which bear out this notion.

After such an imposing ceremony as this, a very considerable amount of sanctity attached to a church bell; and it was no long step to accredit it with miraculous powers and performances. The sound of the bell of Whitby Abbey at Hilda's death was heard at Hackness, near Scarborough (*cf.* p. 13), and if, as is probably the case, the bell was a small one, this could only be due to supernatural agency. That sound can travel a remarkably long distance is borne out by the statement that the Doncaster tenor, weighing a ton, has been heard eleven miles away. There is also the story of the sentinel at Windsor hearing the bell of St. Paul's (p. 99).

It was also believed that bells shivered and quaked at crimes or disasters. When Archbishop Becket was murdered, all the bells of Canterbury rang without being touched. When Grosseteste, Bishop of Lincoln, died in 1254, the bells of distant churches tolled of their own accord. And when little St. Hugh, the Lincoln martyr, was buried—

A' the bells o' merrie Lincoln  
 Without men's hands were rung;  
 And a' the books o' merrie Lincoln  
 Were read without men's tongue;  
 And ne'er was sich a burial  
 Sin' Adam's days begun.

Bells which expressed themselves so strongly against crime were, as might be expected, natural enemies of thunderstorm, lightning, and plagues, as well as of evil spirits in general. It will be remembered how in the *Golden Legend* Lucifer and his attendant fiends endeavour to pull down and silence the bells of Strasburg Cathedral. Some of their many functions are described in the following lines (which Longfellow gives to the bells in the poem referred to):—

Laudo Deum verum, plebem voco, congreco clerum;  
 Funera plango, fulgura frango, sabbata pango;  
 Defunctos ploro, pestem fugo, festa decoro;  
 Excito lentos, dissipo ventos, paco cruentos.

<sup>1</sup> Dugdale, *Monasticon*, vi. p. 250; *cf.* Ellacombe, *Bells of the Church*, p. 462.

As somewhat freely Englished in 1627 they run—

Behold my uses are not small,  
That God to praise Assemblys call ;  
That break the thunder, wayle the Dead,  
And cleanse the Ayre of Tempests bred ;  
With feare keep off the Fiends of Hell,  
And all by vertue of my knell.

It is therefore no matter for surprise that we have records of bells having been rung in times of storm and tempest.<sup>1</sup> In Old St. Paul's Cathedral there was a special endowment "for ringing the hallowed belle in great tempestes and lighteninges," and at Malmesbury St. Aldhelm's bell was always rung. Latimer in one of his sermons<sup>2</sup> says, "Ye know, when there was a storm or a fearful weather, then we rang the holy bells; they were they that must make all things well." Unfortunately this is not always the case, for towers and bells have often been injured or destroyed by being struck by lightning and set on fire.

At Sandwich in 1464 there is an item of bread and cheese for the ringers "in the gret thunderyng," and in 1519 the churchwardens of Spalding paid "for ryngyng when the Tempest was iij<sup>d</sup>." At Harwich a bell was formerly rung in stormy weather, and this appears to be the only instance of such ringing in recent times; but at Strassburg the "recall" or "storm-bell" of the cathedral warns travellers in the plains that a storm is coming down from the Vosges. At Heighington, Durham, there is a bell inscribed

TU PETRE PULSATUS PERVERSOS MITIGA  
FLUCTUS

"Do thou, Peter, when rung, calm the angry waves."

Besides their use as protecting against storm and tempest, bells were supposed to drive away plagues. This is indicated in the monastic lines already quoted (*pestem fugo*), and is also referred to in the inscription on one of the bells at Christchurch, Hants—

ASSIS FESTIVUS PESCES PIUS UT FUGAT AGNUS

"May the Festal Lamb be near at hand (*assis* for *assit*) that He may of His goodness put plagues to flight."

The power of bells against the Evil One is referred to by Latimer, in a sermon preached in Lincolnshire in 1553. He

<sup>1</sup> See North, *English Bells*, p. 172; T. Dyer, *Church Lore Gleanings*, p. 77.

<sup>2</sup> Parker Society, p. 498.

suggests that if bells really had any power against devils, Satan might soon be driven out of England by a general ringing of bells.<sup>1</sup> To this power there is also a reference in the inscription common on bells in Devonshire—

**Voce mea viva depello cuncta nociva**

“With my living voice I drive away all hurtful things.”

We may conclude this section with some lines in the belfry at Gulval, Cornwall, of which the last six run:—

“Who hears the bell, appears betime,  
And in his seat against we chime.  
Therefore I'd have you not to vapour,  
Nor blame y<sup>e</sup> lads that use the Clapper,  
By which are scared the fiends of hell,  
And all by virtue of a bell.”

Far different from the ceremonies just described, which, of course, came to an end with the Reformation in England, was the method in which new bells were profanely “christened” in the eighteenth century. Superstition, says Ellacombe, was only exchanged for indecorous convivial excess. Gilbert White tells us how such matters were managed at Selborne in 1735:<sup>2</sup> “the day of the arrival of this tunable peal was observed as a high festival by the village, and rendered more joyous by an order from the donor that the treble bell should be fixed, bottom upwards, in the ground, and filled with punch, of which all persons were permitted to partake.” Similar proceedings went on at Gillingham, Kent, in 1700, at Ecclesfield, Yorkshire, in 1750,<sup>3</sup> and at Canewdon, Essex, in 1791.<sup>4</sup> Dr Parr's new ring of bells given by him to his parish church of Hatton, Warwickshire, in 1809, was honoured in the same style.<sup>5</sup> “The great bell . . . is now lying upon our green. It holds more than seventy-three gallons. It was filled with good ale and was emptied, too, on Friday last. More than three hundred of my parishioners, young and old, rich and poor, assembled; and their joy was beyond description.” Yet in the same breath the worthy Doctor could say, “My orthodoxy has endowed all the bells with scriptural appellations”!

A better state of things has since dawned, and it is now customary for new bells to be dedicated by the Bishop of the Diocese, with a reverent and appropriate ceremonial; and suit-

<sup>1</sup> North, *Ch. Bells of Lincs.*, p. 239.

<sup>2</sup> *Hist. of Selborne*, 1789 ed., p. 321.

<sup>3</sup> Gatty, *The Bell*, p. 29.

<sup>4</sup> Benton, *Hist. of Rochford Hundred*, i. p. 124.

<sup>5</sup> See his *Memoirs*, ii. p. 316.



able hymns have been composed by Neale and other well-known writers.<sup>1</sup>

The practice of giving names to bells has never yet died out in popular usage. Most of the "great bells" of our cathedrals have names, such as Great Peter and Grandison of Exeter, Great Tom of Lincoln, and Great Paul of London. Tom of Christchurch, Oxford, and Big Ben of Westminster are also familiar examples. The tenor bell of Dewsbury church is known as Black Tom of Sothill. Other names are actual survivals from the past, such as "Old Gabriel" at Lewes and "Old Kate" at St. Mark's, Lincoln. At North Walsham, Norfolk, in 1583 a payment was made for "new casting the Gabrell," and at Lynn in 1673 "Bell Margaret" and "Bell Thomas" are mentioned. The Sanctus bell at Diss, Norfolk, used to be called the "Kay bell," probably a corruption of Gabriel.<sup>2</sup>

As we have already seen, bells were treated somewhat like human beings at baptism; they had godfathers and godmothers who gave them names. These names or dedications of the ancient bells may be profitably compared with those of the churches themselves. It might be expected, and has indeed been asserted,<sup>3</sup> that on ancient bells the name of the patron saint of the church was placed on the tenor or largest bell; and on the smaller ones perhaps the names of the saints whose altars were in the church below, or who were the patrons of the guilds or confraternities in the parish. Of this there are some undoubted examples. At Bartlow, Cambridgeshire, the church is dedicated to the Blessed Virgin, and the tenor bell has the inscription—

**Tempora Fulgura Dum Pulso S(en)esco Maria.**

"While I ring the seasons and storms I, Mary grow old."

Similarly at Woolborough, Devon, the church and the tenor bell have the same dedication, to the Virgin Mary. At South Littleton, Worcestershire, where the church is dedicated to St. Michael, and there are two ancient bells out of three, the tenor is inscribed—

**AD LAUDEM GLARIE MICHAELIS DO RESONARE**

"In praise of Michael I cause to sound loudly."

Instances of the tenor, or even another bell, being dedicated to the patron saint, might be multiplied. Thus at South Somercotes, Lincolnshire, and at Brompton Patrick, Yorkshire,

<sup>1</sup> Cf. Ellacombe, *Bells of the Church*, p. 272.

<sup>2</sup> North, *English Bells*, p. 43.

<sup>3</sup> North, *Ch. Bells of Lincolnshire*, p. 14.



it is the treble that bears this dedication. The same is the case at one of the only two churches in England where a complete ring of five ancient bells remains, St. Bartholomew the Great, Smithfield, London (see p. 190). The church of St. Peter, West Cheap, London, had four new bells in 1450, of which the second was dedicated to the patron saint, the tenor to the Trinity, and the other two to St. Michael and the Virgin Mary.<sup>1</sup> Again, in the old ring of five bells cast for Dunmow Priory, Essex, in 1501, the fourth bell was the one selected for the patron saint. Another interesting instance which may be cited is at Dorchester, Oxon., where the church is dedicated to St. Peter, St. Paul, and St. Birinus. Here the seventh bell is inscribed—

ƆƆƆƆƆ, ƆƆIS ƆƆƆƆ, ƆƆ ƆƆƆƆ, ƆƆIS ƆƆISƆƆƆƆ

“Grant, Peter, an open door, grant, Paul, compassion to thy servants,”

the eighth or tenor—

ƆƆƆƆƆ, ƆƆISƆ, ƆƆƆ ƆƆƆƆƆ ƆƆ ƆISƆ ƆISƆ

“Protect for ever, Birinus, those whom thou summonest together,”

the three saints being thus conjointly honoured.

Far more numerous, however, are the cases where, though all or some of the ancient bells survive, none are dedicated to the patron saint. This is the case at Burlingham St. Andrew and St. Peter, Norfolk, both of which churches have complete rings of ancient bells. St. Lawrence, Ipswich, which has a complete ring of five old bells, is in like case.

J. C. L. Stahlschmidt, who investigated this subject in 1886,<sup>2</sup> made notes of 130 untouched mediæval rings in the fifteen then published counties. He found only seventeen examples, in addition to those already named, where the dedication of the tenor coincided with that of the church. In thirteen more the treble coincided, in six others the second or third bell. In all other cases the dedications were all different. Further, he noted that the correspondence was more frequent in some counties than in others; for instance, in Cumberland five dedications out of six corresponded, in Somerset only one in fifteen instances.

Again, if we take the whole of England, or indeed any given county, and compare the list of church dedications<sup>3</sup> with those of the bells, we shall find on the whole a notable divergence

<sup>1</sup> *Journ. Brit. Arch. Assoc.*, xxiv. p. 258.

<sup>2</sup> *Antiquary*, xiii. p. 273.

<sup>3</sup> These may be found tabulated in the third volume of Miss Arnold-Forster's *English Church Dedications*.

of practice. This will perhaps best be seen from the following comparative table :<sup>1</sup>—

Dedication.	Churches.	Bells.
The Virgin Mary - - -	2120	900
All Saints - - -	1148	35
St. Peter - - -	830	151
St. Michael - - -	600	105
St. Andrew - - -	600	60
St. James - - -	414	23
St. John Baptist - - -	390	260
St. John Evangelist - - -	240	
These two cannot always be distinguished on bells ; see p. 276.		
St. Nicholas - - -	372	46
Holy Trinity - - -	260	80
St. Margaret - - -	238	102
St. Mary Magdalene - - -	150	50
St. Thomas-à-Becket - - -	80	80
St. Thomas Apostle - - -	46	
Not always to be distinguished on bells ; see p. 278.		
St. Paul - - -	72	41
St. Katherine - - -	62	167
St. Anne - - -	41	90
St. Augustine - - -	29	43
Second Person of Trinity - - -	22	160
St. Gabriel - - -	6	152

We see, then, that in each list the Virgin Mary stands easily first in point of popularity, her name on bells being nearly four times as common as that of St. John, the next on the list. On the other hand dedications to All Saints, so common in our churches, are very rare on bells. The Holy Trinity, St. Peter, St. Michael, St. Margaret, St. Mary Magdalene, and St. Thomas hold, roughly speaking, about the same position in each list, almost in the order indicated. On the other hand, St. Andrew and St. James, fourth and sixth respectively in the list of the churches, come very low down in that of the bells, as does St. Nicholas. Ancient church dedications to the Second Person of the Trinity (usually Christ Church or St. Saviour) are very few in number, but owing to the popularity of certain formulæ (see below, p. 272), the bell list shows a very different result. Among the other saints three of the most popular on bells are St. Katherine, St. Gabriel, and St. Anne ; but few are the ancient churches dedicated to these, especially to the two latter. For

<sup>1</sup> The numbers are throughout approximate, but near enough for our purpose. Many church dedications are doubtful, and we have not yet complete information as to the ancient bells of some counties. Modern dedications are of course excluded.

the popularity of St. Gabriel and St. Katherine on bells there are special reasons, which are given below. It is further worth noting that such saints as St. Matthew, St. Philip, St. Barnabas, and SS. Simon and Jude are very rarely honoured in either case; the number of ancient church dedications are respectively 33, 31, 13, and 0; those found on bells are given below, p. 271. Another curious point that may be noted here is that in Norfolk about ten churches each are dedicated to St. Botolph, St. James, and St. Lawrence, but there is not a single bell dedication to any of them.

The fact is, the churches received their dedications hundreds of years before any of the existing bells were placed in them; the dedications of bells and church would therefore naturally tend to diverge. The minor altars, on the other hand, are usually much later than the original foundation of the church, and are therefore more likely to have influenced the dedication of bells. A large number of coincidences between the dedications of bells and those of minor altars have been observed in Norfolk. Bells were doubtless also dedicated to the patron saints of parish guilds.<sup>1</sup> Another reason for divergence in the dedications is to be found in the circumstance that many bells had special functions, and would tend to be dedicated to the saints associated with those functions. When the custom grew up that at certain hours Christian people should say their *Ave Maria*, it was natural that the bell rung to remind them should be called the Angelus or Gabriel Bell (*cf.* p. 144). For it was Gabriel who was sent from God to a virgin named Mary, and who said unto her, *Ave Maria benedicta tu in mulieribus*. An ancient English inscription on a bell at Crofton, Yorks., clearly refers to verses 34-37 of St. Luke's narrative: "Then said Mary unto the angel, How shall these things be? . . . And the angel answered . . . With God nothing shall be impossible." The couplet runs—

**In God is al quod Gabriel**

*i.e.*, "With God all is possible, quoth Gabriel."

Thus in Dorset, Norfolk, Lincolnshire, and indeed most other counties, Gabriel has many bells, but not a single ancient church. Twenty ancient bells in Lincolnshire are dedicated to St. Gabriel and this number is only exceeded by the dedications (72) to the Blessed Virgin. Similarly in Norfolk and in Suffolk there are 24 dedications to the Archangel, following 68 and 71 respectively to the Virgin. The dedication usually takes the form of a leonine hexameter—

<sup>1</sup> L'Estrange, *Ch. Bells of Norfolk*, p. 15.

MISSI DE CÆLIS HÆBEO NOMEN GABRIELIS

“I bear the name of Gabriel sent from heaven.”

Sometimes varied (by confusion with another verse) into “Dulcis sisto melis campana vocor Gabrielis”; which may be rendered “I am a bell of sweet sound; I am called Gabriel.”

Again, when bells came to be rung by wheel and rope, it was natural to dedicate many to St. Katharine, who was broken on a wheel. She comes third in order of popularity, with over 160 dedications in all England. The largest proportion are to be found in Essex, Kent, and Sussex, which counties have respectively twenty, eleven, and nineteen. This is mainly due to the fact that the London bell-founders, whose works are found in large numbers in those counties, seem to have been under the special protection of this saint.<sup>1</sup> In particular William and Robert Burford (1380-1420) place on a good proportion of their bells “Sancta Katerina ora pro nobis.”<sup>2</sup> Their contemporary, William Dawe, and his successor, John Bird, are fond of the inscription—

**Sum Rosa Pulsata Mundi Katerina Vocata**

“I Katharine, who am called the Rose of the World, am struck,”

but curiously enough the Burfords, when using this formula, always replace *Katerina* by *Maria*. The Norwich founders prefer the line—

**Subveniat Digna Donantibus Haec Katerina**

“May Katharine help according to her deserts the donors of this bell.”

In Lincolnshire we find the erratic hexameter (at Theddlethorpe St. Helen)—

**Caterina pia protegas nos a nece dura**

“Catherine, of thy goodness save us from a hard death.”

And at Shapwick, Dorset, a pretty rhyming couplet in English runs—

I KATHERY(N)E GODDES DERLYNG TO THẼ(Ʒ)  
MARI SHAL I SY(N)G.

St. Barbara<sup>3</sup> was beheaded by her father for apostasy from Paganism; whereupon he was himself struck dead by a flash of

<sup>1</sup> Cf. Stahlschmidt in *Antiquary*, xiii. p. 215.

<sup>2</sup> Cf. Deedes and Walters, *Ch. Bells of Essex*, p. 14.

<sup>3</sup> Only one church is dedicated to this saint (Beckford in Gloucestershire).

lightning. In this way St. Barbara became a protectress against thunderstorms; and it was natural to dedicate to her bells employed "fulgura frangere" and "dissipare ventos" (*cf.* p. 261). In East Anglia, where she was especially honoured, a common inscription is—

O SIDOS GELI FHC BARBARA GRIMINHA DELI  
(*sc.* DELERI)

"O Barbara, star of heaven, make our iniquities to be blotted out."

She was also the patron of gunsmiths, and possibly this is why the Bury founders, who also made cannon (see p. 306), were fond of dedicating bells to her.

And now we may proceed to discuss the bell dedications themselves, apart from their relation to church dedications. The table already given on p. 266 indicates the respective popularity of the saints most favoured, but it may be convenient to repeat it here in the other order:—

The Virgin Mary -	-	900	Holy Trinity -	-	-	80
St. John Baptist	}	- 260	St. Thomas -	-	-	80
"    Evangelist			St. Andrew -	-	-	60
St. Katharine -	-	167	St. Mary Magd.	-	-	50
2nd Pers. Trin.	-	160	St. Nicholas -	-	-	46
St. Gabriel -	-	152	St. Augustine -	-	-	43
St. Peter -	-	151	St. Paul -	-	-	41
St. Michael -	-	105	All Saints -	-	-	35
St. Margaret -	-	102	St. James -	-	-	23
St. Anne -	-	90				

No other saint has more than 16 dedications, except St. George, who has 32. As noted above (p. 266), this list cannot be exhaustive, as some counties have not yet been completely explored; but this does not affect the relative numbers.

This proportion may further be exemplified by taking a single county; Lincolnshire, with its 353 ancient bells, is an instructive instance. Here we find no less than 72 dedicated to the Blessed Virgin, and then comes a long interval. St. Gabriel has 19, followed by St. John, St. Peter, and St. Katharine, with 15, 14, and 12 respectively. There are also 13 to the Holy Trinity, and the same number to the Second Person, but no other saint has more than 6. In Norfolk out of over 300 bells nearly 70 are dedicated to the Virgin, 24 to St. Gabriel, 19 to St. Peter, 14 to St. Margaret, 13 to St. Nicholas, 12 to St. Thomas, and 30 to the two St. Johns.

In many cases the proportion depends on the devotion of a founder to some particular saint; the London founders favour St. Katharine; the Bristol founders St. Anne and St. George;



the Bury founders the Virgin Mary ; and so with others. Thus we find an exceptional proportion in Sussex and Essex dedicated to St. Katharine ; in Somerset to St. Anne ; and in Yorkshire and Derbyshire to the Trinity and to the Second Person, both being favourites with the Nottingham founders who supplied most of the bells in this district.

It is further interesting to observe the usual dedications selected in the case of a complete ring of mediaeval bells, of which that at St. Bartholomew the Great, Smithfield, with its untouched ring of five, all cast at the same time, is an excellent example. Here the treble, as noted above (p. 265), is dedicated to the patron saint ; the others to St. Katharine, St. Anne, St. John Baptist, and St. Peter respectively ; all with the simple formula *ora pro nobis*. A contemporary example from a monastic foundation of which we have record, is the priory of Little Dunmow in Essex,<sup>1</sup> where the five bells were recast in 1501, and were dedicated as follows :—

Prima in honore Sancti Michaelis Archangeli  
 Secunda in honore Sancti Johannis Evangelistae  
 Tertia in honore Sancti Johannis Baptistae  
 Quarta in honore Assumptionis Beatae Mariae (the patron saint)  
 Quinta in honore Sanctae Trinitatis et Omnium Sanctorum.

In 1409 five new bells were placed in the Angel Tower at Canterbury Cathedral, of which the first or largest bore the name of the Trinity, the second that of Mary, the third that of the Archangel Gabriel, the fourth that of St. Blaise, and the fifth or smallest that of St. John the Evangelist.<sup>2</sup> In this case none are dedicated to Our Lord, to whom the Cathedral is dedicated, though there is a record that about 1360 one of the bells bore the name of Jesu.

It is interesting to compare with the above a set of modern dedications, on a ring put up in one of the churches of the Gothic revival, St. Gabriel's, Pimlico, London, in 1854. There are eight bells, and each is dedicated in honour of one of the patron saints of the other churches in the mother-parish of St. George, Hanover Square. Thus the treble is dedicated to St. George, and the tenor to St. Gabriel, the patron of the church itself ; the other six to St. Michael, St. Barnabas, St. Paul, St. Peter, All Saints, and the Virgin Mary respectively. Similar ascriptions are to be found on modern bells at St. Paul's, Brighton, and Sowton, Devon.

A list may here be appended of some of the rarer saints, who appear on one or two bells at most.

<sup>1</sup> Dugdale, *Monasticon*, vi. p. 148.

<sup>2</sup> Stahlschmidt, *Kent*, p. 194.

St. Aelred	-	-	Leake, Yorks.
St. Agatha	-	-	Castle Ashby, Northants ; Alciston, Sussex.
St. Apollonia	-	-	Cambridge St. Botolph.
St. Barnabas	-	-	St. Michael Carhayes, Cornwall.
St. Bega	-	-	Houghton, Hunts. ; Ennerdale, Cumbd.
St. Blaise	-	-	Goring and Weston-on-Green, Oxon.
St. Brithunus	-	-	Beverley St. John, Yorks.
St. Britius	-	-	Brize Norton, Oxon.
St. Christina	-	-	Broughton, Bucks.
St. Cletus	-	-	Ruscombe, Berks. ; Winchester St. Lawrence.
St. Cornelius	-	-	Thorpe Arnold, Leics.
St. Denys	-	-	Bream, Somerset ; Aswarby, Lincs.
St. Ellinus	-	-	Llanelly, Brecknock.
St. Etheldreda	-	-	Feltwell St. Nicholas and Morley, Norf.
St. Faith	-	-	Tixover, Rutland ; Higham, Suffolk.
St. Hugh	-	-	Walton, Yorks. ; Kirkby Stephen, Westmd.
St. Illtyd	-	-	Llantwit Major, Glamorgan.
St. Juliana	-	-	Steeple, Essex.
St. Kenelm	-	-	Stoneleigh, Warw. ; Clifton-on-Teme, Worcs.
St. Lambert	-	-	Burneston, Yorks.
St. Lucy	-	-	Raveningham, Norf. ; Bathampton, Somerset.
St. Martha	-	-	Carlton, Beds.
St. Matthew	-	-	Stickney, Lincs. ; Denton, Norf.
St. Mungo	-	-	Castle Sowerby, Cumbd.
St. Osmund	-	-	Gt. Cheverell, Wilts.
St. Patrick	-	-	Brompton Patrick, Yorks.
St. Petroc	-	-	St. Petroc Minor, Cornwall.
St. Philip	-	-	Molland Potreaux, Devon ; Stocklinch Magdalen, Som.
St. Robert	-	-	Ipsley, Warwick.
St. Sebastian	-	-	Hurley, Berks.
SS. Simon and Jude	-	-	Welton, Yorks.
St. Swithin	-	-	Sproatley, Yorks.
St. Tellant or Teilo	-	-	Rhossilli, Glamorgan.
St. Thaddaeus	-	-	Wing, Rutland.
St. Tobias	-	-	Holme, Notts.
St. Tyssilio	-	-	Newland, Worcs.
St. Ursula	-	-	Ryarsh, Kent.
St. William	-	-	Haverland, Norf.
St. Wulstan	-	-	Worcester Cathedral (now Diddlington, Norf.).

The Holy Innocents have three dedications (all in Lincolnshire), as have St. Benedict, St. Dunstan, St. Edward, St. Mark, St. Richard, St. Stephen, and St. Wilfrid ; St. Ambrose, St. Clement, St. Oswald, and St. Vincent have four apiece. A unique dedication to the Four Evangelists is at Wolston, Warwick.

Many of the dedicatory inscriptions on bells are quaint and interesting, as others are very beautiful. Of the latter a rare instance is an invocation of God the Father at Thornton Curtis in Lincolnshire—

O DEUS ABSQUE PARE FFG NOS TIBI DULCE  
SONARE

“Thou that art peerless God, make us sound sweet to Thee.”

But addresses to the First Person of the Trinity are comparatively rare, as are those to the Third Person. At Kemble in Wilts., however, we find—

**Sancti Spiritus assit nobis gracia**

“The grace of the Holy Spirit be with us”;

at St. Michael's Mount, Cornwall—

**Spiritus Sanctus est Deus**

“The Holy Spirit is God”;

and at Brewood, Staffordshire, the two first lines of the well-known hymn—

VENI CREATOR SPIRITUS MENDES TUORUM  
VISITĀ

Much more common are those to the Second Person of the Trinity, numbering some 160 in all. Some early bells have merely the name IESUS; and others of sixteenth-century date the abbreviated form **IBC** (IHS), often in conjunction with the name of the Virgin or another saint. The most popular form of address on bells of all periods and from all foundries, especially those of the Midlands, is the superscription on the Cross—

IHS NAZARENUS REX IUDEORUM

sometimes with the addition—

FILI DEI MISERERE MEI.

Another form of address favoured by the Midland founders is—

**Celorum Xp̄e placeat tibi Rex sonus iste**

“Christ, Heaven's King, be pleased with this ring.”

In post-Reformation times the former was the favourite inscription of the well-known Leicester founder, Hugh Watts (1615-1643), from which his bells came to be known as “Watts' Nazarenes” (p. 245).

Dedications to the Holy Trinity are also very common. A frequent formula, specially favoured by the Nottingham founders, was the hexameter—

**Trinitate Sacra Fiat Hec Campana Beata**

“May this bell be sanctified by the Holy Trinity.”

In their efforts to reconcile metre and rhyme we sometimes get the equally unsuccessful variations—

**Hec Campana Sacra Fiat Trinitate Beata  
Sacra Trinitate Fiat Hec Campana Beata**

The Bury St. Edmunds founders have another form of address—

**Celi Det Munus Qui Regnat Trinus et Unus**

“May He that reigns Three in One give us the gift of heaven.”

But for some occult reason the word *Trinus* is often omitted. Roger Landen of Wokingham (c. 1480-1490) was sometimes guilty of a curious theological error. At Chiddingfold in Surrey we find—

**Sancta Trinitas Ora Pro Nobis**

and the same occurs on a bell at Hordley in Shropshire. The correct formula is of course “Sancta Trinitas miserere nobis” (or “mei”).

Next come dedications to the Angelic Order, of whom we have already dealt with the Archangel Gabriel, as specially connected with bells. Hardly less numerous are those to the other Archangel Michael, some 100 in all. A favourite sentiment is that expressed in a shockingly bad hexameter—

**Intonat De Caelis Vox Campana Michaelis**

“The voice of the bell of Michael thunders from heaven,”

at St. Bartholomew the Less, London. On a bell by the same founder at Cople, Beds., we have an unusual line (equally hopeless as regards the scansion)—

**Fidelis Me(n)suris Nomen Campana Michaelis**

“(I am) a bell with the name of Michael, faithful in my measurements.”

St. Raphael is referred to on another Bedfordshire bell, at Wymington; here the metre is an improvement—

**Musa Bafaelis Sonat Auribus Iemmanuelis**

“The music of Raphael sounds in the ears of Emmanuel.”

That St. Michael was recognised as the guardian of departing souls (and thus perhaps appropriately associated with the passing bell) is implied by a bell formerly at Taddington, Derbyshire—

QUSŌS NOSTRARUM MICHAEL IŌ DUX ANIMARUM

“Michael goes as guide and guardian of our souls;”

and another at St. Michael's, Worcester—

GAUDE MICHAEL INGLIŌE PARADISI PŔEPOSITŌE

“Rejoice, illustrious Michael, guardian of Paradise.”

Dedications to All Saints are fairly numerous, as—

ŒAMPANA OMNIUM SANCTORUM

or less specifically—

Sanctorum Meritis Pangamus Cantica Laudis

“By the merits of the saints let us strike up songs of praise,”

Hec Fit Sanctorum Campana Laude Bonorum

“Let this bell be made in praise of the good saints.”

At Bradford, Somerset, and Talaton, Devon, the invocation is varied—

SANCTI CONFESSORES ORATE PRO NOBIS

Among other compound dedications may be mentioned that at Tarrant Hinton, Dorset—

Sunt mihi spes hi tres Xpc Maria Iohes

“My hope is in these three, Christ, Mary, John.”

This refers to the circumstance that on every rood-beam was a statue of Christ flanked by those of the Blessed Virgin and St. John the Evangelist. Another is at Great Waltham, Essex, a pentameter of little merit—

HOC SIGNUM SERVA XPC MARIA THOMA

“Preserve this bell, O Christ, Mary, and Thomas.”

As already noted, the dedications to the Blessed Virgin are relatively as numerous as those of churches; and the variety of the forms of address is equally noteworthy. North has collected no less than seventy examples.<sup>1</sup> The commonest form is naturally the Angelic Salutation, varying from the simple AVE MARIAM to

AVE MARIA GRACIA PLENA

or the same with the addition of DOMINUS TEEUM, and occasionally of

BENEDICTA TU IN MULIERIBUS.

<sup>1</sup> *English Bells and Bell-Lore*, p. 29.



We also find many varieties of leonine hexameters, some of which scan quite satisfactorily, as, for instance—

HEC IN LAUDE PIE RESONET GEMMANA MARIÆ  
 "Let this bell resound in praise of Holy Mary."

ORÆ MENTE PIÆ PRO NOBIS VIRGO MARIÆ  
 "From thy kind heart pray for us, O Virgin Mary."

SÆCLIA MARIÆ MARIIS SUBCORRE PUSSIMA NOBIS  
 "Mary, Star of the Sea, Most Holy, help us."

The next three are marred by the short *æ* at the caesura, but this hardly amounts to a metrical error in leonines—

PROTEGE PURA PIÆ QUOS CONVOCO VIRGO MARIÆ  
 "Protect those whom I call together, Mary, pure and holy Virgin."

SUM ROSA PULSATA MUNDI MARIÆ VOCATA  
 "I that am rung am called Mary, rose of the world."

VIRGO CORONATA DUC NOS AD REGNÆ BEATA  
 "Crowned Virgin, lead us to realms of bliss"

(this last used only by the Bury St. Edmunds founders).

On the other hand, the following line has an undoubted false quantity—

VIRGINIS EGREGIE VOCOR GEMMANA MARIÆ  
 "I am called the bell of Mary the excellent Virgin."

The next instance probably owes its popularity to its alliteration—

PURA PUDICA PIÆ MISERIS MISERERE MARIÆ  
 "Pity us wretched ones, Mary, pure, chaste, and holy."

At Stover Provost, Dorset, are two lines from the well-known hymn—

HÆC MARIIS SÆCLIA DEI MATRIS ALMA  
 "Hail, Star of the Sea, kind Mother of God."

Next in popularity come St. John, St. Peter, and St. Andrew among the Apostles. One of the commonest hexameters found on bells addresses the first-named—

IN MILIBUS (or ÆTERNIS) ANNIS RESONET GEMMANA  
 IOHANNIS

"May the bell of John resound for many years" (or "for eternity").

It is indeed most likely that (as with the churches) most of the dedications to St. John refer to the Baptist. Sometimes, however, the latter is specifically named, as at Halford, Warwick—

AGIOS IN HONORE IOHANNIS BAPTISTE SUM  
RENOUAT<sup>1</sup>

“Consecrated in honour of John the Baptist, I am made anew.”

But the following must refer to the Evangelist—

Mysteriis sacris repleat nos Dca Iohannis<sup>2</sup>

“May the teaching of John fill us with sacred mysteries”

(an inscription peculiar to the Exeter foundry, see p. 197).

IOHANNES CHRISTI GERE DIGNARE PRO NOBIS  
ORARE

“John the beloved of Christ, deign to pray for us,”

or in a simpler form AMICE XPI IOHANNES.

The formula IOHANNES EST NOMEN EIUS (or MEI) naturally suggests the Baptist, with reference to Luke i. 63. At Buckhorn Weston, Dorset, the founder had a complete hexameter IN MULIERIS ANNIS, etc., but that there might be no mistake he added the word BAPTISTE. At Grayingham, Lincolnshire, the author sinks into prose rather than run the risk of ambiguity:—

ISTE GEMERANSA SANCTE IOHANNIS EWANGELISTE.

St. Peter also was a great favourite. A correct hexameter used by the Norwich founders (who were seldom offenders in this respect) runs—

Petrus Ad Eterne Ducat Nos Pascua Vite

“May Peter lead us to the pastures of life eternal.”

Another passable one (at Droitwich St. Peter, Worcestershire) is—

GELI PANDE PORES NOBIS PETRE NOBILIORES

“Open to us the nobler gates of heaven, O Peter.”

On the other hand the following, at Claxby, Lincolnshire, is in every way inferior—

Nomen Petri Fero Qui Claviger Extat in Eyo

“I bear the name of Peter who bears the keys for all time.”

<sup>1</sup> A unique instance of the use of the Greek word *ἅγιος* for *sanctus* (or rather in this case *sanctus*).

<sup>2</sup> *Dca* appears to be an abbreviation of *doctrina*.

Another allusion to the power of the keys is on one of the old bells at Beverley Minster—

SOLVE IOBENTE DEO TERRARUM PETRE CATENAS  
QUI FACIS UT PATREANT CAELESTA REGNA  
BEATIS

“Loose at God’s bidding the chains of earth, O Peter, who dost throw open to the blessed the kingdom of heaven.”

The following bell, at Twineham, Sussex, appears to have been recast—

**Hoc mihi iam retro nomen de Simone Petro**

“Here I am again rechristened Simon Peter”

which appears in another form at Scarcliffe, Derbyshire—

**Hic Venio Retro Cum Silis Noie Petro.**<sup>1</sup>

At Dorchester, Oxon. (p. 265), and at Myddle, Shropshire, he is associated with St. Paul; at the latter place the ascription is—

PETRUS APOSTOLUS ET PAULUS DOCTOR  
GENTIUM

“Peter the Apostle and Paul, the teacher of the Gentiles.”

To St. Andrew the Norwich founders give the following dedication—

**Quaesumus Andrea Famulorum Suscipe Vota**

“We pray thee, Andrew, receive the prayers of thy servants.”

A similar aspiration in English occurs at Priston, Somerset—

HELPE OUS ANDRU WE BIDDI THYE EURE BY FOR  
YE TRINITE<sup>2</sup>

“Help us, Andrew, we pray thee ever before the Trinity.”

At St. Andrew, Worcester, the old bell is dedicated to the patron saint by a local donor as follows—

ANDREE SANCTI GEMERANAM QUIPPE BEATAM  
FECIT IN HONOREM WYLLEY DIGNUM SIBI  
FLOREM

“This surely blessed bell Wylley made in honour of St. Andrew, a worthy honour for himself.”

<sup>1</sup> *Silis* is unintelligible, but may be a misreading for *sc̄tis* = *sanctis*, *sc.* the saints to whom the other bells were dedicated.

<sup>2</sup> “Bid” is here in its old sense of “pray”; *cf.* “bidding-prayer” and Germ. *beten*.

St. Augustine, more probably the English bishop than the African theologian, is invoked almost exclusively by London founders of the fifteenth century—

**Vox (or ~~W~~ox) Augustini Sonet in Aure Dei**

“May the voice of Augustine sound in the ear of God.”

St. Thomas of Canterbury probably has many more bells than the Apostle, as is the case with the churches; but no apparent distinction is made. The Norwich founders again have a correct hexameter—

**Nos Thome Meritis Mereamur Gaudia Lucis**

“By the merits of Thomas may we deserve the joys of light” (*sc.* “heaven”).

Another curious one is at Madingley, Cambridgeshire, where the founder was evidently hard up for a rhyme to Thomas—

**DIGOR EGO THOMAS LAUS EST XPI SONUS O MANS**

“I am called Thomas; my sound, O man, is the praise of Christ.”

A very inferior verse was inscribed on the predecessor of Great Tom of Christchurch, Oxford, said to have come from Osney Abbey (see p. 100)—

**IN THOME LAUDE RESONO BIMBOM SINE FRAUDE**

“In praise of Thomas I resound Bim Bom full clearly.”

The last two words are obvious padding, and can hardly be rendered literally so as to make sense.

St. Nicholas of Myra, as we have seen, has relatively more churches than bells. A good dedication is recorded from an old bell at Clerkenwell St. James, London; it also occurs on a Norwich bell at North Burlingham St. Peter, Norfolk—

**Ⓢ Presul Pie Nicholae Nobis Miserere**

“O holy guardian” (or “patron”) “Nicholas, have mercy on us.”

Two more efforts of the Norwich founders, both to the same effect, are—

**NOS SOCIET̄ S̄C̄IS SEMPER NICHOLAUS IN ALTIS**

“May Nicholas unite us for ever to the Saints on high”

(Newton-by-Castle Acre).

**Iungere Nos Christo Studeat Nicholaus in Alto**

“May Nicholas strive to unite us to Christ on high”

(Petistree and Playford, Suffolk).

Several bells cast by the Bury founders in honour of their patron saint, St. Edmund, have the hexameter, scandalously bad alike in prosody and syntax—

**Meritis Edmundi Simus A Crimine Mundi**

“By the merits of Edmund may we be (absolved) from worldly sin.”

One of the first bells put up in the Abbey Church at Bury, the work of Magister Hugo in the twelfth century (see p. 17), was also dedicated to the patron saint, as the inscription already given shows.

Another saint whose popularity is worth noting is St. Mary Magdalene. For her the Norwich prosody utterly breaks down—

**Dona Repende Pia Rogo Magdalena Maria**

“Repay us with pious gifts, O Mary Magdalene, I pray.”

Another form used by London founders is

**Nomen Magdalene Campana Gerit Melodie**

which is hardly translatable, though the sense is clear.

St. Margaret of Antioch is a very popular saint in bell dedications, especially in Norfolk and Suffolk, where she has fourteen and thirteen dedications respectively; it was supposed that the donor of such bells might hope for some of the indulgence promised to those who built a church in her name. The commonest form in which her name occurs is—

**Fac Margareta Nobis Hec Munera Leta**

“O Margaret, make these tasks joyful to us.”

St. Giles was the patron of blacksmiths, and his name occurs in Norfolk and elsewhere in a shocking hexameter—

**Sonitus Egidii Ascendit Ad Culmina Celi**

“The sound of (the bell) Giles ascends to the heights of heaven,”

but he is only commemorated on about a dozen bells. St. Anthony the Hermit was well known by his emblems, the pig and bell (*cf.* p. 122); he has about nine dedications, four of them in Yorkshire. At Winthorpe in Lincolnshire is an execrable verse, whether it be intended for hexameter or pentameter—

**Antonius Monet Ut Campana Bene Sonet**

“Anthony bids the bell sound well.”



Another saint who may be mentioned here is St. Christopher, whose gigantic figure usually stood in fresco on the wall facing the principal entrance to the church. He has about seven dedications, one of which, at Shapwick, Dorset, runs (from an old Latin hymn)—

ILLO NEMPE DIE NULLO LANGORE GRÆVETUR  
CRISTOFORI SANCTI CAMPANAM<sup>1</sup> QUICUMQUE  
TUETUR

“Whosoever looks on the face (bell) of St. Christopher, on that day will  
he be neither sick nor sorry.”

<sup>1</sup> The original word is *speciem* (image), but the necessary alteration has ruined the hexameter.

## CHAPTER XIII

### THE DECORATION OF BELLS

THE ornamentation of many of the ancient bells, and even of some of later date, is exceedingly beautiful. Even if a tinker by trade, the bell-founder took a real pride and joy in his work. His trade-mark, his initial cross, the word-stops, the lettering itself, frequently rise to a very high artistic level. This is, of course, mainly true of mediaeval bells, but even in the seventeenth and early eighteenth centuries some founders were not destitute of taste, and adorned their bells with rich and varied ornamental borders, or made use of devices which had come down to them from earlier times. The lettering of this period is also frequently excellent of its kind, even if unpretending.

To deal first with the last-named subject, we find on mediaeval bells, from the beginning of the fourteenth century onwards, two varieties of lettering, Gothic capitals and black-letter "smalls." The latter are used by themselves, or more frequently combined with initial Gothic capitals; this style is known as "Mixed Gothic." The use of capital letters throughout is universal throughout the fourteenth century, and no instances of black-letter type can be traced further back than about 1400. Though on the Continent it came earlier into use for inscriptions, it is seldom found anywhere in England before that date, except on a few brasses,<sup>1</sup> and these appear to be foreign importations. But even in England its introduction on bells was never general, and many founders, especially those of the Midlands, adhered to the old style down to the Reformation. And in other cases there was a revival of capitals in the sixteenth century.

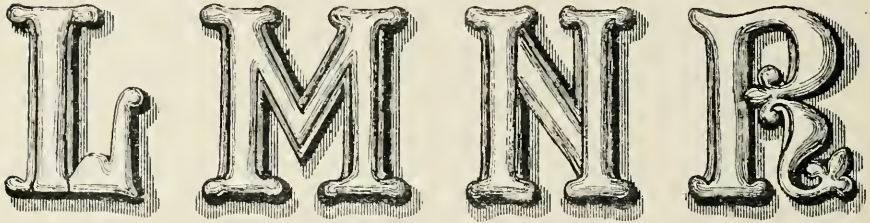
The earlier Roman or Saxon capitals, which were replaced by Gothic towards the end of the thirteenth century, are now hardly represented in England, as there are not more than two existing inscribed bells which go back to a date anterior to 1290. These are the unique bell at Caversfield, Oxon., already

<sup>1</sup> St. Mary the Virgin, Oxford (1349); Aveley, Essex (1370).

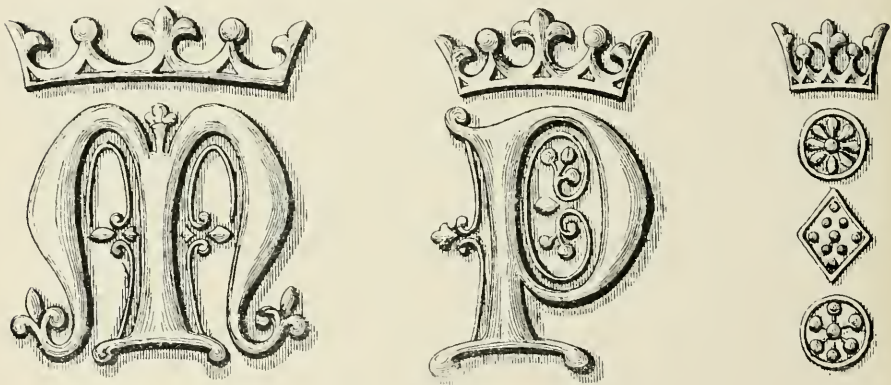
described (p. 21), and one at Marton-cūm-Grafton, Yorkshire, which is inscribed in Roman letters—

CAMPANA SANCTI IOHANNIS EWĀGELISTE

and appears to date from the thirteenth century. The inscription on the old bell at Chaldon, Surrey (19), which is probably earlier than 1300, is much more Gothic than Roman in character, and one at Goring in Oxfordshire, which can be dated about 1290, is in good and fully-developed Gothic letters. On the other



Lettering used by Geoffrey de Edmonton (1300)

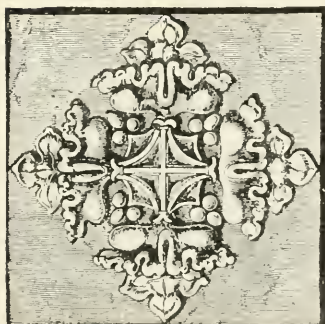
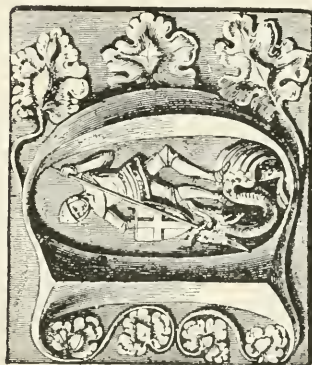
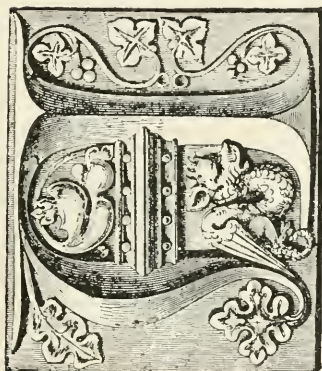


Lettering used by Stephen Norton of Kent

hand, the bell of 1296 at Claughton (p. 22) has a sort of mixed type, the **C** being the only genuinely Gothic letter. But certain survivals of the use of Roman letters may be noted. An early bell at Bristol Cathedral combines a Roman **E** with Gothic letters; one formerly at Billericay, Essex (p. 185), dating about 1305, had a characteristic Roman **M** and **N**<sup>1</sup> (282); and a Roman **T** is used by more than one founder down to the end of the fourteenth century and even later. But these are mere exceptions.

Some of the earlier London founders use very effective sets

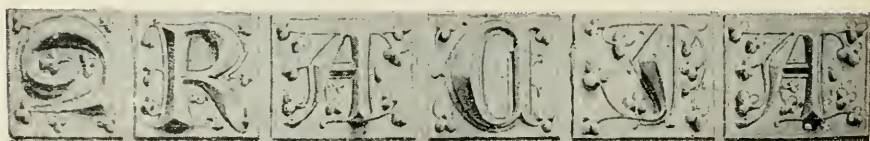
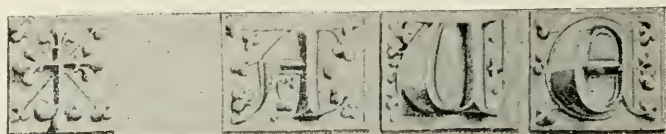
<sup>1</sup> Stahlschmidt, *Surrey Bells*, pl. 5.



Cross and letters on Lincolnshire bells (1423-1431)



of Gothic lettering which are fully illustrated in Stahlschmidt's book on *Surrey Bells*.<sup>1</sup> Another good alphabet (282) is that of Stephen Norton of Kent (1363-1381),<sup>2</sup> which was subsequently adopted by London founders of the fifteenth century. Specially worthy of mention are the beautiful and highly-ornamented letters on bells from an unknown local foundry in Lincolnshire, of which admirable engravings by Mr Orlando Jewitt were given in North's book (283 ; p. 205).<sup>3</sup> There are eleven bells of this type in the aforesaid county, two at South Somercotes being dated in 1423, another at Somerby 1431. Copies of this lettering were made by the Taylors of Loughborough, and have been used by them on their bells at Worcester Cathedral and elsewhere.



Lettering from bell at Exhall, Warwickshire

Another fine set, of the middle of the fourteenth century, was used by a Leicester founder on bells in that and adjoining counties,<sup>4</sup> and subsequently by the Newcombes in the sixteenth century (285). They are double-lined letters, the spaces being filled in with rich ornamentation like diaper-work. A third typical set of Midland counties lettering, but by an unknown founder, was formerly on a bell at Exhall, Warwickshire (284). Thomas Potter of Norwich (1404) used a very elaborate

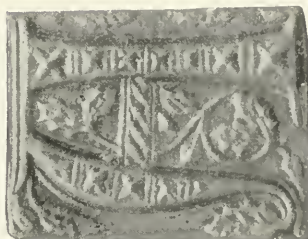
<sup>1</sup> See also Deedes and Walters, *Essex*, pls. 1-3; another is illustrated in Chap. viii. (185).

<sup>2</sup> See *op. cit.*, pls. 5, 6.

<sup>3</sup> *Ch. Bells of Lincs.*, pls. 9-13.

<sup>4</sup> Tilley and Walters, *Ch. Bells of Warw.*, pl. 8.

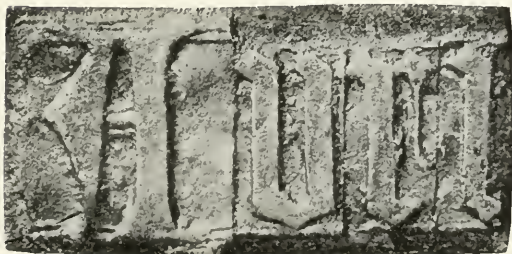
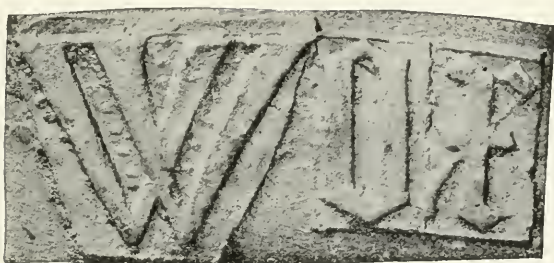




Lettering from Leicester foundry (about 1350)







Lettering used by Henry Jordan of London (about 1460)



alphabet, in which the letters are filled in with grotesque figures and other devices, like a child's fancy alphabet (289). There is a specimen at Great Plumstead, Norfolk.<sup>1</sup> Two very fine sets of large letters were used by Robert Burford and William Wodewarde of London (1400-1420), the former being found only as initials in "mixed Gothic" inscriptions<sup>2</sup> (290). Another handsome alphabet was used by a Bristol founder of about 1450 at Yate, Gloucs., and Yatton, Somerset.

Many mediaeval founders ornamented their letters by placing crowns over them; these are found on bells from the foundries at Wokingham and Salisbury, and sometimes on London-made bells; also on Stephen Norton's bells, and on some of unknown origin in Dorset.

Black-letter inscriptions do not call for much remark; perhaps the most elaborate specimens of these letters are to be found on two similar bells at Scarrington, Notts., and Thorne, Yorks.<sup>3</sup> As already noted, the London and other founders of the fifteenth century, such as Henry Jordan (287), used "mixed Gothic" or black-letter with Gothic initials.

Mention should also be

<sup>1</sup> L'Estrange, *Norfolk*, p. 191.

<sup>2</sup> Cocks, *Bucks.*, pls. 9, 13.

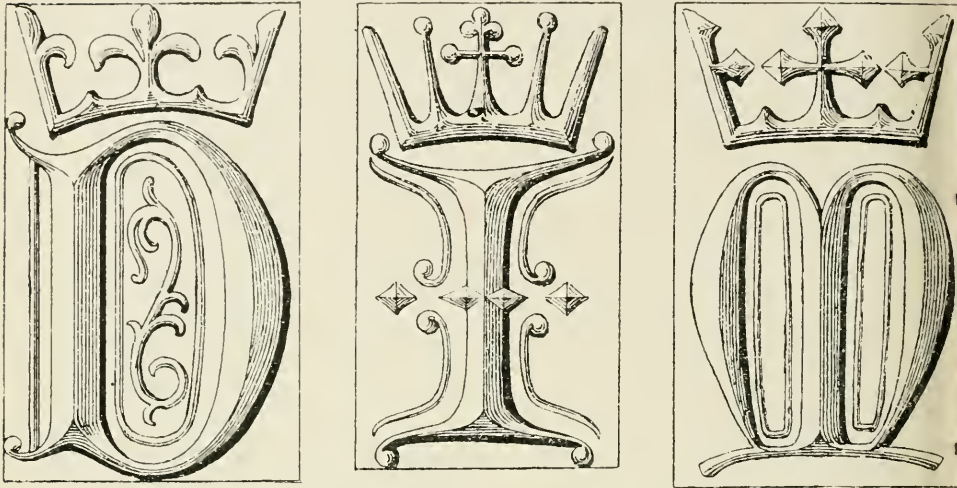
<sup>3</sup> Poppleton in *Yorks. Arch. Journ.*, xvii. pl. 11.



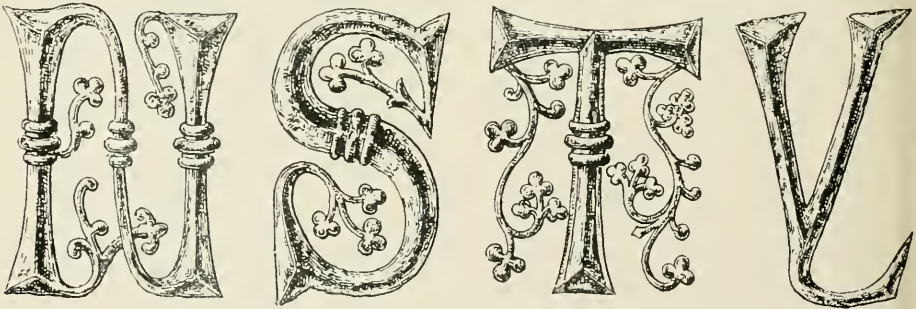
Lettering of Thomas Potter (Great Plumstead, Norfolk)



made here of the inscriptions in a curious sort of manuscript or cursive type found on bells at Worcester St. Michael and Grimley, Worcs. (p. 200), which are dated respectively 1480 and 1482, the dates and sundry names being placed in these characters below the main inscription-band. The letters are only



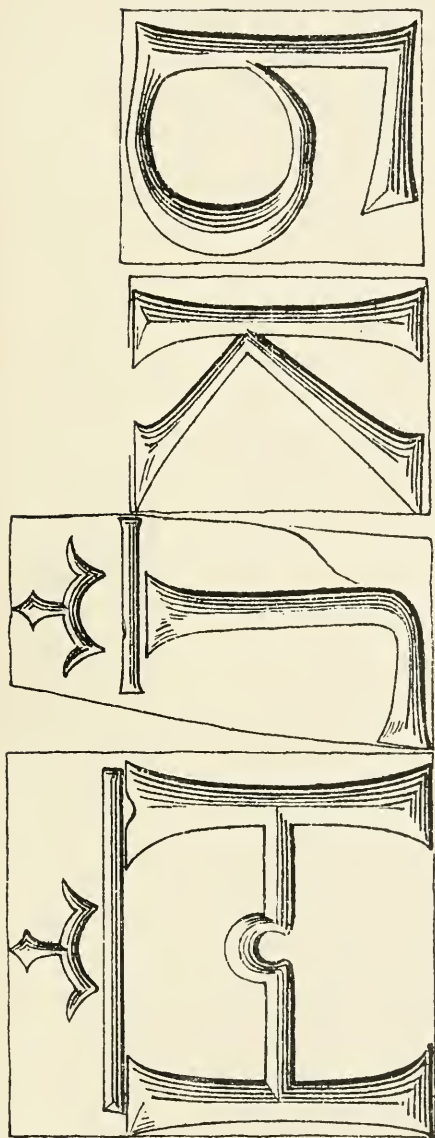
London 15th century capitals (W. Wodewarde)



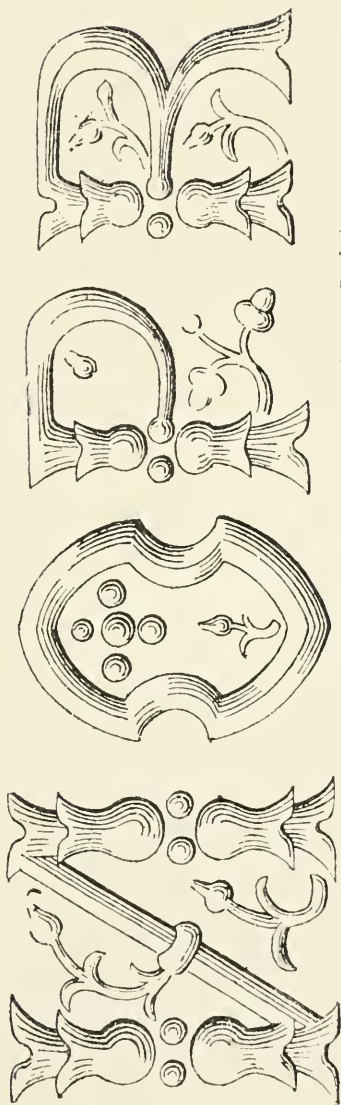
Lettering of William Oldfield of Canterbury (about 1550)

slightly raised, and not produced in the ordinary way, but engraved in the mould. Another inscription in peculiar type is at Greystoke, Cumberland, the letters being vague and ill formed.<sup>1</sup>

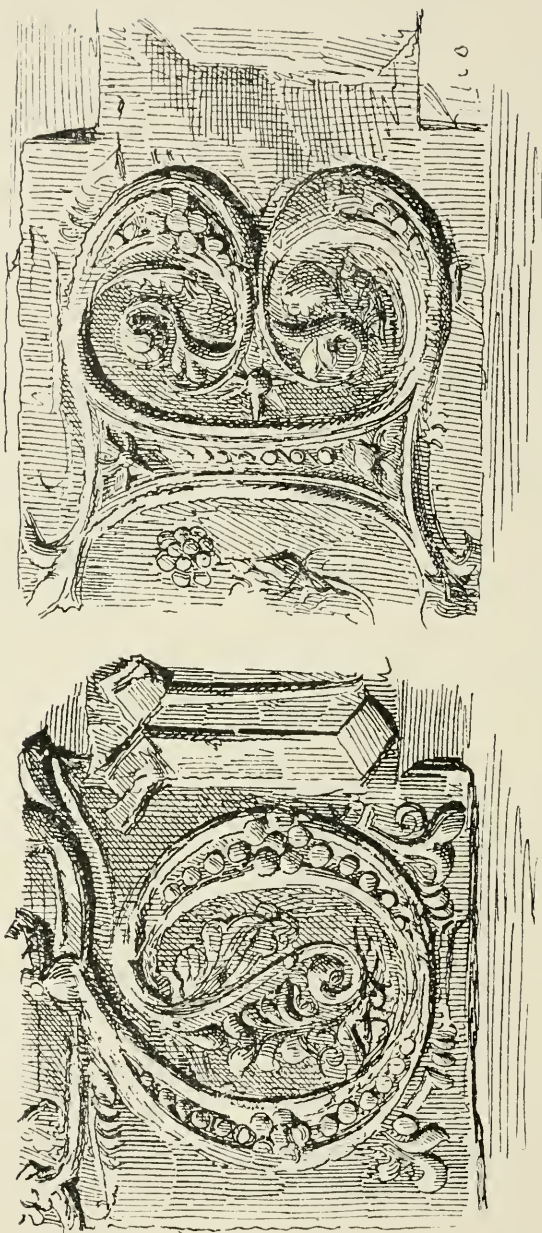
<sup>1</sup> *Trans. Cumb. and Westm. Arch. Soc.*, xi. p. 141.



Lettering used by Appowell of Buckingham. (From Cocks)



Lettering of Bartholomew Atton of Buckingham. (From Cocks)



Gothic capitals used at Nottingham about 1700. (From Lynam)

Arabic numerals<sup>1</sup> are not found on bells before the end of the fifteenth century. They occur on a bell at Durham Castle, dated 1495, at St. Mary Bredin, Canterbury (**1b<sup>o</sup>1b** = 1505), and at Isleham, Cambs. (1516), the figures here being quite of the modern form. At Rayleigh in Essex a bell by Thomas Bullisdon (p. 190) has on the shoulder **3hus**, which might represent 1508, about which time the bell was cast, but this is not likely. At Leaden Roothing in the same county we have **a<sup>o</sup> 1b23**, and on bells by the Tonnes at Stanstead and Felstead, 1540 and 1546 in similar figures, as also at Wood Ditton, Cambs. (1544). After 1560 Arabic numerals become the recognised form for dates.

In the period immediately succeeding the Reformation (1550-1600) a great variety of usage prevailed, but the majority of founders adhered to one or other of the old styles, and Roman lettering was slow to establish its position. It, however, occurs as early as 1560 at Stanton All Saints, Suffolk, and was invariably used by Stephen Tonne of Bury St. Edmunds (1559-1587), and by John Wallis of Salisbury (1578-1624). Some founders of this time adopt a sort of quasi-Gothic alphabet of capitals, examples of which may be found on bells by William Oldfield of Kent (290), by the Newcombes of Leicester, by Atton of Buckingham (291), and by Robert Mot of London. Others again, as Appowell of Buckingham (291), and sometimes the Leicester and Reading founders,<sup>2</sup> use a sort of ornamental but vaguely-formed lettering, the inscriptions being quite devoid of sense. With the opening of the seventeenth century Roman lettering becomes more general, but many founders, such as the Brends of Norwich, Henry Oldfield of Nottingham (250), and Hugh Watts of Leicester, still prefer the Gothic or black-letter styles, which retain their popularity down to the end of James I.'s reign, or even later.

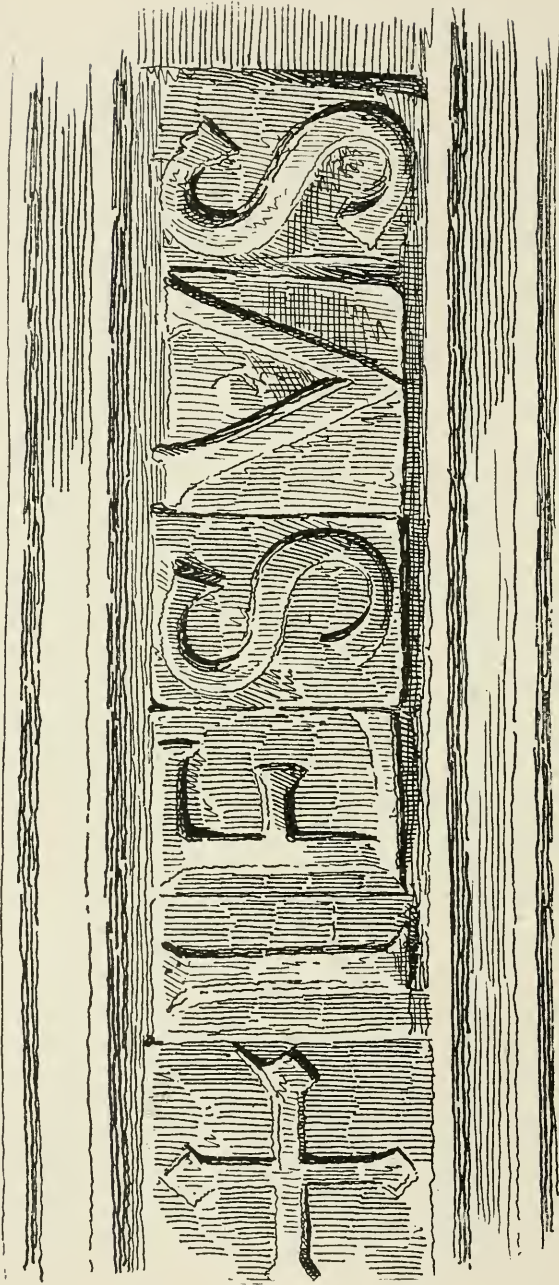
The Civil War practically marks the introduction of universal Roman lettering, and after 1640 the older styles are quite the exception. We find, however, bells of 1641 in Dorset, 1651 in Hants, and 1652 in Wilts., with a mixture of Gothic, black-letter, and Roman, the founder having bought up or inherited some older alphabets, which he preferred to utilise. Samuel Knight of Reading uses Gothic capitals at Waltham St. Laurence in 1681 and black-letter at Wokingham in 1703, and in 1699 a founder of Wellington, Salop, breaks out at Boningale in the latter style.<sup>3</sup> But the most noteworthy instance is at the

<sup>1</sup> See on this subject *Archæologia*, lxii. p. 137 ff., esp. p. 177.

<sup>2</sup> Cf. Cocks, *Bucks.*, p. 188, pl. 27, and Tilley and Walters, *Warwick*, pl. 15.

<sup>3</sup> *Shropsh. Arch. Soc. Trans.*, 3rd Ser., viii. p. 17.





Seventeenth-century lettering (Richard Oldfield). (From Lynam)



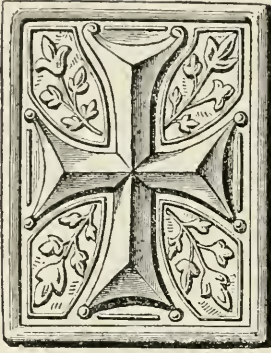
Nottingham foundry, which, after substituting Roman for earlier lettering about 1620, suddenly revives the old style about the end of the century, using black-letter smalls with a set of fine Gothic initials derived from their mediaeval predecessors (292). Examples are at North Collingham, Notts., and Spilsby, Lincolnshire. Again, as late as 1742 at Mickleover, Derbyshire, we find Thomas Hedderly of Nottingham using the mediaeval capital letters which originally belonged to the fourteenth-century founders, Derby and Rufford (p. 194), and which came to Nottingham in the sixteenth century from Worcester. The use of these stamps thus extends over four hundred years, though not continuously.

Some of the Roman alphabets of the seventeenth century are exceedingly effective and well designed (294), notably that used by Henry Farmer of Gloucester and Thomas Hancox of Walsall (252). Other founders, especially in the early part of the century, adopt a curious style of flat sprawling letters in very low relief, which do not appear to have been cut in the ordinary way, but impressed into the mould from sheets of tin. These are used by the Purdues of Taunton and Bristol, and by several itinerating founders in Sussex, and were probably adopted by the latter as being easier to produce and manipulate.

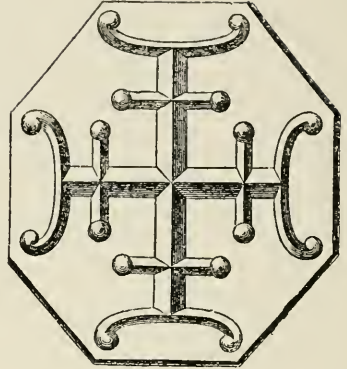
In the eighteenth century we find good plain alphabets used by Phelps and Lester of London, Henry Penn of Peterborough, and the Rudhalls of Gloucester. The only use of Roman "minuscules" or "lower-case" letters on bells are on those of Richard Sanders of Bromsgrove and Luke Ashton of Wigan. But for the exceptions already noted, fancy types are now unknown; the only other instance is on the bells of Cor of Aldbourne, Wilts., who uses for initials large fancy letters of a somewhat foreign type (311).

Towards the middle of this century a great change takes place, and the founders, especially those of London, adopt a much severer if more up-to-date style, corresponding to the printing types with which we are familiar. These have prevailed almost exclusively throughout the nineteenth century, except where the Gothic revival has brought about a reaction in favour of mediaeval styles. But these when introduced in our own day have usually been of a feeble and ineffective kind; one of the best exceptions was William Blews of Birmingham, whose Gothic lettering was quite passable.

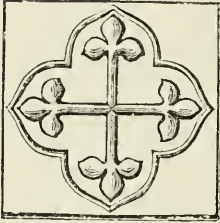
But the founder was rarely content to place on his bell a simple inscription without any further ornament, and this, if universally true of mediaeval founders, is hardly less true of



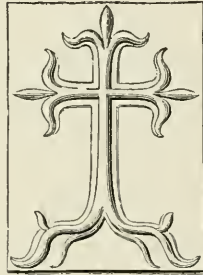
J. de Yorke (1400)



J. Bird (1420)



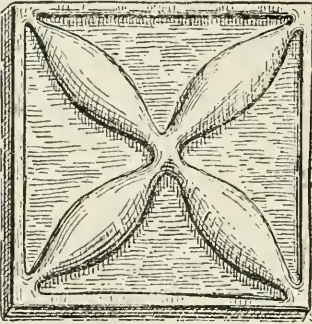
Worcester (1480)



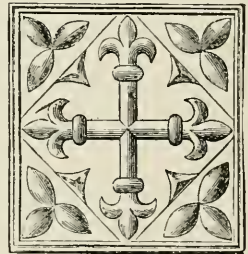
J. Tonne (1520-40)



A. Bracker (1555)



Nottingham (about 1500)

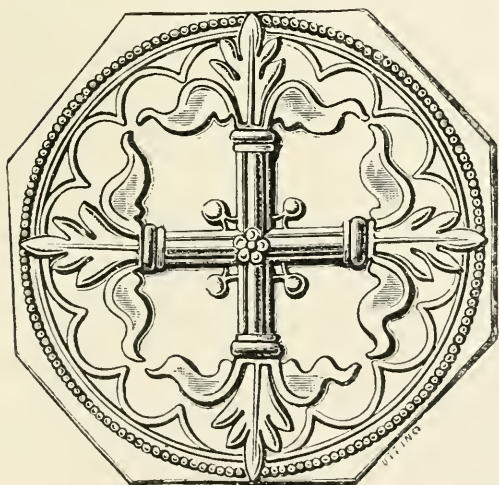


W. Rufford (1380-1400)

those of the seventeenth and even the eighteenth century. The mediaeval inscriptions are invariably headed by an initial cross of plain or elaborate design; we find the heraldic cross fleurie, moline, patonce, and all the other varieties for which names have been found, as well as plain Greek or Maltese crosses, and others of more elaborate design, composed of four fleurs-de-lys or other devices. Detailed description is impossible, but specimens will be found in the accompanying illustrations (296). Perhaps the most elaborate are those used by John Danyell of London (1450-1465), one of which is contained in a double circle, in which are the words *ihu merci ladi help* (297).<sup>1</sup> The other (297) is of rarer occurrence, but is also



Cross used by J. Danyell (1460)



Cross used by J. Danyell (1460)

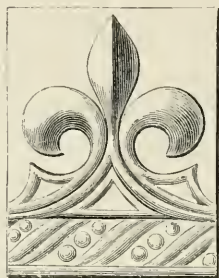
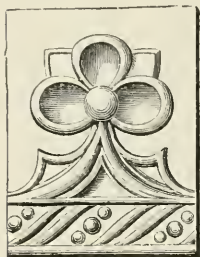
<sup>1</sup> These were often placed at the head of mediaeval documents, such as churchwardens' accounts, like the later "Emmanuel."

<sup>2</sup> Cocks, *Bucks.*, p. 35; *Assoc. Archit. Soc. Reports*, xxv. p. 576; Raven, *Cambs.*, p. 27.

a very beautiful design, and may be compared with those on the coins of the fourteenth century. It occurs at Wingrave, Bucks., and West Monckton, Somerset; also on a bell from Worcester Cathedral now at Didlington, Norfolk, and on the old tenor at King's College, Cambridge.<sup>2</sup>

Between the words of a mediaeval inscription are usually stops, of a simpler and less varied kind,

ranging from the simple three dots vertically placed which occur on early fourteenth-century bells, to those of a more elaborate nature used by the different foundries, such as John Tonne's trefoil and fleur-de-lys (298). The Brasyers of Norwich used a lion's head or mask in the middle of their rhyming inscriptions, to



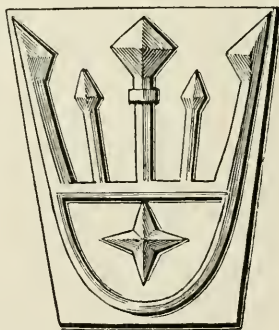
Stops used by John Tonne (1520-1540)

mark the "caesura";

Hendley of Gloucester and the Bristol founders used a crown of various forms (298); and others, as at Bury St. Edmunds (208), an oblong ornamental device. Stops are, however, more commonly found with inscriptions wholly in capitals, where a

marked distinction between the words was more imperatively required.

On many bells in the Eastern and Midland counties the stops are in the form of heads of kings and queens; the history of these stamps has a special interest. The reason for the adoption of these devices on bells is unknown, but they go back to the middle of the fourteenth century, and it is worth noting that in the reign of Edward I. a pair of heads, often those of a king and queen, formed a common termination of a dripstone over a church door or window. Some have seen in them an evidence of some special Royal privilege, and this may have been originally the case, as we know that one of the earliest founders who used them was appointed a Royal bell-founder to Edward III. in 1367. But their original significance must have been lost, for we find these stamps subsequently used by other founders at Worcester, Nottingham, and elsewhere, in several succeeding centuries. The stamps alluded to are supposed to represent Edward III. and his queen Philippa, and there are two varieties of each head (299), both of which have a curious history.



Crown used by Bristol founders



These stamps are first found on two apparently contemporary groups of bells, one cast at Lynn about 1350, the other at Toddington in Bedfordshire by John Rufford the aforesaid Royal bell-founder, and his son William (1365-1400). We next find one set at Nottingham, where they are used on mediaeval bells cast in the fifteenth century, while the other went to Worcester, where they occur on a group of bells which there is evidence for dating about 1410.<sup>1</sup> They were also used



Royal Heads (Edward III. and Philippa)

Meanwhile the second or Worcester set made one more and final migration, this time to Hertford, where they were used by John Briant to adorn a bell in his peal cast in 1806 for Waltham Abbey. The history of these stamps is an excellent proof of the uncertainty of bell-marks as criteria of date.

There is yet another set of these heads (300) whose life was much shorter. They appear on one group of bells, cast at Worcester about 1480 by an unknown, perhaps monastic, founder (see above, p. 201). These heads represent King Henry VI. and his queen Margaret of Anjou, and their son Prince Edward,

<sup>1</sup> *Arch. Journ.*, lxiii. p. 187.



slain at Tewkesbury. Bells of this type are only found in Worcestershire and Shropshire. There are, however, two or three of later date (1605) in Gloucestershire,<sup>1</sup> on which the same stamps occur, but here again the name of the founder into whose hands they fell is unknown, as also the locality in which he lived. Besides the Royal Heads we find in this group other devices used as stops: a lion's face, a fleur-de-lys, and a grotesque winged figure (201).

Ornamental borders of foliage or arabesques between the words or on other parts of the bell are hardly ever found on mediæval bells. The only instances known to the writer are on the tenor at Hereford Cathedral (about 1450), a bell at Bintry, Norfolk (about 1530), and a bell at Nettleton, Wilts. (about 1410). But after the Reformation they were regularly adopted by many founders, especially in the Midlands. Usually they fill in the spaces between the words (taking the place of



Royal Heads (Henry VI., Margaret, and Edward)

the stop), and varying in length according to the length of the inscription. Some founders also place bands of ornament round the bell immediately above or below the inscription, or round the sound-bow.

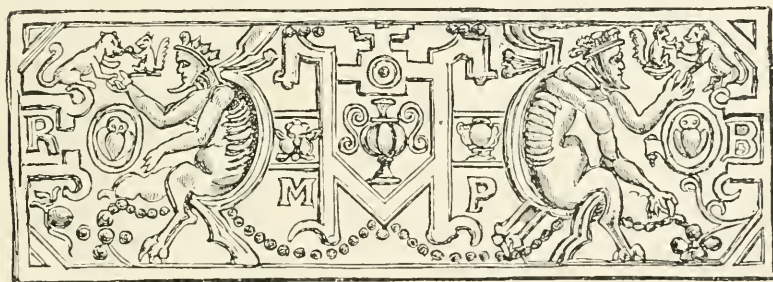
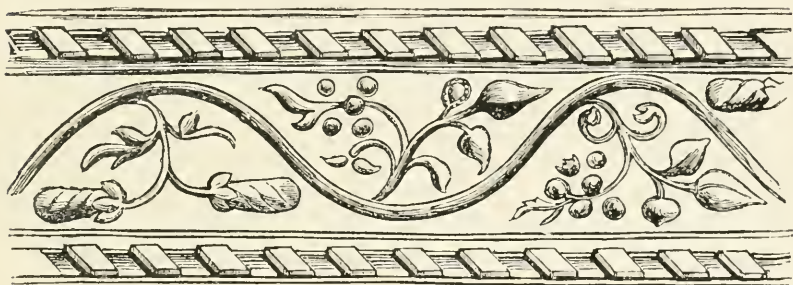
These borders first come into general use at Leicester, where they were introduced by the Newcombes. But they are more generally used by Hugh Watts (1615-1643), who either uses a band of foliage with acorns, or a broad arabesque border. The Oldfields of Nottingham early adopted similar patterns, but their typical border (301) is a running band of foliage and flowers or fruit (derived from the Newcombes), of which we find a broad and a narrow variety. Occasionally they make use of a very elaborate design (301), found at Barton-on-Humber St. Peter and on six other bells in Lincolnshire.<sup>2</sup> It consists of two

<sup>1</sup> Also one at Devonport, dated 1588, formerly at St. Alban, Worcester.

<sup>2</sup> *Lincs.*, fig. 118.

crowned and bearded nude figures, with the goat's legs of the Greek god Pan, placed back to back with vases and arabesque-work between, and playing with dogs, monkeys, and squirrels; interspersed in the design are the letters R, M, P, B. Thomas Hancox of Walsall uses many varieties of ornamental borders, some derived from earlier founders; the most elaborate is a band of foliage with medallions at intervals in which are half-length full-face figures.<sup>1</sup>

Other founders who indulge largely in this kind of ornamenta-

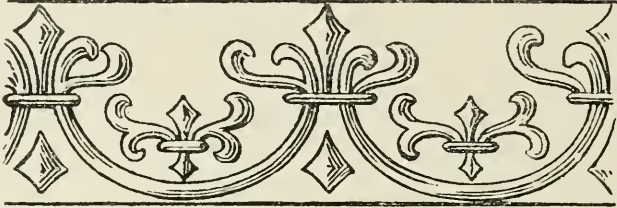


Borders used by the Oldfields of Nottingham

tion are the Cliburys of Wellington, John Martin of Worcester, and W. and R. Purdue of Bristol; in later times the Bagleys of Chacombe and Joseph Smith of Edgbaston. The Wightmans of London sometimes (as at St. Clement Danes) use a very effective border of crosses, fleurs-de-lys, and flowers alternating. Abraham Rudhall of Gloucester has a set of four ornamental borders (302), two of a floral character, one of linked fleurs-de-lys, and one of arabesque patterns, but only one of these was adhered to by his successors. The austerer founders of the latter half of

<sup>1</sup> See Tilley and Walters, *Ch. Bells of Warwick*, p. 54.

the eighteenth century use ornament very sparingly; but the Whitechapel founders sometimes employ scroll or key patterns, and in particular one which was in use for nearly a century,



Borders used by Abraham Rudhall

consisting of two lines forming alternate loops and lozenges, usually known as "the Whitechapel pattern." Samuel Smith of York and his successor, Edward Seller, use a border of intertwining scrolls, with which are interspersed bells and a shield bearing the words "S.S. Ebor" or "E. Seller Ebor."



Trade-mark of William le Belyetere, Canterbury (1325)

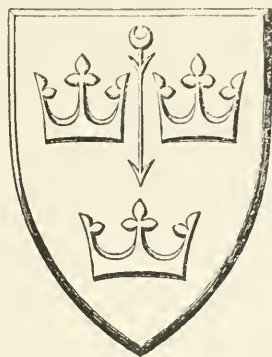
Among the other kinds of stamps and devices used by founders to ornament their bells are trade-marks or foundry shields, which first come into general use in the fifteenth century, though there are a few of earlier date. The oldest appears to be that used by William le Belyetere of Canterbury (about 1325), which consists of a shield impressed with three oval medallions, representing a lion, a dragon, and the bust of a king

(302). This occurs on eight bells in Kent. The same founder also uses a shield with three crowns and an arrow in pale (303),

which is afterwards found in the hands of a Norwich founder. To about the same period probably belongs the shield at Scawton, Yorkshire (303), which bears a crozier in pale, with a bell, pestle and mortar, and tripod pot; round it the words—

† IOHANNES COPGRAF  
ME FECIT.<sup>1</sup>

The best and most interesting series of foundry shields are those used by the London founders of the fifteenth century, which, moreover, have the advantage of being fairly individual, so that each founder can be assigned his particular mark. William Dawe and his associates, John Langhorne, William Woodward, and John Bird (1385-1420), use a shield with a chevron between three laver-pots (188), the latter vessel being the badge of the *ollarius* or maker of metal pots. More rarely we find on this group of bells another shield with three trefoils in place of the



Trade-mark of William le Belyetere, Canterbury (1325)



Trade-mark of John Copgrave of York

laver-pots, traditionally identified as the arms of the Underhill family, though there is no evidence of their connection with the bell-founders. William Dawe himself also uses as a *stop* a special mark in the form of a medallion with two birds on a tree, surrounded by the words *william ffoundor me fecit*.

Richard Hille (1423-1440) uses a shield with a bend between a cross and a ring, above which on a few bells appears a lozenge, indicating that they were cast after his death by his widow Joanna. A later founder uses a shield with three mullets in chief and a chevron and crescent below (188), the arms of the Keble family (and therefore of

Keble College, Oxford), and has accordingly been identified with John Kebyll, wheelwright, who did some bell-hanging at

<sup>1</sup> Ellacombe, *Bells of the Church*, p. 434. See above, p. 204.





Royal Arms used by John Danyell

other of a very unorthodox heraldic type. It bears five charges, the keys of St. Peter, and a fish denoting his membership of the Fishmongers' Company, a bell and laver-pot with reference to his craft, and a garb or wheatsheaf, the cognisance of the

St. Stephen Walbrook, London, in 1480. John Walgrave, who succeeded Dawe, uses a shield of the "merchants' mark" type<sup>1</sup> with a cross rising out of a W, on one side of which is a small i, denoting his initials I.W. His successor, Robert Crowch, has a similar shield with **rc** (189). Next come John Danyell, who proudly displays the Royal Arms (304) as his trade-mark, probably in recognition of his having cast the bells of the Royal foundation at Cambridge in 1460, and Henry Jordan. The latter boasts two trade-marks (304), one of the "merchant mark" type, which is of doubtful interpretation, the



Trade-marks of Henry Jordan (about 1460)

Harleton family from which he was descended. Thomas Bullidon (1500-1510) has a simple shield with a bell and his initials (190); Thomas Lawrence a similar shield with a large

<sup>1</sup> See for merchants' marks, *Journ. Brit. Arch. Assoc.*, xlix. p. 45; *Trans. Bristol and Glouc. Arch. Soc.*, xvii. p. 275 (examples on brasses).



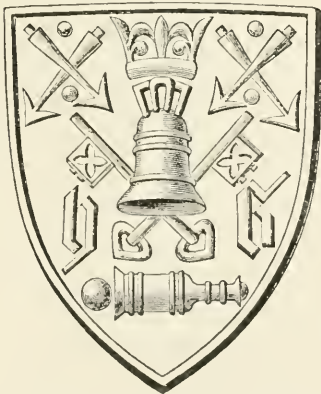
T; and finally we have William Culverden (1510-1523), whose foundry shield is the most elaborate of all, and a rebus-device of the most subtle description (305). Long a puzzle, it was finally elucidated by the ingenuity of Mr. A. D. Tyssen. The centre of the shield is occupied by a large bell, on which the letters **frown** of the word *founder* are visible; below are a W and a figure of a bird. On either side are inscribed the words **In dno cōfido** with a trefoil and **de** below; and in the base is a mark like two P's conjoined, one being reversed. The name of Culverden being known as that of a founder from records of the period, it was ingeniously pointed out that *culver* is an old English word for "pigeon," the kind



Trade-mark of William Culverden

of bird evidently here represented. Combined with the W and **de** we thus get "W. Culverden."

Now the significance of the text is apparent, for the Vulgate of Ps. x. (xi.) 1 runs: "*In Domino confido; quomodo dicite animae meae, transmigra in montem sicut passer.*" The other two marks are still unexplained, but the trefoil may indicate a reference to the Holy Trinity, Culverden having had some relations with the Priory of that name in Aldgate.



Trade-mark of Bury founders

founder, Roger Landen, uses the initials R.L.W. (*i.e.*, of Wokingham).

The Brasyers of Wokingham use a "merchant's mark" shield with

Norwich had two similar shields, each with three bells and a crown, the ground being either "ermine" or "sprigged" (207). A very remarkable shield is that used by the Bury St. Edmunds foundry (305). It bears the initials H.S., indicating its first owner, and also the keys of St. Peter, a bell, a cannon, and the crossed arrows of St. Edmund. The cannon denotes that the Bury founders combined warlike with peaceful arts, as was not uncommon. Robert Mellour of Nottingham also used a "merchant's mark," with a cross, a bell, and the letter R; and similar shields with their initials marked the work of Thomas Bett and Thomas Newcombe of Leicester in the sixteenth century.

Some founders in place of a shield use a circular medallion or seal, like those of Sandre of Gloucester (199) and William Dawe already described. One of the earliest dated bells in England, that at Cold Ashby, Northants (1317), bears a small



Initials of Abraham Rudhall

medallion in the centre of which is a bell, surrounded by the words **S' VILLE'S DE FLINT**, which probably may be read *S(igillum) Will(elmi) de Flint*, that being the founder's name. On bells at Skendleby and other places near Alford, Lincolnshire, is a circular seal-like stamp with a castle and the words, **sigillum roberti merston**.

Some of the post-Reformation founders have their special trade-marks, but the practice dies out after the seventeenth century, perhaps owing to the fact that the placing of the founder's full name on the bells becomes more general. Such examples as we have come chiefly from the Midlands. The old type of shield, with the founder's initials, was adhered to by Robert Oldfield of Hertford, the Cliburys of Wellington, John Martin of Worcester, and others, the favourite device being a bell between the initials, or sometimes three. Thomas Hancox of Walsall uses a heart-shaped shield with his initials and an

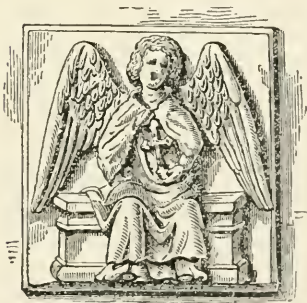
anchor (perhaps a rude punning device); the Oldfields of Nottingham a square stamp with their initials, a Calvary cross, and a crescent moon and star (249). Other founders use a circular medallion with similar designs, such as Robert Mot of London (216) and his successors the Bartlets, or Richard Sanders of Bromsgrove (230). But as a rule these post-Reformation trade-marks are of little interest, and only important as means of identification. Though the use of the founder's full name now becomes common, as already noted, it is a regular practice with some, especially in the West of England, to use only their initials. The Purdues of Bristol and elsewhere (p. 227), the Penningtons of Exeter, the Evanses of Chepstow, and the Rudhalls of Gloucester, seldom place any further mark on their bells than their initials with a stamp of a bell between (306); or in the case of a complete ring by the last-named, we find the full name on one bell and initials on the others. Some founders for this reason are still a mystery, and an I.B. at Gloucester (1587-1608), another I.B. at Wellington, Salop (1690-1700), and an L.C. at Bristol (1685-1695), are not yet further identified.



Stamp at Margareting, Essex

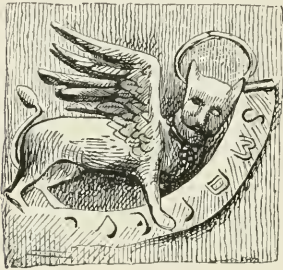
On the other hand, many seventeenth-century founders ornament their bells with coats of arms and other miscellaneous devices which are worth noting. This was, of course, a commoner practice in mediaeval times, when artistic feeling was on a higher level, and some of the devices of this period are very beautiful, while others are curious.

At Tarring Neville, Sussex, is a medallion of the Crucifixion in the French style, on a bell by



Stamp used by John of York

Henry Jordan (1460-1470); this was also on the tenor bell of the old ring at King's College, Cambridge. At Margareting, Essex, and Westcliff, Kent, we find a figure intended either for the Good Shepherd or St. John the Baptist with a lamb (307); at Stanion, Northants, a figure of the Virgin and Child; and at Welham, Leicestershire, St. Andrew on his cross. John de Yorke (p. 202) uses a figure of an angel (307). At Shipton Bel-



The Evangelistic Symbols

linger, Hants, are three medallions representing the three kings, Caspar, Melchior, and Balthasar; at Impington, Cambridgeshire, and elsewhere, the emblems of the four Evangelists (308).

In the second category come such devices as dragons or more or less faithfully-depicted animals, found at Dorchester, Oxon., Oddingley, Worcestershire, etc., or the grotesque winged figure (201) which is found on a group of bells in and near Worcester



(see p. 200). Others again are of an allusive type, as the ship on Bristol bells (198), referring to the arms of that city; the gridiron used by Thomas Lawrence of London; or the rebus on a bell at Bristol Cathedral, representing a heart pierced with nails, with reference to its donor, Abbot John Nailheart. Of a similar type is Culverden's rebus-shield already described; and another rebus-shield, of uncertain interpretation, is used by John Sanders of Reading.<sup>1</sup> Purely decorative stamps are the rose and the spread eagle found at Langridge and Compton Paunceford, Somerset; the curious lion's head used by the Wokingham founders (p. 194), and many others to be found in the plates of the county histories.

Among post-Reformation devices the most remarkable are those used by Thomas Hancox of Walsall, who places on the waist of some of his bells three impressions of seals:<sup>2</sup> that of the monastery of West Langdon, Kent, representing the Madonna enthroned; that of the gild of Corpus Christi at Coventry, with St. Nicholas celebrating mass; and the seal of Edmund Scambler, Bishop of Peterborough and Norwich in the reign of Elizabeth. These are found at Doveridge, Derbyshire, Maxstoke, Warwickshire, and elsewhere. The Newcombes of Leicester have some effective stamps, such as a large crowned rose, a dragon, and a dog wearing a collar. Peter Hawkes, an Essex founder, uses a bird as a sort of punning device, and another occurs on a bell at Weston Bampfylde, Somerset, known as the "Cock Bell." The Heathcotes of Chesterfield use the fylfot cross or emblem of Thor, perhaps as symbolising workers in metal. On the funeral bell at Wolverhampton (St. Peter) is a series of several medallions, one of which appears to represent a miner in his leathern cap. A curious set of devices was used by the Cors of Aldbourn (Wilts.) early in the eighteenth century, representing Cupids and other figures or ornaments of Renaissance style (311); it has been suggested that they picked up a series of old brass ornaments from which these were reproduced. There are also some grotesque figures at Exeter St. Martin and Ottery St. Mary, representing two heads combined in the manner of the *grylli* on Roman intaglio gems.<sup>3</sup>

The ornamentation of the bells of John and Stephen Tonne, two brother founders working in north-west Essex about 1540-47, demands a few words to itself. It seems probable that these two men were of French extraction (Tonne probably comes from Antoine), and their method of decorating their

<sup>1</sup> Cocks, *Bucks.*, pl. 19.

<sup>2</sup> See *Reliquary*, xxi. p. 66, and Tilley and Walters, *Ch. Bells of Warwick*, p. 54.

<sup>3</sup> Ellacombe, *Devon*, pl. 5, figs. 54, 55. Their date is 1671-75.



bells is much more Continental than English. On the waist they place a large florid cross, and on either side of this medallions with human figures, heads of Henry VIII., and other devices (311). The clock bell at Felstead, Essex, which was cast by Stephen in 1546, is especially rich in this respect.<sup>1</sup>

Coats of arms are more frequently found on post-Reformation bells, commemorating their influential donors; but a few mediæval examples are known, as at Heytesbury, Wilts., or at Bradford, Somerset, where there is a fine bell with the arms of John Beauchamp, Duke of Abergavenny.<sup>2</sup> Great Peter of Gloucester Cathedral bears the arms of the abbey (the keys of St. Peter). Arms of donors also appear on mediæval bells at Cowthorpe, Yorks., and Isleham, Cambs. Post-Reformation examples are too numerous to discuss in detail; but good instances may be found at Colchester St. James (the borough arms) and Little Bentley, Essex; at Henley, Weston, and Wolford, Warwickshire; at Dalham, Suffolk, West Knoyle, Wilts., and Yarnton, Oxon.; and on several bells in Devon, Gloucester, and Somerset.<sup>3</sup>

The Royal Arms are found on many bells of the fifteenth to seventeenth centuries, but the mediæval examples are all on bells by John Danyell of London, where they apparently form his trade-mark (see p. 304). We find those of Elizabeth's time on bells by Joseph Carter of Reading; and those of the Stuart kings on bells by Henry Yaxley (an East Anglian founder) and others. The Purdues of Bristol and Salisbury use a very elaborate representation of the Stuart Arms, of great size, surrounded by the emblems of the Passion and other devices, and sometimes also the Prince of Wales' feathers. Examples are at Boyton and Fovant, Wilts., and Brailes, Warwickshire.

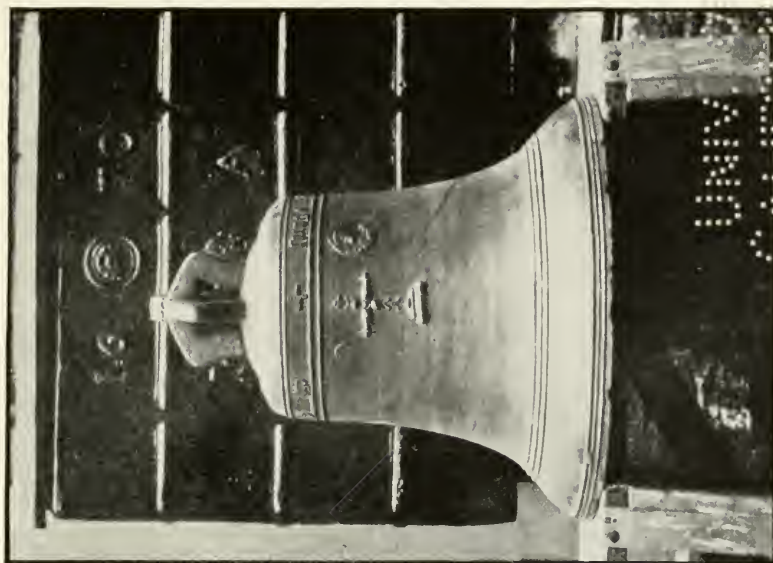
A unique instance of bell-decoration is to be found on the fourth bell at St. Mary-the-Virgin, Oxford, which bears a long inscription in musical notation.<sup>4</sup> The bell was cast by Newcombe of Leicester in 1612, and has an inscription to that effect in the ordinary position. Below is a band of ornament, and then two lines of music, which so far has baffled explanation, but it is probably secular, not sacred. The notes are of lozenge-like form, like the ancient "pricksong," and are arranged in a staff of five lines, without bars except at the ends; the C clef is used for the three upper parts, and the F clef for the bass; the key being B flat. At the beginning of each part is a

<sup>1</sup> See Deedes and Walters, *Essex*, pl. 21.

<sup>2</sup> Ellacombe, *Ch. Bells of Somerset*, p. 9.

<sup>3</sup> See the plates in Ellacombe's books.

<sup>4</sup> See Ellacombe, *Bells of the Church*, p. 457; *Archæologia*, xlii. p. 491.



*From Messrs. & Starnbank*

Bell by John Tonne (Tangle, Hants)



*From Messrs. Warner*

Bell by the Cors of Aldbourne (Goodworth Clatford, Hants)

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medallion,  $2\frac{1}{2}$  in. in diameter, each containing a bust of a man in the costume of the period, and round these are the inscriptions:—

- (1) † THE LAST STRAYNE IS GOOD
- (2) † KEEPE TYME IN ANYE CASE
- (3) † THEN LETT VS SINGE IT AGAINE
- (4) † WELL SONGE, MY HARTS, EXCELLENT.

Two of these medallions occur by themselves on another Newcombe bell at East Haddon, Northants.

It has elsewhere been noted that the difficulty of dating early bells is often increased by the founders' practice of using older stamps which have belonged to their predecessors, or even to other foundries. One remarkable instance of this has already been quoted, in the case of the "Royal Head" stamps. Crosses and other devices, as well as lettering, are thus confusingly employed, and even trade-marks are used by founders in whose hands they are meaningless. Thus we find the shield of Roger Landen of Wokingham with his initials used at Reading about 1600 by Joseph Carter and William Yare, and in Hampshire by a later founder. The mark of the Exeter founder, I.T., is used about 1600 by Thomas Byrdan at Kingston and Woodbury, Devon. The typical shield of the Brasyers of Norwich (p. 207), at least the "sprigged" variety, is first used occasionally by the Newcombes of Leicester, then regularly as their trade-mark by the Wattses of that town, and also occurs on bells by Robert Mot of London and Thomas Gardiner of Sudbury. The latter founder also uses two ornamental crosses belonging to mediaeval Norwich founders. The special cross of John Danyell of London appears in 1616 on a bell by Purdue at Boyton, Wilts.; the "cross-and-ring" shield of Richard Hille in 1604 at Kingsbury, Middlesex. Like the Leicester founders, the Oldfields of Nottingham were much addicted to using the stamps and letters of older founders. The mediaeval London bell-founders regularly hand down their sets of capital letters from one to another, and three of them in succession use the set originally designed by Stephen Norton of Kent. The alphabet of John Barber of Salisbury (1400) is afterwards found in the hands of a Worcester founder, from whom it passed to Thomas Harrys of London (1475-1480), on whose bells the stamps are almost worn out and illegible from long usage.

The examples of mediaeval lettering on post-Reformation

bells are fairly numerous. The Wattses of Leicester frequently used the finely ornamented capitals and other stamps formerly belonging to the Brasyers of Norwich, and the Oldfields of Nottingham (292) also employed the lettering of their mediaeval predecessors, even down to the eighteenth century. Robert Burford's imposing capitals (see p. 289) occur on a bell at Dunmow, Essex, dated 1613, and at Lincoln Cathedral in 1606; and those used by Thomas Lawrence (p. 192) on a bell at Hurley, Berks., by Joseph Carter of Reading, some seventy years later. But it is unnecessary to multiply instances of this general practice.



CHAPTER XIV  
THE INSCRIPTIONS ON BELLS

I. THE MEDIAEVAL PERIOD

HAVING dealt with the dedications of the ancient bells and the various forms of inscription which they affect, we must now turn to consider what other kinds of inscriptions were placed on our bells, and that not only in ancient but also in later times. In the fourteenth century, from which time the earliest inscriptions date, the founder often put his name on the bell, as is almost always the case in post-Reformation times; but he appears to have done so in no boasting spirit, for advertisement or self-glorification, like many a more modern founder. In the fifteenth and sixteenth centuries the names of founders are extremely rare, but as we have already seen, the use of some trade-mark or badge was often considered sufficient for identification. The earliest example is at Goring, Oxon., which may be as early as 1290 (see p. 185); it is the name of an early London founder, in a curious mixture of Latin and Norman-French:—

RIGARD DE WYMBIS ME FISƆ

Another member of the same family occurs on five Buckinghamshire bells (at Bradenham, Bradwell, and Lee):—

WICHTHEL DE WYMBIS ME FEGIT

The VV for W should be noted. Some account of these founders is given above (p. 182). At Chittern in Wiltshire we find the formula in English—

IOHN BAR BUR ME MADE

Sometimes the founder adds his place of residence, as at Worlington, Suffolk:—

IOHANNES GODYNGE DE LYNN (Lynn) ME FEGIT

or as in the case of Stephen Norton (*c.* 1370-1380), who styles himself "of Kent." Some founders, on the other hand, only give their initials as a clue. On many bells cast at Bristol between 1480 and 1540 we find the initials **rt**, **tg**, or **bi**; at Exeter somewhat earlier, **rn** and **it**. On a group of bells in Wilts., Dorset, and Sussex, we find under the initial cross either R or P W. Some of these founders have been identified from other sources, but others still remain a mystery. The following list gives all the mediaeval founders whose names appear on their bells:—

Aleyn, John	- -	<i>c.</i> 1350 (?)	- Unknown	- -	Southease, Sussex.
Barber, John	- -	1400-1404	- Salisbury	- -	Chittern, Wilts.
Baxter, Richard	- -	1416-1424	- Norwich	- -	Ketteringham, etc., Norf.
(Belyeter), John	- -	<i>c.</i> 1355	- Shrewsbury	- -	Longnor, Salop.
Blower, Walter	- -	14th cent.	- - -	- -	Spixworth, Norfolk.
Brasyer, Richard	- -	1478-1513	- Norwich	- -	St. Peter-per-Mountergate, Norwich.
Colsale, John de	- -	<i>c.</i> 1410	- Nottingham (?)	- -	Milwich, Staffs. (1409).
Deacon, Thomas	- -	- - -	- - -	- -	Catwick, Yorks. E.R.
Derby, ———	- -	- - -	- Lynn (?)	- -	Chippenham, Cambs.
Dudley, William	- -	- - -	- - -	- -	Well, Lincs.
Edmonton, Geoffrey of	<i>c.</i> 1300	- - -	- London	- -	Billericay, Essex (recast).
Goding, John	- -	1300	- Lynn	- -	Worlington, Suff.
Hazfelde, Simon de	- -	1353-1375	- London	- -	Sutterton, Lincs.; Stanwick, Northants.
Hendley, Robert	- -	<i>c.</i> 1480-1500	- Gloucester	- -	Gloucester St. Nicholas.
Hey, Thomas	- -	- - -	- - -	- -	Wraxall, Dorset.
Kirkham, John de	- -	<i>c.</i> 1350-1370	- York	- -	Dacre, Cumbd.
Lynn, Edmund de	- -	1353	- Lynn	- -	Sall, Norfolk.
„ Thomas de	- -	1333	- „	- -	Trunch, Wood Rising, Norfolk.
„ John de	- -	<i>c.</i> 1300	- „	- -	W. Somerton, Norfolk.
Norton, Stephen	- -	1370-1380	- Maidstone (?)	- -	Snave, Kent, etc.
Norwich, William of	- -	<i>ob.</i> 1384	- Norwich	- -	Hellesdon, Norfolk.
Potter, John	- -	1359	- York	- -	West Halton, Lincs.
„ Thomas	- -	<i>c.</i> 1400	- Norwich	- -	St. John Sepulchre, Norwich.
Revel, William	- -	1347-1356	- London	- -	Longfield, Kent.
Rider, Robert	- -	1350-1380	- „	- -	Ridgewell, Essex, etc.
Riston, John de	- -	<i>c.</i> 1300	- - -	- -	Bexwell, Norf.
Rufford, William	- -	1380-1400	- Toddington, Beds.	- -	Westmill, Herts.
Schep, William	- -	1347-1349	- London	- -	Garboldisham, Norf. (recast).
Silidsen, William	- -	- - -	- - -	- -	Old Walsingham, Norf.
Sleyt, John	- -	- - -	- - -	- -	Glaphorne, Northants.
Stafford, John de	- -	<i>c.</i> 1380-1400	- Leicester	- -	Leicester All Saints; Sawby, Lincs.

Tonne, John	-	-	1520-1540	-	-	-	-	-	See p. 193.
„ Stephen	-	-	1544-1546	-	-	-	-	-	Felstead, Essex.
Wald, Thomas del	-	-	-	-	-	-	-	-	Howden, etc., Yorks. E. R.
„ John del	-	-	-	-	-	-	-	-	Everingham, Yorks.
Weston, Peter de	-	-	1330-1348	-	-	London	-	-	Kingsbury, Middx., etc.
Wymblish, Michael de	-	-	1300-1310	-	-	„	-	-	In Bucks. (see p. 315).
„ Richard de	-	-	1290-1310	-	-	„	-	-	Gt. Bradley, Suff.; Gor- ing, Oxon., etc.
„ Walter de	-	-	c. 1310	-	-	„	-	-	Kingston by Lewes, Sussex.
York, John de	-	-	c. 1400	-	-	Leicester	-	-	Sproxtton, Leics.

*Doubtful (probably donors)—*

Pette, Richard	-	-	c. 1450	-	-	York (?)	-	-	Kirkby Fleetham, Yorks.
Warwick, William	-	-	c. 1450	-	-	Bristol (?)	-	-	Hereford Cathedral.

Some founders' names only occur on their foundry stamps. This is the case with John Copgrave of York, who at Scawton in that county uses a shield with a device surrounded by his name (see p. 303); William Flint at Cold Ashby, Northants, and Robert Merstoun, a Lincolnshire founder, use a kind of seal, and William Dawe of London a circular medallion with the words **william ffoundor me fecit**, enclosing a device. These have been already described (pp. 303, 306).

Some of the earliest founders merely give their Christian name, surnames in the fourteenth century being in a transitional state. Thus we have at Bicker, Lincs., **IOH : ME : YEYT** (*sc.* "cast," from Lat. *jacio*);<sup>1</sup> at Strensall, Yorkshire, **WALTERVS ME FECIT**; and at Bramber, Sussex, bells by one "Nicolas." Instances of initials have already been given.

On mediaeval bells dates are even rarer than founders' names. Excluding foreign bells, which are almost always dated (see p. 211), the list is so short that it may be given here in full (\* denotes recast).

1296. Claughton, Lancs.	1431. Somerby, Lincs.
1317. Cold Ashby, Northants.	1465. Holme Cultram, Cumbd.
1400. Terrington, Yorks.	1480. Worcester St. Michael.
1407. Goldsborough, Yorks.	1481. Salhouse, Norf.
1408. York, St. John Mickle- gate.	1482. Grimley, Worcs.
*1409. Chester-le-Street, Durham.	* „ Maidwell, Northants.
* „ Beckingham, Notts.	*1491. Mungrisdale, Cumbd.
„ Milwich, Staffs.	1495. Durham Castle, Durham (arabic numerals).
1410. Thirsk, Yorks.	*1497. Ormskirk, Lancs.
1423. S. Somercotes, Lincs.	*1500. Grasby, Lincs.

<sup>1</sup> Possibly "Johannes de Lynn" (see above) is the founder of this bell.

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|---|---|
| 1505. Canterbury, St. Mary<br>Bredin.       | *1540. Stanstead, Essex (arabic).       |
| 1511. Downe, Kent.                          | 1544. Wood Ditton (Cambs.)<br>(arabic). |
| 1516. Isleham, Cambs. (arabic<br>numerals). | „ Stanstead, Suffolk.                   |
| „ Aldbourne, Wilts.                         | 1546. Felstead, Essex (arabic).         |
| 1522. Sullington, Sussex.                   | 1547. Norwich St. Giles Hosp.           |
| 1523. Leaden Roothing, Essex<br>(arabic).   | 1556. Islington, Norf.                  |
| 1524. Greystoke, Cumbd.                     | „ N. Muskham, Notts.                    |
| *1525. Stone, Worcs. (arabic?).             | 1557. Middleton-in-Teesdale,<br>Durham. |
| 1536. West Boldon, Durham.                  | 1559. Reepham, Norfolk.                 |
| „ Botolphs, Sussex.                         | * „ Elmley Castle, Worcs.               |

Where the date is not actually given, it may often be approximately ascertained by the name of the donor or some other person mentioned on the bell (see p. 321). Some bells record the fact that they were put up “in the time of So-and-so,” as at Gloucester St. Nicholas—

TEMPORE GLEMENŌIS LIŪHFELD SĀCRISŌŀ

this being probably the subsequent Abbot of Evesham, who built the famous Abbey bell-tower in 1534. At Wichenford and Worcester St. Michael in Worcestershire the names of the respective rectors are given in smaller type; and on the bell at the Guildhall, Lincoln, the name of the Mayor for 1371 occurs.

The earliest inscriptions, those of the fourteenth century, were usually in Latin, and at first very simple in form. We find merely a name such as **IESVS** or **IOHANNES**, or frequently the simple **AVE MARIA**. For the invocation of saints the earliest formulae are **IN HONORE SANCTI . . .** as at Caversfield, Oxon., or **CAMPANA BEATI . . .** as at Chaldon, Surrey, and Besford, Worcs. The ordinary invocatory formula, **SANCTE** or **SANCTA . . . ORA PRO NOBIS** appears to have been introduced about 1350, and thenceforward remains the commonest form of mediaeval inscription. It is pretty clear from the examples of dedicatory inscriptions already quoted that they were generally composed by men who knew little Latin, and sometimes none, though some are of a more scholarly complexion. The latter are doubtless due to monastic influence, and as we have seen elsewhere, there is no doubt that many bells were cast under monastic supervision. The scholarship of the age must not be judged by the inferior specimens of Latin grammar and Latin versification. It is as though some critic should judge the poetry of the nineteenth century, not by its Keats or Tennyson, but by the doggerel verses for gravestones which stone masons

keep to record the grief of the illiterate relatives of the departed. Sometimes the founders were careful men, and copied the inscriptions quite accurately; but often they betray themselves. A bell at Stourpaine, Dorset, has the inscription—

**In Ter Sede Pia Pro Nobis Virgo Maria**

of which the first four words, if literally translated, would mean "In thy thrice holy seat"; but no doubt the founder wished to say "Intercede for us." Again in the following example, from a bell which used to stand on the floor of St David's Cathedral, the dislocated state of the sentence shows that the founder did not understand a word of it—

SO Id DE O HO NOR ET GLIO RIF  
 "Honour and glory to God alone."

This was the motto of Henry V. after Agincourt, and as William Lyndewode, who was present at the battle, afterwards became Bishop of St. David's, the bell may belong to the period of his episcopate.

In the next inscription, from Charlton Marshall, Dorset, there is but one grammatical mistake—

SIC NO MEN DO MI NE BE NE DIC TOM

but in the following, from Warblington, Hants, the founder was very careless, or perhaps short of letters, while some of them are upside down—

**sancte pale ora pro nobi**

"Saint Paul, pray for us."

Another, from Dunsforth, Yorkshire, looks puzzling, but the letters are merely reversed—

HN ELI EHAT ONAS (i.e., SANCTE HELENA)

The next, from Holton-le-Clay, Lincs., at first sight does not look like St. Peter—

**Sanc irt ep it**

yet all the letters are there, but in marvellous disorder.

Another from Dorset (at Iwerne Minster) is as obscure as Aeschylus; Dr. Raven<sup>1</sup> suggests that it was composed by one who did not let his left hand know what his right hand was doing:—

HWIC EGGLESIE DEDIĆ BERGIF SIĆ BONIF SUB  
 IESU NOMINIF SONIF (read "nomine sonans").

<sup>1</sup> *Ch. Bells of Dorset*, p. 4.



The probable sense is "(So-and-so) gave (me) to this church ; may the third bell be good, sounding in Jesus' name." We have already had occasion to quote, as an example of an unsuccessful pentameter, one at Great Waltham, Essex (p. 274), and another flagrant instance of disregard of metre is found in Norfolk and Essex :—

IOHANNES CRISTI CARE DIGNARE PRO NOBIS  
ORARE (see p. 276),

where the poet has broken all the trammels of prosody in order to achieve a triple rhyme.

Ingenuity of a different kind may be possibly seen in the following inscription, formerly at Stratford St. Andrew, Suffolk. Here the name Barbara—so Dr. Raven<sup>1</sup> suggests—has been dislocated so as to revive a fond reminiscence of the famous rhyme of the syllogistic moods in Deductive Logic: *Barbara Celarent Darii Ferioque Prioris*. This subtle joke—surely the work of some academic trifler pitchforked from a fellowship into a living—is thus achieved :—

**Sancta · Bar · Bar · A · Ora · Pro · Nobis.**

Pre-Reformation bells are not always dedicated to saints or sacred personages. We also find the names of donors, or prayers for the souls of the living or the dead, or texts from the Vulgate version of the Scriptures or service-books, and even pious sentiments of a kind which could have given no offence even in later times. Some bells boast unblushingly of their own merits ; on others again the founder proclaims his complete illiteracy either by merely reproducing the whole or part of the alphabet, or by a few stray unintelligible combinations of letters. Examples of each class must be given.

The name of a donor is often distinguished from that of a founder by the use of the phrase **FIERI FECIT** in place of the simple **FECIT** ; or the name is placed by itself on the crown of the bell or elsewhere. A notable early instance is the remarkable bell at Caversfield, Oxon. (formerly Bucks.) which has an inscription on the sound-bow in rude Saxon letters, already discussed (p. 21). Another early example of a different kind is at Bisley, Surrey :—

FRATERNITAS FECIT ME IN HONORE BEATE  
MARIE

"The brotherhood made me in honour of blessed Mary,"

<sup>1</sup> *Ch. Bells of Suffolk*, p. 66.

a later parallel to which is on Great Peter of Gloucester Cathedral (fifteenth century):—

**me fecit fieri conventus nomine petri**

dedicated by the convent to the patron saint of their church (see p. 104). Gifts of private persons are commemorated in similar formulae, as at Ellough, Suffolk:—

IOHANNES BROON ME FECIT FIERI

or at Hickling, Norfolk:—

**Willms Greene Fecit Fieri Istam Campanam**

An exceptional form of a dedication in verse is at Chetwode, Bucks.:—

ME TIBI XPE DABHƆ I : GHEƆWODE QUOM  
PERAMABHƆ

“J. Chetwode gave me to thee, O Christ, whom he greatly loved”;

or at St. Andrew, Worcester (quoted above, p. 277).

The names of founder and donor occur together at Hellesdon, Norfolk, where the bell made by William de Norwyco (see p. 205) is given by Johñes de Hellesdon. Frequently the record of a gift is in English, as at Yate, Glouces.:—

ROBERTVS SƆFANSƆHƆU SKYHER (squire) ME  
LEƆ MƆKƆ

or at Leaden Roothing, Essex:—

IOHN FYLEƆ GAƆE ME IN ƆHE ƆORƆHYR OF ƆHE  
ƆRINƆE H<sup>o</sup> 1523.

or again at St. Nicholas, Gloucester (*cf.* p. 130):—

ION PƆƆƆE ANDE FYLIS HYS WYFE LEƆ MƆKƆR  
ME BEY HER KYFE IN ƆORƆHERE OF SƆYNTƆE  
IOH (John).

Sometimes, as at Dorchester, Oxon.; Haringworth, Northants; Barnby, and Stoke by Nayland, Suffolk; Curry Rivell, Somerset; the donor's name occurs by itself, usually on the shoulder of the bell, apart from the inscription. The godfather of the bell at its “baptism” records his name at Crostwight, Norfolk (see above, p. 257).

Sometimes in place of the donor's name, with *fieri fecit* or its equivalent, the bell has a prayer to some saint on his behalf,

or for the soul of one deceased. These often afford a clue to the date of the bell, where the date of the donor's death can be ascertained from other sources, such as monuments or wills. There are some good examples both in Latin and English. The first, from Aldbourne, Wilts., is dated :—

**Deus propicius esto aiabus Ricardi Godard quondam  
de Upham Elizabeth et Elizabeth uxorum eius  
ac aiabus om̄ liberorum et parentum suorum qui  
banc campanam fieri fecerunt anno Dni mccccxvi.**

“God be propitious to the souls of Richard Goddard, formerly of Upham, and of his two wives Elizabeth, and to the souls of all their children and parents, who had this bell made in the year of our Lord 1516.”

This inscription is of special genealogical interest as the only record of Richard Goddard's double marriage. Isleham, Cambs. :—

**sc̄e gabriel ora p' aiab̄s Job̄is bernard milit: et elene uis̄ sue et  
thome peyton armigi et margarete uis̄ sue filie et bered' p'dictor'  
Job̄is et elene.**

“Saint Gabriel pray for the souls of John Bernard Knt. and Helen his wife, and of Thomas Peyton, Esq., and Margaret his wife, daughter and heiress of the said John and Helen.”

Norwich Cathedral :—

**Orate Pro Aia Roberti Brethenam Monachi  
Norwici**

“Pray for the soul of Robert Brettenham of Norwich, monk.”

Salhouse, Norfolk :—

**Orate Pro Aiabus Erm̄ et Soror' Gilde Corpus  
Xpi de Oxburgh Anno Dni m° cccc° iiii<sup>xxj</sup> 1**

“Pray for the souls of the brethren and sisters of the Gild of Corpus Christi of Oxburgh, Anno Domini 1481.”

Bolton-in-Craven, Yorks. :—

**Sc̄e Paule ora pro aiabus henrici pudsey et margarete  
Consorte sue**

“Saint Paul, pray for the souls of Henry Pudsey and Margaret his spouse.”

Goring, Oxon. :—

**SANCTE PETRE ORA PRO PETRO EXONIENSI  
EPISCOPO**

(an early example, as Peter Quivil of Exeter died in 1291, and the bell must have been cast during his lifetime).

<sup>1</sup> Sc. fourscore and one (1481).

Cowthorpe, Yorks. :—

Θ ΘΗΟΥ ΒΛΥΣΣΙΔ ΘΡΙΝΙΘΕ ΟΥ ΒΡΙΑΝ ΡΟΔΙΥΦΦ  
ΗΦΗ ΡΥΘΕ

Botolphs, Sussex :—

Of your charite prai for the soules of John Slutter  
John Hunt Willem Slutter 1536

To the same class belongs a remarkable inscription at St. Erney, Cornwall, with a prayer to the Virgin to help souls in purgatory :—

nomen campane pat̄ at̄abs ora p̄ cis virgo virginum sc̄al  
quas in purgatorio puniuntur quod prius per dei  
miam (*misericordiam*) liberentur.

“The name of the bell is peace to the souls, pray for them, holy virgin of virgins, who are being punished in purgatory, that they may soon be delivered by the mercy of God.”

Another interesting example, of the reign of Queen Mary, is at Middleton in Teesdale, Durham, dated 1557 (see p. 155) :—

tell soull knell at his ending and for his soul say one  
paternoster and one ave ano dni 1557.

An effective inscription, though the doctrine is repugnant to our Protestant minds, is at Conington, Cambridgeshire :—

ASSUMPTA EST MARIAM IN CÆLUM GAUDENŒ  
ANGELI LAUDANTES BENEDICENŒ DOMINUM.

“Mary is taken up into heaven ; the angels rejoice, praising and blessing God.”

It calls to the mind one of the great pictures by Fra Angelico or Filippo Lippi in the galleries at Florence.

Texts from the Scriptures or excerpts from service-books are rare on mediaeval bells, though the former are exceedingly common in later times. Many of the leonine verses and other dedication formulæ already quoted probably come from the latter source. A beautiful example from a sequence on the seven joys of the Virgin<sup>1</sup> was on the old tenor at Brailes, Warwickshire (reproduced in facsimile in 1877) :—

Gaude Quod Post Ip̄m Scandis Et Est Honor  
Tibi Grandis In Celi Palacio

“Rejoice that thou ascendest after Him, and there is for thee great honour in the courts of heaven.”

<sup>1</sup> The lines are taken from the seventh stanza, and of course relate to her assumption. They also occurred on an old bell at Eton College. See Payne in *Records of Bucks.*, viii. p. 47.

From the Vulgate Bible we have the following :—

Leyton, Essex (Ps. cii. 1)—

DOMINE EXAUDI ORATIONEM MEAM ET  
GLAMOR MEVS AD TE VENIAT

“Lord, hear my prayer, and let my crying come unto thee.”

Finchley St. Paul, Middlesex (bell from Hatford, Berks.)—

BEATUS VENTER QUI TE PORTAVIT (Luke xi. 27).

“Blessed is the womb that bare thee.”

Winchester St. Michael (Ps. xlv. 5)—

*Specie Tua Ac Pulcritudine Tua.*

Of the words *SIT NOMEN DOMINI BENEDICTUM*, “blessed be the name of the Lord,” there are no less than a hundred instances, mostly on London-cast bells, but though the words occur in the Bible (Job i. 21) their purport is too general for them to be a quotation.

*De Deum Laudamus*

occurs at Stanford Dingley, Berks., and Maulden, Beds. ;

OUR FATHER WICH ARȚ IN HEAVEN

at Kintbury, Berks., and Chinnor, Oxon. ; and at Rodbourne Cheney, Wilts.—

I BELIEVE IN GOD THE FATHER

the last two being by a sixteenth-century founder who nearly always used English. The last inscription occurs in Latin at Stoke Ash, Suffolk :—

*Credo In Deum Omnipotentem.*

Inscriptions of an even more colourless type are sometimes found, even in the fourteenth century. Thus at Alwington, Devon, and Wolvey, Warwick, we find—

GLORIA IN EXELSIS DEO

at Hope Bowdler, Salop—

PAX DNI SIT SEMPER VOBISCUUM

and somewhat later, at Clyst Honiton, Devon—

*Gaudiamus omnes in Domino.*



Towards the middle of the sixteenth century similar sentiments in English are often employed by the Bristol founders, as at Abson and Brimpsfield, Gloucs. An early London founder's bell at Rawreth, Essex, has simply—

IQM T̄EMPUS EST̄

“Now it is time,”

and at Stoke by Clare, Suffolk, we find—

**Surge mane servire deo**

“Arise betimes to serve God.”

It is rare to find a purely secular type of inscription on a mediaeval bell, but at Waberthwaite, Cumberland, we have—

HENRIGOS SEXTOS REX.

Occasionally too the mediaeval founder was tempted into boasting about his productions as unblushingly as any of later and more secular times. A not uncommon claim is (as at Payhembury, Devon, and East Dean, Sussex):—

**Me Melior Vere Non Est Campana Sub Ere**

“Truly no better bell beneath the sky,”

or at Netteswell, Essex, and Brent Tor, Devon:—

GALLOS VOBIS EGO SOLUS SUPER OMNIA SONO

“I am called the cock; I alone sound above all.”

With which may be compared Bradfield, Essex:—

I IQM KOC OF T̄HIS FLOCK

An interesting set of six inscriptions was used by the Exeter founders in the fifteenth century; they occur on many bells in Devon and Somerset (see p. 197):—

1. Est michi collatum ibe istud nomen amatum
2. Protege virgo pia quos convoco sancta maria
3. Voce mea viva depello cuncta nociva
4. Plebis oīs (omnis) plaudit dum me tam sepius audit
5. Me melior vere non est campana sub ere
6. Misteriis sacris repleat nos dca iohannis

The last-named is not easy to translate, but *dca* probably stands for *doctrina*, with reference to the latter part of the sixth chapter of St. John's Gospel. They may be Englished as follows:—

1. Jesus, that beloved name, is bestowed (?) on me.
2. Holy Virgin Mary, of thy goodness protect those whom I call together.
3. With my living voice I drive away all hurtful things.
4. All the people rejoice as often as they hear my voice.
5. (*See above*).
6. May the teaching of John fill us with holy mysteries.

Mediaeval inscriptions are usually in Latin, the language of the unreformed Church, but English inscriptions, though rare in the fourteenth and fifteenth centuries, were still sometimes used. Some examples have already been quoted, but others of more miscellaneous character may here be given. At Heckfield, Hants, we have—

NOȞ GOD ȚELP AȚD ȚAȞE (*save*) AȚLE.

At Gainford, Durham, where Roger of Kirkby was vicar 1401-1412, the bell, now recast, had—

ȚELP MARY ȞOOD (*quoth*) ROGER OF KIRKEBY

A bell at Alkborough, Lincolnshire, has the couplet—

IESU FOR YE MODIR (*the mother's*) SȚAKE  
 SȚAȞE AȚ YE SȚAȞLS ȞȚAȞ ME ȞAȚȞ MȚAKE  
 (*caused to be made*) AȚMEN.

Another, formerly at Gorleston, Suffolk, had a pious but ill-spelled inscription—

I AM MȚAD IN ȞȚE WORDȞȚERE OF ȞȚE ȞROS.

At Snowhill, Gloucestershire, we find the quaint inscription—

IN NȚAME OF ȞRINIȞE GILLES (*Giles*) BELLE  
 MEN ȞAȚLE ME

and a similar one at Hillmarton, Wilts., named after St. Lawrence (*LAVRVS*). At Brompton Ralph, Somerset, is another—

GABRIEL IS MI NȚAME IN ME [*you*] SȞȚOLLE  
 FIDDE (*find*) NO BLȚAME.

Of a simpler and probably much later type are, at Colton, Norfolk—

god amend ma

Abson, Gloucs.—

al tym on nor god

“Honour God always.”

Minster, Kent—

HOLY MȚARE PRAY FOR VS

East Dean, Sussex—

ƷAILE MARRU FOL OF GRAS

and at Southwold is a tuneful mixture of English and Latin—

In Wyelth And In Wo Laudes Deo.

Occasionally also Norman-French is found, as at Bitterley, Salop (c. 1410):—

IESU LE SEIGNE SEYNȚ ANNE PER LE ORDI-  
NANCE ALEIS STURY QUE DIEU ASSOYLE  
PAR SA GRANT MERCE

“To Jesu, the Lord, and St. Anne, by the ordinance of Alice Stury, whom  
God pardon of his great mercy.”

and at Long Stratton, Norfolk:—

IEGŪ ENLE HON DE TŌI SIRE ION STURMIN  
FIT FERE MOI

“Jesu, in honour of Thee, Sir John Sturmin had me made,”

but otherwise this language, though not uncommon in English inscriptions of the fourteenth century, is confined to foreign importations.

We may close this chapter with an interesting record of a bell inscription at Reading, as ordered to be inscribed by the donor of the bell. In 1493 one Henry Kelsall bequeathed a bell to the church of St. Lawrence, and at the same time ordered “the scripture to be made aboute the same bell *Henry the bell of IHU*.”<sup>1</sup>

<sup>1</sup> Kerry, *Hist. of St. Lawrence, Reading*, p. 84.

## CHAPTER XV

### THE INSCRIPTIONS ON BELLS

#### II. THE POST-REFORMATION PERIOD

WE now turn to the inscriptions of the post-Reformation period, which will naturally be seen to present very different characteristics from those hitherto quoted. But the change was not so marked or so rapid as might appear at first sight. Many of the founders or donors of bells of the Elizabethan or "transitional" period were doubtless more or less inclined to adhere to the old form of faith, and the inaccessibility of many bells favoured the inclinations of those who were loth to adopt the new ideas, and helped to preserve the relics of "papisty" which in other forms fell an easy prey to the reformer and iconoclast.

The Newcombes of Leicester, who were founding between 1560 and 1600, boldly inscribe their bells with the names of saints in the old style, though they are careful to omit the dangerous formula *ora pro nobis*; and there are not a few other bells of the period which at first sight appear to be mediaeval.

But there are some belfries into which the Puritan ravagers seem to have penetrated in their zeal, and carefully filed off what appeared to them offensive. On a bell at South Lopham, Norfolk, all that is left of the inscription is the word **VOCOR**. At West Bradenham in the same county, in a black-letter inscription † **Virginis Egregie Vocor Campana Marie**, the initial cross and the first and last words have been obliterated. Elsewhere the word **ORA** or the name of the saint has suffered this fate. Other instances are noted below, p. 356.

Some of the founders aforesaid appear to have evaded detection, while satisfying their mediaeval propensities, by the use of the alphabet or portions of it, for which the old mediaeval letters are employed. This is exceedingly common in the Elizabethan period and the early years of the sixteenth century. But many of these so-called "alphabet bells" are certainly of mediaeval date. There are fourteenth-century examples at Side, Gloucestershire, and Bywell St. Peter, Northumberland. Some-

what later are the alphabets at Oddingley, Worcestershire; Baverstock and Bowerchalke, Wilts.; Patrington, Yorks.; Martham and Great Plumstead, Norfolk; and several on bells by Robert Norton of Exeter, in Devon (Hennock, Luffincott, Combe-in-Teignhead). It is supposed that some symbolism may have been attached to the use of the alphabet;<sup>1</sup> and in some rituals it was customary at the dedication of a church for the bishop to write on the pavement two alphabets, one in Greek, the other in Latin, perhaps with reference to Our Lord's stooping and writing on the ground (John viii. 6). Some such idea may therefore be connected with the alphabets on mediaeval bells.

The majority, however, are certainly later, though the bells are frequently not dated. The Wattsès of Leicester frequently used the whole or part of an alphabet between 1590 and 1642; the earliest with a date is 1591 at Wootton Wawen, Warwickshire, the latest at Lutterworth, Leics., 1642. A series of bells probably cast at Buckingham about 1560 have portions of the alphabet in very rudely-formed jumbled letters (291); and many other examples may be found in different parts of the country. At Tysoe, Warwickshire, a bell of 1719 has the alphabet and a series of numerals from 1 to 9, but no other inscription.

Connected with the alphabet bells are what are known as "puzzle" inscriptions, which may be due to the same cause, but are more probably the result of ignorance on the part of the founder. Some from the Reading and Buckingham foundries are as early as the middle of the sixteenth century (*e.g.*, Hoggston, Bucks.; Ewelme and Marsh Baldon, Oxon.); but the majority are about the time of Queen Elizabeth.<sup>2</sup> There is a group, all by one founder, in Beds., Herts., and adjoining counties, one of which is Bunyan's bell at Elstow. On these, as on most of the others, the inscription consists of a jumble of meaningless badly-formed letters, intermixed with coins, crosses, fleurs-de-lys, and other devices. It is safest to suppose that they are the work of some journeyman founder who had picked up various odd scraps of "type" and placed them on his bells indiscriminately, being unable to produce a proper inscription. Other examples may be found at Challacombe, Devon; East-leach Martin and Notgrove, Gloucs.; Old Weston, Hunts.; Ickenham and Teddington, Middlesex; Higham Ferrers, Northants; Thurloxton, Somerset; St. Chad, Lichfield, Staffs.;

<sup>1</sup> Durandus, *transl.* Neale and Webb, p. 239; Maskell, *Monum. Rituali*, i. p. 208 (Oxford, 1882), says the alphabet was intended to symbolise the elements of doctrine.

<sup>2</sup> See the examples given by Cocks, *Bucks.*, pp. 61 ff., 188.



Pyrford, Surrey; Little Packington, Warwick; Broom and Overbury, Worcestershire.

Just as we find throughout the greater part of the post-Reformation period a constant use of mediaeval stamps and lettering by later founders (see p. 313), so too there are frequent instances of genuine mediaeval inscriptions being preserved or repeated on later bells. In many cases the founder doubtless repeated on the new bell what he found on the old without properly comprehending it, or perhaps without troubling himself about theological considerations. There is one amusing instance of this, at Addington in Kent. A mediaeval inscription—

**CRISTVS PERPETVE DET NOBIS GAVDIA VITE**

becomes in the hands of James Bagley of London (1710)—

**ARISTVS PARPATVA DA NOBIS TAVDIX VITA.**

It is quite exceptional, though not unknown, to find an old inscription reproduced by a later founder actually in facsimile as regards lettering and stamps; this is the case with the 7th at Gloucester Cathedral, which is inscribed—

✠ miss(i) de celis habeo nomen **Gabrielis** ✠ 1626  
EW : T :

The two crosses are also found on the present 6th bell, which dates from about 1400, shewing that the original 7th was put up at the same time. Unfortunately the later founder (Thomas Pennington of Exeter) has spoiled the effect of his work by setting it on the bell backwards. In 1660 John Martin of Worcester recast a mediaeval bell at St. Michael's church in that city,<sup>1</sup> on which he set the old inscription in its Gothic lettering; elsewhere he only uses Roman type.

Other instances where only the style or the wording of the old inscriptions is reproduced may here be noted. At Doveridge, Derbyshire—

**SOM ROSA POLSATA MONDE MARIA VOCATA 1633**

Laindon Clays, Essex—

**Dulcis Sisto Melis Vocor Campana Micaelis**  
1588

and Ingrave in the same county—

**SANCTE NICHOLAE ORA PRO NOBIS 1737**

<sup>1</sup> The bell is now non-existent, but the inscription was carefully copied by Dr Prattinton about 1820.

Sudeley Castle, Gloucestershire—

**sancte georgi ora pro nobis 1575<sup>1</sup>**

Clungunford, Salop—

**AETERNIS ANNIS RESONET CAMPANA IOHANNIS 1703**

Clifton-on-Teme, Worcestershire—

**PER KENELMI MERITA SIT NOBIS CAELICA VITA 1668**

“Through Kenelm’s merits, may the heavenly life be ours.”

In many cases it is not certain whether the founder is faithfully reproducing the old inscription or deliberately harking back to mediaeval ideas.

Excellent Latin verses, of a more colourless type from the theological point of view, may often be found on seventeenth- or eighteenth-century bells. Two favourite couplets used by William Haulsey of St. Ives, Hunts., are the following—

**CVM CANO BVSTA MORI CVM PVLPIA VIVERE DISCE  
DISCE MORI NOSTRO VIVERE DISCE SONO<sup>2</sup>**

“When I tell of tombs, learn to die, when of the pulpit, learn to live ;  
Learn at our sound to live ; learn at our sound to die.”

**NON VOX SED VOTVM NON MVSICA CORDVLA SED COR  
NON CLAMOR SED AMOR CANTAT IN AVRE DEI**

“Not a voice but a prayer, not tuneful music, but the heart,  
Not noise but love sings in the ear of God.”

Two good couplets on the four bells at Lois Weedon, Northants (by Henry Penn, 1705), are unfortunately marred by a fearful false quantity at the end<sup>3</sup>—

**IN CVLTVM TRINI CLERVS POPVLVSQVE VOCATVR  
FESTIVOSQVE DIES ME CELEBRARE IVVAT**

**DEFVNCTOS PLORO CAELVM REDDOQVE SERENVM<sup>4</sup>  
DVX EGO NOCTIVAGIS IGNIBVS HOSTIS ACER<sup>5</sup>**

“The clergy and people are called to worship the Trinity ; and I am pleased to celebrate feast-days. I mourn the dead, and make the sky serene ; I guide wanderers by night, and am a keen foe to fire.”

<sup>1</sup> Similar inscriptions at Little Hadham, Herts. (about 1570), and St. John, Uxbridge Moor, Middlesex (1578).

<sup>2</sup> Shillington, Beds., 1624.

<sup>3</sup> The composer had never learned the familiar line in the Latin grammar :  
Est ācer in silvis ; equus ācer Olympia vincit !

<sup>4</sup> Alluding to the power of bells to drive away storms (*cf.* p. 262).

<sup>5</sup> *Cf.* the traditions of bells guiding travellers in the darkness (p. 147).

There are also some good Latin verses on the bells at St. Leonard's and St. Mary Magdalene's, Bridgnorth, Salop.<sup>1</sup>

Some mottoes have evidently been composed with a view to parading the author's erudition, as in an amusing instance at Mapledurham, Oxon., which alludes to the theory of the Greek philosopher Pythagoras concerning the music of the spheres—

**COLESTAS (sic) TEMET SPHAERAS AVDIRE PVTARES  
SI NOS AVDIRES PYTHAGORAE SENEX**

"If you heard us, old Pythagoras, you would think that you heard the heavenly spheres,"

or the quotation from Horace's *Ars Poetica* at Peckleton, Leicestershire—

**OMNE TVLIT PVNCTVM QVI MISCVIT VTILE DVLCI**  
"He has gained every point who combines the useful and the pleasant."

Another piece of classical erudition is at Blisworth, Northants—

**VLTERA CVRETVM PLAVSVS CORYBANTIAQVE AERA**  
"Above the clashings of the Curetes and the brass of the Corybantes."

A quaint conceit at Myddle in Shropshire—

**CAETEROS VOCO IPSE NON INTRO 1668**  
"Others I call ; myself remain outside "

was probably composed by a famous local worthy, Richard Gough, whose name appears on the same bell. Another worth noting is at Cambridge St. Benet—

**NON NOMEN FERRO FICTI SED NOMEN BENEDICTI**  
"I bear not the name of an imaginary saint, but the name of Benedict" (or "of the blessed one").

The first half of the line looks suspiciously like a "purple patch." Or can it be a hit at the imaginary St. Apoline to whom a bell in the neighbouring tower of St. Botolph's is dedicated?

A really effective inscription is that already quoted from St. Mary's, Stamford (p. 166)—

**STANFORDIENSIBVS INSERVIENS IPSA CONTEROR**  
"I wear myself out in the service of the Stamford people."

Most of the above go back to the seventeenth century, but some founders of the eighteenth also had classical leanings, particularly Joseph Eayre of St. Neot's, who is the author of

<sup>1</sup> *Shropsh. Arch. Soc. Trans.*, 3rd Ser., ii. pp. 194, 196.

the Peckleton line already quoted. He appears as an original poet at Blisworth, Northants, with the line—

TINNITVS RAPIDOS SCINTILLANS SPARGO  
PER AVRES

which he has ingeniously, but somewhat literally, rendered in English at Lilbourn in the same county—

SPARKLING I SPREAD RAPID TINKLINGS THROUGH  
THE EARS.

But his translation of "Churchwardens" into **HIEROPHYL-ACEBVS** at Brigstock can hardly be pronounced a success. The Bagleys of Chacomb on the other hand were very illiterate, and not only weak in English orthography, but when they did venture on Latin the results were disastrous, as at Walsgrave in Warwickshire, where the line—

QVANTVM SVFFIIFIT BIBIERE MOLO CLANCVLA  
VOS MVSICA TONE 1702

"Ring tuneably and you shall have as much beer as is good for you,"

can only be translated freely, but its purport (a thirsty one) may be easily divined, especially when we compare another inscription in the same tower (see p. 94).

Even the Whitechapel founders of the latter half of the eighteenth century were not sound in the matter of Latin, for we find (for instance) indiscriminately **PACK & CHAPMAN OF LONDON FECERUNT** (at Stanwix, Cumberland, 1779) and **PACK & CHAPMAN FECIT** (at Crosthwaite in the same county, 1775). But possibly they would have justified the use of the singular verb on the ground that the firm was regarded as a single entity.

It is perhaps hardly surprising that we do not meet with any attempts at Greek, but there are one or two nineteenth-century examples of that language, as at Bradbourne, Derbyshire, and Motcombe, Dorset; the latter runs—

*εἰς Θεοῦ δόξαν Θεόδωρα ἡ Θεόδοτος δέδωκέ με*

"To the glory of God Theodora the daughter of Theodotos gave me."

Welsh inscriptions may be expected to occur on the bells of the Principality, but very few have so far come to light.

Texts from Scripture, as already noted, are very common on post-Reformation bells, but it is surprising to find so many taken from the Vulgate version. Omitting the more obvious ascriptions of praise from the Psalms, as at Cherry Hinton and

Duxford St. John, Cambs., and Sprowston, Norfolk (Ps. xcvi. 1, c. 1, and cl. 6), we have at Orton-on-Hill, Leicestershire—

MORABOR IN DOMO DOMINI IN LONGITVDINEM  
DIERVVM (Ps. xxiii. 6).

“I will dwell in the house of the Lord all my length of days.”

At Welton, Yorks.—

GLORIOSA IN CONSPECTV DEI MORS SANCTORVM  
(Ps. cxvi. 13).

“Glorious in the sight of the Lord is the death of his saints.”

At Castle Ashby, Northants—

STATVISTI PROCELLAM IN AVRAM ET SILVISTI  
FLVCTVS TV ES IPSE REX MEVS QVI  
MANDAS SALVTEM (Ps. lxxxix. 26-27).

“Thou hast turned a tempest into a breeze and hast put the waves to silence; thou thyself art my King who orderest my safety.”

And at Towcester in the same county Ps. cxxxiii. is distributed over five of the bells. At Corby, Lincolnshire, is the well-known text from Phil. ii. 10—

In nomine IHV XPI omne genu flectat celestium terrestrium & inferorum  
“At the name of Jesus Christ every knee shall bow, of things in heaven and earth and under the earth.”

Many of the texts in English are of early date, and taken from the earlier versions, thus appearing in an unfamiliar guise, as on two Elizabethan bells, at Hanington, Northants, and Semperingham, Lincs.—

LOVE HORTETH NOT (Rom. xiii. 10).

BE NOT OWER BVSIE (an adaptation of 1 Thess. iv. 11).

Of the same period, at Ruardean, Gloucs., is—

FEARE GOD THAT IS THE BEGINNING OF WISDOM  
(cf. Ps. cxi. 10, Prov. ix. 10, and Eccles. xii. 13);

and at Sevenhampton, in the same county, is another pleasing selection, adapted from Ephes. v. 1—

BE YE FOLLOWERS OF GOD AS DEARE CHILDREN  
1650.

At Oxburgh, Norfolk, are two verses from the *Te Deum* (9, 10)—

TE PER ORBEM TERRARVM SANCTA CONFITETVR  
ECCLESIA PATREM IMMENSA MAIESTATIS.



The end of the sixteenth and beginning of the following century are in particular marked by the general use of short phrases and exhortations expressive of a genuine piety which was characteristic of the age of George Herbert and Bishop Andrewes. John Wallis of Salisbury (1587-1624) is specially noteworthy in this respect. We find on his bells such expressions as **LOVE GOD, PRAISE GOD, FEARE GOD**, repeated over and over again; and he occasionally breaks out into more lengthy appeals, as at Chichester Cathedral—

**BE MECKE AND LOLY TO HEARE THE  
WORD OF GOD.**

Lukis says of him<sup>1</sup>: "If we estimate him by his works he was a great man; and if we take his laconic epigraphs as an index of his heart, his was a trustful, thankful, religious character."

Such expressions as **IESVS BE OVR SPEED, IN GOD IS MY HOPE, DRAW NEAR TO GOD**, were used by other founders of the same period, the first-named being particularly common, especially in the Northern Midlands, as at Nottingham. At Upwood in Huntingdonshire (*c.* 1580) we find—

**A PENETENTE HARTE IS GOOD;**

at Houghton in the same county—

**MAN TAKETH PAINE BVT GOD GIVETH GAINE**

and at Passenham, Northants, one of a more secular tone—

**A TRVSTY FRIEND IS HARDE TO FYNDE 1585.**

A sturdy Protestantism finds vent in the favourite motto of Richard Holdfield of Cambridge (1599-1612)<sup>2</sup>—

**NON SONO ANIMABVS MORTVORVM SED AVRIBVS  
VIVENTIVM**

"I sound not for the souls of the dead but to the ears of the living,"

and in 1678 William Purdue of Bristol, perhaps with the dread of James II.'s advent to the throne in his mind, gives vent at Stanley St. Leonard, Gloucs., to the prayer—

**LORD BY THY MIGHT KEEPE VS FROM POPE  
AND HYPOCRITE.**

On the other hand this sentiment may be directed at Puritan as well as Papist if we may take "**HÝPOCRITE**" as referring

<sup>1</sup> *Church Bells*, p. 7.

<sup>2</sup> *Cf.* the inscription "non nomen fero ficti," &c., given above (p. 332).

to the former; and the fact that he has not hesitated to place on another bell of the same date in that tower the words **IN HONOREM ST. PETRI FECIT FIERI, &c.**, suggests that he was not altogether bigoted. Controversial theology, however, seldom finds its way into church towers, and though an inscription of 1622 at Elsing in Norfolk—

**CVRSED BE ALL CHVRCH ROBBERS**

might fitly have been applied seventy years earlier or twenty-five years later, the sentiment is of universal application.

The founders of this period were much addicted to blowing their own trumpets, or at all events to sounding the praises of their own bells. A favourite formula, invented by the Newcombes of Leicester at the beginning of the seventeenth century, and imitated by several of later date, is—

**BE YT KNOWNE TO ALL THAT DOTH ME SEE  
THAT NEWCOMBE OF LEICESTER MADE MEE.**

This is hardly improved upon by Henry Farmer at Throckmorton, Worcestershire—

**BE IT KNOWNE TO ALL THAT SHALL VS SEE  
THAT HENRIE FARMER MADE WE 4 OF 3**

or again at Lugwardine, Herefordshire, by John Greene—

**HE THAT DOTH B HOVLDE AND C IHON G  
OF WOSTAR MADA MEE.**

The effect of the last line is somewhat further marred by its being set upside down and reversed, "as in a looking-glass"!

Eighteenth-century founders followed on the same lines, as at Binfield, Berks.—

**SAMVELL KNIGHT KAST THIS RING IN BINFIELD  
TOVA (tower) FOR TOO SING;**

and Ickworth, Suffolk—

**THO: GARDINER HE ME DID CAST I'LL SING  
HIS PRAISE UNTO THE LAST.**

The Bilbies of Chewstoke, Somerset, were great versifiers, and we find at Cullompton, Devon—

**BILBIE THE FOUNDER BUSH THE HANGER HEATH-  
FIELD'S THE MAN THAT RINGS THE TENOR**

or at Churchill, Somerset, where the rhyme is equally unsuccessful—

MY SOUND IS GOOD RIGHT UNDERSTOOD FOR  
THOMAS BILBIE CASTED ME PLAINLY DOTTH APPEAR.

A more ambitious attempt is at Mark, Somerset—

COME HERE BROTHER FOUNDERS AND HERE YOU  
MAY SEE  
WHAT SORT OF A WORKMAN YOVNG BILBIE MAY  
BEE  
HELE CHALLENGE ALL INGLAND FOR CASTING A  
BELL  
WHO WILL BE THE WORKMAN CAN BE BVT DVN  
WELL.

Henry Pleasant, the predecessor of the Gardiner already quoted, was not only a rhymester but a great punster as well; and not content with a simple boast at Ipswich St. Nicholas, to the effect that—

HENRY PLEASANT HAVE AT LAST MADE VS AS  
GOOD AS CAN BE CAST

at All Saints, Maldon, in Essex, he records his doings in this playful strain—

WHEN THREE THIS STEEPLE LONG DID HOLD  
WE WARE THREE EMBLEMS OF A SCOLD  
NO MVSIC THEN, BVT NOW SHALL SEE  
WHAT PLEASANT MVSICK SIX WILL BE.

The following, at Meriden, Warwickshire, is also probably a weak attempt at a pun, the founder's name being Brooke—

WHEN MY FIRST AND THIRD BEGIN TO RING THEN  
I WAS BROKE BEFORE WE ALL DID SING.

It is perhaps regrettable that even a nineteenth-century founder should have fallen a victim to the same craze, for we find at Pilton, Devon, the words—

RECAST BY JOHN TAYLOR AND SON  
WHO THE BEST PRIZE FOR CHURCH BELLS WON  
AT THE GREAT EXHIBITION  
IN LONDON 1.8.5. and 1.

But not content with puffing their own performances, some founders must needs have their gibe at their contemporaries or predecessors; it was thought very smart to immortalise in verse the bad work of a rival. At Wickham Market, Suffolk, the recasting of a bell of "Colchester" Graye's by a Norwich founder inspired the latter as follows—

THE MONVMENT OF GRAIE IS PAST AWAIE IN  
PLACE OF IT DOTHT STAND THE NAME OF IOHN  
BREND.

But this is comparatively mild. A severer criticism is on a bell at Richmond (Surrey)—

LAMBERT MADE ME WEAKE NOT FIT TO RING  
BUT BARTLET AMONGST THE REST HATH MADE  
ME SING.

This finds a parallel in the well-known lines at Badgworth, Gloucestershire, where Alexander Rigby's reputation is thus gibbeted—

BADGWORTH RINGERS THEY WERE MAD BECAUSE  
RIGBE MADE ME BAD  
BUT ABEL RUDHALL AS YOU SEE HAS MADE ME  
BETTER THAN RIGBE.

At Edwardstone, Suffolk, the tenor has—

ABOUT TY SECOND CVLPECK IS WRETT (*wroth*) BECAUSE  
THE FOUNDER WANTED WETT (*wit*)  
THAIR IVDGMENTS WARE BVT BAD AT LAST OR  
ELSE THIS BELL I NEVER HAD CAST  
THO. GARDINER (on the 2nd are the words "tuned by Wm.  
Culpeck 1710").

The Bilbies come out very strong in this line, especially at Somerton, Somerset—

FRIND WROTH AND NIGHT (*Knight*) FOR ALL YOURE  
SPIT OULD ED. BILBIE HATH ME RVND<sup>1</sup>  
PVLL ME ROUND AND HEARE ME SOUND FRIND  
SVCH WORK YOU NEVER DON

or again at Dunkerton in the same county—

BEFORE I. WAS A BROKE I WAS AS GOOD AS ANEY  
BVT WHEN THAT COKEY CASTED ME I NEAR (*ne'er*)  
WAS WORTH A PENNY.

<sup>1</sup> Runned, *i.e.*, cast or run through the mould.

But the whirligig of time brought in its revenges, and in 1758 a Chepstow founder proudly proclaims at Backwell—

BILBY AND BOOSH<sup>1</sup> MAY COME AND SEE WHAT  
EVANS AND NOTT HAVE DONE BY ME.

Boastful inscriptions of a more anonymous or miscellaneous character abound. Of such is one to be found at St. Benet's, Cambridge—

OF ALL THE BELLS IN BENET I AM THE BEST  
AND YET FOR MY CASTING THE PARISH PAID LEAST

or again at Clun Hospital, Shropshire—

MAY NO BETVR BELL BE MADE OF BRAS.

A third from the county of Somerset, so prolific in this respect, is at Churchill—

ALTHOUGH MY WAISE IS SMALL I WILL BE HEARD  
AMAINGST YOY ALL SING ON MY JOLLY SISTERS

and one from Great Ashfield, Suffolk, runs—

PVLL ON BRAVE BOYS I AM METAL TO THE BACK-  
BONE BVT WILL BE HANGED BEFORE I CRACK.

A specimen of the wit that sets the pothouse on a roar. Here is another from Dorset (observe the spelling of "banged" and "hanged")—

I OFTEN HAVE BEEN BEATE AND BANDGE  
MY FRIENDS REIOYCE TO SEE ME HANDGE  
AND WHEN MY FRIENDS DOE CHANCE TO DIE  
THEN I FOR THEM ALOVD WILL CRY (Okeford  
Fitzpaine, 1658).

Many inscriptions refer to the circumstances under which the bells were cast, as at Alvechurch, Worcestershire (the rhyme lies concealed in the date)—

IF YOY WOVL D KNOW WHEN WE WARE RVNN  
IT WAS MARCH THE 22 1711

or at Perranarworthal, Cornwall—

THE TRIBBLE BELL AND TVNER (tenor) AS YOY IN  
MINDE MAY CARRY  
WERE CAST 1672 THE 16 OF IANVARY.

<sup>1</sup> Bush; *cf.* Cullompton above.



That campanology has ever been a well of inspiration we may learn from the tower of St. Benet, Cambridge—

THIS BELL WAS BROAKE AND CAST AGAINE AS  
PLAINLY DOTH APPEAR  
IOHN DRAPER MADE ME IN 1618 WICH TIME  
CHURCHWARDENS WERE  
EDWARDE DIXSON FOR THE ONE WHOE STODE  
CLOSE BY HIS TACKLIN  
AND HE THAT WAS HIS PARTNER THEN WAS  
ALEXANDER IACKLIN

Here again, as at Alvechurch, the cursory reader should not overlook the rhyme in the date. The word "tackling" seems to be an ingenious device for finding a rhyme to Jacklin, but it may of course refer to assistance rendered by him in pulling the bell up into the belfry. Unquestionably the best example of a perpetuation of parochial negotiations over the casting of a bell is at Northfield, Worcestershire, where the whole story is told on five of the six bells successively—

1. WE NOW ARE SIX THO ONCE BVT FIVE
2. AND AGAINST OUR CASTING SOME DID STRIVE
3. BUT WHEN A DAY FOR MEETING THERE WAS  
FIXT
4. APEARD BUT NINE AGAINST TWENTY-SIX
6. IT WAS WILLIAM KETTLE THAT DID CONTRIVE  
TO MAKE US 6 THAT WERE BUT FIVE.

At North Tamerton, Cornwall, the devotion and public-spiritedness of two local worthies is duly recorded as follows—

LET BELLS, SAID MANY, GO TO WRECK  
BAILY AND BRAY SAID NAY  
WE LOVE OVR GOD HIS HOVSE TO DECK  
AND HEAR HIS CYMBALS PLAY.

A similar spirit animated anonymous donors at Aldbourne, Wilts.—

MUSIC AND RINGING WE LIKE SO WELL AND FOR  
THAT REASON WE GAVE THIS BELL

and one John Holden of Burgh, Lincs.—

LEARN OF IOHN HOLDEN ALL GOOD CHRISTIAN  
PEOPLE  
WHO GAVE THIS BELL TO GRACE THIS CHVRCH  
AND STEEPLE 1616.

Equally numerous are inscriptions in which the bells speak of their musical sound or of the purposes for which they were hung. Thus we have at Great Dunmow, Essex—

THE CONCORD OF MEN'S MIND PRODVED ME  
LICKE TO ITSELF PERFECT IN HARMONY

or at Ile Abbots, Somerset—

I WILL NOT FAYLE TO SINGE MI PART ACORDING  
VNTO MVSICK ART  
WITH MY SIDE MATES I DO AGREE IN PERFECT  
SHAPE AND HARMONY

or with more picturesqueness than poetry at Dunkerton in the same county—

HARKE HOW THE CHIRIPING TREABLE SOUNDS SO  
CLEAR  
WHILE ROWLEING TOM COM TVMBLEING IN THE  
REARE

and at Eckington, Worcestershire—

MY MASTERS DOVBTED OF MY SOVND ILE PLEASE  
THEM ALL WHEN WE RING ROVND.

Of similar import are the lines placed on a ring of six seventeenth-century bells at Thatcham, Berks., by Knight of Reading (the tenor has been recast, but the inscription it bore may be recovered from Bradfield in the same county)—

1. I AS TREBIL BEGIN
2. I AS SECOND WILL SING
3. I AS THIRD WILL RING
4. I AS FORTH IN MY PLACE
5. I AS FIFT WILL SOVND
6. I AS TENAR HVM ALL ROVND.

Similar lines in an extended and more elaborate form appear on a ring at Ticehurst, Sussex, by Janaway, dated 1771; and some highly-elaborated couplets were on the old ring at Bakewell, Derbyshire, cast in 1796, of which two may be given here (from the 5th and 8th bells)—

THRO' GRANDSIRE'S & TRIPPLES WITH PLEASURE  
 MEN RANGE  
 TILL DEATH CALLS THE BOB AND BRINGS ON  
 THE LAST CHANGE

---

POSSESS'D OF DEEP SONOROUS TONE THIS BELFRY  
 KING SITS ON HIS THRONE  
 AND WHEN THE MERRY BELLS GO ROUND ADDS TO  
 AND MELLOWS EV'RY SOUND  
 SO IN A JUST AND WELL-POISED STATE WHERE ALL  
 DEGREES POSSESS DUE WEIGHT  
 ONE GREATER POWER ONE GREATER TONE IS  
 CEDED TO IMPROVE THEIR OWN.

Other inscriptions refer more or less explicitly to the uses of bells and the occasions on which they were rung, of which we recapitulate a few from Chaps. V.-VII. A modest couplet at St. Margaret, Ipswich (1630), runs—

THE LIVING TO THE CHVRCH THE DEAD VNTO THE  
 GRAVE  
 THATS MY ONELY CALLING AND PROPERTY I HAVE

which later was regularly adopted by Abraham Rudhall of Gloucester for his tenor bells in a more familiar form—

I TO THE CHVRCH THE LIVING CALL AND  
 TO THE GRAVE DO SVMMON ALL.

At Hedon, Yorkshire, we have the laconic injunction—

WIND THEM AND BRING THEM AND I WILL  
 RING FOR THEM.

On Sunday the bells of Blakesley, Northants, remind the parishioners of their duties as follows—

I RING TO SERMON WITH A LVSTY BOME THAT  
 ALL MAY COME AND NONE MAY STAY AT HOME

while on week-days the working folk of Coventry were summoned at an early hour and dismissed at a late one with this reminder—

I RING AT SIX TO LET MEN KNOW WHEN TOO  
 AND FROM THEAIRE WORKE TO GO.

The fire-bell of Sherborne, Dorset, bears the appropriate couplet—

LORD QVENCH THE FVRIOVS FLAME ARISE RVN  
HELP PVT OVT THE SAME

with a suggestion that "Heaven helps those who help themselves." The eight bells of St. Ives, Hunts., each bear a motto of a pertinent nature: on the 1st—

ARISE AND GO TO YOVR BVSINESS

on the 4th—

SOMETIMES JOY AND SOMETIMES SORROW  
MARRIAGE TODAY AND DEATH TOMORROW

on the 5th—

WHEN BACKWARD RVNG WE TELL OF FIRE  
THINK HOW THE WORLD SHALL THVS EXPIRE

and so on. While at Ware, Herts., the uses of the bells are summed up in a few lines—

WEE GOOD PEOPLE ALL TO PRAYERS DO CALL  
WE HONOUR THE KING AND BRIDES JOY DO BRING  
GOOD TYDINGS WEE TELL AND RING THE DEAD'S  
KNELL.

Many of the eighteenth-century inscriptions, especially during the latter half, are thoroughly typical of that period, with its catchword of "Church and State" and its generally decorous and worldly churchmanship. Those were the days when "the Bloomsbury people put good King George on the top of their steeple"; and when all but a few Methodists held these orthodox views, many a bell was inscribed with verse of unquestionable loyalty. The Rudhalls of Gloucester are the great upholders of these principles, with their wearisome iterations of—

PEACE AND GOOD NEIGHBOURHOOD  
GOD SAVE THE KING  
PROSPERITY TO THIS PARISH (*or*, to the Church  
of England)

and so on. The horror of Methodism which was felt by the orthodox in the days of Wesley's preaching is characteristically expressed at Welwyn, Herts., and Whittlesea, Cambs.—

PROSPERITY TO THE CHVRCH OF ENGLAND AND  
NO ENCOVRAGEMENT TO ENTHVSIASM.

But if the churchmanship of the time displays itself as lifeless and narrow, the patriotic sentiments often expressed on the bells are truly exemplary. Some examples of this are given in the next section dealing with inscriptions of historical interest. Of more general character are two at St. Chad's, Shrewsbury (1798)—

DOES BATTLE RAGE DO SANGUINE FOES CONTEND:  
WE HAIL THE VICTOR IF HE'S BRITAIN'S FRIEND

MAY GEORGE LONG REIGN WHO NOW THE SCEPTRE  
SWAYS  
AND BRITISH VALOUR EVER RULE THE SEAS.

The last rhyme shows that sea must have been pronounced "say," just as "tea" was "tay."

The inscriptions on this ring of twelve bells were the work of a local poet named Wilding, a schoolmaster at High Ercall. His effusions adorn other belfries in the neighbourhood (*e.g.*, St. Alkmund's, Shrewsbury), and the founder Mears was so pleased with those composed for his bells at St. Chad's, that he frequently makes use of them elsewhere. But Wilding was nothing if not topical, and on two of the bells in his own parish church he immortalises the physical features of the locality as follows—

- (1) TWIN SISTERS WE UNITE OUR TUNEFUL POWERS  
WITH THIS SWEET BAND TO CHARM THE  
VACANT HOURS  
IN MAZY CHANGES CHEAR THE LANDSCAPE WIDE,  
AND COURT COY ECHOES FROM YON MOUN-  
TAIN'S SIDE (*the Wrekin*).
- (2) WHERE MEANDERING RODEN GENTLY GLIDES,  
OR TURNE'S PROUD CURRENT FILLS ITS AMPLE  
SIDES  
THENCE MEDITATION VIEWS OUR CALM ABODE  
HEALS THE SICK MIND AND YIELDS IT PURE  
TO GOD

A similar vein of sentiment of the type popularised by Cowper, Thomson, and other poets of the age pervades most of the inscriptions of the period, and especially those of the White-



chapel founders. The eight bells of St. Austell, Cornwall, are good specimens—

1. BY MUSIC MINDS AN EQUAL TEMPER KNOW
2. NOR SWELL TOO HIGH NOR SINK TOO LOW
3. MUSIC THE FIERCEST GRIEF CAN CHARM
4. AND FATE'S SEVEREST RAGE DISARM
5. MUSIC CAN SOFTEN PAIN TO EASE
6. AND MAKE DESPAIR AND MADNESS PLEASE
7. OUR JOYS BELOW IT CAN IMPROVE
8. AND ANTEDATE THE BLISS ABOVE.

The favourite inscriptions of Lester, Pack, and Chapman (1760-1780) are—

THE FOUNDER HE HATH PLAYED HIS PART WHICH  
SHEWS HIM MASTER OF HIS ART  
SO HANG ME WELL AND RING ME TRUE AND I  
WILL SING YOUR PRAISES DUE

---

IF YOU HAVE A JUDICIOUS EAR YOU'LL OWN  
MY VOICE IS SWEET AND CLEAR

---

OUR VOICES SHALL IN CONCERT RING TO  
HONOUR BOTH OF GOD AND KING

---

YE RINGERS ALL THAT PRIZE YOUR HEALTH AND  
HAPPINESS  
BE SOBER MERRY WISE AND YOU'LL THE SAME  
POSSESS

---

IN WEDLOCK BANDS ALL YE WHO JOIN WITH  
HANDS YOUR HEARTS UNITE  
SO SHALL OUR TUNEFUL TONGUES COMBINE TO  
LAUD THE NUPTIAL RITE

---

AT PROPER TIMES OUR VOICES WE WILL RAISE  
IN SOUNDING TO OUR BENEFACTORS' PRAISE.

The last couplet is a specimen of the bad taste only too common at this period ; it finds parallels at Stroud, Gloucs., and at Bath Abbey—

THE PUBLIC RAISED US WITH A LIBERAL HAND  
WE COME WITH HARMONY TO CHEER THE LAND

—  
ALL YE OF BATH WHO HEAR ME SOUND  
THANK LADY HOPTON'S HUNDRED POUND.

A less offensive version (from Holbeach, Lincs.) is—

GOD SAVE THE CHURCH THE BELLS IN THIS STEEPLE  
LIKEWISE ALL THE SUBSCRIBING GOOD PEOPLE.

Bad taste of a different kind is exemplified in the following, on the tenor at Hornsey, Middlesex—

THE RINGERS' ART OUR GRACEFUL NOTES PROLONG  
APOLLO LISTENS AND APPROVES THE SONG.

The eighteenth-century founder had so far forgotten his Maker in his anxiety to glorify himself and his patrons, that the next step to Paganism was an easy matter.

Historical allusions are not infrequently to be found on church bells, and several rings of more recent date commemorate victories which had recently been won by our arms. The most famous instance is that of the eight bells at St. Helen, Worcester, cast by Richard Sanders in 1706, which commemorate the victories of Marlborough in Flanders and Germany. Each bell bears the name of a battle and an appropriate couplet. A ring of eight put up at Brightling in Sussex in 1818 similarly bear couplets celebrating eight of Wellington's victories, in the Peninsula and at Waterloo. A bell at Sibley in Leicestershire rejoices over the victory at Culloden in 1745—

IN HONOREM GVLIELMI CVMBRIAE DVCIS REBELLES  
SCOTOS VICTRICIBVS ARMIS DEBELLANTIS

“In honour of William, Duke of Cumberland, who with victorious arms overthrew the Scottish rebels,”

and another at Ashover, Derbyshire, says—

THIS OLD BELL RVNG THE DOWNFALL OF  
BVONAPARTE AND BROKE APRIL 1814.

A similar fate befel the three bells of Great Packington, Warwickshire, one of which was broken in 1805 when ringing for the victory at Trafalgar.

At Fareham, Hants, the fate of the Young Pretender in 1745 is even more vividly expressed—

IN VAIN THE REBELS STRIVE TO GAIN RENOWN  
 OVER OUR CHURCH THE LAWS THE KING AND  
 CROWNE  
 IN VAIN THE BOLD INGRATEFUL REBELS AIM  
 TO OVERTURN WHEN YOU SUPPORT THE SAME  
 THEN MAY GREAT GEORGE OUR KING LIVE FOR TO  
 SEE  
 THE REBELLOUS CREW HANG ON THE GALLOWS  
 TREE.

It is perhaps worth noting that the founder of this bell with its fiercely patriotic sentiments bore the appropriate name of Kipling.

At Irton Hall, Cumberland, the Old Pretender is more tersely commemorated—

IMPOSTOR FVGATVS ANNO GEORGII REGIS SEC<sup>o</sup>  
 ANNO DOM : 1715.

“The impostor put to flight in the second year of King George, A.D. 1715.”

There is a good deal of English history in the following, from Liversedge, Yorks.—

THESE EIGHT BELLS WERE CAST IN 1814 AND  
 1815 WITH BRASS ORDNANCE TAKEN AT GENOA

and in this *staccato* outburst of thanksgiving—

DEJECTUS TYRANNUS—EUROPA LIBERATA—PAX JAM  
 ANNOS XX OPTATA, CONVENTA—LAUS DEO—1814.

“The tyrant overthrown ; Europe freed ; the peace desired now for twenty years, agreed upon ; Praise to God.”

The 3rd bell at Damerham, Wilts., records a different aspect of history—

I WAS CAST IN THE YEERE OF PLAGVE  
 WARRE AND FIRE 1666.

At Hanwell, Oxon., and Littlebury, Essex, in 1789 and 1790 respectively, we have a special reference to the reigning sovereign—

UNFEIGNED PRAISE TO HEAVEN'S ALMIGHTY KING  
 FOR HEALTH RESTORED TO GEORGE THE THIRD  
 WE SING.

Another reference to Royalty is of a different and somewhat unexpected kind. At Child Okeford, Dorset, a bell was cast

at the very height of the Civil War, and apparently to mask its dangerous dedication some of the letters were stamped upside down. We certainly should not have supposed that in 1648 anyone would have been sufficiently courageous to place on a bell

### GOD BLESS THE KING CHARLES

but that is how the inscription runs.

Or again the bell gives its own history at full length. A good instance is the tenor at Stepney, London, which tells us—

“The late tenor wt 49 cwts. was given to the Priory of the Holy Trinity Dukes Place Aldgate by Nicholas Chadworth and renewed by Thomas Marson 1386 was sold with three others by St Thomas Audley to the Parish of St. Dunstons Stepney about the year 1540 Recast 1602 1764 and 1799 the late peal of eight bells were recast into ten by Thomas Mears & Son 1806.”

At Brixton in the Isle of Wight the treble bell tells a similar tale, ending with a moral—

“In the year 1740 John Lord zealous for the promotion of Campanologia’s art caused me to be fabricated in Portsmouth and placed in this tower. 60 years I led the peal then I was unfortunately broken. In the year 1800 I was cast in the furnace refounded in London and return’d to my former station. Reader thou also shalt know a resurrection may it be unto eternal life.”

A similar inscription occurs at Glasgow Cathedral.

A peculiar form of inscription is that known as the Chronogram, in which the date is concealed in the Roman numerals, which where they occur are indicated in larger type, and on being added together give the year in which the bell was cast. The earliest instance of this seems to be at Clifton-on-Teme, Worcestershire, where the inscription on the treble is—

### HENRICVS IEFFREYS KENELMO DEVOVIT

The larger letters **MDCLVVIII** make the Roman numerals for 1668, the year in which the bells were cast. Others occur at Badsey in that county, at Hinton, Gloucs., at Bridgnorth St. Leonard and West Felton, Salop;<sup>1</sup> and modern examples at Pebmarsh, Essex, and Ryton, Shropshire.

It would seem that it has always been customary for founders to make an extra charge for putting an inscription on a bell. It is not often that we can derive any evidence on this point from old parish accounts; but at St.-Mary-at-Hill, London, in

<sup>1</sup> See *Assoc. Archit. Soc. Reports*, xxv. p. 586; *Shropsh. Arch. Soc. Trans.*, 3rd Ser., ii. p. 195; Hilton, *Chronograms*, i. p. 5, iii. pp. 14, 470; for foreign examples, *ibid.*, i. pp. 70 ff., 199, 213, ii. p. 566 ff.

1510 a charge was made of 13s. 4d. "for makyng the scripture abought the bell."<sup>1</sup> Similarly at St. Mary Woolchurch in 1585 a charge of 3s. 4d. was made for placing on the bell "The yeare of o<sup>r</sup> Lord the p'son and churchwardens names."<sup>2</sup> The cost of this cannot have been more than one penny per letter. Let us hope, however, that when a founder put his own name on the bell he did not make any charge. Nowadays the usual charge for an inscription is 3d. or 4d. per letter, but there is at least one firm which makes no charge at all for an inscription of reasonable length and simplicity.

<sup>1</sup> Littlehales, *Medieval Records of a City Church* (Early Eng. Text Soc., 125), p. 274.

<sup>2</sup> *Trans. St. Paul's Eccles. Soc.*, vi. (1907) p. 117.



## CHAPTER XVI

### LOSS AND DESTRUCTION OF BELLS

THE number of bells existing in England in mediaeval times was probably greater than at the present day, at least of those used for religious purposes. Besides the parish churches, all the religious houses, those of monks, nuns, friars, and regular canons, possessed bells, as well as the cathedrals and collegiate churches. But with the exception of the cathedrals, all these were despoiled of their bells at the Dissolution.<sup>1</sup> The bells of these establishments, with the lead of the roofs, were valued separately, and next to the plate and jewels and the lead, were probably the most valuable part of the royal booty. The documents relating to the despoiled abbeys and other monastic bodies in Gloucestershire<sup>2</sup> give some instructive information as to the weight and value of the bells confiscated from them in the time of Edward VI. From Hailes Abbey five bells weighing in all 68 cwt. 17 lbs.<sup>3</sup> were handed over by warrant of the Lord Chancellor in 1554 to Stratford-on-Avon. At Winchcombe a ring of eight bells, weighing in all over 6,300 lbs., was valued at £60, but only fetched £40. Bristol also yielded much spoil. The monastery of St. Augustine had ten bells (some probably quite small) weighing in all 10 cwt.; the priory of St. Mark three estimated at 20 cwt. In Worcester the Black Friars had two great bells which were sold to one Grymes for £23. 15s.<sup>4</sup> North gives some other examples from the smaller religious houses in Lincolnshire,<sup>5</sup> the bells of which fetched sums varying from £6. 18s. at Greenfield to £43 at Bourn.

These confiscated bells were in many cases sold or handed over to private individuals, by whom they were placed in neighbouring churches; but others were broken up for con-

<sup>1</sup> See Gasquet, *Henry VIII. and the English Monasteries*, pp. 273, 420.

<sup>2</sup> Given *verbatim* by Ellacombe, *Ch. Bells of Gloucs.*, p. 201 ff.

<sup>3</sup> The respective weights are given as (approximately) 9, 10, 12, 15, and 20 cwt.

<sup>4</sup> *Assoc. Archit. Soc. Reports*, xxv. p. 573.

<sup>5</sup> *Lincs.*, p. 21.

venience and sold over the seas as bell-metal, in spite of the legislative efforts at prevention made by Henry VIII.<sup>1</sup> and Edward VI. But their efforts were not made for any higher reason than to prevent foreign nations using the metal to make cannon. In 1541<sup>2</sup> a special licence was granted to John Core, citizen and grocer of London,<sup>2</sup> to convey and sell "in the ports beyond the sea," a hundred thousand pounds' weight of bells and bell-metal for £900. This included two bells brought from the Minories, London, weighing 14 cwt., and three from the monastery of Grace weighing nearly 40 cwt. A document addressed to King Edward VI.'s Council by Thomas Egerton is in the form of a tender for "all the bell metall that his Highe-nesse nowe hath in the realme at the price of xxxs. everie hunderith waighte" to be delivered at ports to be shipped abroad.<sup>3</sup> We hear of large consignments of bell-metal lying for shipment at Lynn, Grimsby, and elsewhere.

Various stories are current relating to the loss of bells at sea when they had been thus sent abroad, particularly in Norfolk. "In sending them over the sea," says Spelman,<sup>4</sup> "some were drowned in one haven, some in another, as at Lynn, Wells, or Yarmouth." At Hunstanton one was said to have been found at an exceptionally low tide.<sup>5</sup> In 1541 Arthur Bulkley, Bishop of Bangor, sold "the five fair bells belonging to his cathedral, and went to the seaside to see them shipped away; but at that instant was stricken blind and continued so to the day of his death."<sup>6</sup> Similar punishment for sacrilege befel Sir Miles Partridge, who, in gambling with Henry VIII., won from him the bells in the clochard of Old St. Paul's Cathedral, and had them broken up and sold for the value of the metal.<sup>7</sup> But retribution followed, for he was hanged in the following reign.<sup>8</sup>

So many bells were thrown on the market by these confiscations that the price of bell-metal went down seriously. Thomas Cromwell could only get 15s. a hundredweight for the bells of Jervaulx Abbey. Similar evidence may be derived

<sup>1</sup> By Acts in the 21st and 33rd years of his reign (Dunkin, *Cornwall*, p. 9).

<sup>2</sup> Ellacombe, *Ch. Bells of Gloucs.*, Suppl., p. 137; Augm. Office Books, 212, p. 4.

<sup>3</sup> Cf. the instance of Brightlingsea, Essex (*infra.*, p. 353).

<sup>4</sup> *Hist. and Fate of Sacrilege*, 1895 edn., p. 159.

<sup>5</sup> L'Estrange, *Norfolk*, p. 4.

<sup>6</sup> Spelman, *op. cit.*, p. 161.

<sup>7</sup> Stow's *Survey*, ed. Kingsford, i. p. 330; Spelman, p. 160.

<sup>8</sup> For many similar stories see Raven, *Bells of England*, p. 281 ff.; *Arch. Journ.*, xlviii. p. 62 ff.; T. Dyer, *Church Lore Gleanings*, p. 81 ff.; and Spelman, *op. cit.*

from the Inventories of 1552, in which there is constant mention of bells sold for comparatively small sums.

Thus there arose a considerable trade in second-hand bells. In London about this time there are records of the existence of so-called "founders" to whom no bells can be traced, and who were probably not actual craftsmen, but merely dealers in second-hand bells. This circumstance may also account for the curious geographical distribution of some existing ancient bells. Here and there bells are found at such a distance from their foundries that, considering the difficulties of transport in early times, it seems most likely that they changed their habitat about the time of the Reformation. Only in this way can we account for the presence of a bell from the Nottingham foundry at Luddesdown in Kent, or of one from the Norwich foundry at Ford Abbey on the borders of Dorset and Devon. At Wissett, Suffolk, there is a bell from the Bristol foundry; at Upton Magna, Salop, one from Exeter. Another possible instance is a bell from Wokingham at Sible Hedingham, Essex; and a fourth at Chiselborough, Somerset, is from the foundry of Stephen Norton (1363-1392) at Maidstone. This, however, is not a certain instance. There is another bell at Chiselborough cast by Norton's London successor, William Burford, and Norton also cast a bell for Worcester Cathedral. At Abberley in Worcestershire there is an ancient bell which was probably cast at York, and is certainly of north-country origin. As the rector there in the time of the Reformation came from Yorkshire, it is possible that he brought the bell with him from some dissolved religious house.

Of the fate of many of the bells from the great abbeys there is much evidence, documentary and traditional. The bells of Oseney Abbey were transferred to Christ Church, Oxford, and two of the original ones, dating from about 1410, still remain. The old 6th bell at St. Andrew, Norwich,<sup>1</sup> recast in 1566, and again in 1623, came from the monastery of the Black Friars, and one at Ormskirk, Lancashire, from Burscough Abbey (as its inscription shews). Bells from Leicester Abbey went to Peterborough, and others from Bodmin Priory were sold to Lanivet, Cornwall, for £36. 13s. 4d., as a receipt of 1538 shews.<sup>2</sup> The bells of Bordesley Abbey, Worcestershire, were bought by Sir John Russell of Strensham, and placed by him in his parish church, as stated in the Inventory of 1552—

"Therbe iij bells hangyng in the stepull wyche Sir John Russell Knyght of late bowght to his owne use of the Kyngs maiestie decessyd wyche were

<sup>1</sup> L'Estrange, *Norfolk*, p. 171.

<sup>2</sup> Dunkin, *Ch. Bells of Cornwall*, p. 3.

perteyning to the late dessolvdyd abbey of Borseley wiche bells y<sup>e</sup> same Sir John Russell ys yet indetted for and be the goods of the same Sir John Russell."<sup>1</sup>

All over the country, too, there are traditions, which may often be founded on fact, of bells having come from monastic establishments. Two dated bells of 1400 and 1410 at Thirsk and Terrington, Yorkshire, are said to have come from Fountains Abbey, and another at Osmotherley from Mount Grace Priory. In Shropshire bells at Baschurch and Great Ness are said to have come from Valle Crucis Abbey near Llangollen; one at Ennerdale in Cumberland from Calder Abbey; and many similar instances might be cited.

It has sometimes been stated, even by competent writers,<sup>2</sup> that King Edward VI.'s commissioners refused to leave more than a single bell to each parish church; but there is plenty of evidence to shew that such a belief is quite unfounded. Probably Strype is responsible for the error. The fact is that only monastic bells were generally confiscated, though the Edwardian Inventories give many instances of parochial bells sold or stolen.<sup>3</sup> Not only are there numbers of parishes, especially in Devonshire and East Anglia, where rings of three, four, and even five bells of pre-Reformation date still hang untouched in the same tower in which they were first put up; but this number also corresponds in most cases to that given in the Edwardian Inventory, where such exists. This is the case at St. Laurence, Ipswich, one of the two churches which still possess a ring of five "ancients,"<sup>4</sup> where the 1553 Inventory gives "Itm in the steeple V bells." Instances might easily be multiplied.

But, as noted above, the Edwardian Inventories are not without their tale of bells lost to parish churches either by sale or by theft. Framlingham Pigott in Norfolk had no bells in 1552, "ij bells having been stolen abowght iij yeres past." In Essex bells are reported as stolen from the parishes of Little Bentley, Bradfield, Hawkwell, and Rochford, and a dozen or more other parishes had had one or more of their bells sold. At Brightlingsea the commissioners report that a "lytyll bell" had been "hayd into shype namyd the mary rose," which seems to account

<sup>1</sup> M. Walcott in *Assoc. Archit. Soc. Reports*, xi. p. 334. They were recast in the eighteenth century.

<sup>2</sup> Cf. Jessopp, *Great Pillage*, p. 52; Strype, *Memorials of Cranmer*, ii. chap. 26.

<sup>3</sup> Cf. for instance those of Essex given in the *Church Bells* of that county, and in the *Essex Arch. Soc. Trans.*, Vols. iv.-v., N.S. i.-iii.

<sup>4</sup> The other is St. Bartholomew the Great, London, where the five bells, cast about 1510, represent the "parochial" ring of the Priory church. See above, p. 190.

for a popular tradition that some of the bells had been lost at sea on their way to be recast.<sup>1</sup> It will, however, be found on investigation that in most cases the bells sold were sanctus or sacring or hand-bells for which the parish had no further use under the new *régime*, and that the rule was that the larger bells were left undisturbed. It must again be emphasised that the confiscations of bells above alluded to are almost entirely from the monastic establishments.

Before the Reformation the usual complement for a village belfry seems to have been two large bells and one small one, to judge by the Inventory returns; the more important parish churches usually had four or five, with an assortment of smaller bells. Where there was only one small bell it was doubtless often used both as a sacring and a sanctus bell (*cf.* p. 123) as well as for other purposes.

But that even after the Reformation England still abounded in bells is indicated by the words of Bishop Latimer, in a sermon preached by him in 1552. "I think," he says, "if all the bells in England should be rung together at the same hour, there would be almost no place but some bells might be heard there. And so the devil should have no abiding-place in England, if ringing of bells should serve."

After the confiscation and deportation of bells had been going on for some time the authorities seem to have been awakened to the conviction that what might have been made into good English cannon was making good foreign cannon, which might at some time be put in use against themselves. This is probably the reason why statutes were passed again and again by Henry VIII. (1529 and 1541) and Edward VI. forbidding the export of bells or bell-metal (see above, p. 351), statutes which remained unrepealed till the reign of George III. Further attempts were made by Elizabeth to check the destruction of bells by a proclamation of 1560<sup>2</sup> stating that "some patrons of churches had prevailed with the parson and parishioners to take or throw down the bells of churches or chapels and to convert the same to their private gain," and forbidding the practice under pain of imprisonment.

Nevertheless great numbers of bells perished, not only in the time of Elizabeth, but more recently. In Lincolnshire it is calculated by North that some four hundred bells have disappeared since the Reformation. In Edward VI.'s time there

<sup>1</sup> There were certainly four large bells here in 1552, of which one still remains, but in 1760 there were only two, and now only one. See *Ch. Bells of Essex*, p. 192.

<sup>2</sup> Tyssen, *Ch. Bells of Sussex*, p. 20.



was only one church in that county which had not at least two "great bells"; now there are about two hundred churches which have only one apiece. At Skidbrook two bells were sold for £20, and part of the money expended in scouring out the haven, then choked with sand.<sup>1</sup> In the eighteenth century again parsimony led to the sale of bells for the repair of churches in many places, not only in Lincolnshire but elsewhere. At Thimbleby a ring of six was sacrificed to substitute a Classical for a Gothic church.<sup>2</sup> The churchyard of St. Stephen, Norwich, being thought too small, four out of the five bells were sold in 1791 to enlarge it.<sup>3</sup> Between about 1677 and 1840 licences were issued at Norwich authorising the sale or recasting of some 450 bells; of these probably only about half were cracked. In Norfolk, out of 150 bells recorded to be in existence in 1750, about fifty have since disappeared. The good people of Sandridge, Herts., have lost a bell, and cannot make up their minds whether their ancestors sold it to Wheathampstead, or if it was stolen by their neighbours at Hatfield. There are similar traditions of loss or theft of bells in many other places, where the bells hanging in one steeple are claimed to have belonged originally to another parish.

Then again we have such productions of local wits as that current about Arlesey, Bedfordshire—

"Arlesey, Arlesey, naughty people,  
Sold the bells to mend the steeple."

In Scotland there is an even worse instance—

"Was there e'er sic a parish as little Dunkell?  
They sticket the minister, hanged the precentor,  
Dang down the steeple and drunk up the bell."

Aylestone in Leicestershire possessed a society of enthusiastic ringers, who carried off the solitary bell of the ruined church of Knaptoft; but stopping for drink at Shearsby on their way home, they were plied with plenty of good ale by the inhabitants, who found opportunity meanwhile to carry off the Knaptoft bell, and add it to their own peal.<sup>4</sup>

The theft of bells went on even down into the nineteenth century. About 1830 a bell was stolen from Cherington church in Gloucestershire, and put up in the neighbouring tower of Avening.<sup>5</sup> The second bell of Worcester Cathedral was stolen

<sup>1</sup> North, *Ch. Bells of Lincs.*, p. 35.

<sup>2</sup> *Ibid.*, p. 36.

<sup>3</sup> L'Estrange, *Ch. Bells of Norfolk*, p. 7.

<sup>4</sup> North, *Ch. Bells of Leics.*, p. 274.

<sup>5</sup> Ellacombe, *Ch. Bells of Gloucs.*, Suppl., p. 144.

during the restoration in the 'sixties, and the "ting-tang" of Pershore Abbey in 1863 under similar circumstances.<sup>1</sup> Other instances are quoted from Abson, Gloucs., Church Brampton, Northants, and Glossop, Derbyshire; and traditions to the same effect are current in many places.

But the most flagrant instance of the sale of bells is supplied by the history of the bells of King's College, Cambridge.<sup>2</sup> A magnificent ring of five heavy bells was presented by the magnificent founder, King Henry VI., about 1443 (not by Pope Calixtus as has been stated on very insufficient evidence).<sup>3</sup> This ring passed through various vicissitudes, different bells being frequently recast or even exchanged, during a period of three hundred years, but still remained intact. In 1727, however, it is recorded that the three largest bells were cracked, and the College, instead of replacing them, finally in 1755 sold the whole five to Lester of Whitechapel for the sum of £533. 10s. 3d. Their weights are given above, p. 96, and some further description on p. 189.

The Puritans, on the other hand, were not as inimical to bells as might have been expected. It is, for instance, sometimes stated that the Commonwealth was a time when little bell-founding was done. But a careful examination of the careers of founders living about this time, such as Miles Graye of Colchester, the Purdues of Bristol, or the Hodsons of London, will shew that their activity between 1650 and 1660 was almost as great as after the Restoration. On the other hand bells of the preceding eight years (1642-1650) are surprisingly rare; and it is quite clear that the Civil War did much more harm to the founders by checking their industry, than was done to the bells themselves, either by the ravages of William Dowsing and his gangs, or by any Puritan dislike of the sound of the bells. As a rule the devastators of East Anglian brasses, stained glass, and wood-carving did not trouble to ascend the towers to scent out Popish inscriptions, and when they did, they contented themselves with filing off anything which displeased their eyes. In 1644 at Bressingham in Norfolk 3s. 4d. was paid to John Nun for removing "the letters about the bells,"<sup>4</sup> which still remain to shew the extent of his ravages, though two of them are still quite legible. At Stow Bardolph in the same county two very

<sup>1</sup> T. Dyer, *Church Lore Gleanings*, p. 80.

<sup>2</sup> See Clark, *Camb. Antiq. Comm.*, iv. p. 223 ff.; Raven, *Ch. Bells of Camb.*, p. 28.

<sup>3</sup> An alternative tradition that they were brought from France by Henry V. after Agincourt is less improbable. But one was certainly newly cast in 1443.

<sup>4</sup> L'Estrange, *Norfolk*, p. 106. Cf. p. 328 above.

innocuous inscriptions of the seventeenth century have suffered a similar fate.

Bells, however, are easily cracked, and ringers are careless; and many bells doubtless have been spoiled by wear and tear, even when not always avoidable; and when cracked they have been sold instead of being recast. Much havoc in this respect must also have been caused by the introduction of change-ringing late in the seventeenth century, which necessitated the recasting of untuned rings, or of substituting six or eight lighter bells, easier to ring, for three or four heavy ancient ones. The alternative, to combine or "splice" the necessary additional bells with the old set, was rarely practicable, and seldom attempted. The richer the town or parish, the more likely it was to tamper with its bells, and thus it is in the out-of-the-way villages and the smaller churches, like Caversfield, Cloughton, or Chaldon, that the ancient bells are more frequently found. Still, change-ringing and the consequent increase in the size of rings have done much to bring up the total number of bells again to something like its former amount.

## CHAPTER XVII

### CAMPA NOLOGY AS A PURSUIT

THE science of campanology, in the literary or archaeological sense of the word, has a twofold object, namely to ascertain the dates and the foundries at which bells were cast when they do not themselves give the necessary information.

Since about 1570 it has been an almost invariable custom to stamp bells with the date of their casting; but in mediaeval times this was not the case. As we have noted elsewhere (p. 317), only about thirty mediaeval English bells yield this important information. Consequently we must have recourse to other criteria in order to assign an approximate date to most ancient bells. For this purpose it is obvious that those bells which have an actual date upon them are most valuable evidence for comparison with the undated bells, in respect of shape, lettering, stamps, and style of inscription.

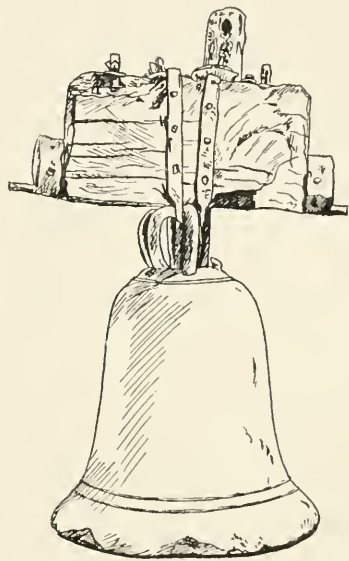
The shape of a bell is in itself a most important criterion. An English bell conspicuously long from cannons to sound-bow, and proportionately cylindrical in the waist,<sup>1</sup> at once raises a presumption of early date. From comparison with dateable specimens we are able to distinguish two successive developments in the form of the bell during the Plantagenet period. Down to the time when inscriptions first begin to appear regularly and founders' names also make their appearance, not only on the bells, but also in documentary records, the height of the bell is out of all proportion to the diameter at the mouth, and the crown is arched in a hemispherical form, while the sound-bow projects very slightly and at a sharp angle. Many bells of this type still hang in church towers and turrets, especially in the more out-of-the-way districts, such as South Shropshire and Northumberland. In the former county there are at least eight examples hanging in the bell-cots of the smaller churches,<sup>2</sup> often accompanied by a later blank example

<sup>1</sup> It has already been noted in Chap. I. that on the Continent, especially in Italy, the "long-waisted" type survives all through the mediaeval period.

<sup>2</sup> See *Salop Arch. Soc. Trans.*, 4th Ser., i. p. 30.

which is instructive for comparison of form. Other good examples may be noted at Cambridge All Saints, Kennet, and Elm, Cambridgeshire; Little Braxted, Essex; Bramshaw, Hants; Iwade, Kent; Snettisham, Norfolk (359); Halam, Notts.; Wordwell, Suffolk; Manningford Abbots, Wilts. (360); Ribbesford and Oldberrow, Worcestershire. To this class also belongs the remarkable bell at Caversfield (p. 21), which is invaluable as a criterion for the date of the group. Most of them probably belong to the thirteenth century, but there is no reason why some should not be even earlier.

About the end of the thirteenth century a marked change comes over the shape of the bell, and though the cylindrical "long-waisted" outline is still preserved, the crown is much flattened, and almost forms a right angle with the sides; the sound-bow again forms a more graceful curve at the base of the bell. An inscription-band is almost always found on these bells of the fourteenth century, even when it is left blank; it is usually formed by two parallel mouldings round the top of the shoulder. Bells of this type are not considered convenient for proper ringing, *i.e.*, for "raising" and "setting" in changes, and though they are usually superior in sound, the change-ringer prefers a shorter and more compact bell,



Snettisham.

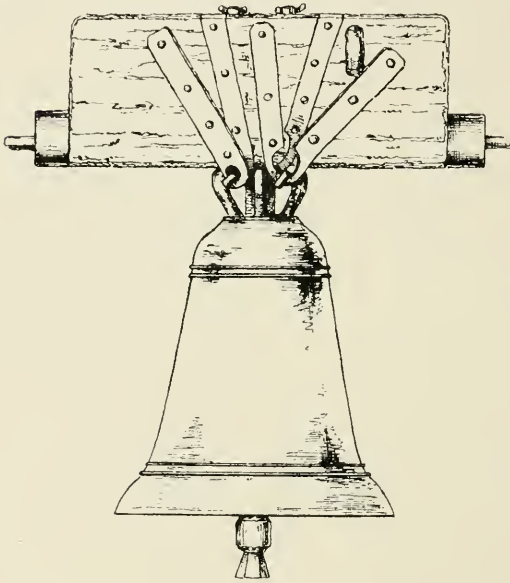
which can be fastened closely up into the headstock, and thus raised with far less exertion than a long-waisted bell of similar weight. But there are exceptions; and ancient bells are not invariably conspicuous for unusual length in waist. Contrariwise some later founders affect quite an archaic type of bell, even in the seventeenth century or later; this is the case with the Cors of Aldbourne, Thomas Roberts of Shrewsbury, and sometimes the Rudhalls.

After the introduction of the fourteenth-century type there are no more marked changes in shape to be observed. The evolution of the modern type of bell is quite gradual, and was achieved almost unconsciously. Hence it is much more difficult



to date a blank bell of later make than an earlier one, and it is rather to the style of the mouldings and other small details that we look than to the shape, in judging such specimens.

So far we have been discussing bells without inscriptions, where form and outline are our only guide. We now come to the inscribed mediaeval bells, from about 1300 onwards; and find that where such bells are not dated, we can often ascertain their period far more closely from the style of the inscription and lettering than from their shape. As a rule, the earlier the bell, the shorter and simpler the inscription, merely a saint's name



Ancient blank bell, Manningford Abbots, Wilts.

such as **IOHANNES**, or the simple form of the Salutation, **AVE MARIA**, the letters being widely spaced, often without stops. Another early variety of inscription is the formula **CAMPANA BEATI** or **SANCTI** with the saint's name, as at Chaldon, Surrey, and Bessford, Wores.; or **IN HONORE SANCTI**, as at Caversfield, Oxon. The evidence, however, afforded by the use simply of the name of a saint must be treated with caution, at any rate in the Midlands, as the

Newcombes of Leicester produced many in the sixteenth century with brief inscriptions of this type, as **PETRE** or **S. PAVLE** (see p. 328). And on the other hand some lengthy inscriptions of early date are known, as at Goring, Oxon. (p. 185).

About the middle of the fourteenth century we meet with two innovations: the use of the formula **ORA PRO NOBIS** with the saint's name, and the leonine or rhyming hexameter. Down to about 1550 nearly all mediaeval inscriptions are cast in the one or the other form. These are fully dealt with in the preceding chapters.

The style of lettering used is even more valuable as evidence. The earliest types used are either actually Roman, as at Caversfield, or Gothic approximating to Roman, as at Chaldon, and elsewhere. Certain letters, **E**, **M**, **N**, and **T**, appear in Roman form even after the general use of Gothic, and where they occur are usually a sign of early date (*cf.* p. 282). It may be also laid down as a general rule that Gothic letters are at first not only simpler and less ornate in form, but smaller in size. Towards the latter half of the fourteenth century they become more elaborate and ornate, and are often of considerable size. The use of black-letter smalls or minuscules cannot be traced before the end of the fourteenth century in English inscriptions,<sup>1</sup> and these for a century or so are always combined with Gothic capitals for initials; it is not until the sixteenth century that we meet with inscriptions wholly in black-letter. On the other hand, it must not be supposed that inscriptions wholly in capitals are confined to the fourteenth century; such is far from being the case. Some foundries, especially in the north and west, never adopted black-letter at all, or only in rare instances. Others revived the use of capitals about the middle of the sixteenth century, as at Reading. In many parts of England, therefore, caution must be exercised in using the evidence of lettering.

The initial crosses which precede nearly all mediaeval inscriptions and many of later date are of more value for identifying founders than establishing dates; and for the latter purpose the intervening stops between the words are really more instructive. The latter (*see* Chap. XIII.) are chiefly found in Gothic inscriptions, where the words would not be otherwise easily distinguished, and on the earlier bells consist of two or three roundlets vertically placed. About the middle of the fourteenth century more elaborate varieties of the stop make their appearance, the roundlets being replaced by quatrefoils, stars, lozenges, or rosettes; or the stop takes the form of a crown, or fleur-de-lys, or other device. Some fifteenth-century founders use stops with black-letter inscriptions, as for instance those of Bristol and Bury St. Edmund's; others, like the Brasyers of Norwich, employ a stop at the *caesura* or after the first half of a rhyming hexameter.

Such are the principal criteria by which we may attain to a more or less approximate dating of mediaeval bells. But the student of comparative campanology is not content with mere dating; he also aspires to assign each bell to its respective foundry, or even individual founder. The names of founders

<sup>1</sup> The only exceptions are one or two Flemish brasses; see above, p. 281.

rarely occur on mediaeval bells (see p. 315), and they are frequently absent from those of later date; but in the latter case our task is simpler, as we know the exact date of the bell and only have to discover the place of its casting.

In order to assign any bell, of whatever date, to its proper source, we look first for any kind of trade-mark or foundry-stamp, such as are described in Chap. XIII.; if this is absent, we have still the testimony of lettering, crosses, and other forms of ornamentation. Of late years much attention has been given to the identification of old foundry-stamps, crosses, and lettering; and the results are to be found in the various county histories now published.<sup>1</sup> But finality has not yet been reached. Some counties have been imperfectly published; others are as yet only partially investigated; and everywhere there are churchwardens' accounts and other documents awaiting investigation, from which much light may be thrown on the founders and their work in various parishes. In the study of bell-stamps, moreover, it always has to be borne in mind that the practice of handing down stamps from one founder to another (of which instances are given in Chap. XIII.) makes it necessary to use this evidence with considerable caution.

Bell-hunting is quite an interesting form of sport; and as may be seen from the incompleteness of our Bibliography of the counties whose bells have been recorded, there is plenty of work still left to do. The campanologist may take Mr Cocks' *Church Bells of Buckinghamshire* as a model record. Nevertheless the date and locality of the stamps and the lettering of so many founders have been determined, that the work of the campanologist is greatly lightened. Every record of the bells of a new county facilitates the preparation of a record of the next county.

Plaster casts should be taken of all important stamps, stops, lettering, &c., and for the purpose *plasta*, a kind of modelling clay, to be obtained at any shop for artists' materials, is the best medium to employ for taking the preliminary squeezes. It has the advantage of always being ready for use, so long as it is not allowed to get too dry, and can always be used again after the casts have been made from it. Care must be taken in applying the *plasta* to the bell, and in preserving the squeeze in such a way that it does not become distorted or defaced before the cast is made. Of the inscriptions themselves complete rubbings should always be taken, shewing the respective position on the bell of the various words and stamps. For this purpose the best materials are a piece of black "uppers" leather, which any cobbler can supply, and long strips of

<sup>1</sup> See Bibliography.

lining-paper, to be obtained from any plumber. If the bell is dirty, the inscription-band should be cleaned with a hard brush before the impression or rubbing is taken.

The pursuit, however, is not without its dangers. Many a belfry is still in a filthy and dangerous condition. The state of things pointed out by the Rev. W. C. Lukis in 1857<sup>1</sup> is not a whit worse than what Mr Cocks found in several parishes in Buckinghamshire forty years later. In his book published in 1897 he says :—

“The rungs of the ladder worn out, the very baulks rotten, the steps of the newel staircase so abraded by the tread of centuries as to be almost non-existent, perilous in the extreme to life and limb; the belfry resembling nothing but a guano-island on the coast of Peru; frequently containing cart-loads of sticks, straws, and other rubbish brought in by birds for their nests. The air-fauna comprises jackdaws, starlings, sparrows; sometimes a pair of barn owls, occasionally domestic pigeons. The invertebrates will demonstrate their presence the ensuing night by keeping the explorer awake; while everything—bells, stocks, frame, floor—will be white with the deposit of guano.”

And all for want of expenditure of a few shillings on wire netting over the belfry windows!

But these are not the only troubles which the bell-hunter has to encounter. In many a tower there is no stone staircase, and the bells have to be reached by a succession of crazy ladders, planted, it may be, on equally crazy floors. Or again there is no ladder at all, and one has to be brought from a long distance and reared with difficulty, perhaps through a narrow doorway or among beams which hinder it from reaching the trap-door. When there is no tower, but only a turret, the difficulties are greatly increased, especially if the only means of access are from outside. Endless instances might be cited, where the bells seem to have been deliberately hung in order to make access to them impossible. And yet every bell, even a solitary tinkler in a remote village, must sometimes require attention.

To take only one county as illustrative of the above remarks, it may be worth noting that in Shropshire there are no less than forty open bell-cots which can only be reached by a succession of ladders reared outside; there are about sixty towers or turrets, where lengthy ladders are required inside, and even then the bells are only reached with difficulty; and in three or four instances they are so hung as to be unapproachable either from the interior or the exterior. Perhaps the worst instance known to the writer is at Harewood in Herefordshire, where the tower is circular and very lofty, but of no great diameter; the inside is

<sup>1</sup> *An Account of Church Bells*, p. 2 ff.

supplied with a series of staples up the wall which terminate some feet below the bells, and some feet above the ground; and access from outside is equally impossible. Here the circumstances are aggravated by the knowledge that one of the bells is ancient and interesting! Nor is it only the rural districts which present these pleasing problems; town churches also contribute their quota, as at St. Michael, Worcester, where the bell (one of unique interest) hangs in a small aperture under the western gable. That architectural freak, St. John's, Westminster, presents several problems;<sup>1</sup> firstly to ascertain in which of the four towers the bell is hung; secondly, how to reach that tower from below; thirdly, how to surmount the exceedingly steep and awkward ladders up the outside of the tower when reached! At St. George-the Martyr, Bloomsbury, the bell is only reached by crawling along inside the roof!

Volumes might be written on the experiences of bell-hunters in this way; for instance, an amusing account is given by the Rev. H. T. Tilley<sup>2</sup> of his adventures in the tower of Stoke near Coventry, where matters have since been improved, but there is still a vertical ladder of appalling height to be negotiated. In Buckinghamshire, too, Mr A. H. Cocks met with many such experiences, pleasant and unpleasant, of which the most humorous was his being suspected by the sexton of planning to blow up the church with dynamite!<sup>3</sup>

It has already been hinted that inaccessibility of bells leads to their neglect; and this is one of the many reasons why they are apt to crack and need replacement, which often means a heavy call on parochial and individual purses. And even if the bells do not actually require to be replaced, there must from time to time be the necessity of replacing frames and hangings and even rebuilding belfries, which a little regular attention and a small annual outlay would have obviated. As Mr Cocks says,<sup>4</sup> for a bell to crack is a thing which *rarely happens except from sheer neglect*. The responsibility, as he pertinently remarks, lies in the first place with the incumbent, who too often knows little about his bells and cares less. But to them and to all who are concerned with the care of church bells we strongly recommend a careful perusal of Mr Cocks' valuable remarks on this subject.

In view of the painful rapidity with which ancient bells are disappearing it is of the utmost importance to all those who value records of the past and the artistic productions of our fore-

<sup>1</sup> Great Packington, Warwickshire, is a similar case.

<sup>2</sup> *Trans. Birm. and Midl. Inst.*, 1892, p. 21.

<sup>3</sup> *Records of Bucks.*, vii. p. 237.

<sup>4</sup> *Bucks.*, p. xxi.



fathers, that careful record should be kept of the contents of our church towers. It is much to be desired that a complete investigation should be made of all our English bells and their inscriptions, and if possible, of the rest of the United Kingdom. The general tendency of the present day to substitute new lamps for old makes itself more painfully felt in regard to church bells than perhaps any other branch of ecclesiology, and it is difficult to keep pace with the continual destruction of these "ancient monuments," often quite uncalled for and unnecessary. Yet those who are responsible for the destruction must have their meed of justice, for the growing practice of reproducing old inscriptions, or at least of keeping some record of the previous bells, betokens an awakened sense of their historical interest, for which all honour is due. In this respect even the seventeenth- and eighteenth-century bell-founders sometimes set a good example, as we have seen in Chap. XV. (p. 330). Yet in one case within the writer's knowledge the good work thus done by a founder of 1705 (at Clungunford, Shropshire) has since been obliterated in a recent recasting.

But excellent as the practice is of reproducing the old inscriptions, it is better still if they can be copied in exact facsimile, of course with a notification of the date of recasting. An admirable example of this may be seen in the great tenor at Brailes, Warwickshire. Or again, the band can be cut out and the inscription preserved intact, as has been done with an interesting bell at Chester-le-Street, Durham. The late Canon Ellacombe preserved several of these inscription-bands, which after his death were acquired by Messrs Warner; and others are in the possession of the Taylors of Loughborough. Best of all, though perhaps a counsel of perfection, is the preservation of the old bell in its entirety, as has been done at Wingrave, Bucks.; Batcombe, Dorset; Swyncombe, Oxfordshire; Barrow Gurney, Somerset; Beverley Minster; and elsewhere. In any case, where a bell is of special interest, one of the two latter alternatives should be adopted.

That much has been done in time past towards the end of recording bell-inscriptions, we owe to the energy and industry of Ellacombe, Raven, North, Stahlschmidt, and others now departed. These writers have produced laborious and sumptuous volumes in which the inscriptions on all the church bells in various counties have been carefully copied and reproduced, generally with the accompaniment of well-executed representations of lettering, foundry-stamps, and other ornaments. Dr A. D. Tyssen, who is still with us, issued his admirable little Sussex volume, the first of the series, in 1864, and this veteran

campanologist is to be congratulated on the welcome announcement that he hopes to celebrate its jubilee by a second edition in 1914. But though nearly fifty years have since elapsed, almost half of England still remains, if not unexplored, yet unpublished.

The fact is that the work is one which calls for many qualifications—not only for leisure and means, but also for enthusiasm, patience, accuracy, and last but by no means least, a certain capacity for gymnastics. Co-operation is therefore eminently needed, and, where possible, assistance from archaeological societies or other official bodies, partly in order to prevent overlapping, partly to lighten the task of individuals. In this way, too, another difficulty might be overcome—that of actual publication. Books of this kind, when properly printed and illustrated, are costly to produce, and necessarily appeal to a limited public; and the only hope lies in individual generosity or public subsidy. It is therefore to be hoped that other local societies will follow the public-spirited example so nobly set by those of Dorset and Shropshire, and not only organise investigation, but afford facilities for publication.

# APPENDIX

## ENGLISH BELL-FOUNDERS

(Alphabetically arranged)

General reference should be made to Chapters VIII.-XI.

[A \* denotes that the name only exists in records]

Name.	Locality.	Date.	Authority, or Place where Found.
Abbot & Co. - - -	Gateshead.	1850-1863	Lee, Haydon Bridge, &c., Northld.
Ainsworth, G. - - -	Warrington.	1815	Tilstock, Shropshire.
Aleyn, John - - -	(?)	1330-	Southease, Sussex.
Andrew, Thomas - - -	Bury St. Edmund's.	1350 (?) 1598	Raven. <i>Suffolk</i> , p. 102.
*Annington, Richard - - -	York.	1515	<i>Vict. County Hist., Yorks.</i> , ii. 451.
*Aphowell, Christopher - - -	Do.	1557	<i>Ibid.</i>
Appowell, George - - -	Buckingham.	1577-78	Cocks, <i>Bucks.</i> , p. 179.
— John - - -	Do.	1552-1577	<i>Ibid.</i> , p. 174.
Arnold, Edward - - -	St. Neot's.	1761-1784	Owen, <i>Hunts.</i> , p. 44.
Do. - - -	Leicester.	1784-1800	...
Ashton, Luke - - -	Wigan.	1724-1750	<i>Cumb. and Westm. Arch. Soc. Trans.</i> , ix., p. 243.
— Ralph - - -	Do.	1703-1720	<i>Ibid.</i>
*Atkyns, Richard - - -	Gloucester.	1529	Ellacombe. <i>Gloucs.</i> , Supplement, p. 118.
Atton, Bartholomew - - -	Buckingham.	1585-1613	Cocks, <i>Bucks.</i> , p. 194.
— Robert - - -	Do.	1605-1633	<i>Ibid.</i> , p. 200.
— William - - -	Do.	1611	<i>Ibid.</i> , p. 203.
*Aughton, Henry de - - -	York.	1384	<i>V. C. H., Yorks.</i> , ii. 450.
Austen, Robert - - -	Sherborne.	1633-1671	Raven, <i>Dorset</i> , p. 99.
I. B. - - -	Gloucester.	1580-1608	<i>Bristol and Glouc. Arch. Soc. Trans.</i> , xxxiv. p. 114.

Name.	Locality.	Date.	Authority, or Place where Found.
I. B. - - - -	Wellington, Salop.	1685-1700	<i>Salop Arch. Soc. Trans.</i> , 4th Ser., i. p. 63.
R. B. - - - -	(Hampshire.)	1571-1624	See p. 221.
Badman, Joseph (?) - -	(?)	1724	Berrow, Somerset.
Bagley, Henry, I. - -	Chacomb, Northants.	1631-1684	Tilley and Walters, <i>Warw.</i> , p. 64 ff.; see p. 240.
— Henry, II. - -	Do.	1679-1687	<i>Ibid.</i>
Do. - - - -	Ecton, Northants.	1687-1703	<i>Ibid.</i>
— Henry, III. - -	Chacomb.	1706, 1740-46	<i>Ibid.</i>
Do. - - - -	Witney.	1710, 1731-41	<i>Ibid.</i>
Do. - - - -	Buckingham.	1721	<i>Ibid.</i>
Do. - - - -	Northampton.	1714	<i>Ibid.</i>
Do. - - - -	Reading.	1723	<i>Ibid.</i>
— Matthew, I. - -	Chacomb.	1680-1687	<i>Ibid.</i>
Do. - - - -	Evesham.	1687-1690	<i>Arch. Journ.</i> , lxiii. p. 192.
— Matthew, II. - -	Chacomb.	1740-1782	Tilley and Walters, <i>War- wick</i> , p. 65.
— Matthew, III. - -	London.	1693-1716	Deedes and Walters, <i>Essex</i> , p. 128.
— James - - - -	Do.	1710-1717	<i>Ibid.</i>
— Julia - - - -	Do.	1719	Cocks, <i>Bucks.</i> , p. 214.
— William - - - -	Chacomb.	1681-1712	<i>Warwick</i> , p. 64.
Baker, Godwin - - - -	Worcester.	1615-1623	<i>Ibid.</i> , p. 56.
* — Simon - - - -	Do. (?)	1619	<i>Ibid.</i>
Barber, John - - - -	Salisbury.	ob. 1403	<i>Wilts. Arch. Mag.</i> , xxxv. p. 351 ff.
Barker, William - - - -	Norwich.	1530-1538	L'Estrange, <i>Norf.</i> , p. 23.
Barrett, Alfred - - - -	Bishopsgate, London.	1852	Hastings, St. Mary Magd., Sussex.
Bartlet, Thomas - - - -	Whitechapel, London.	1616-1631	<i>Essex</i> , p. 74.
— Antony - - - -	Do.	1640-1675	<i>Ibid.</i> , p. 76.
— James - - - -	Do.	1675-1700	<i>Ibid.</i> , p. 77.
Bartlett, Thomas - - - -	Durham.	1624-33	<i>Proc. Soc. Ant. Newc.</i> , iv. p. 124.
— Thomas - - - -	Portsmouth.	1767	Farlington, IIants.
Barwell, James - - - -	Birmingham.	1870-	...
Baxter, Richard - - - -	Norwich.	1416-1424	L'Estrange, <i>Norf.</i> , p. 27.
Bayley & Street - - - -	Bridgwater.	1743-1773	...
Beascom, John - - - -	(Cornwall.)	1684-1714	Dunkin, <i>Cornwall</i> , p. 90.
* Bee, Gilbert - - - -	York.	1513	<i>V. C. H.</i> , <i>Yorks.</i> , ii. 450.
* Bellingham, Francis - -	(?)	1569-1579	Doncaster and Ludlow (formerly).
* Belmaker, Robert - - - -	Durham (?).	1413	<i>Surtees Soc.</i> , Vol. 100, p. 404.
* Belyetere or Bellyetere, John	Bristol.	1236	<i>Bristol and Glouc. Arch. Soc. Trans.</i> , xviii. p. 227.
* — Walter - - - -	Do.	1296	Braikenridge and Bickley, <i>Bristol Deeds</i> , p. 41.
* — John - - - -	Do.	1300-1325	<i>Ibid.</i> , pp. 48, 72, 104.
— William - - - -	Canterbury.	c. 1325	Stahlschmidt, <i>Kent</i> , p. 12.

Name.	Locality.	Date.	Authority, or Place where Found.
*Belyetere or Bellyetere, Hugh	Gloucester.	c. 1270	<i>Glouc. Corp. Records</i> , pp. 251, 299.
* — Christiana, la	Do.	1303-1304	<i>Ibid.</i>
* — Stephen	Leicester.	1328-1348	Tilley and Walters, <i>Warw.</i> , p. 13.
— Thomas	Lynn.	1333	L'Estrange, <i>Norfol.</i> , p. 22.
— Edmund	Do.	1353	<i>Ibid.</i>
* — Edmund	Do.	1417	<i>Ibid.</i>
* — Thomas	Do.	1440	<i>Ibid.</i> , p. 23.
* — William	Nottingham.	1437	<i>V.C.H., Notts.</i> , ii. p. 368.
— John	Shrewsbury.	1344-1345	<i>Salop Arch. Trans.</i> , 4th Ser., i. p. 33.
* — Simon	Worcester.	1226-1266	<i>Warwick</i> , p. 7 (probably not a founder).
* — Agnes	Do.	1274-1275	Document in Record Office.
* — Simon	Do.	1274-1306	<i>Warwick</i> , p. 7.
* — Henry	Do.	c. 1280	Document in Record Office.
* — Richard	Do.	1305-1318	<i>Warwick</i> , p. 7.
* — John	Do.	1347	Document in Record Office.
* — Richard	Do.	1464	<i>Warwick</i> , p. 10.
Benetlye, Richard	Leicester.	1585	Cocks, <i>Bucks.</i> , p. 194.
Bennett, John	Helstone.	1759-1765	Dunkin, <i>Cornwall</i> , p. 91.
* Bery, John	York.	1461	<i>V.C.H., Yorks.</i> , ii. 450.
Bett, Thomas	Leicester.	1529-1538	<i>Warwick</i> , p. 16.
Bilbie, Abraham	Chewstoke, Somerset.	1768-1773	See p. 227.
— Edward	Do.	1698-1723	Do.
— James	Do.	1791-1814	Do.
— Thomas, I.	Do.	1719-1760	Do.
— Thomas, II.	Do.	1754-1790	Do.
— William	Do.	1775-1790	Do.
— Thomas	Cullompton.	1787-1813	Do.
Bird, John	London.	1408-1418	Deedes and Walters. <i>Essex</i> , p. 27.
* Blakey, Richard	York.	1501	<i>V.C.H., Yorks.</i> , ii. 450.
Blews, William	Birmingham.	1852-1886	<i>Warwick</i> , p. 85.
Blowere, Walter	(Norfolk.)	14th cent.	Spixworth, Norfolk.
Bohm, H.	(Wales.)	1743	Trefilys, Carnarvon.
Bond, Anthony	(Hants. ?)	1615-1636	Raven, <i>Dorset</i> , p. 152.
— H., & Co.	Burford, Oxon.	Present day	Cocks, <i>Bucks.</i> , p. 263.
Boney, Caleb	(Cornwall.)	1802-1810	Dunkin, <i>Cornwall</i> , p. 91.
* Bonin, Giles	York.	1365-1374	<i>V.C.H., Yorks.</i> , ii. 450.
Boulter, Nathanael	Buckingham.	1628-1629	Cocks, <i>Bucks.</i> , p. 206.
Do.	Salisbury.	1653-1664	Salisbury St. Edmund ; Tickenham, Som.
* Bous, John	York.	1354	<i>Yorks. Arch. Journ.</i> , xviii. p. 88.
Bowell, H., & Sons	Ipswich.	1897-	<i>Essex</i> , p. 143.
Bowen	London.	1846-1849	St. George, Brentford, Middx.
Bowler, Augustine	Hull (?).	1626-1648	North, <i>Lincs.</i> , p. 139 ; <i>V.C.H., Yorks.</i> , ii. 452.
— Richard	Colchester.	1587-1604	Deedes and Walters. <i>Essex</i> , p. 86.



Name.	Locality.	Date.	Authority, or Place where Found.
Box, W. - - -	Devizes.	1845	Imber, Wilts.
Bracker, Austen - -	Lynn (?).	c. 1550-1560	<i>Essex</i> , p. 82.
Brasyer, Richard, I. -	Norwich.	1424-1482	L'Estrange, <i>Norfol.</i> , p. 28.
— Richard, II. - -	Do.	1478-1513	<i>Ibid.</i> , p. 29.
* — Adam le - - -	Bury St. Edmund's.	1355	<i>Essex</i> , p. 50.
* — John - - -	Do.	1468	<i>Ibid.</i>
* — Stephen - - -	Do.	1468	<i>Ibid.</i>
Brend, John - - -	Norwich.	1564-1582	L'Estrange, <i>Norfol.</i> , p. 34.
— William and Alice -	Do.	1586-1634	<i>Ibid.</i> , p. 35.
— John - - -	Do.	1634-1658	<i>Ibid.</i> , p. 37.
— Elias - - -	Do.	1658-1666	<i>Ibid.</i> , p. 39.
— Ralph and Thomas -	Do.	1664	<i>Ibid.</i> , p. 39.
Briant, John - - -	Hertford.	1782-1825	Stahlschmidt, <i>Herts.</i> , p. 55.
Brooke, William - -	Bromsgrove.	1738-1750	Tilley and Walters, <i>Warw.</i> , p. 75.
Bullisdon, Thomas - -	London.	c. 1510	See p. 190.
Burford, William - -	Do.	1371-1392	See p. 186.
— Robert - - -	Do.	1392-1418	<i>Ibid.</i>
Burgess & Hayton - -	Carlisle.	1830-33	<i>Cumb. and Westm. Arch.</i> <i>Soc. Trans.</i> , ix. p. 262.
— & Insall - - -	Do.	1826	<i>Ibid.</i> , p. 256.
Burrough, James - -	Devizes.	1738-1755	...
Bushell, Michael - -	Evesham.	1701-1707	<i>Warwick</i> , p. 75.
Buxton, Thomas - -	Malton.	1838	Wharram-le-Street, Yorks.
Byrdan, Thomas - -	Exeter.	1601-1624	Ellacombe, <i>Devon</i> , p. 51.
— John - - -	Do.	1612-1616	Woodbury, Devon.
L. C. - - -	Bristol.	1687-1698	Bitton, Gloucs.; Clevedon, Somerset.
R. C. - - -	Nottingham.	c. 1370	North, <i>Lincs.</i> , p. 110.
* Calvert, Christopher	York.	} 1545-1551	<i>V.C.H., Yorks.</i> , ii. 451.
* — William - - -	Do.		
* — Thomas - - -	Do.		
Carr, Charles - - -	Smethwick.	1887-	<i>Warwick</i> , p. 85.
Carter, John - - -	Cornhill, London.	1853	Ch. Ch., Poplar, London.
Carter, Joseph - - -	Reading.	1578-1606	Cocks, <i>Bucks.</i> , p. 81.
Do. - - -	London.	1606-1609	...
Carter, William - -	Do.	1609-1616	Deedes and Walters, <i>Essex</i> , p. 73.
Cary, — - -	Bridgwater.	1830-1852	...
Catlin, Robert - -	London.	1738-1751	<i>Essex</i> , p. 130.
Cawood & Son - - -	Leeds.	1812-1816	Cumberworth and Denton, Yorks.
* Chamberlayne, William	London.	1470-1498	<i>Surrey Bells</i> , p. 71.
Chandler, Richard, I.	Drayton Parslow, Bucks.	1635-1638	Cocks, <i>Bucks.</i> , p. 220.
— Anthony - - -	Do.	1650-1679	<i>Ibid.</i> , p. 222.
— Richard, II. - -	Do.	1662-1673	<i>Ibid.</i> , p. 224.
— Richard, III. - -	Do.	1674-1723	<i>Ibid.</i> , p. 227.
— George - - -	Do.	1681-1726	<i>Ibid.</i> , p. 230.
— Thomas - - -	Do.	1723	<i>Ibid.</i> , p. 235.
Chapman, William - -	London.	1769-1784	(and see Pack). See p. 217.

Name.	Locality.	Date.	Authority, or Place where Found.
Cheese, Thomas - -	Bury St. Edmund's.	1603-1632	Raven, <i>Suffolk</i> , p. 109.
Cherk, John - - -	Exeter.	1552	Ellacombe, <i>Gloucs.</i> , p. 193.
Church, Reignold - -	Bury.	1470-1498	Deedes and Walters, <i>Essex</i> , p. 50.
— Thomas - - -	Do.	1498-1527	<i>Ibid.</i> , p. 51.
Clark, William - - -	Evesham.	1701-1707	Tilley and Walters, <i>Warw.</i> , p. 75.
— John - - -	Do.	1711	Whatecote, Warw.
Clarke, George (?) - -	Cambridge (?).	1564	Duxford, Camb.
— John - - -	Datchworth, Herts.	1557-1562	Stahlschmidt, <i>Herts.</i> , p. 33.
— John - - -	(Itinerant.)	1599-1621	<i>Essex</i> , p. 84.
Clay, Thomas - - -	Leicester.	1711-1715	North, <i>Leics.</i> , p. 72.
Clibury, John - - -	Wellington, Salop.	c. 1590-1600	<i>Shropsh. Arch. Trans.</i> , 4th Ser., i. p. 49 ff.
— William - - -	Do.	1605-1642	<i>Ibid.</i>
— Thomas, I. - - -	Do.	1621-1637	<i>Ibid.</i>
— Thomas, II. - - -	Do.	1650-1673	<i>Ibid.</i>
— Henry - - -	Do.	1673-1682	<i>Ibid.</i>
Clifton, John - - -	Whitechapel, London.	1632-1640	Deedes and Walters, <i>Essex</i> , p. 75.
Cockey, William - - -	Frome.	1693-1751	...
— Edward - - -	Do.	1823-1840	...
— Mordecai - - -	Totnes.	1666-1701	...
Cole, John - - -	(Itinerant.)	1573-1592	Tyssen, <i>Sussex</i> , p. 21.
Colsale, John de - -	Nottingham (?).	c. 1410	Tilley and Walters, <i>Warw.</i> , p. 18.
Conyers, John - - -	Hull.	1616-1630	<i>V.C.H., Yorks.</i> , ii. 452.
Cookson & Co. - - -	Newcastle.	1842	Egglesstone, Durham.
Copgrave, John de - -	York.	14th cent.	Scawton, Yorks. (See <i>Bells of the Church</i> , p. 434.)
* — William - - -	Do.	1297	<i>V.C.H., Yorks.</i> , ii. 449.
Cor, William - - -	Aldbourne.	1696-1719	See p. 225.
— Robert - - -	Do.	1696-1742	<i>Ibid.</i>
— Oliver - - -	Do.	1725-1727	<i>Ibid.</i>
— John - - -	Do.	1728-1750	<i>Ibid.</i>
* Corvehill, Sir William - -	Much Wenlock.	ob. 1546	<i>Salop Arch. Trans.</i> , 4th Ser., i. p. 45.
* Cosyn, William (?) - -	London.	1349-1369	<i>Surrey Bells</i> , p. 28.
Cox & Sons - - -	Newcastle.	1878	Warden, Northumberland.
* Cresswell, Richard - -	London.	1440	Stahlschmidt, <i>Kent</i> , p. 32.
Crouch, Robert - - -	Do.	1439-1450	See p. 189.
Cuerdon, William - -	Doncaster.	1652-1678	<i>V.C.H., Yorks.</i> , ii. 452.
Culverden, William - -	London.	1506-1522	See p. 191.
Dalton, George - - -	York.	1752-1789	<i>V.C.H., Yorks.</i> , ii. 452.
— G. & R. - - -	Do.	1783-1807	Tadcaster and Knaresbro', Yorks.
Dand, Henry - - -	Nottingham.	c. 1590	North, <i>Lincs.</i> , p. 124.
Danton, John - - -	Salisbury.	1624-1640	Raven, <i>Dorset</i> , p. 150.
Danyell, John - - -	London.	1450-1461	See p. 189.
Darbie, John - - -	Ipswich.	1656-1685	Raven, <i>Suffolk</i> , p. 122.
— Michael - - -	(Itinerant.)	1651-1675	See pp. 179, 237.

Name.	Locality.	Date.	Authority, or Place where Found.
Davies, D. & T. - -	(South Wales.)	1714-1722	Oystermouth, Glamorgan.
Davis, George - -	Bridgwater.	1782-1799	...
— E. - - -	Do.	1783-1784	...
Dawe, William - -	London.	1385-1408	See p. 188.
Dawkes, Richard - -	Worcester.	1606-1633	Tilley and Walters, <i>Warw.</i> , p. 56.
*Dawson, William - -	York.	1514	<i>V.C.H., Yorks.</i> , ii. 451.
Deacon, Thomas - -	(Yorks., E.R.)	14th cent.	Catwick, Yorks.
Derby, (?) - - -	Lynn.	14th cent.	L'Estrange, <i>Norf.</i> , p. 55.
Dicker, Thomas - -	(?)	1733-1734	Sherfield, Hants.
Dier, John - - -	(Itinerant.)	1580-1597	Deedes and Walters, <i>Essex</i> , p. 83.
Dingey, Francis - -	Truro.	(?)	Dunkin, <i>Cornwall</i> , p. 35.
Dobson, William - -	Downham, Norf.	1806-1833	L'Estrange, <i>Norf.</i> , p. 48.
*Doddes, Robert - -	London.	1567-1575	<i>Essex</i> , p. 66.
*Doe, Gilbert - - -	York.	1515	<i>V.C.H., Yorks.</i> , ii. 451.
Doo, Thomas - - -	Yarmouth.	1687	Botesdale, Suffolk; L'Estrange, <i>Norf.</i> , p. 184.
Draper, Thomas - -	Bury and Thetford.	1574-1595	<i>Norfolk</i> , p. 43; <i>Suffolk</i> , p. 100.
— John - - -	Thetford.	1600-1644	<i>Norfolk</i> , p. 45; <i>Suffolk</i> , p. 111.
Driver, John - - -	Bury St. Edmund's.	1602-1615	Raven, <i>Suffolk</i> , p. 109.
Dudley, William - -	(?)	14th cent.	Well, <i>Lincs.</i>
Earley, John - - -	Winchester.	1751	Hunton, Hants.
Eayre, Thomas - -	Kettering.	1710-1716	North, <i>Northants</i> , p. 47.
— Thomas - - -	Do.	1717-1757	<i>Ibid.</i>
— Joseph - - -	St. Neot's.	1735 1771	Owen, <i>Hunts.</i> , p. 42.
Edbury, James - -	Bury St. Edmund's.	1603-1623	Raven, <i>Suffolk</i> , p. 109.
Edmonds, Islip - -	(?)	1764-1765	North, <i>Beds.</i> , p. 83.
Edmonton, Geoffrey of -	London.	c. 1303	See p. 185.
Eldridge, Thomas - -	Wokingham.	1565-1592	Cocks, <i>Bucks.</i> , p. 242.
— Richard - - -	Wokingham and Horsham.	1592-1624	<i>Ibid.</i> ; <i>Surrey Bells</i> , p. 109.
— Bryan, I. - - -	Chertsey.	1618-1640	<i>Op. cit.</i> , pp. 244, 109.
— Bryan, II. - - -	Chertsey and Coventry.	1640-1661	<i>Op. cit.</i> ; and Tilley and Walters, <i>Warw.</i> , p. 58.
— William, I. - - -	Chertsey.	1660-1716	Cocks, <i>Bucks.</i> , p. 245; and <i>Surrey</i> , p. 111.
— Thomas, II. - - -	Do.	1697-1708	<i>Ibid.</i>
— William, II. - - -	Do.	1697-1716	<i>Ibid.</i>
Elery, William - - -	Closworth, Somerset.	1732-1757	Winterbourne Kingston, Dorset.
*Elys, Roger - - -	Salisbury.	1538	Churchwardens' Accts. of Bramley, Hants (un- pubd.).
Emerton, William - -	Wootton, Beds.	1768-1789	North, <i>Beds.</i> , p. 38.
*Eshby, John - - -	York.	1505	<i>V.C.H., Yorks.</i> , ii. 450.
Evans, Evan - - -	Chepstow.	1690-1729	See p. 228.
— William - - -	Do.	1718-1765	<i>Ibid.</i>

Name.	Locality.	Date.	Authority, or Place where Found.
Farmer, Henry - - -	Gloucester.	1602-1622	<i>Bristol and Glouc. Arch. Soc. Trans.</i> , xxxiv. p. 115.
Finch, John - - -	Hereford.	1628-1664	<i>Salop Arch. Trans.</i> , 4th Ser., i. p. 72.
Florey, Richard - - -	Salisbury.	1671-1675	Lukis, <i>Ch. Bells</i> , p. 9.
Foster, Francis - - -	Do.	1654-1676	...
*Fourness, Thomas - - -	Halifax.	1472	Watson, <i>Hist. of Halifax</i> , p. 359.
R. G. - - -	Lincoln (?).	1579-1585	...
Gardiner, Thomas - - -	Sudbury, &c.	1709-1760	Deedes and Walters, <i>Essex</i> , p. 124.
Gefferies, Thomas - - -	Bristol.	1518-1546	See p. 199.
(See also Jefferies)			
*Gerveaux, John - - -	York.	1400	<i>V.C.H., Yorks.</i> , ii. 450.
Gillett & Co. - - -	Croydon.	1881-	...
Giles, Geoffrey - - -	Coventry (?).	1583-1585	Tilley and Walters, <i>Warw.</i> , p. 47.
— Edmund - - -	Lewes.	1595-1614	Tyssen, <i>Sussex</i> , p. 22.
— Thomas - - -	Do.	1602-1628	<i>Ibid.</i> , p. 23.
Gilpin, Samuel - - -	Norwich.	1679-1705	L'Estrange, <i>Norf.</i> , p. 39.
*Glazier, William - - -	Bristol.	1436	Wadley, <i>Bristol Wills</i> , p. 127.
Gloucester, Sandre of - - -	Gloucester.	c. 1320	<i>Bristol and Glouc. Arch. Soc. Trans.</i> , xxxiv. p. 111.
— John of - - -	Do.	c. 1340-1350	<i>Ibid.</i>
Goldsmith, John - - -	Redgrave, Norf.	1708-1714	L'Estrange, <i>Norf.</i> , p. 69.
Gooding, John - - -	Lynn.	1310	<i>Ibid.</i> , p. 23.
— Ambrose - - -	Plymouth.	1714-1748	Ellacombe, <i>Devon</i> , p. 58.
*Gorway, Vincent - - -	Reading.	1564-1569	Cocks, <i>Bucks.</i> , p. 75.
*Gosselin, John - - -	Bristol.	ob. 1453	See p. 198.
Gotley, J. - - -	Do.	1853	Creech and Cheddon Fitzpaine, Som.
Graye, Miles, I. - - -	Colchester.	1600-1649	Deedes and Walters, <i>Essex</i> , p. 89 ff.
— Miles, II. - - -	Do.	1632-1642	<i>Ibid.</i>
— Miles, III. - - -	Do.	1648-1686	<i>Ibid.</i> , p. 96.
— Christopher - - -	Ampthill.	1653-1665	Owen, <i>Hunts.</i> , p. 35.
Do. - - -	Haddenham, Cambs.	1665-	...
Greene, Abraham - - -	Bury St. Edmund's.	1683 (?) 1662	Raven, <i>Suffolk</i> , p. 120.
— Nicholas - - -	Worcester.	ob. 1541	<i>Arch. Journ.</i> , lxiii. p. 189.
— John, I. - - -	Do.	1592-1600	<i>Ibid.</i> , p. 190.
— John, II. - - -	Do.	1609-1633	Tilley and Walters, <i>Warwick</i> , p. 55.
— John, III. - - -	Do.	1651	Lugwardine, Hereford.
— John - - -	(Itinerant.)	1571-1575	<i>Essex</i> , p. 83.
Gurney, Andrew - - -	Thetford.	1621-1636	Raven, <i>Suffolk</i> , p. 111.
— Robert - - -	Bury St. Edmund's.	1649-1673	<i>Ibid.</i> , p. 131.
— Andrew - - -	Hull.	1676-1678	<i>V.C.H., Yorks.</i> , ii. 452.

Name.	Locality.	Date.	Authority, or Place where Found.
Hadham, John de - -	London.	1309-1339	<i>Essex</i> , p. 6.
Hadley, Isaac - - -	Leominster.	1701-1703	<i>Shropsh. Arch. Soc. Trans.</i> , 4th Ser., i. p. 72.
— Isaac - - -	London.	1701-1713	Stahlschmidt, <i>Kent</i> , p. 103.
Hall, Edward - - -	Drayton Parslow.	1726-1754	Cocks, <i>Bucks.</i> , p. 235.
— William - - -	Do.	1756	<i>Ibid.</i> , p. 237.
Halton, J. M. - - -	Bawtry.	1721- 1725 (?)	Barlborough and Longford, Derbyshire.
Hambling, W. B. - -	Blackawton, Devon.	1823-1852	Ellacombe, <i>Devon</i> , p. 61.
Hancox, Thomas, I. -	Walsall.	1622-1631	Tilley and Walters, <i>Warw.</i> p. 50 ff.
— Thomas, II. - - -	Do.	1631-1640	<i>Ibid.</i>
Harbert, William - -	Colchester.	1618-1628	<i>Essex</i> , p. 94.
Harding, John - - -	London.	1550	<i>Ibid.</i> , p. 65.
Hardy, John - - -	Bury St. Edmund's.	1657	<i>Ibid.</i> , p. 79; <i>Suffolk</i> , p. 120.
Harrison, James - -	Barrow-on- Humber.	1763-1766	North, <i>Lincs.</i> , p. 62.
— Henry - - -	Barrow-on- Humber and Barton.	1770-1780	<i>Ibid.</i>
— William - - -	Do.	1820	<i>Ibid.</i> , p. 63.
— James - - -	Do.	1788-1833	<i>Ibid.</i>
Harrys, Thomas - -	London.	1478-1480	<i>Essex</i> , p. 41.
Harvey, J., & Co. - -	Hayle.	1786-1832	Dunkin, <i>Cornwall</i> , p. 91.
Hatch, Thomas - - -	Ulcombe, Kent.	1585-1599	Stahlschmidt, <i>Kent</i> , p. 73.
— Joseph - - -	Do.	1602-1639	<i>Ibid.</i> , p. 75.
— William - - -	Do.	1640-1664	<i>Ibid.</i> , p. 80.
Hatherell, Philip - -	London.	1736	All Hallows the Great, London.
Haulsey, William - -	St. Ives, Hunts.	1615-1629	Owen, <i>Hunts.</i> , p. 25.
Hawkes, Peter - - -	(Essex.)	1608-1612	Deedes and Walters, <i>Essex</i> , p. 85.
Hazelwood, William -	Reading.	1494-1508	Cocks, <i>Bucks.</i> , p. 58.
— John - - -	Do.	c. 1510	<i>Ibid.</i> , p. 61.
Hazfelde, Simon de -	London (?).	1353-1373	Sutterton, <i>Lincs.</i> ; Stan- wick, Northants.
Heathcote, William -	Chesterfield.	1502-1510	<i>Reliquary</i> , xvi. p. 141 ff.
— Ralph, I. - - -	Do.	1510-1525	<i>Ibid.</i>
— George - - -	Do.	1525-1558	<i>Ibid.</i>
— Ralph, II. - - -	Do.	1558-1577	<i>Ibid.</i>
— Godfrey - - -	Do.	1588-1643	<i>Ibid.</i>
— Ralph - - -	Do.	1643- — (?)	<i>Ibid.</i>
Hedderley, Daniel - -	Bawtry and Derby.	1723-1759	North, <i>Lincs.</i> , p. 129.
— John - - -	Nottingham.	1726-1733	<i>V. C. H., Notts.</i> , ii. p. 370.
— Thomas, I. - - -	Do.	1743-1778	<i>Ibid.</i>
— Thomas, II. - - -	Do.	1778-1785	<i>Ibid.</i>
— George - - -	Do.	1785-1793	<i>Ibid.</i>
Hemins, Edward - - -	Bicester.	1728-1745	Cocks, <i>Bucks.</i> , p. 256.
Hendley, Robert - - -	Gloucester.	c. 1480-1500	See p. 200.
*Henshaw, William - -	Do.	1500-1520	<i>Bristol and Glouc. Arch.</i> <i>Soc. Trans.</i> , xxxiv. p. 113.



Name.	Locality.	Date.	Authority, or Place where Found.
Higden, John - - -	(Hampshire.)	1616-1652	<i>Vict. Hist., Berks.</i> , ii. p. 419.
Hille, Richard - - -	London.	1423-1440	See p. 186.
— Joanna - - -	Do.	1441	<i>Ibid.</i>
Hilton, Thomas - - -	Wath, Yorks.	1774-1808	<i>V.C.H., Yorks.</i> , ii. 452.
Hodson, John - - -	London.	1653-1693	Stahlschmidt, <i>Kent</i> , p. 97.
— Christopher - - -	London and St. Mary Cray.	1669-1689	<i>Ibid.</i>
Do. - - -	Newcastle-on-Tyne.	1693-1696	<i>Proc. Soc. Antiqs. Newc.</i> , iv. p. 123.
Holdfeld, Richard - - -	Cambridge.	1599-1612	Deedes and Walters, <i>Essex</i> , p. 104.
*Hooton, William de - - -	York.	1297-1300	<i>V.C.H., Yorks.</i> , ii. 449.
*— William de - - -	Do.	1409-1445	<i>Ibid.</i> , p. 450.
*— John de - - -	Do.	1455-1473	<i>Ibid.</i>
*Hose, John - - -	Leicester.	1352-1366	Tilley and Walters, <i>Warwick</i> , p. 13.
Houlden, W. & T. - - -	(Yorkshire.)	1751	Wortley, Yorks.
Hughes, A. - - -	Whitechapel.	1904-	See Mears and Stainbank.
Hughes, Ellis - - -	Shrewsbury.	1685-1700	<i>Salop Arch. Trans.</i> , 4th Ser., i. p. 67.
Hull, William - - -	London.	1654-1672	(With the Hodsons.)
Do. - - -	S. Malling, Sussex.	1676-1687	Tyssen, <i>Sussex</i> , p. 27.
— John - - -	Do.	1683-1687	<i>Ibid.</i> , p. 29.
Huntbatch, William - - -	Worcester.	1687-1694	<i>Ass. Arch. Soc. Rep.</i> , xxv. p. 585.
Hutton, Paul - - -	Congleton.	1616-1647	<i>Trans. Hist. Soc. Lanc. and Chesh.</i> , xlii. (1890) p. 166; <i>Vict. Hist., Notts.</i> , ii. p. 370.
*Innocent, Thomas - - -	Leicester.	1458-1469	<i>Warwick</i> , p. 15.
Janaway, Thomas - - -	Chelsea.	1762-1788	Faulkner, <i>Hist. of Chelsea</i> , i. p. 74; ii. p. 80.
Jefferies, H. - - -	Bristol.	c. 1540-1550	See p. 199.
— & Price - - -	Do.	1832-1854	...
Jordan, Henry - - -	London.	1442-1470	Stahlschmidt, <i>Surrey Bells</i> , p. 56.
*Karoun, Thomas - - -	(Devon.)	1372	Raven, <i>Dorset</i> , p. 3.
Kebyll, — - - -	London.	c. 1460-1480	See p. 188.
Keene, James - - -	Bedford.	1612-1625	Cocks, <i>Bucks.</i> , p. 159.
Do. - - -	Woodstock.	1625-1654	...
— Humphry - - -	(?)	c. 1630	Bledington and Stanton, Gloucs.
Do. - - -	Durham.	1631	<i>Proc. Soc. Ant. Newc.</i> , iv. p. 249.
— Richard - - -	Woodstock.	1654-1698	Cocks, <i>Bucks.</i> , p. 167.
Do. - - -	Royston, Herts.	1699-1703	Deedes and Walters, <i>Essex</i> , p. 118.
*Kempe, Thomas - - -	London.	ob. 1574	<i>Ibid.</i> , p. 66.

Name.	Locality.	Date.	Authority, or Place where Found.
Kerner, Richard - -	Canterbury.	1500-1505	Stahlschmidt, <i>Kent</i> , p. 47.
*King, William - -	York.	1435	<i>V. C. H., Yorks.</i> , ii. 450.
Kingston, John - -	Warwick.	1401	Tilley and Walters, <i>Warwick</i> , p. 5.
— John - - -	Bridgwater.	1790-1829	...
— Thomas - - -	Do.	1808-1832	...
— Edward - - -	Do.	1831	...
Kipling, Joshua - -	Portsmouth.	1737-1745	Tyssen, <i>Sussex</i> , p. 44.
*Kirkby, Roger de (?)	London.	1347-1356	<i>Surrey Bells</i> , p. 25.
Kirkham, John de - -	York.	c. 1371	<i>Vict. Hist., Yorks.</i> , ii. p. 450.
Knight, William, I. -	Reading.	1518-1535	Cocks, <i>Bucks.</i> , p. 118.
— William, II. - -	Do.	1536-1587	Do., p. 119.
— Henry, I. - - -	Do.	1587-1622	Do., p. 123.
— Ellis, I. - - -	Do.	1623-1658	Do., p. 126.
— Francis - - -	Do.	1647	Do., p. 128.
— Henry, II. - - -	Do.	1651-1672	Do., p. 129.
— Henry, III. - - -	Do.	1673-1682	Do., p. 134.
— Ellis, II. - - -	Do.	1672-1684	Do., p. 130.
— Thomas - - -	Do.	1666	Do., p. 132.
— Samuel - - -	Do.	1681-1709	Do., p. 135.
Do. - - -	London.	1709-1739	...
— William - - -	Closworth.	1704-1756	See p. 227.
— Thomas - - -	Somerset. Do.	1701-1714	<i>Ibid.</i>
Lambart, William - -	London.	1638-1642	Deedes and Walters, <i>Essex</i> , p. 111.
Land, William - - -	Bury St. Edmund's.	1572-1587	Raven, <i>Suffolk</i> , p. 98.
— William, II. - - -	London, &c.	1612-1637	<i>Essex</i> , p. 80.
Landen, Roger - - -	Wokingham	c. 1448	Cocks, <i>Bucks.</i> , p. 53.
Langhorne, John - -	London.	1379-1406	<i>Essex</i> , p. 22.
Langshaw, J. & W. - -	Carlisle.	1657-1659	<i>Cumb. and Westm. Arch. Soc. Trans.</i> , viii. p. 142.
Langton, Thomas (?) -	(?)	1627	Chewton Mendip, Somerset.
*— William - - -	Nottingham.	1437-1438	<i>V. C. H., Notts.</i> , ii. p. 368.
Lawrence, Thomas - -	London.	1523-1538	<i>Essex</i> , p. 44; and see p. 191 above.
Do. - - -	Norwich.	1541-1545	...
Lawson, A. S. - - -	Whitechapel.	1883-1904	See Mears and Stainbank.
Lee, George - - -	Congleton.	1613-1616	<i>Vict. Hist., Notts.</i> , ii. p. 370; <i>Cheshire Courant</i> , 15 Apr., 6 May 1908.
— John - - -	Newcastle-on-Tyne.	1759-1766	...
Lees & Wright - - -	Carlisle.	1608	<i>Cumb. and Westm. Arch. Soc. Trans.</i> , viii. p. 142.
Lenne, <i>see</i> Lynn.	...	...	...
Lester, Thomas - - -	London.	1738-1769	See p. 217.
Lewis, T. C. - - -	Brixton.	Present day	...
*Lichfield, Michael de	Lichfield(?).	c. 1280	Hewitt, <i>Handbk. of Lichfield Cath.</i> , p. 58.

Name.	Locality.	Date.	Authority, or Place where Found.
Llewellyns & James - -	Bristol.	1851-	<i>Vict. Hist., Gloucs.</i> , ii. p. 206.
Londes, John - - -	(?)	(?)	Fairford, Gloucs.
*Lonsdale Thomas - -	York.	1432	<i>V.C.H., Yorks.</i> , ii. 450.
Lott, John - - -	Warminster.	1624-1691	Daniell, <i>Warminster</i> , p. 159.
*Loveday, Thomas - -	Gloucester.	1527-1555	Bazeley, <i>Records of Glouc. Cath.</i> , i. pp. 129, 30.
*Lowesse, John - - -	York.	1474	<i>V.C.H., Yorks.</i> , ii. 450.
*— Thomas - - -	Do.	1485	<i>Ibid.</i>
Ludlam, Joseph - - -	Rotherham.	1733-1760	North, <i>Lincs.</i> , p. 142.
Lulham, John - - -	Chiddingly, Sussex.	1649-1651	Tyssen, <i>Sussex</i> , p. 25.
Lynn, Thomas de - - -	Lynn.	1333	L'Estrange, <i>Norf.</i> , p. 23.
— John de - - -	Do.	1340	<i>Ibid.</i>
— Edmund de - - -	Do.	1353-1417	<i>Ibid.</i>
*Lyons, Thomas - - -	York.	1577	<i>V.C.H., Yorks.</i> , ii. 451.
Mallows, Joseph - - -	Derham.	1756-1760	L'Estrange, <i>Norf.</i> , p. 47.
*Marshall, John - - -	York.	1385	<i>V.C.H., Yorks.</i> , ii. 450.
— H. - - -	Newcastle.	1824	Whalton, Northumberland.
Martin, John - - -	Worcester.	1644-1693	<i>Assoc. Archit. Soc. Rep.</i> , xxv. p. 584.
Mason, William - - -	Carlisle.	1736-1747	Hesket-in-Forest, Cumber- land; Corsenside, North- umberland.
Mears, William - - -	London.	1777-1791	See p. 217.
— Thomas, I. - - -	Do.	1787-1810	Do.
— Thomas, II. - - -	Do.	1806-1843	Do.
— Do. - - -	Gloucester.	1835-1841	Do.
— Charles - - -	London.	1844-1855	See p. 218.
— George - - -	Do.	1844-1865	Do.
— & Stainbank - - -	Do.	1865-	Do.
Mellour, Richard - - -	Nottingham.	1488-1508	<i>V.C.H., Notts.</i> , ii. p. 368.
— Robert - - -	Do.	1508-1525	<i>Ibid.</i>
*Melton, Thomas de - -	Leicester.	1368-1392	Tilley and Walters, <i>War- wick</i> , p. 15.
Merstoun, Robert - - -	Alford (?), Lincs.	c. 1450-1500	North, <i>Lincs.</i> , p. 69.
Metcalfe, Francis - - -	York.	(?)	<i>V.C.H., Yorks.</i> , ii. 451.
*Millers, William - - -	Leicester.	1506	<i>Warwick</i> , p. 15.
*Mills, John, & Sons - -	Newcastle.	1864	Ellingham, Northumber- land.
*Mitchell, Henry - - -	Lichfield.	1313	Lynam, <i>Croxden Abbey</i> , p. vi.
— Henry - - -	Wokingham.	1487-1493	Cocks, <i>Bucks.</i> , p. 56.
Moore, Holmes, & Mac- kenzie	Redenhall, Norf.	1881-1884	...
Mot, Robert - - -	Whitechapel.	1575-1605	Decdesand Walters, <i>Essex</i> , p. 66.
Naylor, Vickers, & Co. - -	Sheffield.	1857-1874	...
Neale, Edward - - -	Burford, Oxon.	1635-1683	Cocks, <i>Bucks.</i> , p. 262.

Name.	Locality.	Date.	Authority, or Place where Found.
*Newcombe, Thomas, I. - -	Leicester.	1506-1520	<i>Warwick</i> , p. 16.
* — Robert - - -	Do.	1520-1561	<i>Ibid.</i>
— Thomas, II. - - -	Do.	1562-1580	<i>Ibid.</i> , p. 29.
— Edward - - -	Do.	1570-1616	<i>Ibid.</i> , p. 32.
— Robert - - -	Do.	1580-1598	<i>Ibid.</i> , p. 30.
— Robert - - -	Do.	1602-1612	<i>Ibid.</i> , p. 38.
— Thomas - - -			
— William - - -			
— Edward - - -			
Newman, Charles - - -	Bedford.	1599-1622	Cocks, <i>Bucks.</i> , p. 155.
— Thomas - - -	Norwich, &c.	1684-1709	Raven, <i>Suffolk</i> , p. 135.
— Thomas - - -	Cambridge and Norwich.	1701-1744	L'Estrange, <i>Norf.</i> , p. 40.
Newton, Samuel - - -	London.	1690-1716	<i>Essex</i> , p. 127.
Newton & Beanes - - -	Bristol.	1859	Jeffreston, Pembroke.
"Nicholas" - - -	(Sussex.)	14th cent.	<i>Essex</i> , p. 8.
Nicholson, Richard - - -	Cambridge.	1590	Bottisham, Cambs.
Nicholson & Co. - - -	Carlisle.	1813	Crosby-on-Eden, Cumbd.
*Noble, William - - -	Leicester.	1417-1427	<i>Warwick</i> , p. 15.
Noone, William - - -	Nottingham.	1678-1732	<i>V. C. H., Notts.</i> , ii. p. 370.
Norris, Toby, I. - - -	Stamford.	1603-1626	North, <i>Lincs.</i> , p. 51.
— Thomas - - -	Do.	1628-1674	<i>Ibid.</i> , p. 53.
— Toby, II. - - -	Do.	1664-1698	<i>Ibid.</i> , p. 56.
Norton, Robert - - -	Exeter.	-1435	Ellacombe, <i>Devon</i> , p. 46.
— Stephen - - -	Maidstone (?).	1363-1381	Stahlschmidt, <i>Kent</i> , p. 16.
Norwich, William de - -	Norwich.	1375-1385	L'Estrange, <i>Norf.</i> , p. 25.
Oatey, John - - -	Hayle, Cornwall.	1830	Dunkin, <i>Cornwall</i> , p. 91.
*Ogleby, Robert - - -	York.	1700-1768	<i>V. C. H., Yorks.</i> , ii. 452.
Oldfield, William - - -	Canterbury.	1538-1561	Stahlschmidt, <i>Kent</i> , p. 53.
— William - - -	York.	1601-1656	<i>V. C. H., Yorks.</i> , ii. 451.
— Rowland - - -	Do.	1586-1615	<i>Ibid.</i>
— Robert - - -	Hertford.	1605-1640	Deedes and Walters, <i>Essex</i> , p. 107.
— Richard - - -	(Itinerant.)	1606-1640	<i>Salop Arch. Trans.</i> , 4th Ser., i. p. 68.
— Henry, I. - - -	Nottingham.	1539-1589	<i>V. C. H., Notts.</i> , ii. p. 369.
— Thomas - - -	Do.	1553	<i>Reliquary</i> , xiii. p. 112.
— Henry, II. - - -	Do.	1582-1620	<i>V. C. H., Notts.</i> , ii. p. 369.
— George, I. - - -	Do.	1620-1680	<i>Ibid.</i> , p. 370.
— George, II. - - -	Do.	1690-1741	<i>Ibid.</i>
Oliver, C. & J. - - -	Wapping, London.	1810-1845	St. Clement Danes, Lon- don.
Osborn, Thomas - - -	St Neot's.	1779-1790	...
Do. - - -	Downham, Norf.	1790-1806	L'Estrange, <i>Norf.</i> , p. 48.
— C. S. - - -	London.	1853-1854	Thundridge, Herts.
*Owen, John - - -	Do.	1551	<i>Essex</i> , p. 65.
Pack, Thomas - - -	London (Whitechapel).	1769-1781	See p. 217.
Packer, John - - -	Bristol.	1692-1705	<i>Salop Arch. Trans.</i> , 4th Ser., i. p. 72.

Name.	Locality.	Date.	Authority, or Place where Found.
Palmer, John, I.	Gloucester.	1621-1638	<i>Bristol and Glouc. Arch. Soc. Trans.</i> , xxxiv. p. 115.
— John, II.	Do.	1647-1676	<i>Ibid.</i> , p. 118.
— John	Canterbury.	1638-1649	Stahlschmidt, <i>Kent</i> , p. 85.
— Thomas	Do.	1641-1676	<i>Ibid.</i>
* — Thomas	(?)	1687	<i>Yorks. Arch. Journ.</i> , xvii. p. 13.
Pannell, W. & C.	Cullompton and Exeter.	1820-1855	Ellacombe, <i>Devon</i> , p. 60.
Patrick, Robert	London.	1782-1786	<i>Essex</i> , p. 131.
Peele, John	Do.	1705-1708	<i>Ibid.</i> , p. 127.
Peever, Aaron	Kirkoswald, Cumbd.	1624-1629	<i>Cumb. and Westm. Arch. Soc. Trans.</i> , vii. p. 221 ff.
Penn, Henry	Peterborough.	1703-1729	Owen, <i>Hunts.</i> , p. 40.
Pennington, Thomas, I.	Exeter.	1610-1642 (?) <sup>1</sup>	Ellacombe, <i>Devon</i> , p. 56.
— Thomas, II.	Do.	1690(?) - 1720	...
— John, I.	Do.	1624-1640 (?)	<i>Devon</i> , p. 56.
— John, II.	Do.	1650-1690 (?)	...
— John, III.	Do.	1697(?) - 1748	...
— John, IV.	Stoke Climsland, Cornw.	1766-1823	See Dunkin. <i>Cornwall</i> , p. 90.
— Christopher, I.	Do. (?)	1680-1733	<i>Ibid.</i> , p. 89.
— Christopher, II.	Do.	1743-1759	...
— Christopher, III.	Do.	1782-1799	...
— F.	Do. (?)	1656-1671	<i>Cornwall</i> , p. 89.
— Bernard	Bodmin.	1666-1687	<i>Ibid.</i>
— William, I.	Stoke Climsland.	1698-1726	<i>Ibid.</i>
— William, II.	Lezant (?).	1779	<i>Ibid.</i>
— Fitzanthony	Stoke Climsland and Lezant.	1756-1768	<i>Ibid.</i>
— & Co.	Do. (?)	1761-1781	<i>Ibid.</i>
Phelps, Richard	Whitechapel, London.	1700-1738	<i>V.C.H., Middlesex</i> , ii. p. 166.
Phillips, Richard	Pembroke.	1698	<i>Tenby and County News</i> , 20th Feb. 1907.
* Pinchbeck, Leonard	Boston.	1506	North, <i>Lincs.</i> , p. 50.
* Pinker, Henry	Salisbury.	1494-1498	See p. 196.
Pike, Thomas	Bridgwater.	1776-1806	...
Pleasant, Henry	Sudbury.	1691-1707	<i>Essex</i> , p. 121.
* Poole, John & George	Yetminster, Dorset.	1580	Ellacombe. <i>Devon</i> , p. 177.
Potter, John	York.	1359-1380	<i>V.C.H., Yorks.</i> , ii. 449.
— Thomas	Norwich.	1404-1416	L'Estrange, <i>Norff.</i> , p. 25.

<sup>1</sup> These dates are approximate, and those given in Ellacombe's books are not always trustworthy. Moreover Thomas Pennington cannot easily be distinguished from Thomas Purdue, whose bells cover the period 1656-1697.



Name.	Locality.	Date.	Authority, or Place where Found.
Powdrell, William - -	London.	1434-1439	<i>Essex</i> , p. 20.
Purdue, George - -	Taunton.	1584-1633	<i>V. C. H.</i> , <i>Somerset</i> , ii. p. 432.
— Roger - - -	Bristol.	1601-1639	See p. 227.
— William - - -	Do.	1604-1618	Do.
— Richard - - -	Stoford, Devon, and Banbury (?).	1620-1634	<i>Dorset</i> , p. 169; <i>Warwick</i> , pp. 48, 124.
— William - - -	Bristol and Salisbury.	1637-1680	See p. 227. Do.
— Roger - - -	Do.	1649-1688	...
— Thomas - - -	Closworth, Somerset.	1656-1697	<i>V. C. H.</i> , <i>Somerset</i> , ii. p. 432.
Quernbie, Humphry - -	Nottingham.	1560	<i>V. C. H.</i> , <i>Notts.</i> , ii. p. 368.
— Robert - - -	Do.	1570-1593	North, <i>Lincs.</i> , p. 104.
“R.” - - -	...	14th cent.	Deedes and Walters, <i>Essex</i> , p. 10.
Ransome & Sims - -	Ipswich.	1853	<i>Ibid.</i> , p. 144.
*Raughton, William (?) -	London.	ob. 1357	Stahlschmidt, <i>Surrey Bells</i> , p. 22.
Read, Edward - - -	Aldbourne, Wilts.	1751-1757	Blewbury, Berks.
*Redeswell, Richard - -	Nottingham.	1433-1437	<i>Vict. Hist.</i> , <i>Notts.</i> , ii. p. 367.
*Reed, John - - -	Boston.	1503	North, <i>Lincs.</i> , p. 50.
Reve, Roger - - -	Bury St. Edmund's.	1527-1533	<i>Essex</i> , p. 52.
— Giles - - -	(Kent.)	1584-1592	Stahlschmidt, <i>Kent</i> , p. 72.
*— Thomas & Michael -	Nottingham (?).	1567	<i>V. C. H.</i> , <i>Notts.</i> , ii. p. 369.
Revel, William - - -	London.	c. 1356	<i>Surrey Bells</i> , p. 25.
*Richardson, Richard -	York.	1504	<i>V. C. H.</i> , <i>Yorks.</i> , ii. 450.
*— James - - -	Do.	1515	<i>Ibid.</i>
Rider, Robert - - -	London.	1351-1386	<i>Essex</i> , p. 8.
Rigby, Alexander - - -	Stamford.	1684-1708	North, <i>Lincs.</i> , p. 57.
Riston, John - - -	Lynn.	1299	L'Estrange, <i>Norf.</i> , p. 23.
Roberts, Thomas - - -	Shrewsbury.	1678-1682	<i>Shropsh. Arch. Trans.</i> , 4th Ser., i. p. 64.
Robinson, I. - - -	Penrith.	1787	Addingham, Cumberland.
*Romney, John de (?) -	London.	1331-1349	<i>Surrey Bells</i> , p. 20.
*Ropford, Roger de - -	Paignton, Devon.	1285	Ellacombe, <i>Devon</i> , p. 163.
*Rose, Thomas & William	Bury St. Edmund's.	1390-1408	<i>Essex</i> , p. 50.
Roskelly, Thomas - - -	Closworth, Somerset.	1750-1768	See p. 227.
*Rothe, — - - -	Bury St. Edmund's.	1425	<i>Essex</i> , p. 50.
Rudhall, Abraham, I. -	Gloucester.	1684-1735	See p. 228.
— Abraham, II. - - -	Do.	1718-1736	Do.
— Abel - - -	Do.	1736-1760	Do.
— Thomas - - -	Do.	1760-1783	Do.
— Charles - - -	Do.	1783-1785	Do.

Name.	Locality.	Date.	Authority, or Place where Found.
Rudhall, John - - -	Gloucester.	1783-1830	See p. 228.
Rufford, John - - -	Toddington, Beds.	1350-1380	<i>V.C.H., Bucks.</i> , ii. p. 118.
— William - - -	Do.	1380-1400	<i>Ibid.</i>
Russell, Thomas - - -	Wotton, Beds.	1715-1743	<i>North, Beds.</i> , p. 37.
— William - - -	Do.	1736-1739	<i>Ibid.</i>
*Ryche, Thomas - - -	York.	1537	<i>V.C.H., Yorks.</i> , ii. 451.
I. S. - - -	Pembroke (?).	1718-1719	<i>Tenby Observer</i> , 3 Jan. 1907.
T. S. - - -	Gloucester (?).	1622-1639	<i>Bristol and Gloucs. Arch. Soc. Trans.</i> , xxxiv. p. 116.
Safford, Thomas - - -	Cambridge.	1806-1828	Raven, <i>Cambs.</i> , p. 104.
Sanders, Richard - - -	Bromsgrove.	1703-1738	Tilley and Walters, <i>Warw.</i> , p. 74.
Saunders, John - - -	Reading.	1539-1559	Cocks, <i>Bucks.</i> , p. 66.
Savery, R. - - -	Taunton.	1837-1839	Creech, Huish Episcopi, Tollard, Som.
Savill, William - - -	London.	1751-1777	Stahlschmidt, <i>Kent</i> , p. 105.
Schep, William - - -	Do.	1347-1349	<i>Surrey Bells</i> , p. 18.
Scott, John - - -	Wigan.	1656-1664	<i>Notes and Queries</i> , 10th Ser., v. p. 257.
— William - - -	Do.	1673-1701	<i>Ibid.</i>
Seller, Edward - - -	York.	1669-1724	<i>Assoc. Archit. Soc. Rep.</i> , xxvii. p. 637.
— Edward - - -	Do.	1724-1764	<i>Ibid.</i>
— William - - -	Do.	1635-1687	<i>North, Lincs.</i> , p. 137 ; <i>V.C.H., Yorks.</i> , ii. 451.
*Selyoke (?) - - -	Nottingham.	1499	Briscoe, <i>Old Notts.</i> , 1st Ser., p. 112.
— Richard - - -	Do.	1536-1548	<i>V.C.H., Notts.</i> , ii. p. 368.
Semson, Roger - - -	Aish Priors, Somerset.	c. 1550	Ellacombe, <i>Somerset</i> , p. 3.
Seward, A. - - -	Lancaster.	1875	Ingleton Fells, Yorks.
Shaw, J. - - -	Bradford.	1848-1902	..
Silisden, William - - -	Lynn.	14th cent.	Old Walsingham, Norfolk.
Sleyt, John - - -	(?)	14th cent. (?)	Glaphorne, Northants ; N. Elkington, Lincs.
Smith, Abraham - - -	York.	1652-1662	<i>Assoc. Archit. Soc. Rep.</i> , xxvii. p. 634.
— James - - -	Do.	1656-1663	<i>Ibid.</i>
— Samuel - - -	Do.	1662-1709	<i>Ibid.</i> , p. 635.
— Samuel - - -	Do.	1709-1731	<i>Ibid.</i>
— Gabriel - - -	Congleton.	1710	Tattenhall, Chesh.
— James - - -	Closworth, Somerset.	1762-1767	Upwey, Dorset.
— Joseph - - -	Edgbaston.	1701-1732	Tilley and Walters, <i>Warw.</i> , p. 72.
— J., & Co. - - -	Chesterfield.	1804-1815	Parwich, Derbyshire.
*Smyth, William - - -	London.	c. 1510	St. Mary-at-Hill, London ( <i>cf.</i> p. 190).
*Sowerby, Thomas de - - -	York.	1380	<i>V.C.H., Yorks.</i> , ii. 450.
Stadler, J. - - -	Chulmleigh, Devon.	1693-1715	Ellacombe, <i>Devon</i> , p. 58.

Name.	Locality.	Date.	Authority, or Place where Found.
Stafford, John de - -	Leicester.	1338-1371	<i>Warwick</i> , p. 14.
— Thomas - - -	Penrith.	1630	<i>Cumb. and Westm. Arch. Soc. Trans.</i> , xiii. p. 331.
Stainbank, Robert - -	Whitechapel, London.	1865-1884	See Mears and Stainbank.
Stanley, W. P. - - -	Peterborough.	1835-1856	...
Stares, J. - - -	Aldbourne, Wilts. (?)	1744-1746	Crawley and Silchester, Hants.
Stephens, John - - -	Norwich.	1717-1727	L'Estrange, <i>Norfol.</i> , p. 42.
Stevenson, J. - - -	Preston.	1835	Leyland, Lanes.
*Stokesley, William - -	York.	1340	<i>V.C.H., Yorks.</i> , ii. 450.
Sturdy, John - - -	London.	1440-1458	See p. 186.
— Joanna - - -	Do.	1440-1461	<i>Ibid.</i> (and see Hille).
*Sutton, John - - -	Norwich.	1404	L'Estrange, <i>Norfol.</i> , p. 25.
Swain, Thomas - - -	Longford, Middx.	1752-1781	Cocks, <i>Bucks.</i> , p. 141.
Swan, Stephen - - -	(Kent.)	1609-1614	Stahlschmidt, <i>Kent</i> , p. 81.
I. T. - - - -	Exeter.	15th cent.	Ellacombe, <i>Devon</i> , p. 48.
R. T. - - - -	Bristol.	c. 1480	...
Tapsel, Henry - - -	W. Tarring, Sussex, &c.	1588-1604	<i>Suffolk</i> , p. 103; <i>Sussex</i> , p. 24.
— Roger - - -	W. Tarring, Sussex.	1600-1633	Tyssen, <i>Sussex</i> , p. 24.
*Taunton, Roger de - -	Bridport.	1280	<i>Hist. MSS. Comm.</i> , vi. p. 489.
Taylor, Robert - - -	St. Neot's.	1800-1821	Owen, <i>Hunts.</i> , p. 45.
— William & John - -	Oxford.	1821-1854	<i>Ibid.</i> , p. 46.
— John - - -	Buckland Brewer, Devon.	1825-1835	Ellacombe, <i>Devon</i> , p. 60.
— John - - -	Loughborough.	1840-1858	Tilley and Walters, <i>Warwick</i> , p. 81.
— J. W. - - -	Do.	1858-1906	<i>Ibid.</i>
— J. W. & E. D. - -	Do.	1906-	...
*Tenand, John - - -	York.	1508-1516	<i>V.C.H., Yorks.</i> , ii. 450.
Thornton, John - - -	Sudbury.	1708-1720	Deedes and Walters, <i>Essex</i> , p. 123.
*Thwaites, William - -	York.	1512	<i>V.C.H., Yorks.</i> , ii. 450.
Tompion, Thomas - -	(?)	1671	Willington, Beds.
Tonne, John - - -	(Sussex and Essex.)	1522-1542	<i>Essex</i> , p. 55.
— Stephen - - -	(Essex.)	1544-1546	<i>Ibid.</i> , p. 59.
— Stephen, II. - - -	Bury St. Edmund's.	1559-1587	<i>Ibid.</i> , p. 78.
Tooke, Edward - - -	Norwich.	1671-1679	L'Estrange, <i>Norfol.</i> , p. 39.
Tosier, Clement - - -	Salisbury.	1680-1717	Lukis, <i>Ch. Bells</i> , p. 8.
— William - - -	Do.	1717-1733	<i>Ibid.</i>
— John - - -	Do.	1684-1723	<i>Ibid.</i>
*Trevor, Valentine - -	London.	c. 1592	Lukis, <i>Ch. Bells</i> , p. 18.
*Tunnoc, Richard - -	York.	1320-1330	<i>Yorks. Arch. Journ.</i> , xviii. p. 99.

Name.	Locality.	Date.	Authority, or Place where Found.
Urry, B. - - -	Newport, I. of Wight.	1845	Whitwell, I. of Wight.
P. W. - - - -	(?)	14th cent.	<i>Essex</i> , p. 10.
T. W. - - - -	(?)	1585-1609	Haverfordwest, Pemb.
Wakefield, Anthony	(?)	1591-1605	Stahlschmidt, <i>Kent</i> , p. 61.
— Thomas - - -	Chichester.	1610-1628	Tyssen, <i>Sussex</i> , p. 24.
— William - - -	(?)	1618-1632	Cocks, <i>Bucks.</i> , p. 93.
Wald, John del - -	(Yorks., E. Riding.)	14th cent.	<i>V.C.H., Yorks.</i> , ii. 451.
— Thomas del - -	Do.	14th cent.	<i>Ibid.</i>
Walgrave, John - -	London.	1418-1440	See p. 189.
*Walker, Hugh - -	Do.	1580-1584	<i>Essex</i> , p. 66.
Walker & Co. - - -	Rotherham.	1760	...
Walker, — - - -	Chester.	1822	Llanrwst, Denbigh.
Wallis, John - - -	Salisbury.	1578-1624	Lukis, <i>Ch. Bells</i> , p. 7.
Warner, John - - -	London.	1788-1802	Stahlschmidt, <i>Kent</i> , p. 114.
— John, & Sons - -	Do.	1853-	...
Warren, John - - -	Cambridge.	1607	Raven, <i>Camb.</i> , p. 67.
Wasbrough, Hale, & Co.	Bristol.	1830-1831	Gerrans, Cornwall.
Watson, R. - - - -	Newcastle-on- Tyne.	1826-1857	Hart, Durham; Rock, Northbd.
Waylett, John - - -	Bishop's Stortford, &c.	1703-1727	<i>Essex</i> , p. 119.
Do. - - - -	London.	1727-1731	...
Watts, Hugh - - -	Leicester.	1593-1615	<i>Warwick</i> , p. 39.
— Francis - - - -	Do.	1564-1600	Do., p. 38.
— William - - - -	Bedford.	1587-1597	Do., p. 39.
— Hugh, II. - - - -	Do.	1600-1615	Do., p. 42.
Do. - - - -	Leicester.	1615-1643	...
Welles, William - -	Reading.	1567-1573	Cocks, <i>Bucks.</i> , p. 76.
Wells, Robert - - -	Aldbourne, Wilts.	1764-1799	...
— James - - - -	Do.	1781-1825	...
Westcote, J. N. - -	Bristol.	1815-1847	...
Weston, Peter de - -	London.	1328-1347	<i>Surrey Bells</i> , p. 16.
*— Thomas de - - -	Do.	1347-1349	<i>Ibid.</i> , p. 19.
Wheeldon, — - - -	Derby.	1803-1818	Meerbrook, Staffs.
*White, John - - -	Bristol.	1481- 1553(?)	See p. 199. Probably two of the name.
— John - - - -	Reading.	1515-1539	Cocks, <i>Bucks.</i> , p. 61.
*— Thomas - - - -	(?)	1525-1529	Accts. of Cardinal Coll., Oxford.
Whitmore, William -	(?)	1624	Bredon, Wores.
— William - - - -	Watford, &c.	1639-1657	Deedesand Walters, <i>Essex</i> , p. 112.
Wickes, Robert - -	(?)	1577	Stock, Essex.
Wightman, William	London.	1680-1692	<i>Essex</i> , p. 116.
— Philip - - - -	Do.	1685-1702	<i>Ibid.</i>
Wilkinson, Humphrey	Lincoln.	1676-1718	North, <i>Lincs.</i> , p. 58.
Wilner, John - - -	Borden, Kent.	1618-1639	Stahlschmidt, <i>Kent</i> , p. 82.
— Henry - - - -	Do.	1629-1644	<i>Ibid.</i>
Wiseman, Robert - -	Montacute, Somerset.	1592-1619	Ellacombe, <i>Devon</i> , p. 53.

Name.	Locality.	Date.	Authority, or Place where Found.
Witts, Edne - - -	Aldbourne, Wilts.	1774	Culham, Oxon.
Wodewarde, William -	London.	1395-1420	<i>Essex</i> , p. 24.
*Wolley, John - - -	Nottingham.	...	<i>Warwick</i> , p. 21; <i>V. C. H.</i> , <i>Notts.</i> , ii. p. 369.
*Wood, Thomas - - -	Do.	1573	<i>V. C. H.</i> , <i>Notts.</i> , ii. p. 369.
— John - - -	London.	1691-1699	<i>Essex</i> , p. 117.
Woods, C. S. - - -	Leeds.	1806	Baildon, Yorks.
*Wragg, William - - -	Nottingham.	1628	White, <i>Workshop</i> , p. 325.
Wright, Laurence - - -	London.	1587-1595	Stahlschmidt, <i>Kent</i> , p. 62.
Wroth, Thomas - - -	Wellington, Somerset.	1691-1750	<i>V. C. H.</i> , <i>Somerset</i> , ii. p. 432.
Wymbish, Michael - - -	London.	1297-1310	<i>Surrey Bells</i> , p. 6.
— Richard - - -	Do.	1290-1315	<i>Ibid.</i>
— Walter - - -	Do.	c. 1320	<i>Ibid.</i> , p. 10.
Yare, William - - -	Reading.	1609-1616	Cocks, <i>Bucks.</i> , p. 91.
Yaxley, Henry - - -	(Suffolk.)	1658-1684	Deedes and Walters, <i>Essex</i> , p. 111.
Yorke, John de - - -	Leicester.	c. 1400-1450	Tilley and Walters, <i>Warw.</i> , p. 17.

NOTE.—To the above list should be added:—

- Rous, Nicholas le - - London. c. 1315 *Surrey Bells*, pp. 13, 73.  
(He is probably identical with the Nicholas given on p. 378.)
- Warre, William - - - Yetminster, ob. 1624 *Index Library*, vol. 44  
Dorset. (Wills in Pre-Rog.  
Court of Cant.).



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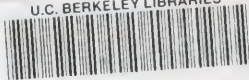
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