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THE
CHURCH BELLS
OF
CAMBRIDGESHIRE.

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THE
CHURCH BELLS OF CAMBRIDGESHIRE;

A CHRONICLE OF
THE PRINCIPAL CAMPANOLOGICAL EVENTS
THAT HAVE OCCURRED WITHIN THE COUNTY.

TO WHICH IS APPENDED
A LIST OF THE INSCRIPTIONS ON THE BELLS.

BY
J. J. RAVEN, B.D.,

OF EMMANUEL COLLEGE, CAMBRIDGE, HEAD MASTER OF YARMOUTH
GRAMMAR SCHOOL.

“ Omnis sonus laudet Dominum.”

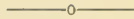
Inscription on the 3rd bell at Stetchworth.

“ Nee manet in terræ fossoris mersa latebris
Mens, sed fert domino vota precesque Deo.”

Geo. Fabricius.

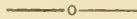
LOWESTOFT:
SAMUEL TYMMS, 60, HIGH STREET.

1869.



“ Nec minimum meruere decus, vestigia Græca
Ausi deserere, et celebrare domestica facta,
Vel qui prætextas, vel qui docuere togatas.”

Hor. Ep. ad Pisones.



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P R E F A C E .

IN sending forth at last this contribution to the Campanalogy of England, I must not forget to render thanks to the many kind friends through whose exertions the book is enabled to appear. J. R. Daniel-Tyssen, Esq., of Brighton, and W. F. Stephenson, Esq., of Ripon, have furnished me with wood-blocks; and among my principal contributors of matter gleaned from church towers and documents, are L. B. Clarence, Esq., B.A., late of Trinity College; Mr. John L'Estrange, of Norwich; the Rev. W. C. Lukis, M.A., author of *An Account of Church Bells*, to whom I am especially obliged for the extracts from the *Tintinnalogia*; T. M. N. Owen, Esq., B.A., F.G.H.S.; the Rev. Hugh Pigot, M.A.; the Rev. J. H. Sperling, M.A.; and Mr. Samuel Tymms, F.S.A., F.G.H.S. I am indebted to the Dean and Chapter of Ely for leave to examine the Sacrists' Rolls, and to the Master and Fellows of Downing College for access to Bowtell's MS.

I do not at all suppose that I have completed the Campanalogical History of Cambridgeshire; but had I waited till the work was more complete, it probably would never have come forth.

17, South Quay,
Great Yarmouth,
12 May, 1869.

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THE CHURCH BELLS OF CAMBRIDGESHIRE.

My object is to give a short account of the Church Bells, past and present, of the University, Town, and County of Cambridge.

It does not fall within the scope of my subject to investigate very particularly the early history of bells, and their introduction into the christian church. This species of "musical furniture" may have been in use in England before the coming of Augustine, in 596; but it is not likely that the bells of so remote a period were cast in a mould.

By the kindness of the present Archbishop of Armagh, I was enabled, some years ago, to examine two very ancient Irish bells, in his collection of archæological objects, which may give some hint as to the construction of such specimens as may have existed in the district at a time previous to the entrance of the craft of the bell-founder into England.

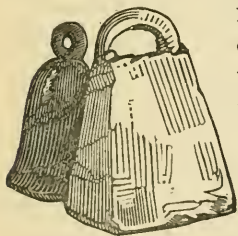


Fig. 1.

They seem to have been thus made:—two shovel-like sheets of iron, with the edges well turned up and made to lap one over the other, were united with copper rivets and dipped into molten copper, so as to form a wedge-like figure about nine inches high. In the longer diameter of the crown are two holes through which a stout iron wire passed, forming outside a kind of handle or cannon, and terminating within in two hooks to hang the tongue upon.

In the collection of the Archbishop of Armagh there is also what is probably one of the earliest attempts at casting—a bell called *Barre Garreagh*. It is somewhat smaller

than its more ancient sisters, but their shape is scrupulously followed. The metal is latten, or something of the kind; but the bell was never good for anything, from the number of flaws in the casting.

And such, probably, if any, were the contemporaneous bells of Cambridge; nor is it possible now to trace the various gradations from these cymbals of early use to those which loudly sounded on solemn days during the Saxon period. That peals of bells, more or less in tune, were at this time tolerably abundant in England is rendered more than probable, as well by the size of the bell-chamber in the Saxon towers of Northamptonshire, as by direct testimony. The words, for instance, in which Ingulphus describes the Crowland peal of seven: "*nec erat tunc tanta consonantia campanarum in tota Anglia,*" seem to indicate the existence of many peals in England. Whatever may be the date of the tower of St. Benedict, Cambridge, it is evidently meant to contain a peal of bells, and was the mother-church of the town in that respect, as we shall see. When we come to the Norman period we find several other instances of this adaptation of towers to peals of bells—as Downham-in-the-Isle, Babraham, Duxford St. Peter, Ickleton, and, above all, the western tower of Ely Cathedral. To these may perhaps be added the ruined tower of Swaffham St. Cyriac. Round towers are of course ill-suited for bell frames; but I believe that the county of Cambridge now contains a solitary round tower—Snailwell. The tower of Westley Waterless, which was round, has disappeared.

The Crowland peal above mentioned, which boomed over the fens of the north part of the Isle of Ely, was destroyed by the great fire at that abbey in 1091. Ingulphus himself had a narrow escape from the streams of molten metal—the remains of the late *Pega, Bega, Tutwin, Turketyl, Bettelin, Bartholomew and Guthlac*. The monks of Crowland (according to Peter de Blois) visited Cambridge in 1110, but it does not appear that they gave any impetus to the mystery of bell-founding. Perhaps the lapse of something

more than a century had dissipated the love of bells fostered by old Abbot Egelric, the founder of the first peal—for the Crowland Abbey was served, till the end of the 14th century, by two small bells (“duo Skillettæ”) which were given by one Fergus, a brazier of Boston.

In 1112 arose Pain Peverell’s Priory at Barnwell, which appears to have possessed a fine tower, though we hear nothing of its bells. In fact, there is very little to be gleaned concerning the bells of this county for three centuries after the Norman Conquest. We have, in this county, to the best of my knowledge, but few bells which may be safely referred to the 12th century. I may mention the 2nd at Kennett and the 1st at All Saints’ Cambridge. Neither of them bears any inscription, but their cylindrical shape indicates considerable antiquity. Had these bells been the handiwork of ecclesiastical founders, we should have expected some invocation or dedication-hexameter upon them. I suppose them to have been made by some itinerant practitioner of the craft of bell casting, but this is mere supposition. We must be content to emerge gradually from the slough of hypothesis and conjecture to the terra firma of fact.

In 1273, we hear of the bell of the church of S. Benedict, Cambridge, and its use in convening clerks to extraordinary lectures. We ought not, I think, to infer from this that the church possessed but one bell. Probably Bene’t possessed a peal of four or five, and the tenor was the best bell in the town. Be this as it may, there was a quarrel between Alan the Rector and the Chancellor, as to the right of the University to the use of the bell. Hugh de Balsham, Bishop of Ely, was called in to arbitrate between the parties, and a composition was effected, by which the bell was suffered “to be rung in a civil and honest manner,” with the condition, however, that the clerk of the church should be satisfied for such ringing in the usual manner.*

* Cooper’s *Annals of Cambridge*, 1, 51.

By what means, or in what way, the University removed its bell-patronage from the church of S. Bene't to that of S. Mary-the-Great, it does not now appear; but it is clear that the arrangement at the former church did not last two centuries. In the Proctor's book for 1457, there is an item, "pro corda* et le Baldrick† pro magna campana in Ecclesia S. Marie." "By this," says Bowtell, "it seemeth the *University* had the use of the *old church*."‡

We now turn to Ely in the days of Alan de Walsingham, who was Sacrist in the year 1322, when the square tower which formed the centre of the cathedral fell down. It appears that in this year there were two bells in the western tower, for the Sacrist's roll contains a charge for the clapper of the great bell called *Bounce*, and of another called *Peter*. A little more than twenty years after this we find great works in bell-casting going on in the cathedral, under the superintendence of Alan de Walsingham, now Prior, and "Robarte Aylesh'm," Sacrist. It is instructive to note the exact time of these works. A great struggle at Ely had ended disastrously for the band of those noble East Anglian monks, to whose genius and energy we owe so mighty an architectural debt. Alan de Walsingham, the great representative man of this body, had been unanimously chosen bishop by the convent, through license granted. But Pope Clement VI refused to confirm the appointment, and nominated the unpopular and tyrannical Thomas de l'Isle in Walsingham's place. The vast influence in wealth and position which the Bishopric would have conferred was gone, but the Prior and Convent pressed on with their work, and the roll of "Robarte Aylsh'm," Sacrist, Anno 19 and 20 Edward III, bears witness to their perseverance. The account for the bells is the last in the roll, and is noted in the margin *Cust^o magn' campan' de nov' Sacr' cu' me jam expens'm*. Though beautifully written the roll is not easy

* The bell rope.

† A strap for fastening the tongue to the staple of the bell.

‡ MS. vi, 2090.

to read, from the faded ink and discoloured parchment. I have enclosed the parts which are more or less doubtful in brackets. It runs as follows:—

In argill. emp. ap'd Lenn. ijs. *ij*d. In exp'ns mag'ri Johan. de Gloucestre' cunt' v'sus Lenn [v. s.] In aquag' eiusdem paq'm v's Ely, *xd*. In argill. emp. ap'd Erythe eū aquag' v's Ely p. v. p'diet . . . [jxs. *xd*.] [In rodīs] emp. p. fornac. faci'd. p. vic. *xvd*. Lib. Cok v'sus Lenn p. ij vic. p. copro et stagn' [c'ellig^d] vijs. *vjd*. In exp's p'dieti mag'ri Johīs p ips. querend' ap'd North^amton et alibi p d'vrs vic' iijs. In pakkeyerde vic. *xjd*. In *ccccxliv* libr. stagn' emp. p. diet' campan' *vjli*. *xixs*. p. cent' *xvs*. min' m^{to} iijjs. ob st'm. In *ccxx* libr' stag' emp. p. eisd'm *xxxjs*. *viii*d. p. centen. *xiiijs*. In [mv^o] copr. emp. p. diet' campan' *xjli*. vs. p' cent. *xvs*. In *dcxxi* libr. copr. emp. p. eisdem *iiijli*. vs. *vjd*. p. cent. *xiiijs*. In *ccccxi* lib' copr' emp. p. eisd'm *ijli*. *xvijs*. *vjd*. p. c. *xiiijs*. In *v^olxxv* libr' copr' alb' emp. p. eisd'm *iiijli*. *viijs*. p. cent. *xvijs*. vnde anaiug' ex pondere *jx* libr' In [c'rv'] emp. die [qua] fund't'r metall' magne campane p't'r staur' *iijs*. *vjd*. In fform' p *iiij* camp'ns faci'd et fusione *iiij* camp'm de [ore] p'diet' pondere hoc. videlt.

camp'm voc't'm ^x ^x The *mmccc* *iiij* *xij* libr. camp'm voc't'm Ioh. *mmccciiij* libr. camp'm voc't'm Mariam *mmc* *iiij* libr. *xviiijli*. *xvijs*. p qua'lib't lib. ob. min. m^{to} iijs. [In] p. fusion' *iiij^{to}* camp. voc'te Walsyngh'm ponderant' videlt. *vjccciiij* libr. In pol. p. [pendie' diet' camp'] et trendel. p. eisd' de pondere et al. rebs. g'nibs ponderant *ccccxv* libr. *xvs*. *ij*d. In faciend. p. fornac. et mols fac'd in p^{te} ijs. *iijd*. In carbon' emp. p. fusione ear'd'm vijs. *viijd*. In et aq^o vs Ely iijs. In emp. p. eisd'm iijjs. In faci'nd' ferrament' p. *vj* campan' campanil. de ferro dd. de st^o Enpi' emp. *xxiijs*. *iijd*. In *vj* elaperys de novo fact' ex f'ro dd. de st^o enpi' eū d'm eū *vj* h'n'bs p. *iiij* Sept. *iiijli*. *xvs*. *iijd*. scil' p. qua'lib't lib. lib. ex igne, vs. [In exp's Rog'ri carpent'] p'diet' *vj* campan' pendent' *lxs*. ip'e el'me' eū Gare' et equo. In *vj* cord' emp. p. [camp'. p'diet'] *xvijs*. *viijd*. Dat' Garcoi'bs p'det'r Mag'r' Joh'is et Rog'i in recessu cor' *jxs*. *vjd*. In *c* lib [ferri] In stapel. et haspis de eod'm faci'd iijs. *vjd*. In *ij* cor' equin' emp. p. bauderrikes unde fact' In faci' cor'd'm *xd*. In fil. emp. *iiij*d. In [soles] emp. p. diet. bauderykk *iiij*d. In *di*. cent. redis emp. ap. Thorneye p. focali ijs. In aquag' cord'm vs. Ely, ijs.

And the roll ends with the words

S'm o'm exp'ns et lib. nov. oper.'

To some of my readers a translation of this account will be acceptable. That which follows must be taken at its worth:—

	£.	s.	d.
For clay bought at Lynn		2	2
For the expenses of Master John of Gloucester going to Lynn			5

	£.	s.	d.
For the water carriage of the same by water to Ely			10
For clay bought at Erith, with the water-carriage to Ely at the same time		9	10
For rods bought once for making the furnace			15
The account of Cok to Lynn twice, for collecting copper and tin		7	6
For the expenses of the aforesaid Master John for seeking the same at Northampton and elsewhere on several occasions			3
For packthread [bought on several] occasions			11
For 8 cwt. 44 lbs. of tin bought for the said bells, at 15s. per cwt. [with a deduction of 4s. on account of what was had from the store]	6	19	
For 2 cwt. 20 lbs. of tin bought for the same, at 14s. per cwt.		31	8
For 15 cwt. of copper bought for the said bells, at 15s. per cwt.	11	5	
For 6 cwt. 21 lbs. of copper bought for the same, at 14s. per cwt.		4	6
For 4 cwt. 12 lbs. of copper bought for the same, at 14s. per cwt.		2	17
For 5 cwt. 65 lbs. of white copper bought for the same, at 16s. per cwt., whence there is a tret of 9 lbs. from the weight		4	8
For beer bought on the day on which the metal of the great bell is melted, beside what was had from the store		4	6
For moulds for making four bells, and the casting of four bells from the aforesaid ore, of the following weight, that is to say:—			
The bell called JESUS, 37 cwt. 52 lbs.			
The bell called John, 27 cwt. 4 lbs.			
The bell called Mary, 21 cwt. 4 lbs.	18	18	
For [a mould] for the casting of the 4th bell, called Walsyngham, weighing [18 cwt. 4 lbs.].....	..	..	..
For poles for the hanging of the said bells, and wheels for the same according to weight, and divers other things weighing 3 cwt. 65 lbs.		15	2
For making for the furnace, and making moulds in part		2	3
For charcoal bought for the casting of the same		7	8
For and water-carriage to Ely		3	
For bought for the same		4	
For making ironwork for the six bells [hanging in the great] belfry, of iron, half bought from the Bishop's store		33	3
For six clappers new made from iron, half from the [said] Bishop's store, with .....	..	..	..

	£.	s.	d.
For the expenses of seven men for four weeks	4	16	3
For the expenses of Roger the carpenter hanging the aforesaid six bells		60	
[Clement himself] with his boy and horse			
For six cords bought for the aforesaid bells		16	8
Given to the boys of the aforesaid Masters John and Roger, at their departure		9	6
For 1 cwt. of iron . . . . .		..	..
For making staples and hasps from it		3	6
For two horse-hides bought for making baldricks thereof . . . . .		..	..
For making the same			10
For thread bought			3
For soles bought for the said baldricks			4
For half a hundred reeds bought at Thorney for fuel		2	
For water-carriage of the same to Ely		2	

It might have been hoped that through this record of operations we should have been able to arrive at the proportion of metals adopted by Master John of Gloucester in bell-casting. Unfortunately, there are no data through which this may be obtained, for it is evident that there must have been a considerable store [*staurum*] of metal, which does not enter into the Sacrist's account. The amount of copper—25 cwt. 33 lbs., of tin—10 cwt. 64 lbs., of white copper (probably zinc)—5 cwt. 65 lbs., gives a total of 2 tons 1 cwt. 50 lbs., which falls short of half the registered weight of the four bells, *Mary, John, Jesu, and Walsyngham*, viz., 5 tons 3 cwt. 64 lbs.

It appears strange that copper and tin should have been weighed on a different system: yet, whereas the items for copper will all be found correct at 112 lbs. the cwt., the items for tin seem to indicate a rate of 80 lbs. to the cwt. for that metal.

“Staples” are for hanging the tongue upon: “hasps” probably belonged to the tackling of the bell itself. The process of boring the crown of a bell from the inside for the insertion of the staple is represented in the first scene in the “Bell Window” in York minster.

I have interpreted the weights of the bells called *Jesu* and *Walsyngham* to the best of my power; but the notation

may have deceived me. In the case of the former, I take every *i* in the row of four which is surmounted by *x* at the beginning and end of it to indicate 10, and thus I obtain the weight 37 cwt. 52 lbs. In the case of the latter I suppose *vj* to be placed before *x* by way of subtraction, and the result (18 cwt. 4 lbs.) renders it probable that this is right, for the four bells seem to be arranged in the account in descending order of magnitude

Perhaps at some future time the investigation of the casting of the bells *Bounce* and *Peter* may throw some light on these items. The Ely rolls deserve the attention of a ripe antiquary. I earnestly hope that the publication of this account, which throws so much light upon the unassisted labours of these gallant East Anglian monks, may lead to a thorough examination of all the rolls. And here, with feelings of the greatest respect, I take my leave of Alan de Walsyngham and Robarte Aylesham.

When we come to the examination of inscribed bells, it is only with the greatest caution that dates can be assigned even by way of comparison. To what cause the absence of dates on our mediæval bells is due is a great mystery; but the fact remains. There is not a *dated* Ante-Reformation bell in the county, which runs very short in mediæval specimens. The Isle of Ely is swept all but clear of them, and in the rest of the county they are under the Sussex average, which is ten per cent. Out of seven hundred and ten bells, there are but fifty-five to which can be assigned a date earlier than the middle of the sixteenth century, and of that nearly half (twenty-six) are in the two Deaneries of Bourne and Fordham, the former of which contains fourteen out of seventy-nine, and the latter, twelve out of seventy-two. Perhaps, of all the inscribed bells, the most ancient is the 3rd at Stetchworth, which bears only the words $\text{om}'\text{s s}'\text{n}'\text{s}$ (omnis sonus) laudet dñ' m om' s s' n' s laudet dñ' m. There is not a single stop, stamp, or initial cross, from which to draw any conclusion as to the date of this bell, or its relation to other bells in the district. The rudeness of the letter-

ing seems to suggest an early date; but this is not a sure criterion.

The treble at Impington bears a shield (fig. 2), which is noted by Mr. Daniel-Tyssen as occurring on many bells in Kent, and on two in Sussex. The lettering used in connexion with this stamp is said by the same authority to have fallen into the hands of a founder, whose initials were I. S. These initials we also find at Long Stow, in this county, and at Watlington, in Norfolk, in both cases in conjunction with the royal arms surmounted by a lozenge. The fleur-de-lis in the first and fourth quarters are three in number.

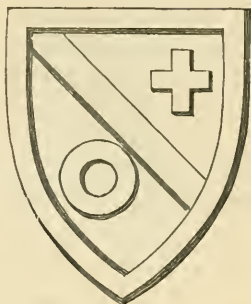


Fig. 2.

In the group of some ten bells inscribed in the uncial mediæval lettering, commonly called Longobardic, there is one to which we may assign a date ranging from 1250 to 1320. This is the 3rd at Conington, inscribed, ASSUMPTA EST MARIA IN CELVUM GAUDENT ANGELI, LAVDANTES BNEDICVNT (*sic*) DOMINVM. The lettering on this bell is identified by Mr. L'Estrange with that placed by one *Wilelmus de Norwyco* on several bells in the county of Norfolk, and in particular on one at Hellesdon. Now, it has been discovered by the same unwearied investigator, that in 1376, *William Brasiere de Notyngham* was admitted to the freedom of the city of Norwich. It seems only natural that this man, after exercising his craft some few years in Norwich, should call himself by the name of his adopted home. He is therefore, probably, the *Wilelmus de Norwyco* found at Hellesdon. From the position of Conington, which is equidistant from Nottingham and Norwich, we may conjecture this bell to have been cast during the founder's migration from the former place to the latter.

The following Nottinghamshire bells deserve more complete investigation with reference to the history of this

founder:—Kirklington, treble; Edingley, treble; Rolleston, 3rd.

Of other "Longobards,"—the treble at Madingley, which bears the hitherto inexplicable legend, + DICOR EGO. THOMAS. LAVS. EST. XPI. SONUS. OMAS.; the treble at Little Gransden, of which we can make nothing at all; and three which bear the salutation AVE MARIA, viz., Kingston, 2nd; Caldecot, 3rd; and Cherry Hinton, 2nd;—not much can be said. The last had another inscription, of which a few letters only are now legible. To these, before the year 1860, might have been added the tenor at West Wrattling, as to which I was misinformed at the time of collecting the inscriptions.

A more intelligible little company is made up of a few bells bearing a shield, *three mullets inverted in chief, a chevron, and a crescent in base inverted.* (fig. 3.) These are the 2nd at Impington, the 4th at Eltisley, and the 3rd at Wood Ditton. The Impington 2nd bears on the shoulder the Apocalyptic emblems of the evangelists in the following order:—The bull of S. Luke, the angel of S. Matthew, the eagle of S. John, and the lion of S. Mark. (figs. 4, 5, 6, 7.) The conception of these mystical figures is very grand, and the execution admirable. No tower in the county will repay the young campanalogist so well as Impington. The bell is inscribed *Santta Katerina Ora Pro Nobis.* There is a cross in a lozenge before the shield and a crowned fleur-de-lis after it. The capitals in the inscription are also crowned. The Wood Ditton 3rd has the inscription *Sit Nuncia Damiani Beudictum,* with the crowned fleur-de-lis before the shield, and a cross floré in a square after it. There are two very fine specimens from this foundry at Mumby, in Lincolnshire, and I cannot help thinking that the shield on the sixth at Heytesbury, engraved in Mr. Lukis' book (plate x, No. 1), is really identical with my figure 2. I take the moon and stars in the shield to indicate "worker in silver and other metals."

We have as yet no clue as to the locality of this foundry; but hitherto only the Wiltshire and Sussex bells have been

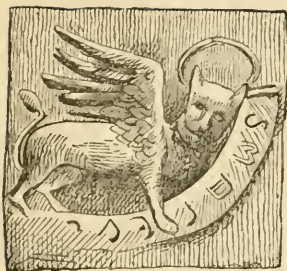


Fig. 4.



Fig. 5.

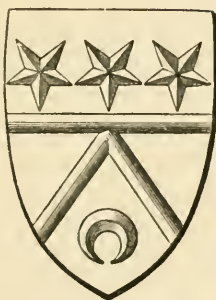


Fig. 3.



Fig. 6.



Fig. 7.

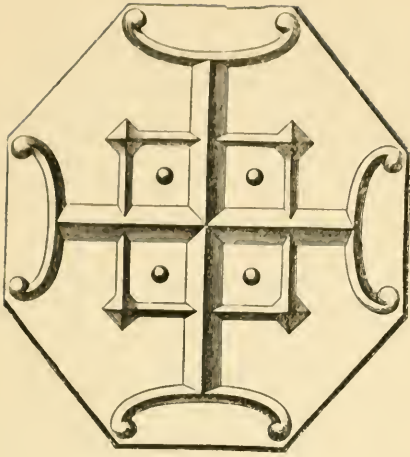


Fig. 8.

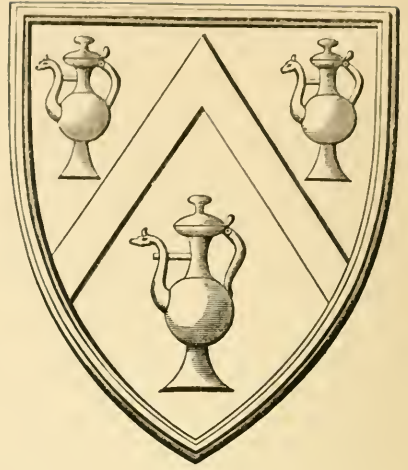


Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.

worked up. As other counties fall under investigation, we may hope for some light to be thrown upon the founder, whose skill in producing clean casts was of the highest order.

The tenor at Newton next claims our attention. The initial cross (fig. 8) is similar in form to those on many bells, *e. g.*, the treble and second at Ilketshall S. Margaret, Suffolk, and the second at Ninfield, Sussex, which are stamped with the shield: *a chevron between three lave-pots* (fig. 9.) This is the well-known mark of one *William foundor*, whose handiworks are to be found in almost every part of England, and whose name was discovered from another of his trade-marks (fig. 10). Through Mr. Daniel-Tyssen's *Church Bells of Sussex*, we are able to connect *William foundor* with another group of bells. We cannot say that they were made by him, but there is a link connecting his foundry with that from which the bells in question come. That link is the first bell at Clayton, in Sussex, which bears the shields (figs. 11, 12) and a certain medallion with six fleur-de-lis (fig. 13). Now this medallion has been found by me at Pebmarsh, in Essex, in conjunction with *William foundor's* initial cross as given from Newton. Some facts with regard to lettering (*Church Bells of Sussex*, p. 14) lead to the same conclusion.

With the Newton tenor we thus connect the 4th bell at West Wickham; the treble at Guilden Morden; the three bells at Bartlow; and the four at S. Botolph, Cambridge; and, beyond the limits of this county, the 4th at Frieston, Lincolnshire; the 5th and the late 4th at Mildenhall, Suffolk; the 2nd and 3rd at Lakenheath, Suffolk; the 5th at Mere, Wiltshire; the 4th, 5th, and tenor at the church of the Holy Trinity, Colliergate, York; a bell formerly standing in the north aisle of S. James' church, Bury S. Edmund's; the treble at Chardstock, Dorset; and a large family of Sussex bells, rehearsed by the indefatigable campanalogist of that county, p. 15. That there is some connection between *William foundor* and the maker of these bells ought to be evident, but that they were not made by

him would seem probable from the absence of his better-known stamps (figs. 8, 9, 10, 13). The following stamps, shields, &c., are found on the Cambridgeshire bells above mentioned.

On the West Wickham 4th are another octagonal medallion (fig. 14), and the arms of France and England quarterly, crowned (fig. 15.)

On each of the bells at Bartlow are the octagonal medallion (fig. 14), the shield with the emblems of the Passion (fig. 12), and the shield bearing the dolphin, wheatsheaf, bell, and lave-pot, between cross-keys (fig. 11).

On the treble at S. Botolph are a stop (fig. 16), found also at West Wickham, and a plain floré in an octagon, not engraved.

The second places the Royal Arms between the stop and the cross; the third and fourth omit the cross. The treble bears initials, probably those of the founder, which Blomefield considers to be *Æ. D.*; but Mr. Lukis writes them *Æ. Ø.* To me they seemed to be *Æ. Ø.* The peals at Bartlow and S. Botolph are both in excellent tune. The latter bells are said to be remarkably thin at the sound-bow. I should like to know, by the way, who S. Apolinus is, who is invoked on the treble at S. Botolph. The date of this foundry must be subsequent to 1413, when Henry V substituted three fleur-de-lis in the first and fourth quarters of his coat, instead of a semée of fleur-de-lis. I shall have to revert again to this foundry in reference to the mightiest work in bell-metal that has ever appeared in the county.

The mediæval foundry at Lynn, which is near our borders, appears to have been one of some importance. Bells bearing the name of *Thomas de Lenne* are found at several places in Norfolk, and at a Suffolk church bordering on Cambridgeshire (Worlington), the tenor is by *Johannes Godynge de Lenne*, whose type initial (Calvary) cross, &c., mark him, in the opinion of Mr. L'Estrange, as identical with *Johannes Guddine*, and possibly, with *Johannes de Riston*, the former of whom was found at Wendling, and the latter at Bexwell,

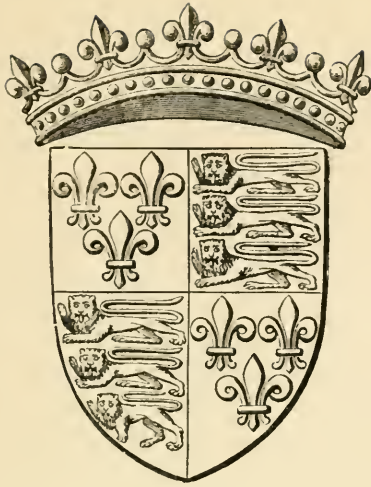


Fig. 15.

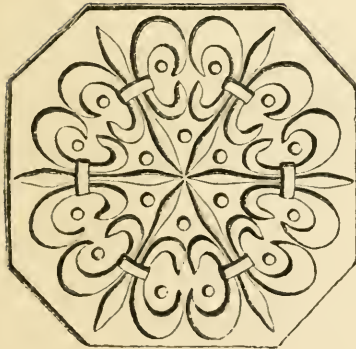


Fig. 13.



Fig. 14.



Fig. 16.

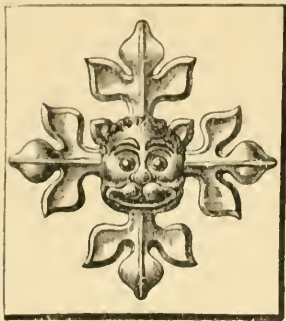


Fig. 18.



Fig. 19.



Fig. 21.



Fig. 17.

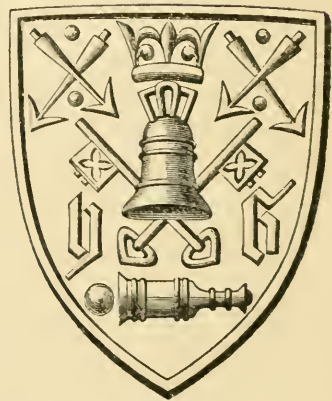


Fig. 20.

in Norfolk; but I am not able to speak with any confidence as to the Lynn origin of any mediæval bell in Cambridgeshire. No connection, as far as lettering goes, can be proved between *Thomas de Lenne* and another *Thomas*, found at Chippenham, of whom anon.

Of all foundries in East Anglia, none was greater than that of Norwich. The name of Brasyer, to which we have been already introduced, was well known in that city to the middle of the 16th century. The Brasyers were followed by the Brends, the last of whom cast bells up to the time of the Restoration. During nearly the whole of the fifteenth and sixteenth centuries, the bells issuing from this foundry bore thrice on the crown three bells with a ducal coronet in fess, the field being sometimes ermine and sometimes sprigged (fig. 17). In Blomefield's time there seems hardly to have been a tower in Norfolk without one or more of these beautiful bells—for beautiful they are alike in tone, in shape, and in lettering. Even now there remain many of them in Norfolk and Suffolk, but I only know of five beyond those limits—one at Chrishall, Essex; one which I was astonished to find at Ford Abbey, Dorsetshire, some years ago; one at Stoneleigh, Warwickshire; and two in Cambridgeshire. These are Landwade 2nd, and Kennett 3rd. They are both of the sprigged kind, the former inscribed: *Virginis Egregie Vocor Campana Marie*: and the latter: *Meritis Edmundi Simus a Crimine Mundi*. They both bear an initial cross formed by four leaves, with a face in the centre (fig. 18), and at the rhyming word in the line a lion's head (fig. 19).

From these marks, the two bells may be set down as the work of one of the two founders who bore the name of *Richard Brasyer*.

Another important local foundry was that existing at Bury S. Edmund's in the latter half of the fifteenth century. The shield (fig. 20) contains in chief a coronet with cross-arrows on each side of it (the symbol of S. Edmund), a bell in the centre, and cross-keys saltireways, the vacant spaces

being occupied by the letters *lj 5*, and in base a cannon, with a ball coming out of its mouth. This cannon appears to mark the foundry as one for guns as well as bells. Bells thus stamped are found only in the eastern counties. In Cambridgeshire they are principally inscribed with 'ora pro nobis,' Cheveley, 2nd, and Cambridge S. Edward's, 5th, being dedicated to S. Anna; Snailwell, 3rd, to S. Peter; Wicken, 3rd, and Conington, treble, to the Virgin; Stetchworth, 4th, to S. Margaret; Toft, 2nd, to S. Catherine; and Isleham clock bell, to S. Andrew. The alarm-bell of Trinity Parish, Ely, is from this foundry, inscribed: *non grana plena*, also, Trumpington 4th with its curious motto, *Qui. Regnat. Et. Tuus. Celi. Det. Annus*; Conington tenor, inscribed, *Virga Coronata Duc Nos Ad Regna Beata*; and the third at Isleham, which is stamped with the arms of Bernard and Peyton, and bears a long intercessory prayer addressed to the angel Gabriel, for the souls of John Bernard, Thomas Peyton, and their wives. The fact that John Bernard died in 1451, and Thomas Peyton in 1484, gives an approximate date for this foundry.

From the initial cross, stops, and lettering of the Coton tenor, which bears the same inscription as that at Conington, I am inclined to think that is from this foundry. The letters are all capitals, of the Bury type, and the cross and stops are identical with those on the tenor at Risby, Suffolk, which bears the Bury stamp.

The small stop (fig. 21) is often found on bells from this foundry: it occurs on the 3rd at Wicken, the treble at Conington, &c.

It seems that this foundry was carried on at Bury successfully by two men named Chyreh—father and son—*Reynold Chyreh* and *Thomas Chyreh*. The former, who is described as a burgess of Bury S. Edmund's, died in the year 1498, and the following extracts from his will, dated 16th February in that year, have been supplied to me by Mr. Tymms:—

"My body to be buryed in Seynt Mary chirehe, in the Ele of Seynt Pet, vnder the marble ston ther be me leid. To the parysshe preest of

the same chirche to p'y for my soule, and to reherse my name in the bederolle eu'y Sunday be an hooll yeer, vjs. viij*d.* Myn executo's shall visite all the psones that lye sike & bedred, gevy'g eu'y pson iiij*d.*, or more, as they thynke nede. My executo's to kepe a sangrede & an erthtyde yeerly for my soule, &c., in the chirche of our laly. To the new werke wⁱⁿ the Monast'y of Seynt Edm'nd x m're. To the gilde of the holy name of Jhu' xs. To the gilde of Corpus Xpi, xij*d.* To the gilde of Seynt Petyr, xij*d.* To the gilde of the Purificac'on of our lady callyd Candelmesse gilde, xxs. To the gilde of Seynt Margerete, iijs. iiij*d.* To the gilde of the Decollac'on of Seynt John Baptist, xxd. A cuppe of silu' called a peace. My iij smale ten'nties set in Reyngatetrete shall remayn to almesis housis for eu'. Itm. I will Avery foppys have hir dwellyng in on of the same almese housis duryng hir lyve. It'm, I will the seid Avery foppe haue of my goods quarterly, xxd. as longe as she levyth, after the discession of myn executo's. It'm, I will that Alis Power haue hir dwellyng in the hous that I bought of hir duryng hir lyffe, and aft' hir discease I will the seid hous shalbe leten eu' aft' to thentent that the seid almese housis may be repared & susteyned vp w^t the fferme of the same hous for eu'. I will that Thoms Chirche my sone do make elene the grete leetorn that I gave to Seynt Mary chirche quart'ly as longe as he levyth."

The latter was employed by the authorities of Cambridge S. Mary-the-Great, in 1514, the parish book for that year mentioning "an obligacyon for Tho. Church, bell-founder of Bery." The will of Thomas Chyreh, dated 12th July, 1527, has been examined by Mr. Tymms, who has kindly supplied me with these extracts:—

"My body to be buried in Seynt Mary chirch in the Ele of Seynt Petyr', vnd' the ston ther by me layd. A priest to synge for my soule at the Awter of Seynt Thom's, &c., for 5 yrs. To the seid chirche of o' lady oon food of led. To eu'y of the iiij priests that shall bere my body to chirche, xij*d.* To Margaret my wyfe, my ten't ioynng to the capitall ten't late my ffadres in the Southgate strete, su'tyme called Cobbolds. To Seynt Nicholas Gylde holdyn in the College w^t thyn the seid Town of Bury, a lital stondyng maser."

After the death of Thomas Chyreh, the Bury foundry appears to have slumbered awhile; but we shall come across it again in the latter part of the sixteenth century.

We now come to three bells marked with a shield, bearing a bell between the letters *ſ. h.* (fig. 22). These are Little Gransden 2nd, and the 2nd and tenor at Rampton. Bells bearing this stamp are found in many parts of England. I have found one (Cudham second) in Kent, and I am told that there are several in London. The tower

of Llandewednaek, in Cornwall, contains three of them. Mr. Daniel-Tyssen notes three in Sussex. His argument as to the locality of the foundry being London, and its age about the middle of the sixteenth century (*Church Bells of Sussex*, p. 16) seems to me satisfactory; but I do not see why the founder's name should not be *Bullisdon*, a name which occurs as that of a London founder in 1510.

Perhaps the most elaborate shield is one (fig. 23) which only occurs once to my knowledge in the county, on the Landbeach tenor. In the notes on Landbeach will be found a list of churches beyond the county, in which the same stamp has been found. From the figure of the bird (which, though really more like one out of a child's "Noah's Ark" than anything else, is supposed to resemble a peacock) added to the P below the tongue of the bell, the founder's name is conjectured by some to be *William Pecocke*. Another theory, that of the name *William Byrd*, or *William Sparrow*, is suggested by the words $\Xi \text{ II } \text{ \ddot{u} } \text{ III } \text{ \text{r} } \text{ \ddot{u} } \text{ III } \text{ \text{r} } \text{ \ddot{u} } \text{ III}$; there being, perhaps, an allusion to the continuation of the verse of the Psalm (xi, 1)—"quomodo dicitis animæ meæ: Transmigra in montem sicut passer?" "How say ye then to my soul that she should flee as a bird to her hill?" The date of this foundry is probably about the same as that of T. B., and from the places in which these bells are found, the locality may be conjectured to be London.

Through Mr. Clay's* notes on the Landbeach tenor, we can give an approximate date, not only to this bell, but also to the Caldecot 2nd, for two of the stops on the former bell and one on the latter are identical with the reverse of our silver coinage in the 15th century. Indeed, some presumption for the identity of the origin of the two bells is afforded by a W crowned on the latter, which also bears a head of so abnormal a type, that I have caused it to be engraved (fig. 24).

Mr. Clay appears to have been misinformed as to the

* *History of Landbeach*, p. 63.

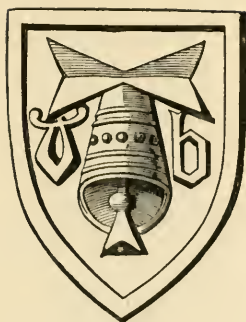


Fig. 22.



Fig. 23.

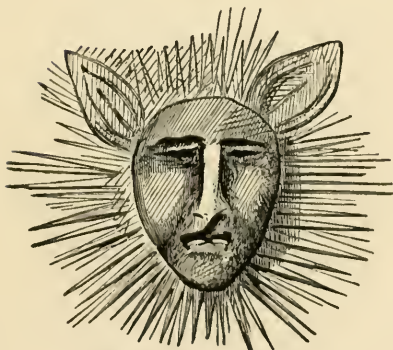


Fig. 24 A. (See p. 16.)



Fig. 24 B. (See p. 17.)



Fig. 25.



INITIAL CROSS OF AWSTEN BRACYER.
FROM HARSTON AND NEWTON.

founder of the Landbeach bell. There is no evidence to connect this stamp with *William Ffoundor*.

It is strange how few of the Cambridgeshire bells were made in the county. One may be found at Great Shelford, the treble, apparently a mediæval bell, on which only the words made at Cambridge are now legible. Mr. Lukis (p. 16) notes one *Kirling* (1521) as a founder at Cambridge, but he gives us no information about him. Whoever he was, his business does not appear to have been very extensive, as we have found the authorities of S. Mary-the-Great employing Chyreh of Bury about that time. The Shelford treble may be Kirling's, or it may have been the work of *Richard Nicholson*, whose name occurs on the 4th bell at Bottisham, and nowhere else, to the best of my belief. This is rendered probable by the fact that the Bottisham fourth bears the heads of a king and queen—perhaps Henry VII and Elizabeth, or Philip and Mary—which appear to occur again on the fourth at Shelford. The moulding on the 2nd at Shelford is again identical with that of the 4th, so that it does not seem unlikely that the three bells at Shelford are all of the same casting.

Two bells of uncial type bear the name of *Awsten* (or *Asten*) *Bracyer*, who writes his inscription backwards. These are Harston 4th and Newton 2nd. His locality is thought to be London. Neither these bells nor the 3rd and 4th at Chippenham probably date beyond the reign of Henry VII. One of the Chippenham pair (the 4th) bears on the shoulder a crowned head thrice, and the long hair and severe cast of countenance seem to indicate the first monarch of the Tudor line. Both bear an initial cross (fig. 24), and a stop (fig. 25), the former of which has also been found by me at West Lynn and Wimbotsham, Norfolk, and at Ampton, Suffolk. The stop is sometimes superseded by two or three dots in a vertical line.

The word "DERBY," which occurs on the Chippenham 4th, is found also on the tenor at Ampton, while the 2nd at that church, bears the words "THOMAS FECIT" at the end

of the inscription. As we have before said, there is no evidence to connect this *Thomas* with *Thomas de Lenne*. Some day perhaps we shall get at the truth about him, and discover what he meant by putting "Derby" on his bells.

While speaking of the mediæval bells yet existing in Cambridgeshire, I must not forget to touch upon a few that have passed away. The rood-screen in Abbey-churches, and indeed in many others, frequently possessed a tiny ring of bells about the size of common house-bells. Thus Jocelin of Brakelond describes the reception of Abbot Sampson de Tottington, at Bury St. Edmund's, to have been with ringing of bells within and without the choir. In some cases such bells may have supplied the place of a Sanctus bell. Only one Sanctus bell that I know of remains in this county, at Over, though there are cots (or traces of cots) for them on the clerestory gables of the churches of Papworth S. Everard, March, Wisbech S. Peter and Wisbech S. Mary.

Of the bells of most of our ruined churches I have no record. All Saints in the Castle, S. John, the chapel of S. Edmund, the church of S. Peter without Trumpington gate, Clopton, and Childerley, have left us only their names. I know not whether Silverley had a tower; the few grey masses of masonry that remain do not seem to indicate anything beyond a single chapel, most likely with a bell-cot in the western gable. But Blomefield has preserved us something from "Swaffham St. Ciric":—"It hath a large tower," says he, "square below and octogonal (*sic*) at top, with three bells in it, on one of which is the name MARIA." From the same authority we find that Fulbourn S. Vigor's had "two large Bells and a Saint's bell, on which, JESUS NAZARENUS REX JUDEORVM. CAMPANA SANCTI VIGORIS *Sancti Andree* Apostle *una una unhis.*"

Cambridge S. Giles formerly possessed five bells, of which I subjoin Bowtell's account:—"A clochard shed, or tower of timber, was detached in the yard a little distance from the south-west end of the church, a long time supplied

the place of a *tower*, and contained two bells. This was taken down in March, 1796, together with y^e two bells, which bare the following inscriptions:—

I. Omnia fiant ad gloriam Dei, 1629.

II. Cvm Cano bysta mori cvm pvlpita Vivere desi, 1629.

“Formerly there were three others. On the smallest was *Cum voco venite*. On the next, *Sonitus Egidii accendit ad Culmina Celi*. On the largest, o. *VIRGO. VIRGINUM. ORA. PRO. NOBIS. AD. DOMINUM*. On the skirt of this bell was represented a woman’s head surrounded by *scintillations or radiant halos*, characteristic of the Virgin Mary. Towards the crown of the bell were shown *five wounds, bleeding hearts, pomegranates and lillies in a pot*; the usual accompaniment of the *Virgin* at her salutation.”* Bowtell’s information as to these three bells is derived from a MS. by Charles Mason, D.D., formerly Fellow of Trinity and Woodwardian Professor, a great ringer and bell-hunter. He adds, “When the old frame was taken down in 1796, I observed that it consisted of *five* compartments, for the reception of so many bells.” Only the second of the two bells existing in Bowtell’s time remains. It hangs in that elevated kind of hot-house over S. Giles, where it has baked for some sixty summers. The inscription is very illegible; but Bowtell, who is as accurate as Blomefield is inaccurate, is right in everything, but the date, which is 1622, and the word “*vivere*,” which is “*vevere*” on the bell. The same inscription occurs on the Trumpington tenor. I think the true reading must be *Cum cano busta mori, cum pulpita, vivere disce*. Or, in plain English, “When I ring for death learn to die, when I ring for service learn to live.” The same thing is more neatly expressed in a pentameter on a bell at Diddington, Hunts.

Disce mori nostro vivere disce sono.

Such “*clochards*,” as Bowtell calls them, were not un-

* Bowtell’s MS., III, 775.

common. He tells us that the S. Clement's bell used to stand in a shed, and yet there was another, of the contents of which I must now say a little. Had the design of Henry VI been carried out there would undoubtedly have been a rival peal to S. Mary's in the Great Tower of King's. It appears that Pope Calixtus the third sent five large bells (the tenor weighing by common report 57 cwt.) to the pious king, about the year 1456, as his holiness' present to the new foundation. They stood for a great time in "a small clocher, or house erected for that purpose, near the east end of the chapel."* When this building was decayed they were taken down and placed on the floor of the chapel, and at last sold by the society to Mr. Phelps, of Whitechapel. Blomefield's account is as follows. "On the first is this:—

In multis annis resonat Campana Johannis. And the arms of *France* and *England* quarterly, with *Æ. D.* for John Dogget, who was Provost here in 1500, when it was new run'd." I am inclined to doubt Blomefield. He reports one of the S. Botolph bells to be inscribed *Æ. D.*, whereas it is *Æ. O.* I think, moreover, that the national arms seem to point out the founder of the S. Botolph peal as the founder of this bell. He proceeds:—"The second hath nothing. The third hath, *AVE MARIA GRACIA PLENA.* The fourth hath,
Nomen tuum Sanctum per atria cantabo
Laudes tuas Domine, Laudibus celebrabo.

F. D.

"The fifth weighs, according to common report, 57 hundred weight, and hath the arms of France and England quarter'd, and the impressions of a coin or two, on one is a cross floré, on another, a person standing by a crucifix, and this, *Crenetate Sacra fiat hec Campana hacten.* I take it, the 1st, 2nd, 3rd and 4th, have been run'd since they were first made, though the 3rd

* Blomefield, *Collectanea Cantabrigiensia*, p. 126. "East" is clearly a mistake of Blomefield's for "west."

is, and perhaps the 5th may be, the same that were first run'd. The 1st, 4th, and 5th, are cracked."* The town of Cambridge must often have heard the tone of these grand bells. Perhaps it was their sound that John Major, the Scottish historian, found so soothing, as he lay sick in his chamber at Christ's College.

If Blomefield's account be correct, England has only once seen a peal-bell to exceed the tenor of these five at King's. The tenor at Sherborne, the gift of Cardinal Wolsey (recast in 1670), has been variously estimated at from 53 to 56 cwt. The tenors of Bow church and of the late peal at York minster, both from Lester and Pack's foundry, at Whitechapel, weighed each 53 cwt. The one supreme peal-bell is that at Exeter, calculated to weigh 67 cwt., or 10 cwt. more than Pope Calixt's largest.†

No other college but King's can be conjectured to have possessed a ring of bells.

Bowtell records also a bell in the north-east pinnacle of the chapel, used as a clock-bell, and inscribed with the salutation.

Among other departed bells, Bowtell has preserved the inscriptions of three from the Holy Sepulchre (the present bell being the old fourth):—"1. ROBARD GURNEY MAD ME. 1663. 2 and 3. DE BVRI SANTI EDMONDI STEFANVS TONNI ME FECIT. W. L. 1576."‡ And Blomefield, two of the old three at Teversham:—"ſancta Katerina ora pro nobis. § ſancta Maria ora pro nobis, and one at Cherry Hinton (4th), lately recast by Messrs. Taylor, of Loughborough:—"Cuu Hsalwis Bruite ad Dumiuuu. ||

How Sturbridge chapel was off for bells before 1546 I know not, but in that year the town paid

"To George Rave for taking downe the bell at the hermitage, *ijd.*

* *Collectanea Cantabrigiensia*, p. 127.

† Lukis, on Church Bells, p. 56.

‡ *MS.*, v. 1033.

§ *Collect. Cant.*, p. 184.

|| *Id.*, p. 2.

Item, to Jenings the carpenter for making a new yocke to the belle that was at the Armitage, and for his paynes, *ijs.*

Item, for hanging up the bell at the chapell & for fetching a ladder, *ijd.*

Item, for a rope for the same bell, *ijd.*”*

This too, has gone the way of the King’s bells. There were two hermitages in Cambridge. The one alluded to is most likely that at the Small Bridges, where there was a chapel licensed for divine worship by Bishop Fordham, in 1396.† These items occur in the town rentals concerning Sturbridge fair; and the necessity of a bell for the chapel might arise from the town disbursing “to a prieste for saying Masse in the Chappell the faier tyme, *iiijs.*”‡ However, let us not linger among ghosts of defunct bells, but bend our steps by degrees to things that are.

A few usages of the middle ages must delay us a while. That the curfew, probably the Bene’t bell, was regularly rung in Cambridge appears from a proclamation (preserved in the Corporation Crown-Book), which was made annually about the middle of the 15th century:—

“We comaunden that no maner of mann or woman hold his doer open after curfew belle be rongen, for drede of Aspyers stonyng therin, waytyng man for to betyn or to slen, or for other peryl that myght falle thereof.”§

Mr. Cooper has recorded the obiits that were commemorated in Cambridge, viz:—

1475. John Erlych’s, “in the church of the Blessed Virgin, near the Market.”

1496. Katherine Cooke’s, in the same church.

1502. Alderman Keynsham’s. “Bernewell.”

William Kentte’s, jun., Clerk. S. Benedict.

1504. Richard King’s, of Wisbech. Barnwell.

1511. John Hessewell’s, sometime Mayor, and Agnes his wife. S. Mary, near the Market.

1558. Alderman Francke’s. Trinity Church. ||

The first two employ a bellman to go round the town to

* Cooper’s *Annals of Cambridge*, i, 440, 441. † i, 143. ‡ i, 440. § i, 196.
 || *Annals of Cambridge*. i, 222, 246, 259, 272, 293; ii, 143.

call upon the faithful "to pray for the souls before recited." The remuneration for this "labour" was *iiijd.* The others are content with ordinary "knolling" of the bells. Campanarian luxuries in obits were but sparingly indulged in at Cambridge. At Bury St. Edmund's, the "Sexteyn" was instructed to "do the chymes smythe Requiem Eternam," and other elaborate orders are given, of which a fine specimen may be seen in the will of John Baret, who died in 1463.* Let us picture to ourselves Cambridge as it was three or four centuries ago—some of its noble buildings unfinished, and most of the others smothered in its close streets and courts—market day perhaps—manciples and country folk squabbling over chickens and butter—Bilney and Latimer discoursing in the "heretics' walk," and preparing for the greatest Ecclesiastical Revolution which England has seen—"Clerks" wrangling in pairs whilst whetting their appetite for their "sorry supper at five of the clock," when round comes the bellman, and after the preliminary ringing, we hear "Of your charity pray for the souls of John Cooke and William Colles, and Katherine, Joan and Lucy their wives."†

In the reign of Queen Elizabeth, we come to a period which gives far fuller detail of the history of our foundries. And first, of the Bury foundry, which we have already found patronized by the parish authorities of S. Mary-the-Great. I fear the obligation, by which *Chyrch* of Bury was bound in 1514, no longer exists: but I can supply its place with one probably similar, though of later date, from Lakenheath, Suffolk. To some of my readers it may be interesting:—

"Noverint univ'si p' p'sentes me Joh'em Draper, de Thetford, in com. Norff., Bell-founder, ten'i et firmiter obligari Thomæ Smyth et Joh'ni Cooper, Gardian' Eccl'ie de Lakingheth, in Com. Suff., Yomen, in viginti libris bonæ et legalis monete Anglie solvend. eisdem Thomæ et Joh'ni Coop. eor' certis attorn' vel executoribus suis. Ad quâquid: soluto'em

* Tymm's *Wills and Inventories from the Registers of the Commissary of Bury St. Edmund's and the Archdeaconry of Sudbury*, p. 28.

† Cooper's *Annals of Cambridge*, p. 246.

bene et fideliter faciend : obligo me : hered : execut : et administrat : meos
p' p'ntes sigillo meo sigillatō dat : decimo nono die ffebruarii an'o Regni
D'ne n're Elizabethe dei gratia Anglie ffrancie et hib'nie Regine fidei
defn's &c., quadragesimo tertio, 1600.

"The condicion of this obligation is first that whereas the above bounden John Drap. hath newe cast and made the greate Bell of Lakingheth above written. If therefore the said Bell doe continewe good sounde whole and p'fect by the space of one yeare and a day next ensewinge after the said bell shal be hanged in the frame readie and ffytt to Ringe Tunable and agreeing in sound w'ch the residue of the Bells in Lakingheth aforsaid, then this obligatōn to be void and of none effect or els to abide and remayne in his full force effect power and virtue.

"Sealed and deliv'd in the p'sence of us, bernard Minett, Thomas Draper, Wyllam Saunders, witnesses.

By me John Draper."

The Bury foundry received a successor from a foreign source. In Thomas Chyreh's later days there was one *John Tonne* engaged in casting bells in Sussex. He appears to have wandered northward, as I find him at Stanstead Mountfichet, Essex, in 1540.

"Stefanus Tonni," whom I take to be his son, cast several bells in the county. Two have disappeared from the round church. Among those that remain are Landbeach tenor (1577), Wicken 4th (1582), Stetchworth tenor (1564), Little Wilbraham 1st and 2nd, and Cambridge S. Edward's 4th (1576), and particularly the 4th and tenor at Wood Ditton (1588), which are ornamented with the royal arms and elaborate crosses (fig. 26), and inscribed in mediæval type, the only exception I know to Stephen Tonni's usual Roman. The cross is well known as John Tonne's. It is engraved from his Sussex bells by Mr. Daniel-Tyssen, and the 4th at Stanstead Mountfichet is stamped with it.

The inscriptions on the Wood-Ditton pair are :—+ S^{M} + rosa + pulsata + mundi + maria + uerata. And + Virginis + assume + uomen + geru + d'ur + marie. The latter line is nearly the same as that found on one of John Tonne's Sussex bells (Keymer 2nd). I fear the rhyme is better than the sense in the former verse.

It is not usual to find bells thus inscribed and dedicated so late as 1588. A well-known mark of Stephen Tonni's

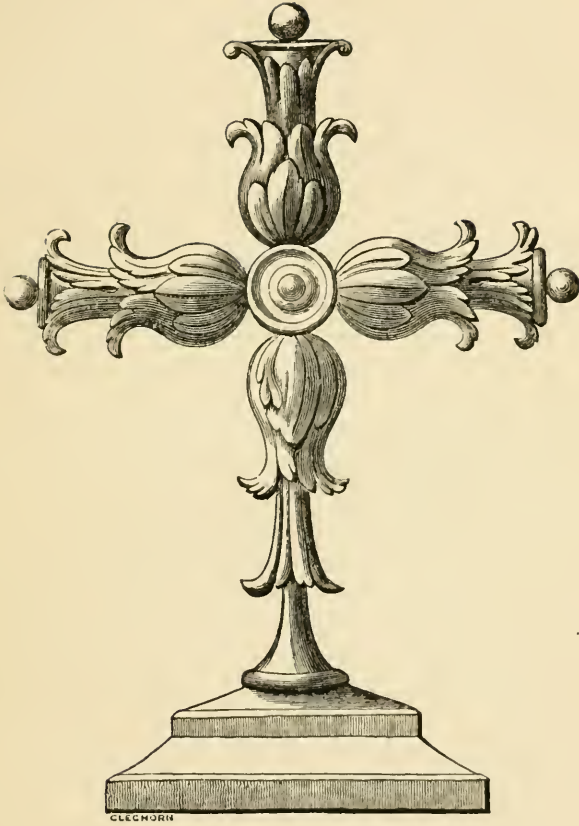


Fig. 26.

CROSS FROM 4th AND TENOR AT WOOD DITTON.



Fig. 27.

is the crown and arrows; the emblems of S. Edmund (fig. 27). It appears on the Landbeach tenor, and elsewhere. The initials W. L. occur on the 4th bells at Wicken and Cambridge S. Edward. They are, probably, those of *William Land* (a foreman perhaps of Tonni's), who, in 1624, cast the bell in the principal gateway at S. John's College. Sometimes, as at Wattisfield, Suffolk, and Halstead, Essex, they occur in connection with T. D., for *Thomas Draper*. Thomas Draper's foundry, which thus seems to have originated from Bury, was finally established at Thetford. He was, apparently, a man of substance and character, and was chosen Mayor of the town in 1592, on which occasion he presented a treble to S. Cuthbert's church. The only bells of his in Cambridgeshire are, Horningsey 2nd (1590), and Stretham treble (1591); but his successor, *John Draper*, has given the county many good bells. Chippenham 2nd and tenor (1601 and 1621), Littleport treble, 2nd and 3rd (1640, 1622 and 1624), Wicken treble (1634), Dullingham 3rd and 4th (1627 and 1621), Wood-Ditton treble (1608), which bears a long inscription, now defaced, and originally belonged to Weston Colville, from which parish Wood-Ditton bought it, after the fall of Weston Colville tower, in 1825; Horningsey tenor (1608), Great Shelford tenor (1614), are all by John Draper. In addition to these, I may mention Bottisham 2nd, and the tenors at Stretham and S. Benet's, Cambridge. There appears to have been at this time some little jarring as to the merits of different foundries, and as newspaper advertisements were unknown, the bells had to puff their makers. The third in the last-mentioned church bears this "vain talk":—

OF ALL THE BELS IN BENNET I AM THE BEST;

AND YET FOR MY CASTING THE PARISH PAIDE LEST.

"Cheap and nasty" truly, for it is a wretched tinkler.

But Draper is not to be beaten by this. He comes out strong on the tenor:—

John Draper made me in 1618.
This bell was broake and cast againe,
As plainly doth apcare
Wich time Chvrchwardens were
Edwarde Dixson for the one whoc stode close by his tacklin,
And he that was his partner then was Alexander Jacklin.

I very much suspect that Mr. Dixson's "tacklin" was introduced as a rhyme to his partner's name. It reminds one of Tom Hood's foxhunter, writing a sonnet and "beating up the covers" for a rhyme to "Reynard," Beynard, Ceynard, Deynard, &c. The 5th bell at Bene't, which seems to have been cast by Tobie Norris, of Stamford, bears the more elegant or less inelegant motto: NON NOMEN FERRO FICTI SED NOMEN BENEDICTI. The initials of William Land occur in connection with those of John Draper on the 3rd and 4th bells at Stapleford.

No foundry of the time stood against Draper's in this district; it disappeared at his death, but some ten years afterwards it revived for a little while, apparently at Bury, under "Robard Gvrney," son (I presume) of one Andrew Gvrney, or "Girne," who seems to have been for a short time in partnership with John Draper. This "Robard" cast the treble at Bene't, in 1663, but being a practical rough kind of hand, he does not indulge in fusorial waggery. The 7th at S. Andrew's-the-Great, which has been correctly described to me as a "mucky, yawling thing, without a bit o' music in it," was the work of the same hand, in 1667. When his bells are good, they are, in my opinion, very good, but many of them are below mediocrity. The bell at the Round Church is his (1663), also the tenor at Impington (1652?). The London foundry, under the Bartlets, seems not to have touched this county, but *John Hodson*, of the metropolis, during the Commonwealth cast several of our bells, viz., Fen Ditton 3rd, Horningsey treble, Stapleford treble, and the chapel bell at S. Catharine's College.

But it is time to speak of our Cambridge founders,

though of no great eminence. There is one *William Hausley*, whose name I have found at Fen Ditton, and nowhere else. He is afflicted, like Draper and Tobie Norris, with *cacoethes tinniendi*, e.g., Fen Ditton 2nd :—

Ring and fear not,
But swear not.

and Fen Ditton 4th :—

Feare the Lord and on him cavl,
William Havsley made vs all. 1623.

There is also one *Richard Holdfeld*, who cast Little Shelford 3rd, Chesterton 2nd, and Trinity College clock-bell. I cannot help thinking that Hausley and Holdfeld were Cambridge amateurs, like *John Warren* the Smith, who lies in the chancel of S. Mary-the-Great, and whose only essay was the little alarm-bell in the tower of that church, which he made in 1607, being at that time Churchwarden. The object of the bell appears from the entry in the parish book :—

“ Item, paid for the casting of the *sant's bell*, which wayed 55 lb., which cost 3rd the pound in monye xiijs. ix*d.*

And more we aded 15 lb. and a halfe of metle, at viij*d.* the pownd, in monye xs. iiij*d.*, and see the whole charge of the casting of the bell is

xxiijs.

Item, paid for a roppe for the bell x*d.*

It' for a yoake and hanging the saints bell

iijs. iiij*d.*

The restitution of sance-bells, which seems to have been carried on vigorously under Laud, gave rise to great heats. When Dr. Warren, Rector of Long Melford, Suffolk, was returning home after his ejection from that benefice, he was met by a great mob, and “ one of the party beat a frying-pan before him, crying, ‘ this is your saint's bell.’ ”*

But greater works than sance-bells began to occupy the attention of the parishioners of S. Mary-the-Great. The original “forbell, myddell bell, and great bell,” which, with Thomas Chirche's tenor, made a peal of four, were to receive company. It seems, from Bowtell's account, that the tenor was recast in 1595, and the parish book for the following year notes, “ this yere all our bells are

* Hollingsworth's *History of Stowmarket*, p. 179.

rung out and was never before." On which Bowtell remarks that the occasion was probably the Queen's accession, November 17th, "as it seemeth by the following entry :—

"Item, payed for Ireon worke about hainging the bells against the Quean's daye xs. vjd."

The following items show that the work was only just finished in time :—

"It, Nov. 16, paid John Dowsey for iij dayes & half & his sonne for iiij dayes abowght yoking of the greate bell with the old yoke, and drawing of the three greatest bells into their frames from the nethermost flore vijs. vjd."

Fifteen years after this we find the following :—

"Mem.' That vpon this vjth day of October, 1611, the parishoners of Greete St. Maries parishe, in Cambridg, assembling together did with en assent and consent, condicend and agree that the bell-frame should be re-payred, and that the fowre belles then hanging in the said frame should be cast into five *tunable belles* with expedition, and for the fitt and perfecting heereof the said parishoners did then and their chouse and authorise Henrie Kinge, John Yorke, Henrie Cotton, and Walter Bettson, to be assistant to the churchwardens according as their several skills in that buisines requireth; and allso then and their assented that their should be a leauie made vpon the said parishoners as the vse hath been heeretofore in other buisineses for the said church for the perfecting of the said workes. Provid: all waies that this charge concerning the bells and the frame shall not be chargeable to the parish above the some of xlvi^l, which some of xlvi^l. is to be leuied of the parishoners.

PHILIPPE SCARLETTE, JAMES ROBSON, HENRIE MOWTLOWE, BENIAMIN HINTON, MYCHAEEL WOOLFE, NATHANAEL CRADOCKE, EDWARD DODSON."	}	Churchwardens.
--	---	----------------

From a memorandum in the parish book it appears that the whole expense amounted to £53. 13s. 7d., of which £14. 19s. 10d. was to be paid to S. Michael's parish for one of their bells, weighing 4 cwt. 1 qr. 10 lbs. Such borrowing of metal was not uncommon in those times, but the system led to many inconveniencies here as elsewhere, the S. Michael's authorities in the end acknowledging the receipt of £16. 10s. 4d., "in full discharge of all reckonings about

our bell, and the suit touchinge the same." The bell founder (*John Yorke*, of Cambridge, as it appears from Bowtell's account of the inscriptions on the old peal) received £18. In 1620 and 1621 there appears to have been further improvement, two of the old peal being recast and another added. From the mention of St. Ives as the place of meeting, I suppose the founder to have been *Tobias*, or *Tobie Norris*, of Stamford, many of whose bells are to be found in the town and neighbourhood. The items are as follows:—

A. D., 1620.

It' paid for the bell founder's two bonds	ij <i>s.</i>
It' paid for helping downe the bell	is. v <i>jd.</i>
It' paid for a baldrikk for the new bell	ii <i>s.</i> iii <i>jd.</i>

A. D., 1621.

Item, p ^d for timber to repair the frame, & for new wheelcs to the bells	v <i>li.</i> xix <i>s.</i> v <i>jd.</i>
It' to helpers in taking downe & hanging vp the bells	xix <i>s.</i> viii <i>jd.</i>
It' p ^d for writing the indentures for the bells to be new cast, and a bond vpon them	iii <i>s.</i>
It' pd. to one for going to St. Ives to take bond of the bell founder with two suertes	ij <i>s.</i> "

The money was better managed this time, the collection for the bells being £48. 19*s.* 4*d.*, and the expenses £42. 14*s.* 10*d.* In 1667 two more bells were added, probably by Robard Gurney, who, in that year, made the 7th at S. Andrew's before mentioned. The 3rd and 4th also were recast. Mr. King (can this be the "Henrie Kinge" of 1611?) is paid his "charges goeing to Bury to give direction for casting the two bells, 12*s.* 0*d.*," £2. 5*s.* 0*d.* is paid for carriage, £9. 8*s.* 8*d.* to the founder for casting the 3rd and 4th, and in 1668, 9*s.* for mending the 7th bell and the tenor, but I can find no items as to the two new bells. Dr. Mason has recorded the weight of the old peal of eight.

	cwt.	qr.	lb.		cwt.	qr.	lb.
First	3	2	24	Fifth	7	0	10
Second	4	1	25	Sixth	9	3	3
Third	4	3	26	Seventh	14	0	1
Fourth	6	0	7	Eighth	18	2	0

I give the inscriptions literatim from Bowtell's MS.,

though I must confess myself utterly at a loss to reconcile them with his history of the peal.

I. Cum Sono, si non vis venire, nunquam ad preces cupies ire.

II. O mater Dei, memento mei. (Besides this inscription there was a shield containing a semée of Fleur-de-lis for France, which shows it must have been cast before the year 1407, when the semée was reduced to the number *three*.)

III. Celorum Christe placeat tibi Rex sonus iste.

IV. Johannes Yorke me fecit in honorem beate Marie.

V. Intactum Silco, percute dulce cano.

VI. Soli Deo Gloria Pax hominibus.

VII. Musica medicina est molestiæ illius quæ per labores suscipitur.

VIII. Or soul bell. Sum voce pulsata mundi Maria vocata, 1595.*

The third must have been Norris's. "Celorum Christi, &c.," is a favourite inscription of his, and occurs on the 4th at Tydd S. Giles in this county, made by him in 1603. It has been neatly translated :—

" O Christ, Heaven's King,
Be pleased with this Ring !"

In Alderman Metcalfe's Diary appears the following note on the expenses of this peal :—

" 1611. Awdetors for the Acounte of Jeames Robsonn and Phillip Scarlett Churchwardens goeing forth of ther office in Ester tuesdaye 1612. Dockter Mowltellowe, Mr. Edward Pottoe, Mr. Wicksted, Henrie Gibbs, Antonie Tomson, Edmond Jeffrie and Walter Metcalfe, these being mett together at S' Maires abowte the laste of Aprill 1612 to take ther Acownts for the parrish goods and ther receats w^h ther disbursements did find that theye had in ther hands xii*l*. xix*s*. *id*. ob. the w^h the did Refuse to deliuer untell theye had maid ther acounte for the frayme w^h the Casting of the bells whear upon it stayed unto Co'mensemente soundaye."

Several curious facts relating to the old peal may be found in Mr. Venables's Paper on S. Mary's church, published by the Cambridge Camden Society.

We have already touched upon Tobie Norris, of Stamford.

* Bowtell's *MS.*, vi, 2256, &c.

He was not a very first-rate founder, but his orthodoxy is beyond all question. NON SONO ANIMABVS MORTVORVM SED AVRIBVS VIVENTIVM is a favourite inscription of his, and may be seen on the bell at S. Mary's-the-Less (1608), and the tenor at All Saints (1606), Cambridge.

I suppose him to be the founder who cast three bells for S. Michael's in 1625, probably at St. Ives. The parish book gives the items :—

Now laying out.

	£.	s.	d.
Layd out vpon composition to the bell founder	6	1	0
Item, to Mr. Short for drawing the covenant with the bell founder		2	0
It' for earnest for the Bell wheel		1	0
It' for charges att St. Ives about the bells		6	0
It' for divers charges at severall times to the bell-founder com'ing to towne		5	0
It' for new hanging the bells		7	0
It' for 2 labourers helping to pull up the bells		1	0
It' for three keyes for the bells			4
It' for bell ropes		3	4

The following extracts relating to the Norris family, from the Register of the parish of S. George, Stamford, have been kindly supplied to me by Mr. Justin Simpson, of that town.

1606. Antony Norris, ye sonne of Tobias Norris, was baptised y^e 11th daye of January, 1606.

1609. Toby Norris, ye sonne of Toby Norris, was burried ye 26th day of Marche, 1609.

1612. William Norris, the sonne of Tobbye Norris, was baptised ye 24 of August, 1612.

1612. Anthonic Norris, the sonne of Tobias Norris, was burried the 3rd day of January.

1614. Marye Norris, the daughter of Tobbye Norris, was baptised the 24th day of September.

1617. Abortiua, yedaughter of Tobbye Norris, was burried ye 4th of Julye.

1618. John, the sonne of Tobbye Norris, was baptised the 14th day of June.

1620. Frances Norris, the daughter of Tobie Norris, was baptised the 21 daye of September.

1625. Samuell, the sonne of Tobias Norris, was burried the xvth day of September.

1628. John Norris, the sonne of Toby Norris, was burried the eleventh of January.

1634. Aprilis 25. Tobias Norris, the son of Thomas Norris, Bel-founder, was baptizd.

1638. May 29. John, the sonne of Thomas Norris, baptized.
 1655. Thomas, son of Thomas Norris, gent., bur. Oct. 3.
 1673. July 28. Edith, wife of Thomas Norris, bur.
 1675. Eliz., dau. of Tobias & Susan Norris, christened Decemb. 21.
 1677. Mary, dau. of Tobias & Anna Norris, christened Aug. 13.
 1679. Martha, daught. of Tobias Norris, christened Feb. 25.
 1680. Mary, dau. of Tobias Norris, bur. June 5.
 1681. Edw., sonne of Tobias Norris, gent., bap. Apl. 21.
 1682. Ann, dau. of Tobias Norris, bap. Nov. 4, died Nov. 23.
 1683. A son of Tobias Norris, bap. Apl. 24.
 1687. Mary, dau. of Tobias & Ann Norris, bap. Feb. 25.
 1690. Mary, daughter of Mr. Tobias & Ann Norris, bur. June 28.
 1699. Tobias Norris, Bell founder, bur. Jan. 19.

The register contains no date of the burial of Tobie Norris the elder. A bell-metal plate to his memory exists in the church of S. George, bearing the following inscription, in high relief:—

“Here lieth the body of Tobie Norris, Belfovn. who decea. the 3 of No., 1626 (?)”

He was succeeded by his son *Thomas Norris*, some of whose bells deserve high commendation. There is a good bell of his (1648) belonging to Ely Trinity, and he cast the second at All Saints, Cambridge, in 1632. The parish book for that year brings the whole scene before us.

It., paid for a presentment for the broken bell	0	01	05
.....			
For our charges in going for a bell founder	0	6	0
It, for a diner to the bell founder when he tooke mesure			
of y ^e belles	0	3	4
For taking downe the bell by Mr. Mane	0	3	0
For carryedge to the bridge and waying	0	2	6
For the carryedg of it by water	0	6	0
It., for bringing it bake from Stamford to the bridge	0	6	0
It., for the waying it & bringing from the water home	0	3	0
It., for a new Balricke	0	2	6
for beere at the hanging of it	0	0	6
It., for a supp ^r to the bell founder, y ^e workmen, &			
som p'ishinors being then there present	0	6	6
It., for making a bond for warrant of the said bell	0	0	6

And after various smaller items:—

It, for hanging the newe bell & mending the rest of them	0	10	8
It., Paide to thomas Noris the bell founder	6	14	4

There appears to have been generally a jollification on

such occasions. In Bungay Trinity parish book, besides a "dyner at iij*d.* heade," there is an item of xij*d.* to the bell founder's wife (Mistress Alice Brend), and the same sum "to his manservants and his mayde."

In connection with the parish of S. George, Stamford, are two charities in which the name of Norris is frequently mentioned. The first is John Chirme's donation to the poor, 10th Charles I. In a deed of feoffment connected therewith, and dated 16th Sept., 7th James I (1609), we find Tobie Norris, of Stamford, bell-founder; in another, dated April 12th, 1658, Thomas Norris, of Stanford, gent., also his son Toby; in 1666, Thomas Norris; in 1693, Tobias Norris. The second is a conduit for supplying the parish with water, managed by two conduit-masters. In the list of masters names of various members of the Norris family occur in the following connection:—

- 1632. Henry Grumball, Tho. Norris.
- 1633. Tho. Norris, Edm. Browne, gent.
- 1636. William Aslack, Tho. Norris.
- 1637. Tho. Norris, Robert Ball.
- 1640. William Waters, Thomas Norris.
- 1641. Thomas Norris, John Goodlad.
- 1687. Nicholas Love, Mr. Norris.

In a deed dated March 29th, 1646, we find the signature of Tho. Norris in company with those of "H. Cooke, Min., Thos. Sherwood, Robert Ball, and Ro. White," as letting some land belonging to the estate to Anthony Write (Wright), after the rate of sixteen groats an acre, and also, to John Steele, for one shilling an acre. In documents relating to the church estate, dated 1638, we find the name of Toby Norris, of Staunford, bell-founder; and in 1659, that of Thomas Norris, gent.

From October 20th, 1613, to March 12th, 1614, the parish register is signed by Tobie Norris, as one of the Churchwardens.

From 1630 to 1632, Thomas Norys was Churchwarden, and spells his name as Norys and Norris.

In 1656-7, Thomas Norris was raised to the highest municipal office in his native borough, serving as "Alder-

man." The title of "Mayor" was not adopted at Stamford till some years afterwards. We do not seem to have any bells in Cambridgeshire from the foundry of *Tobie Norris the younger*; but I am inclined to change my mind about the chapel bells at Emmanuel College and Christ's College (1672 and 1675), and attribute them to a Stamford man, *Alexander Rigby*, instead of Abraham Rudhall, of Gloucester. I was not aware of Rigby's name at the time when I wrote my notes on the Emmanuel bell. Rigby seems to have left no record of himself at Stamford, except in the register of S. Martin's parish. "1708. Oct. 29. Alexander Rigby, bell-founder, bur." These two bells bear as a foundry-stamp *three bells in a wreath*, and the Emmanuel bell has also the initials A. R. It was made the year before the cupola in which it hangs was finished. At this time Dr. Holbeche was Master of the College, whose name—"Thomas Holbeche"—may yet be seen, scratched on the stone-work inside the cupola. The bell at Christ's College bears the name of "John Childe, Esqvier," perhaps a liberal Fellow-Commoner. Mr. Justin Simpson, to whose kindness I am indebted for these notes on the Norris family, tells me that the Stamford foundry is supposed to have been in the vicinity of the Gas Works, or of Mr. Blashfield's Terra-Cotta Works.

The origin of the "owl" (fig. 28) on some of the bells cast by Tobie Norris the elder and Thomas Norris, may be that this bird is the crest of the family of Norris, of Basing Park, in Hampshire—*On a mount Vert, an owl holding in the dexter claw an arrow, from the beak an escroll*. We do not, however, find all this detail on the bells.

One bell from the foundry of the *Eldridge* family, at Chertsey, is found in our county. It is that at Little Abington, recognized by Mr. Sperling as the work of *Bryan Eldridge* by its stops. The date is 1620. An account of this foundry is given in the *Church Bells of Sussex*, p. 32. Another solitary specimen is the Arrington bell, cast by *John Dier*, in 1583. The name of this founder only occurs to my knowledge on one other bell, the 3rd at Maulden,



Fig. 28.

THE OWL OF THE NORRIS FAMILY.

Bedfordshire, which is inscribed, *Johannes dier hanc campanam fecit*, 1593. Perhaps there may be some link connecting him with *George Clarke*, who cast a peal for Duxford S. Peter, in 1564. Dier may have intervened between this man and one *John Clarke*, who is not found in Cambridgeshire, but whom Mr. Daniel-Tyssen has turned up, without date, at Rumboldswyke, in Sussex. From a bell (the 2nd) at Flitwick, in Bedfordshire, we recover his date—*Johannes Clarke hanc fecit campanam*, 1608. The similarity of the lettering and the form of the inscription, have led me to conjecture this connection. Two bells probably, one bell certainly, from Leicester, are found at Eltisle. The 3rd is by *William Newcombe* (1608), and the 2nd, an alphabet-bell, most likely by *Hugh Watts*, a little later. The Leicester foundry did an extensive business in the South-Midland counties, its range to the north being curtailed by that at Nottingham, from which we have one bell in the county, the Haddenham tenor, bearing a small stamp, which contains a moon, a star, and the letters *g. n.*, for *G. Oldfield*, whose father, *Henry Oldfield*, cast old “Tom o’Lincoln.”

One foreigner, a Belgian, must be noticed. This is the Hall-bell at Peterhouse, inscribed “*Peeter Vanden Ghein heft mi ghegoten.*” The foundry of the *Vanden Ghein* family was at Louvain. We do not possess many of their bells, but there seem to be several bell-metal mortars of theirs in the country. The only little things I know from their foundry are:—1, a mortar, in the possession of Mr. Fitch, of Norwich (*Ian Vanden Ghein*), 1558; 2, the Hand-bell of the Corporation of Rye (*Petrus Gheinevs*), 1565; and 3, a mortar, in the possession of Mr. Graystone B. Baker, at Bungay (*Petrus Vanden Ghein*), 1580. The Peterhouse bell probably is the handiwork of this Peter.

In 1867, the Louvain foundry, now under the management of M. Vanaerschodt, who calls himself “successor A. L. Vanden gheyn,” had the honour of sending forth the first “carillons” that have found their way to England, which now (36 in number) hang in the grand old tower of S. Botolph, Boston. And would that Mr. Gilbert

Scott's new tower, which now overlooks Cambridge from the precincts of S. John's College, might receive tenants of the same kind!

But no founder of this period was equal to "Colechester Graye." His *chef d'œuvre* is the tenor at Lavenham, Suffolk, the beauties of which, I leave to be more fully descanted upon by some Suffolk campanologist, remarking, by the way, that it would be well, perhaps, when a national work like the Westminster bell is in hand, that the dimensions of masterpieces, such as the Lavenham tenor, should be studied. Cambridgeshire contains a large number (more than 50) of his bells. Among the best of them, perhaps, is the Fordham peal, four of which he cast in 1638, and the tenor in 1659. *Miles Graye* appears, from the testimony of the bells at Barrington, to have been assisted by one *William Harbert*. I think that *Richard Bowler*, whose bells are to be found at Barton and in S. Peter's church, Cambridge, was Miles Graye's predecessor at Colchester: the similarity of lettering, and the locality of Bowler's bells, lead me to this conclusion.

There is a nameless make in the county, without even initials, specimens of which may be seen at Melbourne (1616), Stetchworth (1608), and Barton (1608). From similarity of lettering and inscriptions I am inclined to attribute these bells to *James Keene*, two of whose bells (the treble and 3rd) are at Flitwick, in Bedfordshire.

Here, however, I must leave the founders of this period, and occupy my readers with a few miscellaneous notes belonging to their time. And, firstly, I cannot forbear inserting an extract from the parish book of S. Michael's, Cambridge, for the year 1569. The spelling alone ought to ensure for it a favourable reception:—

" It' payd for a ball deryke for a bell		vij <i>d.</i>
It' payde to good man Ewyns off horynger for a bell whell	vij <i>s.</i>	
It' payd to the sayd good man Ewyns for raysynge of the sayd bell for to make sur the goynge off the sayd bell		x <i>d.</i>
It' payd to good man Raye the smythe for maykyne of a new boullte of eyern and viij wegges for the sayde bell		vj <i>d.</i>
It' payd for nalles		id.

It' for a new rope for the same bell	xd.
It' for brede and drynke	ijd.
It' for a Hoop and a pys of tymber for the sayde bell	ija."

The S. Michael's peal never could have been anything very remarkable, and yet it seems to have held a high place in the embryo condition of the peal at Great S. Mary's.

Of course when bell-loving Elizabeth paid her great visit to Cambridge there was a grand jangling. On Friday the 4th of August, 1564, she made her entry amidst the clanging of all the church and college bells in the town. Considering that there was not a decent peal in the place, the noise must have been intolerable. There could have been no merry ring of eight to divert the ear—nought but the Babel of the various representatives, chiefly of C, B, B flat, A, and intermediate demi-semitones. It would have driven an Elizabethan glee-composer mad. "Such churches as were negligent herein were afterwards called upon, and were fined, some 8s. 4d., some more, some less." S. Mary's escaped the higher penalty, the Churchwardens paying only "ijs. ijd., to the Quens Almoners servant for not ringing at the Quens coming."* There was ringing at S. Mary's in 1587, "at the triumph," for which the sum of xijd. was given to the ringers †—quite as much as their performance was worth. The allusions to the "University Bell" are frequent on this and other occasions. I suppose this to have been one of the peal (if peal it might be called) then in S. Mary's tower.

And now, having reached a period at which Change-ringing begins to make its appearance, let us see a little of the rise and progress of this healthy and ingenious amusement. The first to reduce the art to a system was Fabian Stedman, a printer, resident in Cambridge, who is said to have printed his changes on slips of paper in his leisure hours, and taught them to his company in the tower of S. Benedict. "Within these fifty or sixty years," says he, writing about 1667, "*Changes* were not known, or

* Cooper's *Annals of Cambridge*, II, 187.

† Cooper's *Annals of Cambridge*, II, 437.

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*.* We may mark the rise of Change-ringing in Cambridgeshire, then, by the improvements in the Bene't peal from 1607 to 1615, by the making of Great S. Mary's four into five in 1611, by the addition or recasting of the two trebles in the Stetchworth peal in 1608, &c., &c., but more conclusively from the general fact that 18 per cent. of the bells now existing in the county were cast in the early half of the 17th century. Among the benefactors of this age we may reckon Sir Thomas Sutton, the founder of the Charterhouse, who gave

"To the Parson and Churchwardens of Balsham, for the time being, towards the buying a Bell, to be hanged in the Steeple, to amend the Ring there, 20*li*."†

Now, every one knows the fact that the number of changes that can be rung on a peal of bells is the factorial of the number of the bells:—2 for *two*, 6 for *three*, 24 for *four*, 120 ("the six score") for *five*, 720 for *six*, 5,040 for *seven*, 40,320 for *eight*, &c. But it is not so generally known that it is necessary for a definite order to be observed in arranging the changes, and that for more reasons than one. It is clear, firstly, that no man could go through 5,040 or 5,120 changes from unassisted memory. There must be some kind of *memoria technica*. And, secondly, from the nature of bell machinery, a certain time must elapse between two strokes of the same bell, because the bell has to swing round, sweeping out a complete circle while it turns from its position mouth-upwards round to mouth-upwards again. When the bell is mouth-upwards an expert ringer will hold it in balance any time you like, or an ordinary ringer may let it a little over balance, to be sustained by the "stay and slide," or some similar contrivance, so that there is no difficulty in a bell *waiting*, though there is every difficulty, or rather an utter impossibility, in its

* *Tintinnalogia*, 1668.

† Stowe's *Survey* (ed. 1618), p. 812.

coming round before its round is finished. Thus, if you began writing a five-bell peal,

12345

54321,

the treble and second would have no difficulty in waiting, nor the third in keeping its place, but it would be very sharp work for the fourth to make two places, and as to the tenor, there would be an ominous silence between its strokes at the end of the first round and the beginning of the second. In six-bell peals, eight-bell peals, &c., where the bells strike more quickly, a bell may, sometimes, where necessity requires, change two places at a time, slip from the fourth's place into the sixth's, or the second's, and so on, but in five-bell work a bell should never change more places than one—for instance, supposing a bell to be in the third's place, in the next change it must either stay there or go into the second's or fourth's, according to circumstances, but it must not go into the treble's or tenor's. My ringing friends must pardon my stating things that are quite obvious to them but not equally clear to those who may have a curiosity on the subject, but who, like Dr. Gatty, the author of the pleasant little book, *The Bell, its Origin, History, and Uses*, are frightened by the portentous array of technical terms that encounter them at the outset. This being premised, let us see the best arrangement of the six changes in order to form a peal on three bells:—

123

213

231

Here are the first three changes, in which we see the treble acting as “the Hunt,” or moving uniformly amongst the others; we see also, that no bell is moved more than one place at each change. A bell is said “to be hunted” *up* or *down*, according as it moves towards the tenor's place or the treble's place. Now, if “the Hunt” were to be “hunted down,” we should get no more changes—only 213 and 123 again. This is obviated, however, by mak-

ing an "Extream Change," or change between the second and tenor, allowing "the Hunt" to rest in its place one change, thus:—

321.

And now, "hunting down," we get the remaining two changes, viz. :—

312

132.

This calling the treble "the Hunt" in a peal on three is, however, a matter of no real consequence, for if a few series of these changes were being rung, one bell would be "hunted up" and "hunted down" as much as another. The second bell at the third change, and the tenor at the fifth change begin to do the very thing that the treble has done, and go through with it like the treble. This peal might be rung backwards, by hunting the tenor *down*. And so much for the peal on three or "sixes." Next in order comes the "four-and-twenty," or peal on four bells. This admits of considerable variety of treatment. I give specimens of two methods—Stedman's, which, though a most clumsy affair, was doubtless a great thing in his days, and the "Plain Bob" method, from the modern "Campanalogia."

Stedman's first method (*Art of Ringing*, p. 8.)

1234	4321
• 2134	4312
2314	4132
2341	1432
3241	1423
3214	4123
3124	4213
1324	4231
1342	2431
3142	2413
3412	2143
3421	1243

In this peal the treble is hunted up and down, just as in the "sixes," while the other three bells have all the same

curious movement, staying twice in each of the middle places, and thrice in the treble's and tenor's places. Every change is what is called a "single," *i.e.* a change of place between two bells only, it appearing to be the composer's object to produce as little variety as possible. In the improved method the treble moves exactly as in Stedman's method, and the other bells come in for their share of the "hunting," and half the changes are "double," *viz.*, those marked with an asterisk:—

1234	4321
*2143	*3412
2413	3142
*4231	*1324

Hitherto our "singles" have been made between the bells in the middle places. Such a "single" would now bring the bells round again after eight changes only. A "single" is therefore made with the two hind bells, which, taking the two last changes above-given, produces the following effect:—

3142
*1324
1342
*3124

This movement of the second and fourth is called a "dodge." It will be seen that the name is not without its meaning, for the second makes a feint as though it were going to be "hunted down," but stops directly and returns to its former place, and the fourth imitates it the next change. This gives us another 8 changes by plain "hunting": starting from the last but one we have written.

1342	2431
*3124	*4213
3214	4123
*2341	*1432

The second and third now "dodge," and thus we get the remaining eight changes.

1423	3241
*4132	*2314
4312	2134
*3421	*1243

A "single" between the two hind bells now brings the bells round—1234.

And thus we part from the "four-and-twenty." "I will here insert," says Stedman, "two or three old *Peals* on five Bells, which (though rejected in these days, yet) in former times were much in use, which, for *Antiquity's* sake, I here set down. And, first,

The Twenty all over."

This is a most curious old peal, highly interesting from its extreme simplicity. First the treble hunts up, while the others change no more than to make room for it.

12345

21345

23145

23415

23451

Now the second does the same thing.

32451

34251

34521

34512

The third now hunts.

43512

45312

45132

45123

Now the fourth.

5**4**12351**4**23512**4**35123**4**

And lastly, the tenor, which brings the bells round again.

1**5**23412**5**34123**5**41234**5**

Here every change is a "single." The twenty changes arise, of course, from there being *four* in each of the *five* hunts.

Stedman's next peal is more to our local purpose, being entitled "Cambridge Eight and Forty," probably from its being first rung in S. Benedict's tower. Let me first notice how it is "Eight and Forty," instead of being "Six-score." The restriction is that the treble and second can never come behind, nor the fourth and tenor before. So that whereas, in the "Six-score," 24 changes can be made on 1, 2, 3, 4, with the tenor always behind; 24 on 1, 2, 3, 5, with the fourth always behind; 24 on 1, 2, 4, 5, with the third always behind; 24 on 1, 3, 4, 5, with the second always behind; and 24 on 2, 3, 4, 5, with the treble always behind; in "Cambridge Eight and Forty," the last two of the above-mentioned sets are entirely excluded, only 18 of each of the first two sets can be admitted because the fourth would lead in 6 changes of the first set, and the tenor in 6 changes of the second set, and only 12 of the third set, for the other twelve will be fourth and fifth leads. Thus we get

18 from the first set,
 18 from the second set,
 12 from the third set,
 0 from the fourth set,
 0 from the fifth set.

With these observations, I give the peal complete, in which it will be seen that the motion of the bells is very complex, there being no "hunting." Every change is a "single."

12345	31254	21453	12435
21345	31245	24153	14235
21354	31425	24513	14325
21534	34125	25413	13425
25134	34215	25143	13245
25314	32415	21543	13254
23514	32145	12543	13524
23154	23145	15243	15324
32154	23415	15423	15234
32514	24315	14523	12534
35214	24135	14253	12354
35124	21435	12453	12345
31524			

Such was the condition of Five-bell work in the earlier part of the 17th century, and nothing had been attempted, it seems, on higher numbers. The ice had been broken before Stedman's time by the removal of the absurd restrictions of "Cambridge Eight and Forty," but no change beyond a "single" seems to have occurred to the first inventors of the "six-score." Everything is sacrificed for the sake of the treble, which is "hunted" regularly up and down all through the peal. The second is called the "half-hunt," though it comes in for a very limited share of the sport.

I am induced to give the Plain-change peal entire from the *Tintinnalogia*, not only from Stedman's connection with Cambridge, but also because the work is very rare, and "Stedman-ringers" are becoming rarer every day. It is desirable to save from oblivion the early specimens of peal-making.

The *Plain-changes* on five bells.

12345	41235	51432	51324
21345	42135	54132	53124
23145	42315	54312	53214
23415	42351	54321	53241
23451	24351	54231	53421
32451	24315	54213	53412
32415	24135	54123	53142
32145	21435	51423	51342
31245	12435	15423	15342
13245	12453	15243	13542
13425	21453	51243	31542
31425	24153	52143	35142
34125	24513	52413	35412
34215	24531	52431	45421
34251	42531	25431	35241
34521	42513	25413	35214
34512	42153	25143	35124
34152	41253	21543	31524
31452	14253	12543	13524
13452	14523	12534	13254
14352	41523	21534	31254
41352	45123	25134	32154
43152	45213	25314	32514
43512	45231	25341	32541
43521	45321	52341	23541
43251	45312	52314	23514
43215	45132	52134	23154
43125	41532	51234	21354
41325	14532	15234	12354
14325	15423	15324	12345
14235			

If Dr. Burney could highly eulogize this work, half of which contains systems of "singles," and assure his readers that the *Tintinnalogia* is not beneath the notice of musicians who wish to explore all the regions of natural melody, as the arrangement of diatonic sounds therein would

point out innumerable passages that would be new in melody and musical composition,—I may venture to claim at least as high a regard for the modern peals, in which the bells are more freely moved about amongst each other. This method of plain-changes is easily applicable to any number of bells, and, therefore, I shall treat of it no further, except to remark that one of the six-bell methods (tenor and fifth hunted down) shows by its name how fashionable an amusement bell-ringing was two centuries ago. It is called the *Esquire's Twelve-score*. Stedman's great triumph was in cross peals, or peals in which "singles" are rarely admitted. "Old Doubles" (probably the first Cross-Peal on Five), and "Grandsire," which, in some form or other, is the standard "six-score" of the present day, are not equal in symmetry to "New Doubles," which was Stedman's invention. Any one whose appetite may be keen on the subject may find substantial satisfaction in the pages of the modern "Campanalogia," or in a little work by Mr. Hubbard, of Norwich, on the subject.* The subject of change-ringing is inexhaustible, and I do not wish to occupy these pages with more of it than is necessary for the explanation of the few old peals I have endeavoured to preserve.

The amount of bell-founding in England during the Commonwealth was very small. *Miles Graye*, the *Bolters*, at Salisbury, *John Brend the younger*, at Norwich, and *John Hodson*, in the metropolis, were the chief artificers, but business was slow. The Bassingbourne and Foxton peals, by Miles Graye, in 1650 and 1654 respectively, are the chief works of the time in this county. It is noteworthy, however, that the Parliamentary party, though they condemned the "superstitious" use of bells, could turn them to a devout purpose when necessary. Bell-ringing for the King's return from Scotland in 1641, seems to have been a very perfunctory matter, if we may judge from the parish book of Cambridge S. Edward:—

* *Elements of Campanalogia*, by Henry Hubbard. Loddon: S. Nobbs, 1868.

“ For ringing and a bonfire at the Kings returne out of the North *we being commanded therto by the justices* 0 1 5.”

If we compare this with the entry at S. Mary's-the-Great :—

“ 1650. Paid to Persyvall Sekole the clarke for the ringers, *by an order from the Maior, on 30 Jan., being a day of thanksgiving* 0 2 0,”

we shall not fail to pay a tribute of respect to the wary carriage of the parish authorities, who shelter themselves behind the “ civil power and executive ” on both occasions. The S. Edward's people, perfunctory as their bearing may seem, could nevertheless spend a little money on making their sorry peal go as well as in it lay on that occasion. They laid out :—

“ For 3 rowles, a peece of boarde and nayles, a dogg of Iron and brads and spiles 0 7 9

For a peece of timber to make a stay for the bell ropes and workmanship 0 3 6

For a Rope to the first bell 0 2 4.”

There was another ringing at S. Mary's, on July 26th, 1650, for the success of the Parliamentary Army in Ulster, under Sir Charles Coot. For this the ringers received 2s. 6d., and it was done “ by Mr. Maior's appointment.” And then we hear of no more merry peals till the Restoration, when, like the rest of the country, Cambridge seems to have gone wild with joy, and the little shed near King's chapel, sent forth, no doubt, a glorious sound. “ After the Musick had done, King's bell and all the bells in the Towne rang till 'twas night.”* Things were a little better now than at Elizabeth's visit, especially at S. Benediet and Great S. Mary's, but no doubt the King's peal, in spite of their disadvantageous position, still “ bore the bell.” The Duke of Monmouth and the Earl of Clarendon were greeted also with peals at Great S. Mary's, in 1662 and 1664 respectively. All these were probably on the plain-change method, if indeed they were anything more than “ rounds.” Stedman says that 1680 was the greatest number of changes that had

* Cooper's *Annals of Cambridge*, vol. III, p. 478.

been accomplished in his time. In 1667 comes the casting of two trebles for S. Mary's-the-Great, according to Bowtell's account. *Robard Gurney* seems to have been the founder. *Andrew "Gerny,"* or "*Girne*" (probably his father), was a half-foreman half-partner at the Thetford foundry in John Draper's time. His name occurs on a bell, just over the border (the 4th at Lidgate, Suffolk), "John Draper and Andrew Gurny made me 1625." Robard Gurney seems to have taken up the Thetford business and worked it at least partly at Bury S. Edmund's, as appears from the parish books of S. Mary-the-Great. In 1669 there is improvement at S. Edward's, Cambridge. We find two small bells re-cast and a treble added, so as to make a little peal of six. *Christopher Graye* was the founder, a degenerate son of "Colechester Graye," old Miles. He seems to have wandered once into Staffordshire, but the old district had some charm or other for him, as we find him now for some fourteen or fifteen years at Haddenham. The parish book of S. Edward's gives us all the detail:—

It., p ^d to Gray for casting of two bells eight pounds and for another he added 43 pounds	10	10	8
It., p ^d for more bell metle to M ^r . Rose and for pewter	06	03	3
It., p ^d for carying y ^e Bells to Hadnam and y ^e recarying of them	01	14	4
It., for 5 new roups	00	14	0
It., for helps and scayls borrowing to way y ^e bells back & forward	00	08	6
It., for horse hyer 5 times to hadnam and Ely & expense their	04	14	4
It., to Haynes for hanging y ^e bells & altering y ^e frames	10	16	8
It., p ^d to y ^e Smith for Iron worke	05	14	6
It., p ^d to Bridger Attersly and for nayles and a staple	00	02	5"

The other founders of this time were the *Darbies* (*Michael* and *John*), who seem to have been brothers. I am told that they originally came from Kelsale, near Saxmundham, Suffolk, but they were both "founders-errant," though of very distinct characters. Michael was a rolling stone that gathered no moss, while John's travels were confined to East Anglia. Michael's wretched bells are to be found in many districts, for one specimen of his casting appears to have

been enough for a neighbourhood. His only Cambridge-shire performance is the little peal at Whaddon, in 1671, in which year he also cast the treble at Stanstead Mountfitchet, Essex. I find him at Eynesford, Kent., in 1651; at Boxley, Kent, in 1652; at Mileham and Feltwell, Norfolk, in 1661; and Anthony à Wood's testimony as to his Oxford knaveries in 1657 is recorded in Mr. Lukis's work.* John Darbie began casting about the Restoration, and the latest date I have of him is that on the Isleham tenor, a magnificent bell, said to weigh 25 cwt., cast in 1680. There are only seven other bells of his in the county, a good peal at Quy, cast in 1670, and the treble at Trumpington, and second at Grantchester, cast in 1677. Christopher Graye's foundry outlasted the Darbies, his last work being the S. Michael's peal, Cambridge. The authorities of this parish had three bells cast in 1625, as we have seen, and in 1682 they paid "for 3 bell-ropes, 00 07 06," besides a crown-piece, "Given Joh: Redgrave for ringing y^e nine a clock bell," but when the parish meets on the 4th of July, 1683, they resolve to have four, casting two (with additional metal) into three, and keeping the old tenor. And having got a legacy of more than £16 from one John Pindar, they decree as follows:—

"It is agreed by the officers & p^rishioners of the parish of St. Michael in Cambridge that the two bells be taken down & carried forthwith to be new founded & with some addition to make another bell, & the parish contenting to be at such charge as shall appear from the Churchwardens above the money in hand by the gift of John Pindar deceased.

HENRY PYKE,	} Churchwardens.
MICHAELL POGSON,	
JOHN DISBROW,	Overseer.
JOH. STAGE,	
WILL. LINCOLN,	
WILLIAM GRAY,	
WILL. + GRISSELL,	his marke.
MATHEW WRIGHT."	

Clouds of trial, however, gathered round S. Michael's, for it seems that an old garment had been pieced with new cloth—the old tenor would not do. And so, on the 14th of

* Lukis, on *Church Bells*, p. 40.

August, they met again and decreed another decree, which affects, or ought to affect the parish to the present day:—

“It is agreed at a meetinge by y^e Churchwardens & p^rishioners that there be a fourth bell bought & such a rate made as shall defray the charges & it (is) agreed y^t y^e su^me of ten pounds given by Dr. Duport deceased to y^e poor of this parish shall be called in & the Churchwardens every year at their discretion shall give to the poor of the parish the summe of twelve shillings which is the interest of the said money, and the said ten pounds to be laid out towards the buying the said bell.

HENRY PYKE,	} Churchwardens.
MICHAELL POGSON,	
JOHN STAGE,	
JOSHUA BARTON,	
JOHN WALKER,	
WILL. LINCOLNE,	
ROBERT DALTON,	
HENRY COMPTON,	
FRANCIS HICKS,	
EDW. WITTES,	
CHARLES MORDEN.”	

In the receipts for 1683 and 1684 we find:—

“Received of the p ^r sh John Pindar’s gift	16	7	0
Received of Samll. Haggais Dr. Duport’s money	10	0	0
Received one years Interest	00	12	0
Rec ^d one y ^e account of wast mettall	03	08	0.”

The “Disburstments,” as the parish book ominously hath it, give us a picture of the usual scarcity of metal in founders’ hands: it has to be gathered of divers sources, though not as at Bungay a little time before, by collecting pewter from house to house:—

“p ^d Christopher Gray for running 3 bells	17	0	0
p ^d Mr. Rose for bell mettall	7	15	4
p ^d Mr. Spackman for bell mettall	32	16	0
p ^d Mr. Westropp for making writings	00	9	0
p ^d for Carridge for y ^e bells and mettall	2	5	0
spent when we bargained with the founder and at taking down the bells	0	6	6
p ^d Henry Jennings for goinge to Hadenham four times	0	19	6
p ^d the carpenter’s bill	8	4	7
ffor o ^r Expenses at Hadenham	0	15	0
p ^d to Simon ffordham	2	1	8
p ^d for three bell-ropes	0	7	0
p ^d Grubb for boardes	0	13	6
ffor the carters charges for themselves & Horses	0	2	6

given the ringers on the thanksgiving day and the fift of November	0	2	6
p ^d for oyle & a bottle	0	0	5
p ^d Simon fordham for Keys & staples, &c.	0	4	2
p ^d the carpenter for stayes & nayles & worke	0	4	2."

So much for the work relating to the three smaller bells. By the time the tenor was to be recast, the Haddenham foundry had moved on to Lynn, and Christopher Graye is no longer founder, but merely acting formally to introduce his successor, *Charles Newman*. Had it not been for the entries in S. Michael's book we should not have known the origin of the two *Newmans*, *Charles and Thomas*.

The items are as follows :—

" p ^d y ^e carter for carring y ^e 4 th bell to y ^e boate	0	0	8
p ^d for porters & a barrell & carring y ^e bell to Lyn	0	8	0
p ^d for bringinge back y ^e bell from Lyn	0	8	0
p ^d for bringinge it from the water & coals & porters & oyle	0	6	2
p ^d to Christopher Gray	8	12	0
p ^d the founder for mettall	5	4	0
.....			
p ^d the carpenter	4	2	6"

Here we may see Christopher Graye and "the founder" to be no longer one and the same, for Charles Newman's name, with the date 1684, is on the bell, as may be seen in the collection of inscriptions.

Four more items of good auspice follow :—

" Given halfe a year's Interest to y ^e poor due in May 83			
for Dr. Duport's ten pounds	0	6	0
Given in Novemb ^r 83 for halfe a year more	0	6	0
Given in May 84 for halfe a year more	0	6	0
——— Nov. 84 for another half year	0	6	0"

Charles Newman does not shew up as a "literate person," except so far as he may deserve that designation for sticking into a name all the letters he could, perhaps on the principle of a Norfolk farmer—"if one wouldn't do another would." I think his foundry must have continued at Lynn, as we lose sight of his bells as we approach Norwich, at which city Thomas Newman commenced business before Charles Newman's work was over. Besides the S. Michael's tenor, he cast the bell at S. Clement's, in 1691, the Fen Ditton tenor, a good bell, if I remember rightly, in 1692, the Orwell

treble in 1694, the Girton 2nd in 1699, the Sutton 3rd and 4th in 1700, and the Kennett treble in 1707, which is far the latest bell of his I have ever found. About this time, *Richard Chandler's* foundry flourished at Drayton Parslow, Bucks. There is only one bell of his, I believe, in the county—the tenor at Melbourne, dated 1688, and weighing 18 cwt. Mr. Sperling describes it as one of the grandest sounding bells for its weight that he ever heard, an opinion which, I am sorry to say, I have had no opportunity of endorsing, but to which, no doubt, every Melbourne man will readily assent.

Shortly after this time came *Richard Keene*, formerly of Woodstock, and established himself, like Christopher Graye, on the green sand, having his foundry near Royston. None of his Cambridgeshire bells bear his name, and they are only to be identified by the rough make, and by bearing nothing more than the date by way of inscription. The towers of Little Shelford, Shepreth, Lolworth, Shudy Camps, Little Eversden, Burwell, Duxford S. John, and West Wrattling, contain his handiworks. He is said to have been “Keene by name and Keen by nature,” making a considerable profit out of old metal in his recastings, but how far the love of the joke led to the scandal it is not easy to say.

Henry Pleasant, of Sudbury, was a contemporary of Keene's, but, so far as I am aware, the county contains only one bell of his, the treble at West Wickham, dated 1700. Had it been a year later, our list of inscriptions would probably have been graced with a lively couplet of his:—

“Henry Pleasant did me run
In the year 1701.”

He seems to have been followed by *John Waylett*, who cast the Whittlesford 4th in 1708, and the Comberton treble in 1711. In 1712, *John Waylett* and *John Thornton* were in partnership, as we find from a bell at Great Thurlow, Suffolk, cast in that year, after which Waylett left the Sudbury business to Thornton and migrated into Sussex, where I have found several of his bells. Thornton was a superior

founder, as the tenors at Cheveley and West Wickham (1714 and 1718) will testify. There is also a neat little peal of his at Newmarket All Saints, made in 1720.

The last Sudbury founder is *Thomas Gardiner*, whom I have found as early as 1711, and as late as 1755. Some of his bells were made at Norwich, and one (the tenor at Newmarket S. Mary) bears Thomas Newman's name as well as Gardiner's. In Cambridgeshire his bells are to be found at Brinkley (tenor, 1727), Cheveley (treble and 3rd, 1730), Whittlesford (3rd, 1736), Doddington (peal of five, 1736-7), and Elm (tenor, 1738). Those at Whittlesford, Doddington and Cheveley are marked "Sudbury."

Thomas Newman, of Norwich, certainly paid a business visit to Cambridge, as he did to Bury S. Edmund's. A bell at Berden, Essex, testifies that it was made by Thomas Newman, at Cambridge, and the accompanying receipted bill seems to refer to work done in the town:—

"The Church wardens of S ^t Beanits bill for casting of		
Brasses		
first for Casting of two Brasses for the Greate bell waying		
23 pound and a half at 6 <i>d.</i> per pound		0 11 9
for 5 pound and a half of new mettle aded at 3 <i>s.</i> 2 <i>d.</i> p ^r		
pound		0 6 5
for Casting of a pare of brasses for the fift and one brass		
for the forth bell waying in all 15 pound and a half at 6 <i>d.</i>		
p ^r pound		0 7 9
for 3 pound and a half of new mettle aded to the s ^d brasses		0 4 1

in all 1 10 0

Rec^d June 10th 1725 of M^r Nun churchwarden the full contents of this bill by me

THO. NEWMAN."

The county contains more than thirty of his bells—none of them in my opinion worth mention, except, perhaps, two little peals of five, one at the Holy Trinity, Cambridge, in 1705, and the other at Foulmire, in 1704.

A person of greater importance is *Henry Penn*, of Peterborough. He did but little in the county except casting a small peal of five for Ely Cathedral, the treble of which is now used for a clock-bell. There are two good bells of his

at Sutton (1722), a treble at Tydd S. Giles (1710), and a tenor (1726). The Tydd treble bears on its waist a large figure of a rustic with a flail. He was fond of putting quaint things on his bells, as, for instance, when he cast the peal at S. Ives, he put on the bell that was rung early in the morning, "Arise and go to your business," and on the 7th :—

" When backward rung we tell of fire,
Think how the world shall thus expire."

His end was one of painful interest. The S. Ives people were dissatisfied with their peal, and as it should seem by the peal itself, unreasonably dissatisfied, and a tedious lawsuit commenced between the Churchwardens and Penn. At last it was decided in favour of the latter, who had ridden from Peterborough to S. Ives, in order to be present at the Huntingdon Assizes. He fell down dead from over-excitement as he was mounting his horse in the inn-yard at S. Ives, to return to Peterborough.

By this time the London foundry, which had been under the indifferent management of the *Wightmans*, attained to great celebrity under *Richard Phelps*, a native of Avebury, Wiltshire, the founder of the great bell at S. Paul's Cathedral. His name brings us round again to the church of S. Mary-the-Great, for "Novr. 16, 1721, it was agreed that certain of the parishioners should contract with a bell-founder for new casting all or such of the bells as they should think proper. This order was confirmed 25 April following, and further ratified 15 June, 1722, when it was concluded to increase the weight of the eight bells, so that the tenor should not exceed 28 hundred weight : at the same time it was ordered that a new frame, wheels, and all other things necessary for fixing and hanging them should be done. May 11, 1722, it was agreed to employ in this business Mr. Richard Phelps, bell-founder, in Whitechapel, who was strongly recommended by Dr. Croft, in a letter to Mr. Bowman, the organist of the parish. Augt. 2, 1722, it was finally concluded that two more bells should be

added to the eight, to make it a peal of ten; for which two bells the founder was to be paid £71. 12s. 0d., and they were cast accordingly, and delivered to the parish on the 25th of the same month.”* These two bells, however, have been since recast, as we shall see. Of the eight now remaining of this fine peal, the first four (now 3, 4, 5, 6, on account of the subsequent addition of two trebles) and the old 8th, now the 10th, bear the date 1722, while the other three are marked 1723. I subjoin the weight of this peal from a MS. of Dr. Mason’s, quoted by Bowtell.

	cwt.	qr.	lb.		cwt.	qr.	lb.
First	6	0	8	Sixth	11	0	5
Second	6	2	6	Seventh	14	0	17
Third	7	1	22	Eighth	15	2	2
Fourth	7	3	22	Ninth	21	0	27
Fifth	9	0	5	Tenth	26	0	19
				Total	125	0	21

Phelps’s charge was at the rate of £5 12s. per cwt., which made the cost of the bells £701. 1s. 0d., reduced, of course, by the value of the 69 cwt. of old metal, but other incidental expenses ran the sum up to between £500 and £600, of which £419 2s. 2d. was raised by church rates. “Further sums,” says Bowtell, “were raised voluntarily among the principal inhabitants of the parish. Contributions were likewise received from several inhabitants of other parishes, besides two guineas each from the head of every college.” The new bells did not remain long without a peal being rung worthy of them, for the present society of “Cambridge Youths” was established in 1724, and in 1725, on the 5th of November, 5040 “Grandsire Tripples” (a complete peal on seven, always rung on eight with the tenor behind) were rung, and this performance was repeated on the 22nd of October, 1734. There was also ringing at the proclamation of the peace of Aix-la-Chapelle (Feb. 9th, 1748), but the method is not mentioned. The

* Bowtell MS., vi.

Register of the Society contains amongst its names some that may surprise my readers :—

1725. Charles Mason, D.D., Fellow of Trinity College, and Woodwardian Professor.

1726. Robert Hesketh, of Christ's College.

1728. John Roper, Apothecary, afterwards a Major in the Army. Killed at Val, 1747.

1731. Richard Dawes, M.A., Fellow of Emmanuel College, the celebrated critic.*

1733. Samuel Roe, M.A., Fellow of Trinity College, Vicar of Stotfold, Bedfordshire, and author of works against enthusiasm, &c.

1738. James Gifford, Mayor of Cambridge, 1757-8.

1749. Symon Kerrich, of Corpus Christi College.

1767. John Incarsole, a gentleman totally blind, but an excellent ringer and musician.

1767. William Langley, of Jesus College, and last (1773) not least of his contemporaries, our excellent, painstaking, benevolent old friend John Bowtell, the bookbinder. Dr. Mason was a very enthusiast on bells, and his zeal would, no doubt, have called forth the rebukes of his friend Roe, had bell-enthusiasm been the particular kind of enthusiasm to which that divine objected. The learned Doctor, however, got thoroughly snubbed once by the leader of the Norwich company of ringers. The letter is too rich not to be preserved in its integrity. Dr. Mason, it appears, wrote to the Norwich men to ask them to subscribe to a book of John Holt's, containing certain improvements on Mr. Benjamin

* The preface to Dawes's *Miscellanea Critica*, by Kidd, contains the following notice of the great critic's feats in bell ringing :—" Ut otio abundavit, et aures ejus semper fuerunt teretes et religiosæ, Dawesius cum sodalitate etiam honesta et non prorsus ἀμωδῶν gratiam iniit, qui dictis diebus æneas machinas fastigio Templi Beatæ Mariæ suspensas, et ad divini numinis cultum Christi professores plerumque advocantes, exercebat atque in numerum pulsant. Illis sese ductorem libentissime præbuit; et, quod multi impugnarint, exercitatione defatigatus dono, quod testamento legaverat Domina *Margareta*, cum toto choro sese recreare ac reficere non nolebat; accedebat eodem sal quoddam facetiæque libero ac remisso homine digna.

Hanc qualemcunque de Dawesio notitiam acceptam refero auctori in hac re certe gravissimo, Reverendo Gulielmo Paley, qui multa narrare de Dawesio memoriter et jucunde solebat."

Anable's Grandsire Triples. The reply follows :—

“ Rever^d Sir,

I desire you'l excuse my not Subscribing to a work which I have some Reason to fear will not answer to Expectation. I must Confess our Company seem Intirely to Slight it though I must own it is not a generous way of treating Mr. Holt's performance, but I believe they are Indue'd to this by that Ingenious Ringer, Mr. Anable's not Encouraging of it, had *he* approv'd of it, his Influence on the Colledge Youths I presume would have been sufficient to have sent it to the Press without any further Subscriptions. Rev^d Sir, Give me Leave to Observe to you that 'tis almost twenty years since I sent to the Rev^d Mr Windbell a Whole peal of Ten, with two Inferior Changes only, fully Explaining by an Infaliable rule how to make any proper peal on all Numbers that go with a quick Hunt.

For Self and Co., I am, S^r,

With Due Respect,

Your most humble Ser^t,

JOHN WEBSTER.”

In spite, however, of the prejudice of John Webster and Co., Mr. Holt's work came forth and was fully appreciated, and his name is as much honoured as that of Anable himself. Indeed, Shipway's *Campanalogia* affirms that “ Mr. Holt's peals are still admired by the best judges of the art, while the Norwich, not being demonstrable, are entirely discredited.” I am, however, unfortunately not qualified at present to decide the question. Bowtell's MS. contains a notice of Anable's death.

“ This worthy man dying Feb., 1, 1756, a mourning peal was rung for him in Great-St.-Mary's Tower, Cambridge, and the undermentioned character given of him in the newspapers at that time.

“ A few nights ago was buried under the Tower of St. Bride's, Mr. Benjamin Annabel, the best Ringer that was ever known in the world. Till his Time Ringing was only call'd an Art, but from the Strength of his Great Genius he married it to the Mathematics, and 'tis now a science. This Man in Figures and Ringing was like a Newton in Philosophy, a Ratcliffe in Physic, a Hardwicke in Wisdom and Law, a Handel in Music, a Shakespear in Writing, and a Garrick in Acting. O rare Ben !”

This inflated eulogy is followed by “ Reflections on Death, occasioned by hearing the Dumb Peal in Cambridge on Tuesday night last :—

“ The grave, the wise, the youthful and the gay,
Outbrav'd by Death, resume their native clay ;
Monarch and Plebeans undistinguish'd fall,
Yielding submissive to the Tyrant's call.”

Next to Phelps in our list of founders come the two *Eayres*—*Thomas* and *Joseph*. They were in partnership in 1717, when they cast a bell at Yelden, Bedfordshire. Subsequently Thomas Eayre established himself in Kettering, and Joseph at S. Neot's and Leicester, at the former of which places he erected a lofty brick building in the shape of a bell, in the Priory. Thomas Eayre cast no bells that I can find in the county, but there are a considerable number of very fair specimens by Joseph, amongst which I may mention four complete peals of five—Chatteris (1735), Triplow (1743), Dry Drayton (1746), and Willingham (1755). The Eayres are very highly spoken of by Mr. Ludlam* in his correspondence (1779-80) with Mr. Holmes, of London, clockmaker, on the subject of the clock for Greenwich Hospital. Holmes was puzzled about the bell for his clock. He had the choice between a bell of 12½ cwt. and a bell of 15 cwt., and he found the heavier bell required a less blow than the lighter bell. He therefore concluded, on being informed that the larger bell was more "spread-out," that a bell as commonly made for a peal, is not the fittest for a clock to strike on, being a "tight-bound" bell. There may be something in this; but Ludlam pointed out a far more important element—the difference in thickness of sound-bole. Ludlam was no admirer of "spread-out" bells. He says, "I saw a great deal of bell-founding in the time of the late Mr. Thomas Eayre, of Kettering, a man who had a true taste for it, and spared no expense to make improvements; much of the tone depends upon minute circumstances in the shape; and Mr. Eayre had crooks or forms cut on thin boards, carefully taken from the inside and outside of all the good bells he could find. This county (Leicester?) and Northampton abound with the best bells I ever heard, cast by Hugh Watts, of Leicester, between 1630 and 1640. Ringers in general, who are commonly constituted the judges of bells (and as such are fee'd by

* Mr. Ludlam (*Joh.*) graduated as 11th Wrangler in 1748-9.

the bell-founder) regard neither tune nor tone. The hanging of a bell is all they regard, that they may show their dexterity in change-ringing. *That shape of a bell that is best for tone (a long one) is not the best for hanging or ringing*; so tone is utterly disregarded—to please the ringers and get money is all." Here, I think, Mr. Ludlam is as wrong as he was right about the sound-bole. He was disgusted with the London founders for their failure at S. Mary's-the-Great (of which more anon), and so he condemned them *in toto*. His remarks would certainly not hold good of the almost perfect peal of 12 at S. Peter Mancroft, Norwich (tenor 41 cwt.), or of the grand ten in S. Mary-le-Bow (tenor 53 cwt.), and both these peals were from Whitechapel. It is very true that there are some extremely fine bells of the old long form, but there are also some very bad ones. A friend of mine, who is a first-rate ringer, and has a good ear for music, speaks of the "*tankard* shape" of certain fine old bells, a specimen of which may be seen in plate v of Mr. Lukis's book. I cannot help thinking that there is a great deal more in this than in length as compared with diameter. There are two remarkably fine bells (the 7th and tenor) at Eye, Suffolk—the former from the old Norwich foundry, the latter by Miles Graye. I give full dimensions of both:—

		Inches.
7th.	Height from rim to top of cannon	36·5
	————— to shoulder	30·5
	Circumference at shoulder	76
	Diameter at lip	42·25
Tenor.	Height from rim to top of cannon	34·5
	————— to shoulder	30
	Circumference at shoulder	83·25
	Diameter at lip	48

I have taken these two bells as instances, because they are both fine specimens. The tenor, though far the more "spread out" bell of the two, is certainly not inferior, and possibly superior, to the seventh. It is not well to draw conclusions from a small number of instances, but this one

instance is enough to show that want of comparative length is no bar to high excellence of tone. Ludlam speaks of Joseph Eayre as a first-rate founder of "dish-bells," some of which I have had the fortune to see. In passing from these men, I may add that Joseph Eayre was a considerable benefactor to the parish of S. Neot's. After his death, *Thomas Osborn* and *Edward Arnold* held the foundry jointly for a short time, and then Osborn set up for himself at Downham Market, where he died in 1806, and Arnold (who knew nothing about his business but had a capital foreman, one Islip Edmonds), continued the S. Neot's and Leicester business. He (or rather Edmonds, I suppose), cast seven of the Ely S. Mary's peal of eight in 1781, and the Fulbourn peal of six in 1776. Both peals are well spoken of. After Arnold came *Robert Taylor*, who cast, in 1816, a nice peal for Haslingfield, to which Earl Delawarr was a benefactor. Then he took his son *William* into partnership, and they cast the six at Swaffham Bulbeck (a pretty little peal, tenor 11 cwt., in G sharp.) The Taylors of the second generation removed to Oxford, where Mr. William Taylor died in 1854. *John Taylor*, after living at Buckland Brewer, Devonshire, for several years, and casting many peals in that county, has now carried on for some time a thriving business at Loughborough, from which place he has sent several bells into Cambridgeshire, amongst which I may mention the treble and 2nd at Meldreth, and the second and tenor at Wilburton. It is but due to Messrs. Taylor to mention the fact that at the great Exhibition of 1851, they obtained not only the prize medal for bells, but likewise a record of special approbation from the jurors.

The Downham Market branch under Osborn, and afterwards under his grandson *William Dobson*, was not unworthy of its ancient stock. The fine-toned peal of ten in the tower of Wisbech S. Peter, the peal of six at Newton-in-the-Isle, the peals of five at Parson Drove, Emneth, Wisbech S. Mary, will long tell of the foundry in the hundred of Clackclose. After Arnold's death, Islip Edmonds became fore-

man to *John Briant*, of Hertford, a man of the Arnold stamp. From the Hertford foundry we have the peals of six at Cottenham and Swaffham Prior, and the four smaller bells at Soham, making a peal of ten in that noble tower. Osborn cast a peal of eight for Soham in 1788, and Briant recast the trebles and added two still smaller in 1808.

But we must return to the Whitechapel foundry, which we left in the hands of Mr. Phelps. It sunk rather under his successor, *Thomas Lester*, but rose again when *Thomas Pack* became Lester's partner, and perhaps was in its most flourishing condition under *Pack* and *Chapman* (*William*), to whom we are now introduced in connection with S. Mary's-the-Great, where there are three of their bells, the present treble, second, and tenor. The latter, which is a "maiden bell," *i.e.* one that was in tune as it came from the mould, was cast on Valentine's day, 1770, and it is not necessary, I apprehend, to sing its praises in its own county. It may speak for itself. It weighs 29 cwt. 0 qrs. 26 lbs., or 3 cwt. 0 qrs. 7 lb. more than Phelps' tenor, and its diameter at lip is 55.5 in. The ringers say that its note is C sharp, but Mr. Ludlam calls it D "in the modern opera pitch." So satisfied was Cambridge with its new tenor that Charles Day and John Paris, two of the ringers, managed further to raise money for "two Tribbles to make them a compleat Peal of Twelve," and the work was done accordingly by Pack and Chapman, who, perhaps, from fear lest the new trebles should not have sufficient power, made them so thick and heavy that they are universally acknowledged to be a blot on the fair fame of the peal. Ludlam condemns them with his accustomed redundant vigour. "The best bell, the best peal of bells in the world, are in this very town, and yet they never regarded them. They undertook (what is impossible) to cast two bells, one of which should be 8ve and 4th, the other an 8ve and 5th, or 12th, to the tenor at S. Mary's, Cambridge, which is D in the modern opera pitch. They did send two things they called bells; but neither ringers, singers, nor the professor of music at Cambridge,

have been able to determine what note they speak; the general sentiment is, that they speak no note at all (30 Aug., 1779)." It is strange that Ludlam should not have known that "they" (Pack and Chapman) were the very men who cast "the best bell in the world"—it is equally strange that he should charge them with disregarding their own handiwork. It does not appear that the tenor is the best bell, and the peal of ten the best peal in the world, nor that it is impossible to do what Pack and Chapman certainly did not carry out with any very brilliant success. However, there are the "two tribbles," and there they are likely to be till Cambridge has courage enough to face Ludlam's impossibility. To finish up the history of the peal, the eleventh was recast at Downham Market, by William Dobson, in 1825, and a very beautiful bell it is esteemed to be.

We must digress from the bells to the chimes. Chime-barrels are of very considerable antiquity, and before the Reformation were pricked with "Requiem Eternam" and other trental music, of which a very remarkable instance (A.D. 1463) is to be found in Tymms's *Wills and Inventories from the Registers of the Commissary of Bury St. Edmund's and the Archdeaconry of Sudbury*, p. 28. In 1673, S. Mary's parish book has a heavy item. "Collected and disbursed this year towards the chyme, £69. 19s. 1." In 1722, when the old eight bells were recast, the chimes were discontinued, and nothing was done till March, 1793, when the clock was taken down, and the University agreed to put up another, upon an improved construction, having a barrel to strike the quarters changeable on four bells, which was completed in the following February, at the charge of about £300.

The history of these beautiful chimes, the melody of which has been copied over and over again, is well worth preserving. I am indebted for it to Mr. Amps, the organist of King's College, who had it from his predecessor, Mr. Pratt. About the time of these improvements Dr. Jowett was Regius Professor of Laws, and Dr. Randall Regius Professor of Music, and Crotch and Pratt, then mere lads,

FIRST QUARTER

Musical notation for the first quarter. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. A double bar line is placed after the B4 note, with a fermata symbol above it. The staff continues with a quarter note C5, an eighth note D5, and a quarter note E5.

HALF HOUR

Musical notation for the half hour. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, an eighth note A4, and a quarter note B4. A double bar line is placed after the B4 note, with a fermata symbol above it. The staff continues with a quarter note C5, an eighth note D5, and a quarter note E5.

THIRD QUARTER

Musical notation for the third quarter. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, an eighth note A4, and a quarter note B4. A double bar line is placed after the B4 note, with a fermata symbol above it. The staff continues with a quarter note C5, an eighth note D5, and a quarter note E5.

HOUR

Musical notation for the hour. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, an eighth note A4, and a quarter note B4. A double bar line is placed after the B4 note, with a fermata symbol above it. The staff continues with a quarter note C5, an eighth note D5, and a quarter note E5.

were his pupils. Dr. Jowett was expert at practical mechanics, modelling, &c., as will be remembered by many from the well-known epigram on one of his handiworks:—

“ A little garden little Jowett made,
And fenced it with a little palisade ;
If you would know the taste of little Jowett,
This little garden won't a little show it.”

He appears to have been consulted by the authorities of the University, and to have taken Crotch into his counsels.* The latter may be credited with the idea of taking a movement in the 5th bar of the opening symphony of that most sublime air of Handel's “I know that my Redeemer liveth,” and, by a system of variations, not unworthy of Fabian Stedman, expanding it into the annexed musical chime.

It was said by Mr. Pratt, that when the chimes were first heard they were thought so strange that they were nicknamed “Jowett's Hornpipe.” Very few, except those who had known Crotch, were aware that he had anything to do with their composition, and till they were copied for the Royal Exchange their merits were but little appreciated. But now they sound from many towers, and are dear to many ears, and Crotch and Jowett may say, in the words of *Æneas*:—

“ Quæ regio in terris nostri non plena laboris? ”

One notice more about S. Michael's. The great bell lay useless for many years, and was finally set in order in 1806, by *Thomas Safford*, a smith and bell-hanger, who lived near the Corn Exchange, and ventured twice in his lifetime to cast church bells, which we must not omit to mention, as they help to swell the very scanty number cast in the county. They are the bell belonging to Trinity Hall (1804) and that at Fen-Drayton (1828).

The Whitechapel foundry, under various members of the *Mears* family, has contributed several fair bells to the county in the present century. A tiny peal at Weston Colville

* “I think Dr. Jowett could hardly have accomplished the task.” Mr. Amps to me, 20th April, 1868.

(1825), and the tenors at Shudy Camps (1840), and West Wratting (1860), are the most to be noted. The peal at S. Andrew's-the-Great, Cambridge, contains six of their bells, the two trebles having been added by the late worthy vicar, the present Archdeacon of Westmoreland, on the conclusion of the Crimean War. The effect of the peal is anything but pleasant, from their excessive lightness, and from the fact that the six Whitechapel bells are joined to two of the most clattering old pans that were ever dignified with the name of bells. I am sorry that the county contains so few of the later works of this celebrated foundry.

The list of the "Cambridge Youths" since the admission of Bowtell contains, amongst others, the following names* :—

1777. Humphrey Argent, Organ Builder.

1778. John Swan, Upholsterer, son of Sir William Swan, Bart., of Southfleet.

1809. Thomas Safford, Whitesmith.

1835. Leonard Proctor, Esq., B.A., Trinity College, of Bennington Park, near Hitchin, a great patron of ringing.

1838. William Mortlock, Esq. (H.M.), sometime an Alderman of Cambridge.

1839. Maurice Rocket, Bootmaker.

1843. John Carr, Innkeeper, a native of Waltham Cross, well known in East Anglia as a ringer.

1850. John B. Kearney, Esq. (H.M.), of S. John's College.

——— Hazlewood, Esq. (H.M.), of S. John's College.

1854. Richard Rowe (H.R.M.), Member of the Town Council.

1856. Gervas Holmes, Esq., of Emmanuel College.

1857. William Henry M. Ellis, Esq. (H.M.), Student of S. John's College.

——— The Rev. W. W. Hutt, M.A. (H.R.M.), Fellow of Caius College, now Rector of Hockwold-cum-Wilton, Norfolk.

1858. The Rev. F. G. Vesey, M.A. (H.M.), Trinity College.

1859. K. H. Smith, Esq., of S. John's College.

——— W. J. Rees, Esq., of S. John's College.

1862. The Rev. W. Emery (H.M.), Senior Fellow of Corpus Christi College, now Archdeacon of Ely.

——— T. Mayo, Esq. (H.M.), Student of Trinity College.

——— The Rev. H. R. Luard (H.M.), Fellow of Trinity College, Incumbent of St. Mary the Great, and University Registrar.

——— The Rev. J. Martin (H.M.), Vicar of S. Andrew-the-Great.

* The letters H. M. signify Honorary Member; H. R. M. Honorary Ringing Member.

This chronicle may appropriately be closed with a list of the most remarkable peals rung in the district. Though the village of Fen Stanton is just beyond the bounds of the county, I must head the series with the following characteristic record from a steeple-board in that church:—

“January y^e 31, 1757.

Hear was ten defran^t Peals Rungen in 50 minutes which is 1200 changes by those names who are under:—

- | | | |
|---------------------------|---|---------------------------|
| 1. Jn ^o Allin | } | 3. Jn ^o Cade |
| 2. Jm ^a Brown | | 4. Rob ^t Cole. |
| 5. Will ^m How. | | |

All you young Men y^t larn y^e Ringen Art
 Be sure you see, & well perform your parts;
 no Mvsick with it can Excell
 nor be Compar'd to y^e Melodeous bells.”*

On Christmas Eve, 1770, the peal of twelve in the tower of S. Mary-the-Great was honoured by 5610 Grandsire Cinques (a method on eleven bells with tenor behind). Then follow:—

Jan. 29th, 1773. 5220 Bob Royal (on the ten.)

Nov. 10th, 1774. 5120 Grandsire Caters (on nine, with tenor behind.)

March 14th, 1779, & May 15th, 1781. 5040 Bob Major (on the eight.)

May 20th, 1782. A dumb peal for Lord Robert Manners, M.P. for the county, who died of the wounds he received in the engagement with the French fleet, near Dominica. This peal was rung before the rejoicings for Rodney's victory.

Jan. 21st, 1788. 6600 Bob Maximus (on the twelve.)

†Feb. 16th, 1790. 6000 Treble Bob Royal.

†Oct. 31st, 1791. 7062 Grandsire Caters.

Jan. 25th, 1793. A dumb peal for Louis XVI, King of France.

Feb. 14th, 1793. 5039 Grandsire Caters.

June 2nd, 1797. 5040 Holt's Original Peal.

————— 1847. 1847 Grandsire Tripples—a dumb peal for the Duke of Northumberland.

March 11th, 1850. 5040 Grandsire Tripples.

Feb. 16th, 1852. 5039 Grandsire Caters.

At Soham we have the following:—

Oct. 25th, 1790. 5120 Oxford Treble Bob.

Jan. 1st, 1795. 5040 Norwich Court Bob.

Feb. 17th, 1800. 5152 Imperial the Third.

* For this I am indebted to the Rev. J. Tillard, Rector of Conington.

† In these peals Bowtell rang the tenor.

The improved peal (1808) was duly honoured in the following year (Nov. 20th, 1809), when 5280 changes of Oxford Treble Bob were rung in 3 hours 35 minutes by three brothers and their sons:—

Thomas Tebbit,	Treble.	Robert Tebbit	5
Robert Tebbit (son of Robert)	2	Edward Tebbit	6
Benjamin Tebbit (15 years of age, son of Thomas)	3	Thomas Tebbit (son of Thomas)	7
John Tebbit (son of Thomas)	4	William Tebbit (son of Thomas)	Tenor.

The next peal (5040 Oxford Treble Bob Royal) was rung on the Ten, in honour of Queen Caroline's Acquittal, on November 16th, 1820. These Soham ringers, be it noted for the sake of the political bearing of the fact, were men of substance for the most part—sturdy Cambridgeshire yeomen. Their names follow:—

Thomas Tebbit	Treble.	Robert Talbot	6
William Tebbit	2	James Seaber	7
Robert Tebbit	3	Benjamin Tebbit	8
Robert Staples	4	Thomas Talbot	9
Thomas Tebbit, Jun.	5	John West	Tenor.

Nov. 3rd, 1821. New Treble Bob Royal.

Feb. 22nd, 1850. "5003 Changes of that Melodious Composition, Grand-sire Titum Caters. This Peal was rung the first attempt, and without a false change, in 3 hours and 35 minutes."

Since that time, from the death of several of the old members of the society and the lack of new blood, ringing has been on the decline at Soham.

The peal of six at S. Andrew's-the-Great was opened in 1843, by 720 Bob Minor, rung by the Cambridge Youths, who were followed in their performance by the Swavesey ringers. Since the addition of the trebles two long peals have been rung:—

March 18th, 1864. 5040 Grandsire Tripplles in 2 hours 59 minutes.

March 24th, 1865. 5040 Bob Major in 2 hours 58 minutes.

Postscript.

Mr. T. M. N. Owen informs me that I am mistaken about the ruins of Silverley (p. 18). There are still the remains of a fine square tower, from which the bells have long since disappeared.

My conjectures about Robard Gurney (p. 26) have turned out to be correct, as may be seen from the following extract from the will of Andrew Gurny (dated 30th December, 1643):

“And whereas I am indebted to my sonne Robert two hundred weyght of that mettell, I will and my mynde is that he shall haue three hundred weyght for the two with all my tooles and moulds for to worke with all as to my trade belongeth.”*

* Bury Registry, *Lib. Meadows*, p. 389 b.

ERRATUM.

Page 9, lines 19 and 20, *for* "from 1250 to 1320," *read* "from 1350 to 1380."

INSCRIPTIONS
ON THE
CHURCH BELLS OF CAMBRIDGESHIRE.

ARRANGED ALPHABETICALLY IN PARISHES.

I. DEANERY OF BARTON.

1. *Arrington*—1. Note C.
 1. John Tier made me 1583.

Here are pits for two more bells, which were taken away about 40 years ago. The present bell is the treble of the old three.
2. *Barrington*—5, Tenor F. c. 16 cwt. diam^r 46 in.
 1. Richard Phelps of London fecit 17 . .
Mynett Titmarsh and Thos. Jepps c. w.
 - 2, 3, 4, 5. Miles Graye et William Harbert me fecit 1627.

These bells are sadly out of order. The treble and tenor are *lying on their sides under the frame*.—J. H. S.
3. *Barton*—4.
 - 1, 2, 3. 1608.
 4. Ricardvs Bowler me fecit 1601.
4. *Comberton*—4.
 1. John Waylet made me 1711.
 - 2, 3. Milonem Graye me fecit 1633.
 4. Christopher Graye made me 1655.
5. *Coton*—3.
 1. 1580, and six fleur-de-lis.
 2. J. Angier, W. Lindsell, Churchwardens, Edwd. Arnold fecit 1786.
 3. + VIRGO. CORONATA. DUC. NOS. AD. REGNA. BEATA. *Longobardic characters*.
6. *Foxton*—5, Tenor F sharp, c. 12 cwt., diam. 39½ in.
 - 1, 2, 4, 5. Miles Graye made me 1654.

3. Thomas Newman of Norwich made me 1729.
J. Rayner and W. Batteson. c. w.—J. H. S.
7. *Foulmire*—5, Tenor G. c. 10 cwt., 37½ in. diam.
1, 2, 3, 4, 5. Thomas Newman made me 1704.
The tenor is cracked.—J. H. S.
8. *Grantchester*—3,
1. God save thy chvrch. 1610.
2. John Darbie made me 1677.
3. *No inscription.* (An old cylindrical bell, to the best of my recollection.)
9. *Harlton*—3
1. Cracked.
2. 1622.
3. 1636.—J. H. S.
10. *Harston*—4.
1. Milonem Graye me fecit 1634.
2. Thomas Newman made me 1717.
3. John Adams William Sharpe c. w., 1684.
4. EM DAM REKC (qu? REYS, or REYC) + ARB + NET + SWA. *Longobardic characters.* Awsten Bracker (qu? Brasyer, or Bracyer) mad me.
11. *Haslingfield*—5. Tenor, 14 cwt.
1. Old first and second, cast 1668. Thomas Wendye, K.B.
2. Omnia fiant ad gloriam Dei. J. Arnold and T. Scruby c. w., 1816.
3. Old third cast 1615. William Wendye Armiger, R. Taylor, St. Neots, 1816.
4. This peal was recast by Robt. Taylor, St. Neots, 1816.
5. George John, Earl Delawarr. J. Arnold, and T. Scruby, c. w., 1816, the 57th year of the reign of George the Third.
On Thomas Wendye's monument is this epitaph:—
Quo Luctu? Qua laude tuum quo marmore nomen
Perpetuam nisi stem marmor et ipsa tibi
Ars, Amor, Ingenium, Sumptus te reddere vultu
Certant, te possit reddere mente nihil.
12. *Hauxton*—3.
1, 2, 3. Miles Graye made me 1666.
13. *Newton*—3. Tenor, G. Diam^r 37 in., Wt. c. 10 cwt.
1. + Richardus Bowler me fecit 1603.
2. ++ EM DAM. REKC ARB. NET. SA. (Asten Bracker mad me.)
Longobardic characters.
3. + Sum Rosa Pulsata Mundi Materina Vocata.
The capital letters on the tenor are very beautiful, and surmounted with crowns.

14. *Orwell*—5. Tenor, F sharp, c. 13 cwt., diam. 40 in.
1. Charles Newman, made me 1694. James Swann and John Merry, c. w.
 2. + Non : Clamor : sed : amor : cantat : in : avre : Dei : 1616.
 3. Miles Graye made me 1663.
 4. + Non Clamor sed amor cantat in aure Dei. 1629.
 5. Toby Norris cast me 1629.
+ God save the King. W. Holder, W. Fairchild, c. w.—J. H. S.
15. *Great Shelford*—5.
1. made at Cambridge
 2. No inscription.
 3. Christopher Graye made me 168—.
 4. No inscription.
 5. John Draper made me 1618.

The second and fourth are apparently of the same age. The latter has on it the heads of Henry VII and his Queen.

16. *Little Shelford*—5. Tenor G, c. 15 cwt.
1. 1703.
 2. 1701.
 3. Ricardvs Holdfeld me fecit. Henrie Wryssle, Earl of Southamp-
tynn, 1612.
 4. Cristofor Woodgate, c. w., 1701.
 5. 1701.

The first, second, fourth and fifth are by Richard Keene, of the Woodstock foundry, who cast bells for some time on the green sand, near Royston.

17. *Shepreth*—3.
1. 1700.
 2. 1623. The God of mercie heareth us all.
 3. 1623. When upon him that we doe call.

These inscriptions were taken by Mr. Sperling ten years ago. The treble, one of Richard Keene's bells, only remains in the tower, the other two bells having been either sold or taken into the Churchwarden's house, when the upper story of the tower was taken down to save repairs. There were frames for five in the tower.

18. *Stapleford*—5.
1. John Hodson made me 1654, R. K. H. B. Yemen.
 2. Mears 1845.
 3. William Kemp, James Bankes, Church Wardens, 1622, w. L. J. D.
 4. John Ansell, John Banekes, 1622, w. L.
 5. C. and G. Mears, Founders, London, 1845.

The third and fourth are by William Land.

19. *Thriplow*—5. Tenor G., c. 10 cwt., Diam. 36 in.
1. Grata sit arguta 1743.

2. J. H. S. Nazarenus Rex Judeorum Anno Domini 1743.
 3. Omnia fiant ad gloriam Dei, J. E., 1743.
 4. Labor ipse voluptas. J. Eayre fecit 1743.
 5. Joseph Eayre, St. Neots, fecit 1743. Gray Purduc, Gent., John Till, William Dunedge, Churchwardens.—J. H. S.
20. *Trumpington*—5. Tenor, G sharp.
1. John Darbie made me 1677.
Thomas Allen gave me
A Treabell for to be.
 2. Tho. Newman made me 1723. John Hailes and James Brand, c. w
 3. M. G.
 4. Qui Regnat. Et Unus. Celi. Det. Manus. Three stamps of the old Bury St. Edmund's foundry.
 5. J. Eayre, 1749. Cvm cano bvsta mori cvm pulpeta vivere desi.*
Omnia fiant ad gloriam Dei. John Hailes, Tho. Spencer C. Wardens.
21. *Wimpole*—1.

The bell, which hangs in a cupola at the west end, is said to be inscribed
Miles Graye made me 1653.

II. DEANERY OF BOURN OR KNAPWELL.

1. *Bourn*—6. Tenor, 14 cwt.
A peal from the St. Neot's foundry, cast before 1825.
2. *Boxworth*—2.
 1. Christopher Graye made me 1669.
 2. Robarte Kente, Samewel Pvrcaas, Churchwardens, 1615.
 Only one of these bells is used.
3. *Caldecote*—3.
 1. *No inscription.*
 2. On this bell are six devices, for which see engraving.
 3. + AVE MARIA. Between the words is a king's head. *Longobardic characters.*
4. *Caxton*—5. Tenor G, c. 12 cwt. or perhaps less.
1, 2, 3, 4, 5. Christopher Graye made mee 1672.—J. H. S.
5. *Childerley*—Ecclesia destructa.
6. *Conington*—4.
 1. Modern.
 2. + Sancta Maria ora pro nobis.

* Desi is clearly a mistake for disce.

3. + *Assumpta est Maria in celum gaudent angeli, laudentes benedicunt.*
4. + *Domine dirige nos.*—J. H. S.
7. *Croxton*—6.
1, 2, 3, 4. Modern.
5. *Cym Cano bvsta mori cum pvlpita vivere disce* 1613.
6. + *Sit nomen d'ni benedictum.*—J. H. S.
8. *Fen Drayton*—1.
Thos. Safford, Cambridge. Raised 1828.
The clerk says that there were two bells here, which were broken by some people ringing for a wedding, and that this one was cast from them.
9. *Elsworth*—4.
1, 2. Modern.
3, 4. Each 1613, with a Latin legend.—J. H. S.
10. *Eltisley*—4.
1. Thos. Barnet, Vicar, Wm. Day, Churchward., Jos. Eayre, St. Neot's fecit.
2. A B C D E F G. H I J K L M N O P Q R S. *Longobardic characters.*
3. Be yt knowne to all that doth me see
That Newcome of Leicester made mee. 1608.
4. + *Sit nomen Domini benedictum.*
The second bears the shield of the Leicester foundry, a crown between three bells. It is probably one of Watts.' The tenor bears the shield with three mullets, &c., for which see engraving.
11. *Great Eversden*—3.
1. John Butcher, Churchwarden, 1767.
2. No inscription.
3. Miles Graie fecit 1639.
The treble and second appear to be from the Whitechapel foundry, from the border at the end of the inscription.
12. *Little Eversden*—4.
1. No inscription.
2. Robert Leet, Churchwarden, J. Eayre, St. Neot's fecit 1756.
3. Miles Graye made me 1629.
4. Christopher Graye made me 1666.
13. *Gamlingay*—5.
1. Miles Graye made me 1653. Nicholas Meade.
2. Miles Graye made me 1653. E. A.
3. Miles Graye made me 1653. I. P. I. A.
4. Richard Chandler made me 1699.
5. Miles Graye made me 1653. George Bvry, Ste' Apthorpe, Chvrch Wardens.
14. *Little Gransden*—3.
1. GL . . . E . . W T A. *Longobardic characters.*

2. *Sancte Nicolae Ora Pro Nobis.*

3. + Non . . Clamor. sed. amor. cantat. in. aure. Dei. 1616.

Inscription on treble defaced, but there are divers curious devices. The tenor probably by Tobie Norris.

15. *Graveley*—4.

1. God of his marci heareth vs all. 1624.

2. Wherevpon that we dov call 1624.

3. O priese the Lord thearefore I say, 1624.

4. I sovnd vnto the living when the sovle doth part away, 1624.

16. *Hardwick*—3.

1. Peter Whittet, Churchwarden, Robt. Taylor, Founder, 1797.

2, 3. Peter Whittet, Churchwarden, Robt. Taylor, St. Neot's Founder, 1797.

17. *Kingston*—3.

1. Tho. Newman made me 1722.

2. + AVE MARIA. *Longobardic characters.*

3. Joseph Eayre fecit 1787, John Lee Rector, Henry Royston, Churchwarden.

A large piece broken out of the treble sound-bow, showing the metal much honey-combed.

18. *Knapwell*—1.

One modern bell cast out of three old ones, probably by Mears.—J. H. S.

19. *Lolworth*—3.

One of them has only the date 1703. The other two are plain. All three were probably cast by Richard Keene.

20. *Papworth S. Agnes*—2.

Each 1637.—J. H. S.

21. *Papworth S. Everard*—1.

One modern bell in a turret.—J. H. S.

22. *Long Stow*—3.

1. + Sancte Paule Ora Pro Nobis. J. S.

2. John Cook. Christopher Graye made me 1683.

3. Christopher Graye made me. 1682.

The second and third are cracked, the latter being also chipped at the sound-bow.

23. *Swavesey*—6. Tenor F, 12 cwt.

Cast at the St. Neot's Foundry, between 1770 & 1825.

24. *Toft*—3.

1. Christopher Graye made me 1666.

2. + Sancta. Katerina. Ora. Pro. Nobis.

3. No inscription.

The second bears the Bury stamp, and the tenor a gridiron and fleurs-de-lis, and coins like those at Landbeach and Caldecote.

III. DEANERY OF CAMBRIDGE.

(A) Churches in the town.

1. *All Saints*—3, Tenor c. 6 cwt. Diamr. 32½ in.

1. No inscription.

2. Robart Browne, Henry Frost, Chvrch Wardens.
Thomas Norris made mee. 1632.

3. + Non sono animabus mortvorvm sed avribvs viventivm. 1606.

Here Blomefield reports "3 bells and a Saints bell," C.C., p. 70. The treble is an old bell of cylindrical tendency. The tenor is Toby Norris, being marked with his owl, for which see engraving. The figure is reproduced from that in Bowtell's MS., vol. v, fol. 1659.

2. *S. Andrew the Great*—8, Tenor c. 9 cwt., Diamr. 38 in.

1. Ob pacem feliciter inter gentes compositam dicavit Johannes Cooper, hujusce Ecclesie vicarius, A. D. 1856. Custodientibus T. Bradwell, G. Johnson, C. et G. Mears, Londini fecerunt.

2. Gloria in Altissimis Deo et in terra pax hominibus bonæ voluntatis. A. D. 1856. Dicavit Johannes Cooper. Custodientibus. T. Bradwell, G. Johnson. C. et G. Mears, Londini fecerunt.

3, 4, 5, 6. Thomas Mears, founder, London. The first four bells recast A. D. 1843. St. Andrew's the Great.

7. Nathaniel Crabe, C. W. R. G., 1667.

8. Tho. Newman made me. 1722. Jehn Edwards and William Paskvll. C. W.

Here Blomefield reports 5 bells. The 7th and tenor were well described to me as "mucky, yawling things, without a bit o' music in 'em."

3. *S. Andrew the Less*—1.

1. Taylor St. Neot's Founder.

There was only one small bell in Blomefield's time. The date of the present bell is c. 1800.

4. *Christ Church*—1. Modern.5. *St. Paul*—1. Modern.6. *S. Benedict*—6.

1. Robard Gvrney made me 1663. Thomas Graves, Tho. Fox, Churchwardens.

2. 1588.

3. OF. ALL. THE. BELS. IN. BENNET. I. AM. THE. BEST.

AND. YET. FOR. MY. CASTING. THE. PARISH. PAIDE. LEST. 1607.

T W. W B. C B. N S. T W. R S. M. C.

T. N.

4. Henry Marshall, Junr., & William W. Hayward, Churchwardens, 1825.

5. + NON. NOMEN. FERRO. FICTI. SED. NOMEN. BENEDICTI. 1610. R. S.

6. John Draper made me in 1618.

This bell was broake and cast againe,
As plainly doth appeare
Wich time Chvrchwardens were
Edwarde Dixson for the one whoe stode close by his tacklin,
And he that was his partner then was Alexander Jacklin.

The inscriptions on this peal are not correctly given by Blomefield, nor by Mr. Lukis. The 4th bell is from Dobson's foundry at Downham. The 3rd and 5th are by Tobie Norris, of Stamford, whose initials appear on the 3rd. A fleur-de-lis on the 3rd is also found on the 3rd at Chesterton, and the initial crosses on the 5th and on the 3rd at Chesterton are identical. I took full dimensions of the 3rd (a very poor bell), which I may as well give here:—Perpendicular height from lip to crown, $26\frac{3}{4}$ inches. Perpendicular height from lip to shoulder, $22\frac{3}{4}$ inches. Diameter, $33\frac{3}{4}$ inches. Circumference round inscription, $56\frac{1}{2}$ inches.

7. *S. Botolph*—4, Tenor, w^t c. 9 cwt. Diam. $36\frac{1}{2}$ in.
 1. + Sancte Apoline ora pro nobis. J. O.
 2. + Sancte Andrea ora pro nobis.
 3. Sancta Margareta ora pro nobis.
 4. Nomen Magdalene Campana Gerit Melodie.

These bells are very thin in the soundbow, but are an excellent little ring.

8. *S. Clement*—1 and a Priest's bell.
 Bell. Nichlos Apthorpe, Nathanell Wilshe, C. W. C. N., 1691.
 (By Charles Newman.)
 Priest's bell. T. Osborn fecit 1780.

9. *S. Edward the Confessor*—6, Tenor, c. 9 cwt. Diam. $36\frac{3}{4}$ in.
 1. Christopher Graye made me 1669.
 2, 3. In Timphanis laudate Dominum, C. G., 1669.
 4. Stefanvs Tonni me fecit, W. L., 1576, De Bvri Santi Edmondi.
 5. + Sancta Anna ora pro nobis.
 6. Non Clamor Sed Amor cantat in avre Dei, 1622.

The 5th bears the old Bury Stamp. The tenor is by Tobie Norris.

10. *S. Giles*—1.
 Cvm cano bvsta mori cvm pvlpita revere dise, 1622.

This is another of Tobie Norris'. The inscription should have been Cum cano busta mori cum pulpita vivere disce.

11. *S. Mary the Great*—12 and Priest's bell, Tenor, C sharp. Diam^r $55\frac{7}{8}$ in., w^t 30 cwt.
 1. These two Tribbles to make them a compleat peal of Twelve was raised by Subscription at the interest of Chas. Day & Jno. Paris ringers of this Society, in the year 1770. Alderman Weales & Jno. Haselum, C^h Wardens. Pack & Chapman of London fecit 1773.
 2. Raised by subscription at the interest of Chas. Day & Jno. Paris, Ringers of this Society, in the year 1770. Alderman Weales & Jno. Haselum, C^h Wardens. Pack & Chapman, of London.

3. R. Phelps made me 1722. Mess. Tho. Fowle, Edw. Phipps, Churchwardens.
- 4, 5. R. P. fecit 1722. Messieurs Tho. Fowle, Edw. Phipps, Churchwardens.
6. R. Phelps fecit 1722 Messieurs Tho. Fowle, Edw. Phipps, Churchwardens.
- 7, 8, 9. R. Phelps fecit 1723. Messieurs Edward Phipps, Thomas Fowle, Churchwardens.
10. Richard Phelps, Londini, fecit 1722. Messieurs Samuel Herring, Edward Phipps, Churchwardens,
11. James Parron & John Gifford, Churchwardens. Willm. Dobson, Founder, Downham, Norfolk, 1825.
12. This bell cast in the year of our Lord, 1770. Alderman Weales & Jno. Haselum, C^h Wardens. Paek & Chapman, of London, fecit.

Priest's bell. This bell was made by John Warren, 1607.

The history of this fine peal is to be gathered from Bowtell's MS.

12. *S. Mary the Less*—1.
+ NON SONO ANIMABVS MORTVORVM SED AVRIBVS VIVENTIVM, 1608.
(By Tobie Norris, of Stamford.)
13. *S. Michael*—4. Tenor, c. 8 cwt. Diam^r 35 $\frac{3}{4}$ in.
1, 2, 3. Christopher Graye made me 1683.
4. Charles Newman made mee 1684. Michel Pugson, Henry Pyke, Wardens.
The history of this peal is to be found at great length in the Parish Book.
14. *S. Peter*—1.
Ricardvs Bowler me fecit. 1603.
15. *Holy Sepulchre*—1 and a Priest's bell.
Bell. Robard Gvrney made me 1663.
The Priest's bell has no inscription.
16. *Holy Trinity*—5.
1, 2, 3, 4. Thomas Newman made mee 1705.
5. John Sewster and Edward Waring C. Wardens, 1705.
A poor light peal.

(B) Colleges.

1. *S. Peter's College*.
Chapel bell. Cvm moveo admonio 1622.
This is one of Tobie Norris' bells.
Hall bell. Pecter Vanden Ghein heft mi ghegoten.
2. *Clare College*.
Chapel bell. 1727.
Hall bell. No inscription.

3. *Pembroke College.*
Chapel bell. By Robert Taylor of St. Neot's, c. 1790.
Hall bell. No inscription.
4. *Gonville and Caius College—1.*
1736. Diameter, 14 inches, note C.
5. *Trinity Hall—1.*
T. Safford, 1804.
Diameter, 16½ inches, note A.
Safford carried on the business of a Whitesmith, near the present Corn Exchange.
6. *Corpus Christi College—1.*
1697.
7. *King's College.*
Cum moveo admoneo, 1616.
From the motto it seems that this is one of Tobie Norris'. Bowtell gives the date 1622, incorrectly. The clock bell I have not seen.
8. *Queens' College.*
Chapel bell. Miles Graie fecit. 1637.
9. *S. Catharine's College.*
Chapel bell. J. H., 1654. (John Hodson.)
Hall bell. No inscription.
10. *Jesus College.* Two Chapel bells and Hall bell.
1. C. G., 1659. (Christopher Graye.)
2. + Nomen Sancte Jesu nos serba mortis ab esu.
Hall bell. 1709. (This is, perhaps, one of Richard Keene's.)
The 2nd bell is by Taylor, of Loughborough, and weighs 6 cwt.
11. *Christ's College.*
Chapel bell. John Childe, Esqvier, 1675, and Abraham Rudhall's stamp, as found on Emmanuel chapel bell. Diam' 16½ inches.
Note A.
Hall bell. Collegium + Christi + 1628 + Janeuary + 22.
12. *St. John's College.*
The "Silver Bell" in the principal gateway.
Quod facio pulsata volens tu perface, claro
Scilicet ut possit tempus abire sono. W. L., 1624. By William Land.
13. *Magdalene College—1.*
A small modern bell. No inscription.
14. *Trinity College.*
Bell in the Great Court, 1811.

Clock Tower. Two quarter bells, one of which bears only the date 1726, and the other, "Cum voco venite. Tho^o Osborn, Downham, Norfolk, 1795."

The Clock bell.

Ricardus Holdfeld me fecit. 1610.

Resonat Trinitas in Unitate.

Blomefield's account is hard to be reconciled with this:—"On the large bell, put up with a new clock. 'These three bells and clock were made A.D. 1726. Ric. Bently, (*sic*) D. D. Master.'" Coll. Cant., p. 114.

15. *Emmanuel College.*

Chapel bell. A. R., 1672, and a stamp.—*Three bells in a circle.*

The date of the cupola is 1673. The initials are those of Abraham Rudhall, an eminent bell founder, of Gloucester. In the inside of the cupola is rudely cut, "Thomas Holbeche, 1680." He was Master of the College, and died in that year.

The Hall bell I have not seen.

16. *Sidney Sussex College.*

Chapel bell. Sidney Sussex College. Anno Dom., 1739. J. E. St. Neot's fecit.

The initials are Joseph Eayre's. It is the earliest bell of his that I have seen or heard of.

17. *Downing College*—Modern, I suppose.

(C) Adjoining Parishes.

1. *Fen Ditton*—5. Tenor G, c. 12 cwt. Diam^r 39½ inches.

1. Robert Malton, William Pettet, Chvrch Wardens. 1623.

2. Ring and fear not,
But swear not. 1623.

3. John Hodson made me. 1654.

4. Feare the Lord and on him cavl,
William Havsley made vs all. 1623.

5. Edward Wrangall, John Curtice.
Charles Newman made mee. 1692.

2. *Fulbourn All Saints*—6 Tenor, w^t 11 cwt.

Cast at the St. Neot's foundry, by Edward Arnold, 1776.

This place is noted for having produced a peal of six, known as "Fulbourn Surprise." The author of the method was a schoolmaster in the village. Some account of St. Vigor's will be given hereafter.

3. *Cherry Hinton*—5.

1. Walter Scrocol, Esq^r., Fra. Ellard. C. W. 1727.

2. MAGNA

AVE MARIA + *Longobardie characters.*

3. *Anbilate Deo omnis Populus terre.*

4. John Taylor and Son, Founders, Loughborough, 1853.

5. T. Mears, London fecit, 1828. Rev^d. Stephen Davis, Curate.

Tho^s Sumpt^r Headley }
George Bullin } Church Wardens.

This peal is incorrectly reported by Blomefield, and no better in the "Churches of Cambridgeshire."

The former inscribes the second bell (which he calls the third.)—*Ave Maria Magdalena*—a salutation certainly unknown till his discovery. There is a head between the words Ave and Maria.

4. *Horningsey*—4.

1. J. H. made me. 1654. John Chrisp C. W.
2. Thomas Draper made me 1590.
3. Christopher Graye made me. 1680.
4. Johanes Draper me fecit. 1608.

Only the Tenor remains perfect, the others being split. There is a kind of pine-apple between each word on the second, and something like a star with wavy rays at the end.

5. *Teversham*—1.

Taylor St. Neot's Founder, 1799.

Some account of the old peal will be given hereafter.

IV. DEANERY OF CAMPS.

1. *Great Abington*—1.

Tho^s Mears, London, fecit. 1817.

Priest's bell. 1789.

(Frames for five.)

J. H. S.

2. *Little Abington*—1. G sharp. Diam. 37 in., w^t c. 10 cwt.
+ Disce mori nostro vivere disce sono. 1620.

Between the words are a rose, a heartsease, and a pink alternately. I have seen these stops on a peal bearing date 1658, by Bryan Eldridge, in a church in Middlesex. There are frames for three bells, of which only the largest remains. J. H. S.

3. *Babraham*—2. "The two heaviest of a peal of five, the three trebles being gone, and the fourth broken. The largest is G. c³ 14 cwt., at diam^r 42 inches. Both have black-letter inscriptions terribly difficult to read from imperfect casting. Both are alike, and I believe the following version to be correct:—

1614. { Sir Henry Palabicini did us bring }
{ God's name and fame abroad to sing. } J. H. S.

4. *Balsham*—5. Tenor, c. 16 cwt.

1. By Pack and Chapman, 1774.

2, 3, 4, 5. 1609.

The second is inscribed "God save our King," and one of the others, "God save the Church," round the shoulder, and on the rim, WILLIAM TAYLOR, GEORG WOLARD, JOHN LENSE, in Longobardic characters.

5. *Bartlow*—3. Peal in A, in excellent tune.

1. + Vox Augustini Sonet in Aure Dei.

2. + Sit Nomen Domini Benedictum.

3. + Tempora Fulgura Dum Pulso Sescio (Senesco) Maria.

The dimensions are as follows :—

	1.	2.	3.
Diam ^r at sound-bow	29½ in.	35	37
Circumference at inscription	52 in.	61	64

All these bear the same stamps. 1, a shield bearing Dolphin, wheat-sheaf, bell and lave-pot, separated by cross-keys. 2, a circle containing an elaborate cross floré, with the words IHU MERCI LADI HELP round the border. 3, a shield containing the symbols of the Passion. These stamps are excellently engraved in Mr. Amhorst Daniel Tyssen's *Church Bells of Sussex*, and the first is imperfectly given in Lukis' *Church Bells*, plate 2, from Mere, Wiltshire, though stated by mistake to be from Heytesbury.

6. *Bottisham*—5.

1. Tho^s Newman & Hen^y King, Churchwardens. Wm. Dobson, Founder, 1829.

2. JOHN DRAPER MADE ME 1606. (The figures of the date are reversed.) *Longobardic characters.*

3, 5. John Draper made me 1626. H. C.

4. Ricardus Nicolson me fecit.

On the fourth are the heads of a King and Queen, perhaps Philip and Mary.

7. *Borough Green*—5. Tenor B, c. 6 cwt. Diam. 31½ in.

1, 2, 3. Sam. Knight, Rector, Burgh, 1710.

4. John Briant, Hertford, fecit. 1807.

5. Sam. Knight, Rector, Burgh, me donavit, 1710.

The third is cracked. J. H. S.

8. *Brinkley*—6. Tenor F., 15 cwt. Diam. 43½ in.

1. William Dobson, Downham, Norfolk, fecit 1820.

2 and 3. Johannes Draper me fecit 1609.

4. Tho. Newman made me 1723. W. Lawscell and E. Frost, C. W.

5. W. H.

6. Tho. Gardiner, Sudbury, fecit 1727. T. Vale, F. Frost, C. W.

The tenor has a very pretty moulding of the rose, shamrock and thistle. J. H. S.

9. *Castle Camps*—5. Tenor, 11 cwt. Note G.

1, 2, 4, 5. By Dobson, of Downham, 1817.

3. By Taylor, of Loughborough, 1856.

The third was broken when the tower fell, in 1854. J. H. S.

10. *Shudy Camps*—5.

1, 2, 3. 1700.

4. 1621. Non Clamor Sed amor Sonat in aure Dci.

5. By Thomas Mears, 1840.

The old Tenor bore the Bury stamp, and was inscribed : + Virgo Coronata Due No Ad Regna Beata. J. H. S. The first three by Richard Keene, and the fourth by Tobie Norris. J. J. R.

11. *Carleton*—1.

12. *Dullingham*—5 and Clock bell. Tenor, G. c. 11 cwt. Diam. 39 in.
 1. John Briant, Hartford, fecit, 1784. J. Haylock and W. Frost,
 C. W.
 2. T. Mears of London fecit. 1828.
 3. John Draper made me. 1627.
 4. John Draper made me. 1626.
 5. Miles Graye made me. 1660.
 Clock bell. T. Mears of London fecit. 1828.

13. *Duxford St. John*—6. Tenor, G. Diam^r 36 in. W^t c. 9 cwt.
 1, 2, 3. Edward Arnold St. Neot's fecit, 1777. Richard Hitch,
 C. W.
 4. Miles Graye made me. 1632.
 5. *Jubilemus Deo salutari nostro.*
Georgius Clarke me et meos sodales fecit an^o. 1564.
 6. 1699. Geo. Barker, Henry Wallis, C. W.

The fifth came from Duxford St. Peter. The tenor is by Richard Keene.—J. H. S.

14. *Duxford St. Peter*—1. Note A. Diam^r 33 in., c. 8 cwt.
 Edward Arnold, St. Neot's, fecit, 1777. Richard Hitch, C. W.
 Here are pits for five. The old tenor is now the fifth at Duxford St. John. J. H. S.

15. *Hildersham*—1.

Frames for five. The bell is said to be dated 1581 or 1584. J. H. S.

16. *Dinxton*. The two trebles of a peal of five only remain.
 1. Miles Graye made me. 1667.
 2. Miles Graye made me. 1665. J. H. S.

The Rev. A. J. Deck, in his contribution to the Ecclesiology of the county, published by Parker, has noted a small bell suspended on the exterior of the tower.

17. *Horseheath*—4.

1. 1700.
2. Sr Giles Alington gave the Tenor, 1606.—1700.
3. Tho. Pvrkis, Tho. Rvle, C. W. 1699.
4. T. Safford, Cambridge. MDCCLXXV. W. Sangster, J. Lawrence,
 C. W.

From this it appears that the tenor, before Safford recast it, was of the same make as the others, *i.e.*, Richard Keene's.

18. *Ickleton*—6. Tenor, F. W^t 18 cwt. Diam^r 47 in.

1. Lester and Pack of London fecit. 1761.
2. Thomas Newman of Norwich made me. 1729.
3. William Chapman London fecit. 1781
4. Lester and Pack fecit. 1755.
5. I tell all that doth me see,
 That Newman of Norwich new cast me. 1729.
6. Thomas Lester of London fecit. 1751.

J. H. S.

19. *Linton*—5 and a Clock bell. Tenor, F, 16 cwt. Diam^r 44 in.
 1. John Draper made me. 1617.
 2. Miles Graye made me. 1664.
 3. John Draper made me. 1630.
 4. Miles Graye made me. 1665.
 5. Lester and Pack of London fecit. 1754. Christopher Lonsdale.
 Vicar, Henry Winn and Tho^s. Hammond Church Wardens.
 Laudo Deum Verum. J. H. S.
 Clock bell inaccessible.
20. *Pampisford*—4. Tenor, G sharp.
 1, 2. Thomas Mears London fecit 1841.
 3. C. & G. Mears founders London. 1848.
 4. J. Eayre fecit. 1743. I. H. S. Nazarenus Rex Judcorum.
 The old third was by John Draper, 1615. J. H. S.
21. *Quy, alias Stow-cum-Quy*.—5.
 1, 2, 3, 4, 5. John Darbie made me. 1670.
 4 and 5 also bear the initials T. A., and 5 bears the inscription
 Laudo Deum Verum
 Populum hoc congrego clerum.
 Here is a modern Sancte-bell cot, made of red brick.
22. *Sawston*—6. Tenor G. Diam^r 41 in., c. 13 cwt.
 1. Edward Arnold St. Neot's fecit. 1775. R^d. Robinson and
 Richard Farbank. C. W.
 2, 3. Edward Arnold St. Neot's fecit. 1774. W^m. Taylor and R^d
 Robinson C. W.
 4. Edward Arnold St. Neot's fecit. 1774. Do justly, love mercy,
 and walk humbly with thy God.
 5. John and Christopher Hodson made me. 1678. James Swann,
 John Corby C. W.
 6. John Howell, W. Taylor, C. W. 1755. I. H. S. Nazarenus
 Rex Judcorum.
 This is one of Joseph Eayre's. J. H. S.
23. *Stetchworth*—5.
 1, 2. 1608 God save thy Chvrch.
 3. om's sn's laudet dn'm om's sn's laydet dn'm.
 4. + Sanctu Margareta Ora Pro Nobis.
 Stamped with the Bury mark.
 5. De Bvri Sancti Edmondi Stefanvs Tonni me fecit. 1564.
24. *Swaffham Bulbeck*—6. Tenor, G sharp. W^t. 11 cwt. Weight of
 the whole peal 43 cwt.
 1. I mean to make it understood
 That tho' I'm little yet I'm good. 1820.

2. If you have a judicious ear
You'll own our voices sweet and clear. 1820.
 3. The old four were recast into a peal of six by Rob^t Taylor & Son
St. Neot's, July 8th. 1820.
 4. Whilst thus we join in chearful sound
Let Love & Loyalty abound. R. Taylor & Son Found^s. 1820.
 5. Ye people all that hear us ring
Be faithful to your God & King. M^r. Bowyer & M^r. Ingle. C.
W. 1820.
 6. I to the church the living call
& to the grave I summon all.
M^r. Bowyer & M^r. Ingle Church Ward^s. 1820.
R. Taylor & Son Found^s. St. Neot's Hunt^s.
25. *Swaffham Prior. St. Mary's*—6 & clock bell.
1. John Briant of Hartford fecit. 1791. Samuel Hart & John
Nunn Church Wardens.
 2. John Briant of Hartford fecit. 1791.
 - 3, 4, 5. John Briant Hartford fecit. 1791.
 6. John Briant Hartford fecit 1791. Samuel Hart & John Nunn.
Church Wardens.
- Clock bell. John Briant Hartford fecit. W. Killingbeck. C. W.
1793.
- For St. Cyriac see Dissertation.
26. *Westley Waterless*.
- The tower has fallen down, and there is no bell at all. This is the only place in
England I have found thus destitute.
27. *Weston Colville* —5. Tenor, A sharp, 7 cwt. Diam. 33 in,
1, 2, 3, 4, 5. T. Mears London fecit 1825.
- The Tenor also bears the names of the Churchwardens. The tower of this church
fell down in 1825, and all the bells were broken but one, which is now the treble at
Wood Ditton.
28. *Whittlesford*—5. Tenor, F. Diam^r. 43½ in. W^t. 14 cwt.
1. R. G. made me. 1672.
 2. Miles Graye made me. 1631. I. L.
 3. Tho. Gardiner Sudbury fecit. 1736.
 4. John Waylett made me. 1708.
 5. John Briant Hartford fecit. 1793.
R. Whiskin, S. Barnes. C. Wardens. J. H. S.
- The treble is by Robard Gurney, and bears a crown and arrows, which seems to de-
note some connection with Bury St. Edmund's.
29. *West Wickham*—5.
1. By Henry Pleasant. 1700.
 - 2, 3. 1606.
 - 4.
 5. By John Thornton, Sudbury. 1714.

30. *Great Wilbraham*—5. Tenor, G. Diam^r. 37 in. c. 9 cwt.

1. John Waylett made this ring 1709.
 2. John Strand Churchwarden 1709.
 3. John Ward Agent 1709.
 4. John Waylett made these five bells 1079 (for 1709).
 5. Thomas Mears founder London and Gloucester 1857.
- John Teversham } C. W.
W^m. Poole. }

A bad peal.

J. H. S.

31. *Little Wilbraham*—3. Tenor, G. Diam^r. 38 in., c. 11 cwt.

1. + De Bvri Santi Edmondi Stefanvs Tonni me fecit 1575.
2. + De Bvri Santi Edmondi Stefanvs Tonni me fecit 1576.
3. Ricardvs Bowler me fecit. 1606.

The tenor is a very good bell.

J. H. S.

32. *Willingham*—Ecclesia destructa.

33. *West Wratting*—5. Tenor, A. c. 8 cwt.

1. By Joseph Eayre St. Neot's. 1750.
- 2, 4. 1702.
3. By Thomas Mears.
5. George Mears founder London, 1860.

The second and fourth by Richard Keene. The old tenor is said to have borne the Bury St. Edmund's stamp.

V. DEANERY OF CHESTERTON.

1. *Chesterton*—5. Tenor, E. 20 cwt. Diam^r. 47½ in.

1. SONORO SONO MEO SONO DEO 1612. Ricardvs Holdfeld me fecit.
Longobardic characters.
- GOD SAVE THY CHVRCH. 1612. Ricardvs Holdfeld me fecit. *Longobardic characters.*
3. + CANTABO LAUDES TUAS DOMINE, 1606. RICARDVS COVINGTON.
Longobardic characters.
4. Christopher Graye made me 166—.
5. Will^m & John Taylor, Oxford. Founders. Feb^ry 9th 1825. John Brigham Wiles & Will^m Johnson Churchwardens.

The third is by Tobie Norris, of Stamford. See notes on the peal at St. Benedict, Cambridge.

2. *Cottenham*—6.

All by John Briant of Hertford. 1806.

J. H. S.

3. *Dry Drayton*—5.

1. I. H. S. Nazarenus Rex Judcorum. Fili Dei miserere mei
..... 1746.
2. I. H. S. Nazarenus Rex Judcorum. Fili Dei miserere mei. Hic labor hoc opus. 1746.

3. Omnia fiant ad gloriam Dei. Utile Dulci. 1746.
4. Hothrington, Rector. Hen. Markham, Mich. Gifford.
Churchwardens
5. Disce mori nostro vivere disce sono. Omnia fiant ad gloriam
Dei, J. Eayre St. Neot's. 1746.

4. *Girton*—4 & Clock Bell.

1. Christopher Graye made me 167—.
 2. Charles Newman made me. 1699.
 3. † Non Clamor Sed Amor cantat in avre Dei. 1619.
 4. † JESVS . . . SPEDE . . . VS . . . OMNIA . . . FIANT . . . AD . . . GLORIAM
. . . DEI . . . 1617.
- Clock Bell. No inscription.

The third and fourth by Tobie Norris. Initial cross as on Chesterton 3rd.

5. *Histon*—5 & Clock Bell. Tenor, F sharp. Diam. 43½ in.. W^t. c.
15 cwt

1. Tho. Newman made me. 1723.
2. Cantabo laudes Tuas Domine per atria.
- 3, 4. Ricardvs Bowler me fecit. 1604.
5. William Peck and Robart Read Chvrch Wardens. 1683, W. B.
Clock Bell. T. Osborn Downham fecit. 1781.

This is a fine specimen of Cambridgeshire preservation. The first, third and fifth, are cracked. The third and fourth have a stop something like cross bones.

6. *Impington*—3. Tenor, G sharp. Diam. 37 in. W^t. 10 cwt.

1. + Sancte Petre Ora Pro Nobis.
2. + Sancta Katerina Ora Pro Nobis.
3. R. G. made me. 1652. (Robard Gurney.)

The second bell bears emblems of the evangelists, beautifully executed, and a shield—*Three mullets in chief, and below a chevron a crescent inverted.*

7. *Landbeach*—4. Tenor, G. Diam^r. 38 in.

- 1, 2. John Draper made me. 1619.
5. Favet Iova populo suo.
Stefanvs Tonni de Bvri Santi Edmondi me fecit. 1577.
4. + Xps Verpetur. Det. Nobis. Gaudia. Vite.

The first and second are cracked. The tenor is stamped with a very curious shield, which is also found on bells in the following churches:—Boughton Aluph, Kent; Brentford, Middlesex; Elsenham, Takely, and Wicken Breaux, Essex; Furneaux Pelham, Hertfordshire. In the centre of the shield is a bell bearing the word foun. In chief is the opening of Ps. xi. In d'no Co' fido. On the right of the bell's mouth is a shamrock, and on the left the word dr'. On the right of the tongue of the bell is the letter W, and on the left a peacock. Below the tongue of the bell is the letter P.

8. *Madingley*—3.

1. + DICOREGO. THOMAS. LAVS. EST. XPI. SONUS. OMAS. *Longo-*
bardic characters.
- 2, 3. T. Tymbs and R. Stephens C. W. Tho. Newman made me 1723.

9. *Milton*—3. Tenor, G sharp. Diam^r 35 inches.
 1. Miles Graye made me. 1665.
 2. Thomas Newman made me. 1717.
 3. + Non Clamor sed Amor cantat in aure Dei. 1601.

The tenor has Tobie Norris's initial cross.

10. *Oakington*—4. Tenor, A. Diam^r 39 inches. W^t 7 cwt.
 1, 3. Miles Graye made me. 1655.
 2. Omnia fiant ad gloriam Dei. W. Hemington, C. W., 1748. † +
 † + †
 4. Miles Graie made me. 1656.

The second has a very high sloping crown, and is, I think, the workmanship of Joseph Eayre. The fourth is lettered with Miles Graye's large type, and the first and third with his small type, the figures of the date being reversed.

11. *Over*—6. Tenor 14 cwt.
 A peal from the St. Neot's foundry, before 1825.

12. *Rampton*—3. Tenor, B. Diam. 30 inches.
 1. Thomas Newman made mee. J. Rule. J. Marshall. C. W. 1713.
 2. + Sancte Oswaldæ ora pro nobis.
 3. + Sancte Mariæ ora pro nobis.

There is a bell dedicated to St. Oswald, at Luddington, Lincolnshire. (See Lukis, p. 83.) Here once was a fourth larger than any of these. The second and third are marked with a shield engraved (fig. 25), in Mr. Daniel-Tyssen's *Church Bells of Sussex*.

13. *Long Stanton All Saints*—3. Tenor, A, 35 inches, c. 8 cwt.
 1, 2, 3. Miles Graye me fecit. 1637. J. H. S.

14. *Long Stanton St. Michael*.

Here is a bell-cot containing two bells, reported as "inaccessible, but evidently blank," by Mr. G. H. Wollaston.

15. *Waterbeach*—5. Tenor, G sharp. Diam^r. 35 inches. W^t. 7 cwt.
 1. Thos Osborn fecit. 1791.
 2, 3, 4. T. Osborn fecit 1791.
 5. W. Mason Church Warden. T. Osborn, Downham, fecit. 1791.

Here Masters, in 1795, noted four bells, evidently a mistake, though not a very pardonable one, seeing he was Rector of the parish.

16. *Willingham*—5. All cast at St. Neot's, by Joseph Eayre, Oct. 17, 1755. On the Tenor, I. H. S. Nazarenus Rex Judeorum.
 J. H. S.

VI. DEANERY OF ELY.

1. *Benwick*.
 One small bell in a bell-cot, probably modern. Chapel rebuilt 1851.

2. *Chatteris*—5. Tenor, G. W^t. c. 9 cwt. Diameters:—1. 26½ inches. 2. 27½ inches. 3. 28½ inches. 4. 32¾ inches. 5. 35½ inches.
1. Utile Dulci. Vivitur ingenio. Grata sit arguta resonans campanula voce. 1735.
 2. Labor ipse voluptas. 1735. Grata sit arguta resonans campanula voce.
 3. Labor ipse voluptas. Anno Dom. 1735.
 4. Labor ipse voluptas. Anno Dom. 1735. J. Eayre, St. Neot's, founder.
 5. Labor ipse voluptas. Richard Clark and John Mariett, Churchwardens.

The tenor is broken.

3. *Chettisham*.
One small bell in a bell-cot.
4. *Coates Chapel*—One small bell, probably modern, in a bell-cot.
5. *Coveney*—One bell in B.
Mr. Sperling and I found this bell inaccessible, in October, 1860.
6. *Doddington*—5. Tenor, A. Diam^r. 36 inches. W^t. c. 8 cwt.
1. Thomas Gardiner Sudbury Suffolk, 1737.
 2. Thomas Gardiner. 1736. John Howard C. W.
 - 3, 4, 5. Thomas Gardiner Sudbury fecit, 1736.
7. *Downham*—4.
1. By Thomas Newman. c. 1730.
 2. By Edward Arnold of St. Neot's. c. 1780.
 - 3, 4. By Robard Gurney c. 1660.
8. *Ely Cathedral*—5.
All by Henry Penn, of Peterborough. The tenor only is inscribed "Henry Penn made me. 1723." The treble is now used as a clock bell.
9. *Ely S. Mary*—8 and Priest's Bell. Tenor, F, 18 cwt.
1. 5 Bells recast and 2 added by Subscription and Rate, 1781.
 2. Trinity Parish gave. me. E. Arnold St. Neot's fecit 1781.
 3. Ecclesie Mariæ donavit Mathias Episcopus Eliensis MDCCLXVI.
Joseph Eayre St. Neot's fecit.
 4. Edw^d. Arnold. St. Neot's Huntingdonshire fecit. 1781.
God bless the King and Queen.
 5. I to the poor and needy am a friend
For whose relief I call you to attend.
 6. May our rich good and happy be
And our poor peace and plenty see.
 7. Tho^s. Pell, Esq. gave me. 1670. Recast by Edw^d. Arnold.
April 6th 1781.

8. Edw^d. Arnold fecit. 1781. Cæsar Morgan, A. M. Minister, W^m. Cropley, J^{no} Flanders, Churchwardens.
I to the church the living call
And to the grave do summon all.
Priest's bell.—St. Neot's. 1778.

10. *Ely Holy Trinity*—1 and Priest's bell.
Bell, John Taylor. John Hayward. Church Wardens.
Thomas Norris made me. 1648.
Priest's bell. + *abe gratia plena*.

This is stamped with the Bury mark.

11. *Haddenham*—6. Tenor, F, 16 cwt. Diam^r. 42½ inches.
1. Thomas Newman made mee 1706. Robert Key C. W.
2. Thomas Newman made mee 1706. Thomas Hvekle. C. W.
3. Thomas Newman made me 1706.
4. Labor Ipse Voluptas. J. Eayre St. Neot's fecit 1741. Matt. Scarborough, Minister. J. Morris, J. Reed, Church Wardens.
5. Silvester Cole and John Porter, C. W. Tho. Newman made me. 1725.
6. All glory be to God on high. Edward Marcall, Daniell Coold Wardens, 1657.

This bell bears on the waist the stamp of G. Oldfield, of Nottingham. Below this are the initials, W. G. W. M.

12. *Littleport*—4. Tenor, G. W^t. c. 9 cwt. Diam^r. 38½ inches.
1. John Draper made me. 1640.
2. John Draper made me. 1622.
3. John Draper made me. 1624.
4. Henry Tansley, John Crabb, Churchwardens.
T. Osborn fecit, 1790.

13. *Manea*—Church^r rebuilt 1791. Only one bell.

14. *March*—6. Tenor, E, 16 cwt. Diam^r. 47 inches.
On each bell—"Thomas Osborn, Downham, Norfolk, fecit, 1802," and the following mottos:—
1. In wedlock's bands all ye who join
With hands your hearts unite
So shall our tuneful tongues combine
To laud the nuptial rite.
2. Let us lift up our voice with joy.
3. Long live King George III.
4. Give no offence to the church.
5. Our voices shall with cheerful sound
Make hills and valleys echo round.
6. I to the church the living call
And to the grave I summon all.

Rob^t. Hutchinson }
Lewin N. Goodman } Churchwardens.

J. H. S.

N.B. Thomas Osborn died December 6th, 1800, but the business was for a little while continued under his name, sometimes joined with that of his grandson Dobson.

15. *Mepal*—Only one bell in a bell-cot. The church was rebuilt in 1849.

16. *Strettham*—4. Tenor, G, c. 10 cwt. Diam^r. 38½ inches.

1. Thomas Draper. 1591.

2. Joseph Eayre St. Neot's fecit. 1766. Thos. Thompson, John Sennitt C. W.

3. William Walker Gent. and Edward Morden Wardens. 1727.

4. John Draper made me. 1615.

The 3rd by Thomas Newman, of Norwich. The tenor is cracked.

17. *Stuntney*—1.

W. Dobson, Downham, Founder. 1807.

18. *Sutton*—6. Tenor, E. Diam^r. 46 inches. 18 cwt.

1. W^m. Dobson, Downham Norfolk fecit. 1819.

2. Miles Graye made me. 1654.

3. Charles Newman made me. 1691.

4. Charles Newman made me. 1700.

5. Henry Penn, fundator, 1722. Plebem voco Congregio clerum.

6. Defunctos Plango Vivos Moneo 1722. D. A. Peacock, Tho^s. Faux, C. W.

The tenor by Penn. The fourth has a very pretty border, with a shield *Ermine, three lozenges in fess.*

19. *Thetford*—1.

Modern brick bell-cot.

20. *Wentworth*—1.

C. and G. Mears founders London, 1845.

21. *Whittlesea S. Andrew*—6. Tenor, E flat. W^t. 22 cwt.

1, 4, 5. Thomas Mears founder London. 1843.

Rev. J. T. Cook, Vicar.

Thomas Johnson }
William Read } Churchwardens.

2. These five bells was cast July the 12. 1759.

3. Joseph Eayre St. Neot's fecit. 1759.

6. William Beale Rector, John Loomes Churchwarden. Eayre fecit. 1760.

The weights of five of the peal as cast by Eayre, are noted in the tower :—

							cwt.	qrs.	lbs.	
" 1st bell	..	..	..	..	..	..	6	3	18	
2nd "	..	..	..	..	..	..	7	1	23	
3rd "	..	..	..	..	..	..	8	2	8	
4th "	..	..	..	..	..	..	9	1	23	
5th "	..	..	..	..	..	..	13	1	24	1759."

22. *Whittlesea St. Mary*—8. Tenor E, 20 cwt.
 1. Thomas Moore Vicar. Edward Ground and Will^m Davy Ground Churchwardens of St. Mary's 1803.
 2. Prosperity to the Establish^d. Church of England and no encouragement to enthusiasm. 1758.
 3. The Lord to praise
 My voice I'll raise—1803.
 4. Osborn and Dobson. founders, Downham, Norfolk. 1803.
 5. Joseph Eayre fecit.
 Peace and good
 Neighbourhood.
 6. Do justice, love mercy, and walk humbly with thy God. 1758.
 7. John Sudbury and John Johnson Churchwardens of St. Andrew's. 1803.
 8. The five old bells into six was run
 With additional metal near a tun. 1758.
23. *Wilburton*—5. Tenor, G. 7 cwt.
 1. Miles Graye made me 1651. R. T. T. B.
 2. Charles Newman made me 1695. John Taylor & Son founders Loughborough. This bell was recast at the expense of the Hon. Margaret Letitia Matilda, Dame Pell, 1850.
 3. No inscription.
 4. 1661.
 5. I mean to tell that this bell was the free gift of Thomas Tower, Esq. to the town of Wilburton in the year 1661. Recast at the expense of the Hon. Margaret Letitia Matilda, Dame Pell. 1850. John Taylor & Son founders Loughborough.
- On the waist are the arms of Tower :--Az., a tower Or. The fourth and the old tenor Miles Graye's.
24. *Witcham*—1.
 C. & G. Mears founders London, 1849.
 Wt. c. 11 cwt. Diam. 38 in. Note G sharp. J. H. S.
25. *Witchford*—3.
 All by Christopher Graye. 1671.

VII. DEANERY OF FORDHAM.

1. *Ashley*—1. Modern.
2. *Barway*—2. In the west gable.
 They can be seen distinctly from the ground. There is no inscription on either bell on the western side, and probably there is none on the other side.
3. *Burwell*—5, and a Priest's bell in the leaden spire.
 1, 2, 3, 4. 1703.

5. Tho. Newman fecit. 1723. Robert Bridgman and William Pachey. C. W.

The first four are by Richard Keene.

Priest's Bell—Pack & Chapman of London fecit 1776.

4. *Cheveley*—5.

- 1, 3. Thomas Gardiner Sudbury fecit. 1730.
2. + Sancta. Anna. ora. pro. nobis.
4. Rev^d. Ja^s. Tho^s. Hand. Rector. Joseph Collins Tho^s. Martin Ch. Ward^s. Tho^s. Osborn founder, Downham, Norfolk. 1800.
5. John Thornton, Sudbury fecit. 1718. Tho^s. Revel, Tho^s. Peck Ch. Wd^s.

The second is marked with the Bury Stamp.


5. *Chippenham*—5.

1. T. Newman made me. 1703. J. Jarrold, S. Tetsall. C. W.
2. John Draper made me. 1601.
3. + AVE. MARIA. GRATIA. PLENA. DOMINVS. TECVM. *Longobardio characters.*
4. + SANCTA. MARGARETA. ORA. PRO. NOBIS. DERBY, *Longobardic characters.*
5. John Draper made me. 1621.

6. *Wood Ditton*—5.

1. John Draper made me. 1608.
2. William Dobson founder, Downham, Norfolk 1825.
3. + Sit Nomen Domini Benedictum.
4. + Sum † rosa † pulsata † mundi † Maria † vocata.


1588


 stephanus tonni me fecit.

(Royal arms.)

5. + Virginis † assumpte † nomen † gero † d' me † marie.

1588


 stephanus Tonni me fecit.

(Royal arms.)

+ Johannes: prat.

The treble was brought from Weston Colville after the fall of that tower. A long inscription upon it, relating probably to the Weston Colville parochial authorities, has been erased.

7. *Fordham*—6.

1. Fecit. 1759.

2, 3, 4. Miles Graye made me. 1638.

5. Rob^t. Hayward & John Minett Churchwardens.

R. D. Fyson & James Seaber Contractors.

Prosperity to the village of Fordham. William Dobson Founder. A. D. 1825.

6. Miles Graye made me. 1659.

A fine peal. The tenor is from Lester and Pack's foundry in Whitechapel.

8. *Isleham*—5 & Clock Bell. Tenor said to be 25 cwt.

1, 2. 1516.

3. S'c'e : gabriel : ora p. ni'abs Joh'is bernard

milit. t elene ux'is sue : t thome. peyton'.

armig'i : t margarete ux'is sue : filie t

hered. p'dicto' Joh'is t : elene.

4. The Rev^d. John Braham Isaacson, Rector.

John Knight and John Sheldrick C^h. Ward^{ns}. 1819.

5. John Darbie made me. W. W. 1680. William Adams C. W.

J. G. Joseph Sharpe.

Clock Bell + Sancte Andria ora pro.

A remarkably fine peal. The third and Clock Bell are from the old Bury foundry, and I have been told that the old fourth was very much like the third. The third bears two shields, one *Bernard*, the other *Bernard* and *Peyton* in pale. Of these benefactors John Bernard died in 1451, and Thomas Peyton, in 1484. The fourth is from Dobson's foundry, at Downham. The clock bell bears the royal arms (France and England quarterly) in a circle between each word.

It is worthy of note that when the tower of this church fell down, a few years ago, not one of the bells was broken. The peal hanging in the new tower is identical with that of which I took notes about twenty years ago.

9. *Kennett*—3.

1. Charles Newman made me. 1707.

2. No inscription.

3. + Meritis Edmundi Sinus a Crimine Mundi.

The second is an old bell of cylindrical tendency. The tenor is stamped with the Norwich mark. The capitals are very beautiful, especially the C, which contains a spread eagle.

10. *Kirtling*—5.

1, 2, 4, 5. Miles Graic fecit. 1638.

3. George Dobito Churchwarden. William Dobson Founder, 1819.

The executors of "Richard Pytchye of Kertlyng" (ob. 1521) "leide out to Rob^t. Warren for y^e bell. xxs." (See Tymms's Wills and Inventories of the Sudbury Archdeaconry.)

11. *Landwade*—2.

1. Hec Tyba Cottoni est Landwadi didita fano. 1602.

2. + Virginis Egregie Voco Campana Marie.

The former, I think, is by Tobie Norris. The latter bears the Norwich stamp. 'Voco' is a mistake of the founder for 'Vocor.' Between *Egregie* and *Voco* there is a lion's head, and the capital *V*'s contain each a lion rampant. *C* has the spread eagle as at Kennett.

12. *Newmarket All Saints*—5.
 1, 2, 3, 4. John Thornton Sudbury fecit. 1720.
 5. Ja^s. Shade, Ch. Norman, Ch. W^{ds}. John Thornton fecit. 1720.
13. *Silverley*—Ecclesia destructa. Probably a small chapel, with one bell in a gable.
14. *Snailwell*—3.
 1, 2. No inscription.
 3. + Sancte. Petre. Ora. Pro. Nobis.

The smallest lies in the window. It used to hang in one of the embrasures of the tower, directly over the nave, where the gudgeons yet remain. The third has the Bury stamp.

15. *Soham*—10 and Clock Bell. Tenor, E, 21 cwt. 48 in. diam.
 1. New by subscriptⁿ. 1808. Revnd. H. Fisher Vicar, J. Dobede & R. Tebbet C. W. J. Briant. Hartford fecit.
 2. New by subscription. 1808 Revnd. H. Fisher Vicar. J. Dobede. R. Tebbet. C. W. J. Briant. Hartford fecit.
 3, 4. Recast by Subscription 1808. H. Fisher. Vicar. J. Dobede & R. Tebbet C. W. John Briant Hartford fecit.
 5. Cum Voco venite. T. Osborn fecit 1788.
 6. T. Osborn fecit 1788. Laudate Nomen.
 7. W^m. Pechy, W^m. Sizer. Church Wardens. T. Osborn Downham, Norfolk fecit. 1788.
 8. W^m. Pechy, W^m. Sizer Church Wardens. T. Osborn fecit. 1788.
 9. In Wedlock's bands all ye who join
 With hands your hearts unite
 So shall our tunefull tongues combine
 To laud the nuptial rite. Tho^s. Osborn fecit. 1788.
 10. The feoffees of Bond's Charity paid 120 Pounds towards recasting these bells. T. Osborn fecit. 1788.
 Clock Bell. T. Mears of London fecit. 1826.

Before 1788 there was a peal of six in this tower.

16. *Wicken*—5.
 1. 1634. J. D. (John Draper.)
 2. Thomas Newman made mee 1703. T. R. W. O. C. W.
 3. + Sancta. Maria. Ora. Pro. Nobis
 4. De Bvri Santi Edmondi. Stefanvs Tonni me fec. W. L. 1582.
 5. Miles Graye made me. 1660.

The third bears the Bury Stamp. W. L. are probably the initials of William Land, a foreman of Tonni's.

VIII. DEANERY OF SHINGAY.

1. *Abington Pigott's*—2.
 Both by Joseph Eayre, St. Neot's. 1745.
 1. Tempora labuntur; venite, voco.
 2. Jesu Nazarene, Rex Judæornm, miserere mei.

2. *Bassingbourne*—5. Tenor, F, e. 15 cwt. Diam. 42½ in.
1, 2, 3, 4, 5. Miles Graye made me 1650. J. H. S.
3. *Croydon*—1. Note F.
J. Briant, Hartford, fecit. 1786.
4. *Clopton*—Ecclesia destructa.
5. *Hatley East*—Here Mr. Norris Deek mentions “two buttresses at the west end, which formerly carried a bell-cot, now destroyed.” Parker’s *Churches of Cambridgeshire*.
6. *Litlington*—5.
1. John Waylett made me. 1710.
2. John Bonnett C. W. 1710. J. W.
3, 4. Sit Nomen Domini benedictum. 1710.
5. Per multis annis (*sic*) resonet campana Johannis.

A bad casting, all by Waylett. Two great pieces are knocked out of the rim of the tenor, showing the metal all honey-combed. One of the others is in no better case.

7. *Melbourne*—5. Tenor, F, 18 cwt., 47 in. Diam.
1. + Jesus be our speede. 1615.
2. + God save the King. 1615.
3. + Praise the Lorde. 1616.
4. John Briant Hertford fecit. 1789. John Hitch, Esq, C. W.
5. Richard Chandler made me. 1688.

The tenor is one of the grandest sounding bells for its weight that I ever heard. The first three are marked with a shield bearing an arrow in pale between a cross and a fleur-de-lis in chief, and the letters R. O. in fess.—J. H. S.

8. *Meldreth*—4. Tenor G, e. 10 cwt., 39 in. Diam.
1, 2. John Taylor & Son Founders Loughboro’ 1855.
3. 1662.
4. + NON SONO ANIMABVS MORTVORVM SED AVRIBVS VIVENTIVM. 1617.
Longobardic characters.

The third is one of Miles Graye’s.—J. H. S. The tenor from its inscription must be Tobie Norris’s.

9. *Guilden Morden*—6.
1. + Sit Nomen Domini benedictum. (Round the cross are the words ihu merci ladi help.)
2, 3. Richard Chandler made me. 1687.
4. John Waylett made me. 1708.
5. Johannes Waylett me fecit. 1708.
6. Cvm cano bvsta mori evm pvlpita vivere disce sono. 1621.

The tenor must be Tobie Norris’s.

10. *Steeple Morden*—1.
The fine old tower that gave the distinctive name to this church fell in the reign of James II, and has never been rebuilt. The bell hangs in a lower tower above the porch.
11. *Shingay*—Ecclesia destructa.
12. *Tadlow*—1.
Sancte Andrea Ora pro nobis.
13. *Wendy*—1. Date of the church—1735.
Bell inaccessible, in a cupola.
14. *Whaddon*—3. Tenor, A. Diam^r. 35½ in. W^t. c. 8 cwt.
1, 2, 3. Michael Darbie made me. 1671.
Here there was a peal of five, but the old second and fourth have been sold.—J. H. S.

IX. DEANERY OF WISBECH.

1. *Elm*—5.
1. Alexander Balam Esq : gave part of this bell. 1673. (? 1637.)
 2. Thomas Norris made me 1637.
Præsentrrix arguta chori resonabilis aure.
 3. No inscription.
 4. W. Gyles Clericus.
Spiritibus tuba læta bonis odiosa malignis. 1637.
 5. Tho. Jenkinson Esq : Newson Vic : J. H. W. H., C. W.
Tho : Gardiner fecit 1738.
2. *Guyhirn*—1.
Chapel erected in the seventeenth century.
3. *Leverington*—6. Tenor, 17 cwt.
1. Let your notes from earth rebound
That Heaven may hear the joyful sound.
Thomas Lester & T. Pack of London made us all. 1752.
 2. Thomas Lester & T. Pack fecit 1752.
 3. Osborn & Dobson Makers. 1808.
J. Johnson. Churchwarden.
 4. Thomas Lester & T. Pack fecit. 1752.
 5. Thomas Lester & T. Pack fecit. 1752.
Mr. Simon Hardy and Mr. Daniel Wilson Ch. Wardens.
 6. Lester and Pack of London fecit. 1752
J. Johnson & W^m. Osborn Church Wardens.
4. *Newton*—6. Tenor, 12 cwt.
1, 2, 3, 4. T. Osborn fecit. 1786.

5. Our voices shall in concert ring
In honour to our God & King.
6. Tho^s. Sharpe & Sam^l. Taylor Churchwardens,
T. Osborn Founder, Downham, 1786.
Weight of the peal, 38 cwt. 3 qrs. 2 lbs. Weight of the old peal
of five, 37 cwt. 18 lbs. *MS. Cole,*
5. *Parson Drove*—5. Tenor, 12 cwt.
1. No inscription.
 2. T. Osborn fecit.
 3. T. Osborn fecit 1787. The recasting the gift of the Rev. J.
Dickinson, Rector of Parson Drove.
 4. T. Osborn, 1787.
Percute Dulce Cano.
 5. T. Osborn, Downham, Norfolk.
Edm^d. Johnson }
W. Holmes } Churchwardens.
6. *Thorney*—1.
A small bell in a turret.
7. *Tydd S. Giles*—5.
1. The gift of Sigismund Trafford of Dunion Hall in Tidd St. Maries.
1790. Henry Penn Fvsor.
 2. Omnia fiant ad gloriam Dei. Tobie Norris cast me. 1625. Abell
Hodges, Rector.
 3. Non clamor sed amor cantat in aure Dei. Tobie Norris cast me.
1625.
W. W. B C. H. W. A.
 4. ++ Celorum Christi placeat Tybe Rex Sonus Iste Jesus Spede
vs. JOHANNES † WELBE † GENEROSIS † ET † CLÉMENTS †
MARTIN † RECTOR † 1603 † †. *Longobardic characters.*
 5. James Scribo, Adam Cook, Churchwardens. 1726.
- The treble bears on the waist the figure of an husbandman with a flail. The royal arms are divided; the lion being on the second bell, and the unicorn on the third. The fourth I take to be one of Tobie Norris's, from the fleur-de-lis and crosses. The tenor is by Henry Penn.
8. *Wisbech S. Mary*—5. Tenor, 11 cwt.
1. Give no offence to the Church.
 2. Osborn & Dobson found. 1803.
 3. Long live King George the third.
 4. Osborn & Dobson, Founders, Downham, Norfolk.
Anno Domini 1803.
 5. Gyles Marriott and Tho. Williamson, Churchwardens, 1803.
9. *Wisbech S. Peter*—10. Tenor, E flat, 21 cwt. Opened Dec. 19th,
1823.

A fine-toned peal, from the Downham foundry. The chimes, I am told, are very good.

Bells								cwts.	qrs.	lbs.	
1		..	..	..	..	..		5	3	18
2	..	..	..	..	..	..		5	3	26
3		..	..	..	..	..		6	1	26
4	..	..	..	..	..	..		7	0	1
5		..	..	..	..	..		7	0	22
6	..	..	..	..	..	..		8	2	18
7		..	..	..	..	..		9	2	7
8	..	..	..	..	..	..		12	1	3
9		..	..	..	..	..		15	3	10
10	..	..	..	..	..	..		21	2	15
								5t.	0	2	6

The old peal was in F.

- 1, 2. W^m. Dobson, Downham, Norfolk, fecit. 1823.
 3. Fear God and Honor the King.
 4. Long live King George the Fourth.
 - 5, 6. Abrahamus Jobson, S. T. P., Vicarius, me dono dedit. A. D. 1823.
 7. Prosperity to the town of Wisbech St. Peter. 1823.
 8. Laudo Deum verum; Plebem voco, Congrego Clerum: Defunctos
Ploro: Pestum fugo; Festa decoro. 1823.
I praise the LORD; the People call;
Convoke the Priests; the Dead deplore;
Plagues drive away; and gladden feasts.
 9. In Wedlock's bands all ye who join
With hands your hearts unite;
So shall our tuneful tongues combine
To laud the nuptial rite.
 10. Abraham Jobson, Vicar. W^m. Swansborough and Tho^s. Moore
Churchwardens.
William Dobson founder. 1823.
I to the church the living call
And to the grave do summon all.
10. *Wisbech Chapel of Ease.*
Modern.
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ERRATUM IN THE DISSERTATION.

Page 10, line 27, for *nomca* read *nomer*.

ERRATA IN THE LIST OF INSCRIPTIONS.

Page 6, line 17, for 1787 read 1727 ; page 22, line 4, for 1800 read 1806.

WORDS TO BE INSERTED IN THE LIST OF INSCRIPTIONS.

Page 1, after line 4, ACCORDING TO THEIR RURAL DEANERIES.

Page 17, West Wrattling 3rd, add date 1828.

Page 16, West Wickham 4th, *Œt + nazarenus + rex + iudcoru.'*

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