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# First Steps to Bell Ringing:

BEING AN  
INTRODUCTION TO THE HEALTHFUL AND PLEASANT  
EXERCISE OF

## BELL RINGING, IN ROUNDS AND CHANGES, UPON CHURCH BELLS.

By S. B. GOSLIN, F.M.S., etc.,

AUTHOR OF THE "A B C OF MUSICAL HAND BELL RINGING," "THE MUSICAL  
HAND BELL RINGER'S INSTRUCTOR," ETC., ETC.



"Let me in outline sketch them all,  
Perchance uncouthly."  
LONGFELLOW'S "Hyacinth."

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JOHN WARNER & SONS, THE CRESCENT FOUNDRY, CRIPPLEGATE, E.C.,  
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HAMPSTEAD ROAD, N.W.

1881.

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"List! the merry bells are ringing,  
And the choristers are singing."

## INTRODUCTION.



hen such works as those written by the Rev. Mr. Ellacombe, and when every local bell history, or encyclopædia of any note, give full information both as to the early use, construction, and form of bells, it is needless to add another word upon such topics in such a production as this; and when, as is the case at the present time, so many good



books are to be so easily obtained, on Change Ringing and Bells, with examples of the various methods or interchanging of positions, by fixed rules or courses, they would at first sight and thought appear to be subjects, which have been literally exhausted, and in which no room remains for further attempts at description in letter-press. However, such is not the fact, for the young beginner now, especially if no experienced guide can be secured, to give advice in person, is in the position of a schoolboy who is called upon to work out a calculation in decimals, before he clearly understands the rule or the method of pointing, unless he has the good fortune to find and secure a copy of "Wigram's Change Ringing Disentangled," or, "Troyte's Change Ringing to Six Bell Work," which with some amount of study, he may in time get on and become proficient.

The want of something more, as the first steps to ringing, has been felt and acknowledged by many persons at many times; and to supply this want is all that is now attempted—not in any way to disparage the well-known works of others more skilled in the art of ringing, but to lead upwards and onwards to those works by short and easy words and lessons, is the wish of the Author in the following pages.



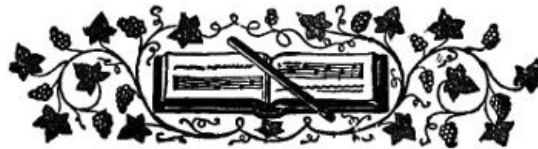
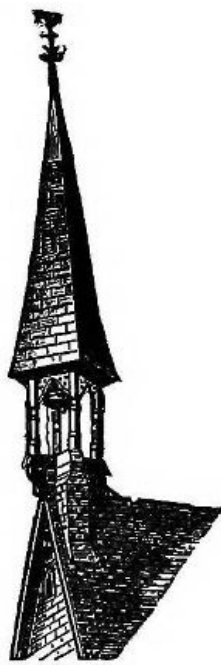
## NOTE TO THE SECOND EDITION.



The appreciation and successful issue of the first edition of this work is duly acknowledged by the Author, as well as the many expressions of approval from persons at home and in foreign parts. It is a source of satisfaction and gratification to know that the attempt has produced a large amount of interest, and has also been the means of producing some ringers in several of our Colonies, as well as working up a desire for and supply of other productions, such as the second edition of "Banister's Change Ringing," Wigram's new, better, and enlarged "Change Ringing Disentangled," and "Snowdon's Rope Sight," which are worthy of a place in every bell student's and every ringer's library.

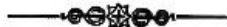
The continued demand for the "First Steps" has prompted this second edition, which is somewhat altered and extended, the desire of the Author being to make all things as plain and as easy as possible.



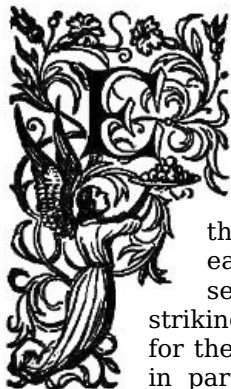


“Sweet bells ring for ever,  
’Tis your old familiar strain  
That awakes the past again.”

## BELL RINGING

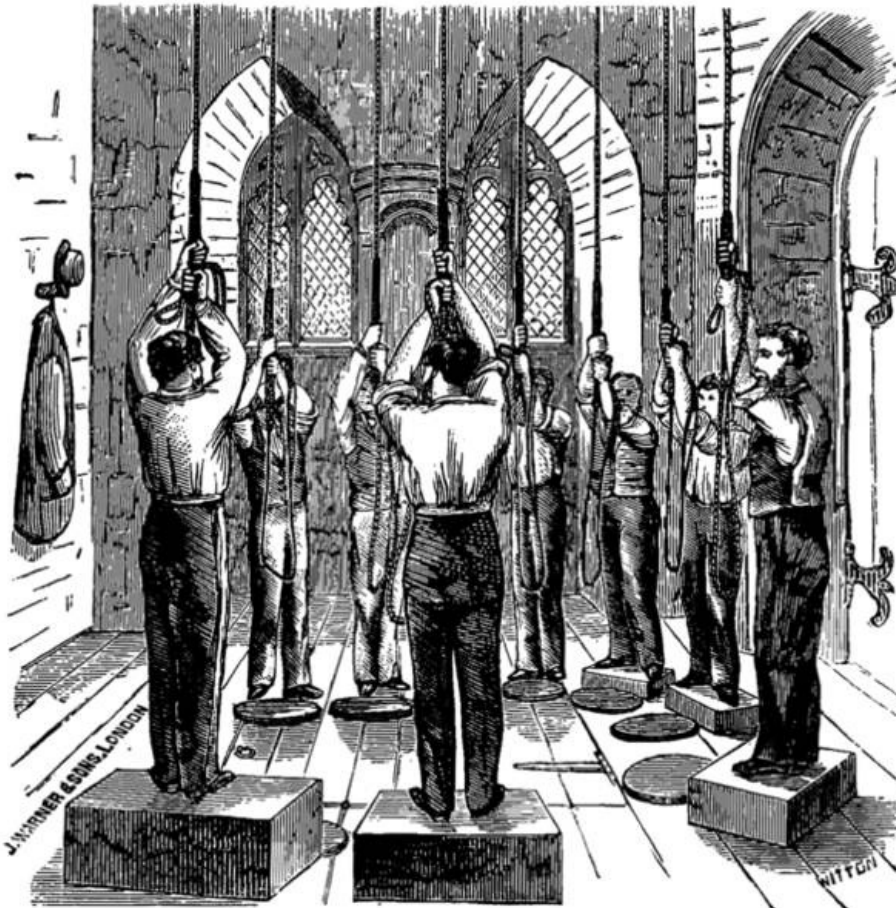
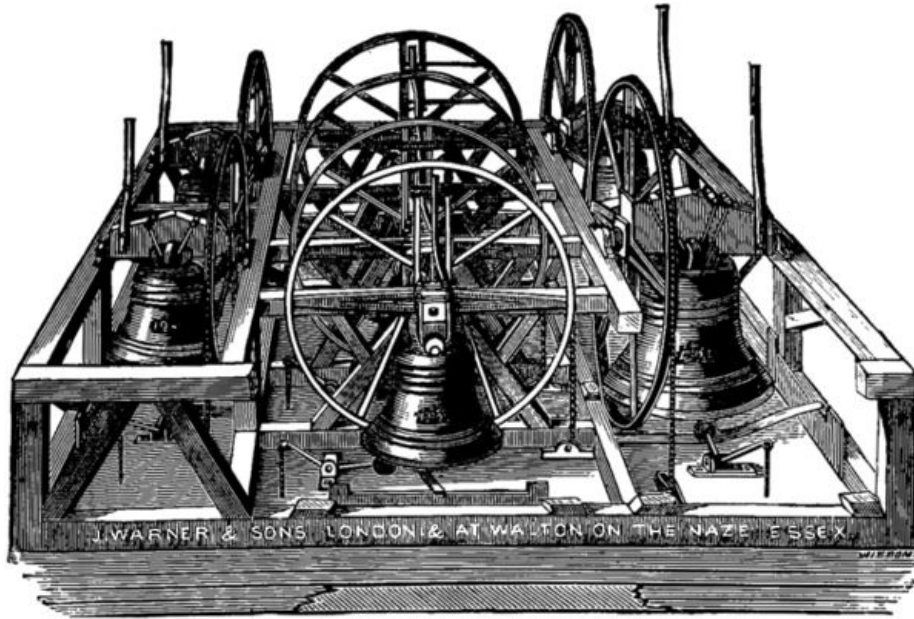


### ON CHURCH BELLS.



England is frequently said to be known as the Ringing Isle, from the fact that wherever the stranger or foreigner turns, or stays, in this land, he is sure to meet with the well tuned bells, and well timed changes, pealing forth from our venerable church towers and steeples; whilst on the Continent of Europe, and in other parts of the world, the ear is accustomed only to the hodgepodge, jangle or clatter of several bells, either in or out of tune, no matter which, all striking as fast as possible, in utter disorder, seemingly in a race for the greatest number of blows per minute, for each or any one in particular. But whilst in England the townsman, citizen, or villager is accustomed to the order, and the sweet music from the steeple bells, it is strange to find that so few really care to understand by what means, method, or performance such results are produced. Happily, however, much has been done within the last fifty years to emulate enquiry, and foster interest in such matters by many gentlemen, who have spent a large share of their spare time to effect this purpose, both by essays, books, lectures, advice, and practice—foremost amongst them all being the venerable Rev. H. T. Ellacombe, of Clyst St. George, Devon, who from quite a young man has entered deeply and fully into all matters of interest relative to Church Bells and Ringing, and who now supervises that bell-ringing page in

the interesting weekly paper called *Church Bells*, where from time to time much is given which is interesting to all who may wish to become ringers in practice or performance, with good and reliable information as the groundwork upon which they desire to ultimately place their edifice of knowledge of the subject in question.



(Illustration of a Ring of Eight Bells and Ringers in the act of starting to set the Bells from rest.)

But not only is there a general lack of knowledge upon ringing church bells on the part of the majority, even in this bell ringing isle—it can well be added that, as to change ringing, the really scientific, very useful, and interesting part of ringing is “dog Latin” or “double Dutch” to ninety-nine persons out of every hundred, or even more, the general impression being that it is all very easy, and only to pull—that anyone can do all that is to be done in a very short time; whereas it is in every particular an interesting study, proficiency gained by practice, thought, care, and application alone—a science as true, as useful, and as healthy to mind and body, as is possible to be found, practised, or studied.

To ring, and to ring changes, on either church or musical hand bells, are three very different subjects. In order to ring changes, however, it is absolutely necessary to have a good knowledge of ringing, or the means

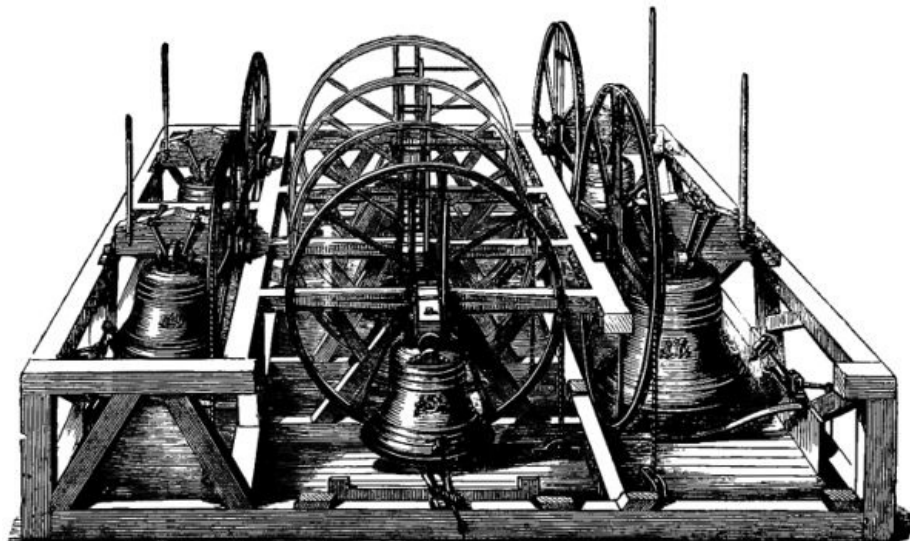
adopted to make the bells sound in their proper time and place, whether it be in the church tower, on the large swinging bells with ropes, or in the parlour or drawing-room, upon the musical bells, held in the hand or hands. But not to deal with too many subjects together, and to avoid confusion, it is well to start with



## HINTS ON CHURCH BELLS AND FITTINGS.



At all times when it may be desired to produce a good performer upon any musical instrument, it is well that he should understand the instrument itself; for just as the driver who understands his steam engine thoroughly in its parts and details, is the man who can work it best, so is it with the ringer with his bell in the steeple or tower. It is not at all difficult to picture the scene, surroundings, and thoughts of an intended ringer, upon his first visit to the bell-tower, or ringing chamber, unless it be as has been the experience of many, as well as that of the writer, to learn to pull the rope and catch the sally when a boy at school on the large school-bell, or that at the parish church. And even then, if not in the midst of an octave of ropes, the dancing of the rope upon which he had to start or practice was, at first sight, perplexing; graceful, however, if handled well, but yet a mystery.

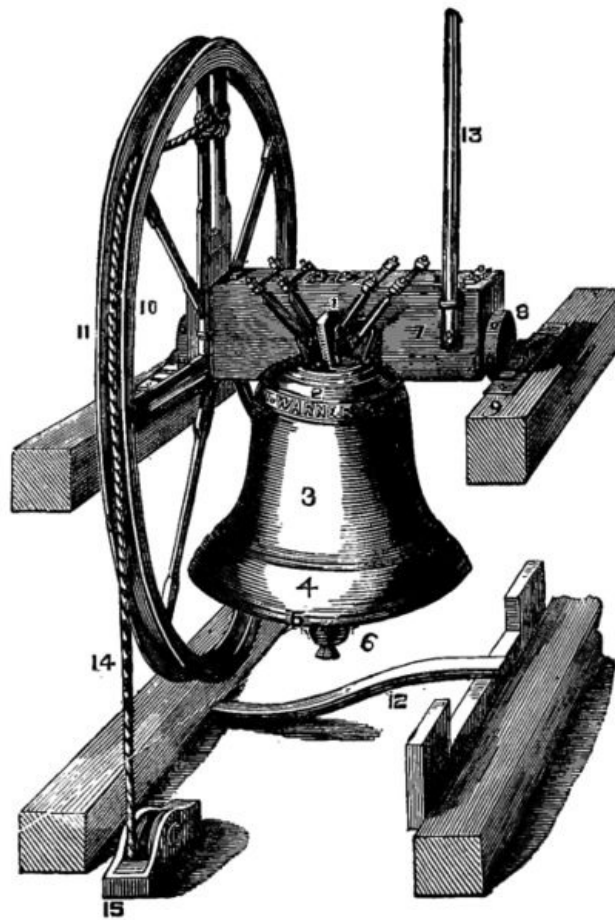


*(Illustration of a Ring of Eight Bells as they would appear in the Frame or Cage in the Belfry.)*

Presuming that the reader desires to become a ringer, to understand his instrument, and for this purpose has ascended the tower—has passed the ringing room with a glance, and has made up his mind to know the why and wherefore of the bells and fittings, so that if anything goes wrong in the practice or performance he may be able to set it right if possible or remedy any defect—he will go at once to the bell cage, and learn (as was the writer's first lesson) the names of the parts and fittings of the bell, where such an arrangement will be seen as is shown by the following [illustration](#), to which is added the names of each part. Everyone may know what a church bell is like



in form, and the purpose for which it is founded; but not so can it be said of its various parts and appurtenances. In order to help the reader in this direction, the following [sketch](#) will answer for reference. With the shadow it is easy to realize or imagine the fact, and to conceive that we are facing the bells in the tower, where each is fitted, as the [sketch](#) shows, separately, and by the numbers and references the names of the parts can be easily learnt.



(Illustration of a Bell with detached frame or sections for reference to parts.)

In giving a description of the bell and its fittings, for all ordinary purposes, it is not necessary to go into details as to the best proportion or shape, for that is so well understood by founders of any note or excellence, and as it is all so well treated in other writings, here it would be superfluous. The following, however, will always be found useful for reference:—

- No. 1 represents that part called the Head of the bell, which is varied in form under various circumstances, sometimes being what is known by the name of button or mushroom head, at others by canon head, or as is shown. The most frequently used are the crown head or with canons.
- No. 2. The shoulder.
- No. 3. The waist.
- No. 4. The sound bow.
- No. 5. The lip.
- No. 6. The clapper.
- No. 7. The stock (*a wood beam to which the bell is hung*).
- No. 8. The gudgeons or axles (*of wrought iron turned, upon which the bell swings*).
- No. 9. The bearings (*of gun metal, in which gudgeons work*).
- No. 10. The wheel (*of wood, which acts as a lever to set the bell in motion*).
- No. 11. The shrouding (*the guard of the wheel to keep the rope in its place on the sole*).
- No. 12. The slider (*a piece of wood working on a centre to support the stay*).
- No. 13. The stay (*a piece of wood attached to the stock to support bell when set*).
- No. 14. The rope.
- No. 15. The pulley or rope guide.
- No. 16. The wheel stay (*an iron rod or rods fastened between the stock and wheel, to support or steady the wheel, not shown*).
- No. 17. The sally (*not shown, but a soft tufting near the bottom end of the rope. See cut of [Bells at Hand Stroke](#), page 15*).



The particular name of each part will also be found to be described very fully in "Banister's Change Ringing," and in the Rev. H. T. Ellacombe's "Practical Remarks on Belfries and Ringers," which should be perused on this subject.

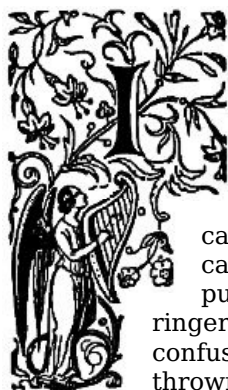
Now having learnt this lesson, the next would be that which was taught by the older bell boys to the writer at school, viz., to grease the bearings; to take up or let out the rope, as occasion might require, for a taller or shorter person, taking notice of how it is, or should be fastened to the wheel, and passed through the pulley; then look to the slider and stay, to see if sound and in order, so to leave all tight and trim and ready for ringing, and then, as one of the tutors in the art was in the ringing room ringing, the scholar was so placed in the belfry as to see, and have it explained to him by another companion, how that the *slider* and *stay* were needed to *set* the bell at the *hand* or *back strokes*; how the rope danced, and needed catching below at the sally, to prevent the breakage of either the slider or stay, if not so caught. By this at once understanding, by optical demonstration and friendly counsel, the object and use of all that pertains to the bell, as well as the reason for setting it up.

With this fairly in the mind, it will be well at once to turn the attention to ringing, which, perhaps, will explain in part as we proceed, the use of the former remarks as to the application of the parts or fittings sufficiently, for cases where a tutor cannot be found in person.



"Hark the bonny Christchurch bells:  
One, two, three, four, five, six. They sound  
So mighty great,  
So wondrous sweet,  
So merrily."

## THE PRACTICE OF RINGING.

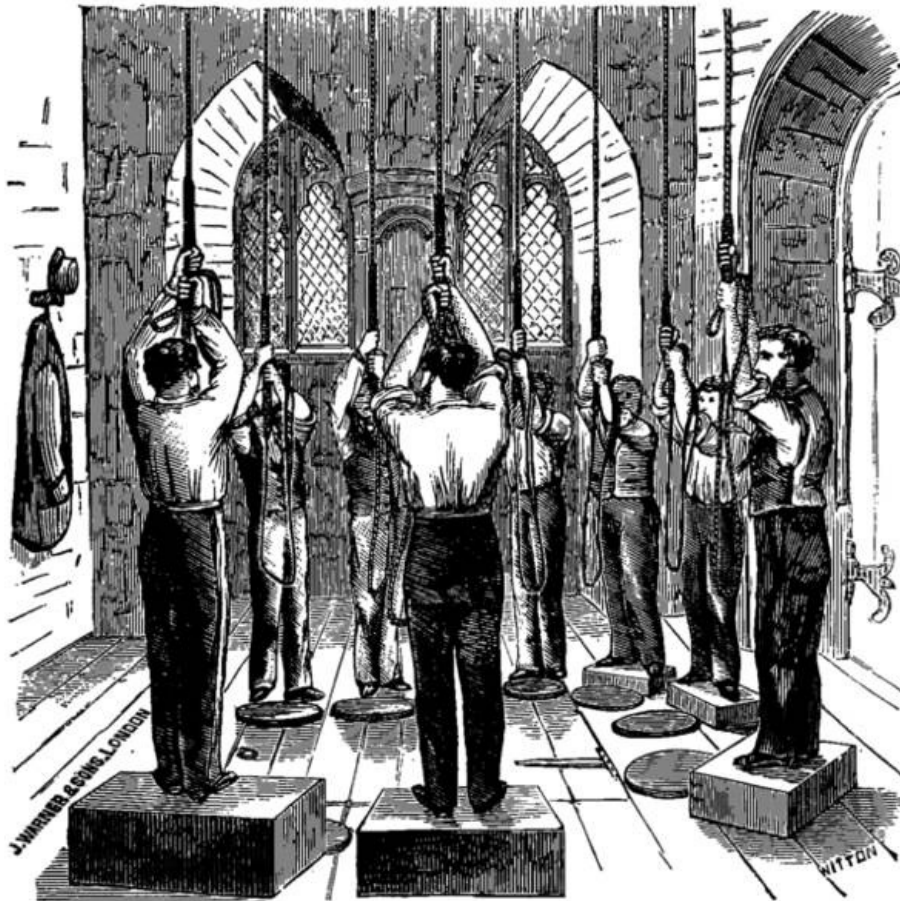


It may be perplexing when consulting a variety of books, to determine what are the best plans for a beginner to adopt. And it may or should be known that bell ringing is a dangerous practice for a novice, should he commence it by himself without instruction, thought, or care. In such a case, he runs the risk of being hung by the neck, as was the case not long since, when, at a certain place in Essex, a man pulled the tenor of a ring of bells, *left set* for a company of ringers, without knowledge, the result being that he was confused, caught by the rope round the neck, pulled up and thrown with great force to the floor, but where fortunately there happened to be some thick cocoa-nut matting, which broke the fall and so saved him.

Now, although it may be dangerous to begin or to practise by oneself, yet a little help, such as we should seek in learning to skate or to swim, or in any other exercise or art, from an expert, will overcome and *set aside all danger*, as well as the mind at perfect rest on such thoughts. Therefore, as a precaution, wherever it is practicable and possible, the advice should be taken to obtain the assistance and counsel of a ringer at starting; and having

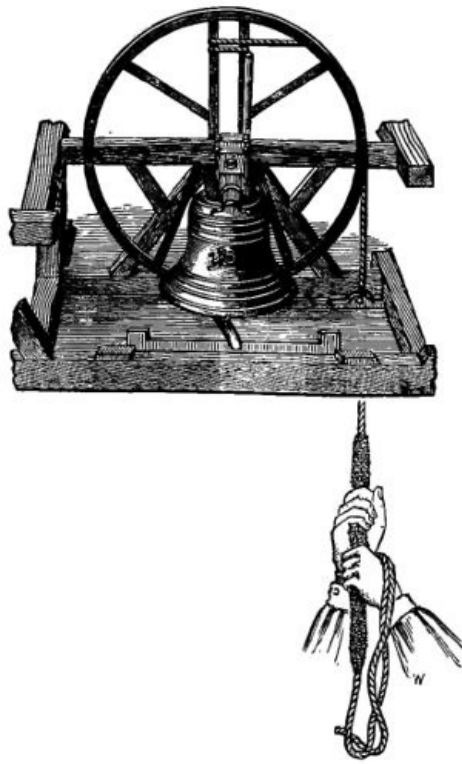
secured the good offices and help of the teacher, the first lesson will be, as a matter of course, to see and take notice of the way in which he *sets* the bell, by repeated pulls, and catches at the sally or tufting of the rope, marking particularly, as is shown in the illustrations of the ringers in the ringing room, or that immediately following, the best plan to hold the rope, viz., with the rope near to its bottom or end, in the left hand permanently, and the right hand at liberty, to catch the sally or ease the bell on its slider and stay, and to pull at the hand or back strokes in their turn.<sup>[1]</sup>

[1] See also Banister (on Change Ringing) on this point.



(Illustration of a Ring of Eight Bells and Ringers, with Bells set at Hand Stroke ready to start either for Round or Peal Ringing.)

NOTE.—*Being Set* means standing mouth upwards.



(Illustration of a Bell at rest and best plan to hold the rope.)

Whilst watching, it will be noticed that after starting to pull the bell from the position of *rest*, as is shown in the sketch, to get the "*bell up*," or "*set the bell*," as it is termed, that the rope will begin in a very short time to dance, which is caused by the bell, and the wheel reversing sides, for the rope on the wheel, in swinging; and then it will be seen how that, as the bell approaches nearer the *set point* or balance, there is much to be gained by catching the sally or tufting, giving a slight pull as the rope reverses, until the point be reached, when the balance or *set* is obtained, and the bell is held or caught and eased to the *hand stroke*, in the position as is shown by the following sketch (fig. 1), where the stay rests against the slider on the one side, in which case it will be seen that the rope comes much in the position as when at rest, and is pulled off the *set* by the sally; then, when pulled, it will be noticed that the bell will swing to the reverse side, and *set* at the position called the *back stroke*, being eased to its proper place or point by the hands, in the position as is shown by the sketch (fig. 2), where the stay rests against the slider on the reverse side, in which case it will be seen that the rope is all round the wheel, and the end only is in the hands, and is so pulled off its *set* to the *hand stroke*.

NOTE.—The sally must be caught in the hands before the stay reaches the slider at hand stroke, and eased to its position, and the rope held in check as the bell goes to back stroke, or the slider or stay may be broken and the bell turn a somersault.

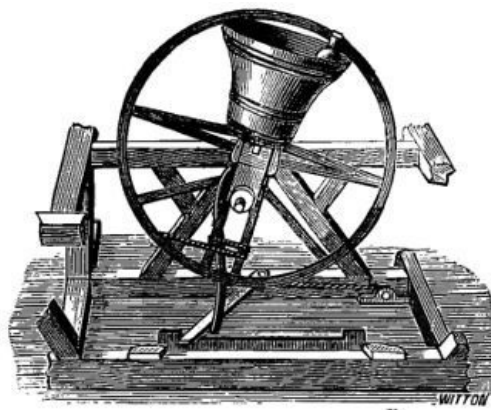


FIG. 1.



NOTE.—In some cases the rope is not held in the one hand, as shewn in the wood-cut, but is pulled off at hand stroke, and caught when approaching at back stroke, and vice versa.

It will thus be seen how the rope is held, and pulled, and caught. It will also be seen, by watching, how easy it is to keep pulling in time, on either side, to hand or back strokes, with any interval, at pleasure, and with precision. And at this point it would be well to join the teacher, standing face to face, taking the rope in the hand as described, pulling when he pulls, catching when he catches, and easing as he eases, so as to get the knack without excitement, without hard labour, and without bending the knees.

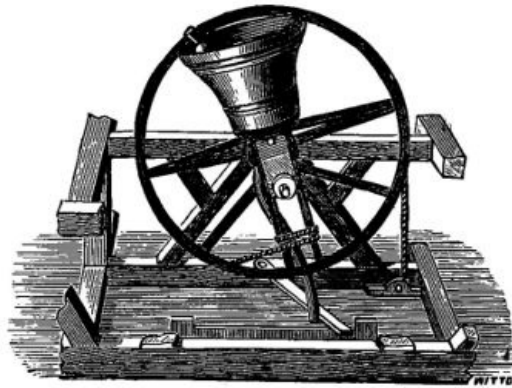


FIG. 2.



Both pull and catch easy at first, with eyes and ears well open, or as is said:

“The ears open,  
Eyes wide,  
Feet steady,  
Tongue tied.”

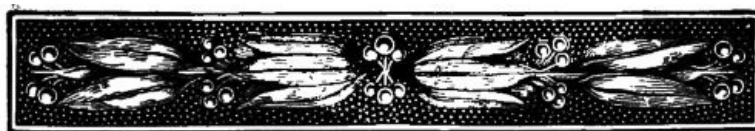
By such means, and by such practice, it will very soon result in being able to



pull by oneself, and then remains only the practice, so as to learn to keep time at both strokes, to get the bell up, and to let it down without help: always remembering that the weight of the body, thrown on to the rope, is far more effective and less tiring than using great muscular force, or bending and twisting the body which causes much needless exertion, loss of power and breath; a rule being:—

“Stand upright,  
Pull down straight,  
You’ll ring right.”

When this is accomplished, there need be no delay in proceeding to ring rounds with your friends in company.



“Hark! the merry bells ring round.”

## RINGING ROUNDS.



o ring-in rounds, it matters little which bell is taken to perform upon, as each takes its place in proper turn, whether it be first, middle, last, or any other position, which will be very well understood if the new ringer has practised, as he should do, *rounds upon hand bells*.

Musical hand bells are the most handy for the practice of time, place, and position, and should accompany every ring of church bells anywhere and everywhere for this purpose, so much may be practised upon them in the quiet and comfort of a home fireside. But in ringing rounds on the bells of the church in the tower, every bell must be *set* at the start, and should be brought round to the *hand stroke*, as shown in the [cut](#) on page 15.

When all the company are ready—whether four, five, six, eight, or more in number—the leader or conductor will say “*Ready*”—“*Go*,” upon which every one will start off in proper order and time, looking at the ringer preceding as to when to pull off, by turning his eyes or head, not his body, and keeping the ears open, so as to be in time and order in striking. The treble (or highest note) bell, in all church bell ringing, is understood as being No. 1, whether there be a ring of three, four, six, eight, ten, or twelve bells; and so, presuming a ring of eight, the bells will be rung in rounds in the order of 1, 2, 3, 4, 5, 6, 7, 8, at the *hand stroke*; then 1, 2, 3, 4, 5, 6, 7, 8, on the *back stroke*, and repeated in the same way or method to any length, at will or pleasure.

Should there be only six bells in the ring, they will be rung to the call of the leader as 1, 2, 3, 4, 5, 6, at the *hand stroke*; then 1, 2, 3, 4, 5, 6, at the *back stroke*, and so for any number of bells.

NOTE.—Any number of bells from 3 to 12 in a tower is called a “Ring of Bells.”

Thus it will be seen the usual practice in ringing rounds, is to ring down the scale, as it is termed in the art of music; or, in other words, from the highest to the lowest note, or down to the bell with the deepest tone. There is no reason, however, but custom to prevent the reverse order (or ringing backwards, as it is put in “Bonnie Dundee”) being adopted, used, or tried, either in practice or purpose;<sup>[2]</sup> and to make a change in the following of place or position in ringing, it is not at all a bad move to reverse the order of custom, and so ring in the order of 8, 7, 6, 5, 4, 3, 2, 1, *hand stroke*; 8, 7, 6, 5, 4, 3, 2, 1, *back stroke*; and after say twelve to twenty rounds resume the first order or exercise down the scale, viz., 1, 2, 3, 4, &c. (of course, this is quite a matter of taste, and if not approved can be passed over). Then it may be well for all to pull or strike together, so as to fire a volley, at both hand and back strokes, and in such practice the whole company should be as much together as when the captain’s call of “Fire!” is responded to by a company of soldiers, with their rifles, shot, and powder.

[2] Mr. North, in “Bells of Leicester,” which the writer has now before him,

tells us the bells at Barrow-on-Soar are rung backwards to give notice of fire—a hint for country and colonial friends, when, if adopted, the motto of the seventh bell of St. Ives would carry a good intimation into practice—

“When backward rung we tell of fire:  
Think how the world shall thus expire.”

Now, so much for ringing and ringing rounds; much more might be said, but the writer does not consider it just to repeat that which is so well put in “Bannister’s Change Ringing,” “Rope Sight,” “Wigram’s Change Ringing Disentangled,” and in “Troyte’s Introduction to Change Ringing,” and to which at this point he recommends the reader or learner to take in hand and study. When that has been well digested and understood, then, and not till then, the next or following portion can or should be attempted either as for study or practice, viz.:—



“The bells ring out a merry peal,  
Their music on our ear doth steal.”

## CHANGE RINGING.



ing the Changes is a phrase often used by the general public in every-day life, and especially by some who wish to appear witty or clever, but to whom, as a rule, if a question be put as to its meaning, or proper application, it is seen in a moment that such knowledge is either too great or too small for them—in fact, that they know nothing at all about it. The lack of this special knowledge is easily traced to its origin; for how many schoolboys ever have a sum or exercise in the rule of permutation? Many, if not most, boys on leaving their studies and school would, it is believed (or as has been tested to some extent), be found utterly ignorant both of its use or practice. They may have learnt that it is the changing or varying the order of things; and that to multiply all the given terms or numbers the one into the other the last product will be the number of changes required—as 1, 2, 3, 4, 5, 6:—

$$\begin{array}{r} 1 \\ 2 \\ \hline 2 \\ 3 \\ \hline 6 \\ 4 \\ \hline 24 \\ 5 \\ \hline 120 \\ 6 \\ \hline 720 \end{array}$$

NOTE.—Any changes of a complete number or course through a series of permutations is called a “Peal.”



Thus 2 bells (they may learn) produce 2 changes, 3=6, 4=24, 5=120, 6=720, and so on. They may have had the old tale told, and the old and often single, as well as singular, question put to them in this rule:—A young scholar, coming into town for the convenience of a good library, demands of a gentleman with whom he lodged what his diet would cost for a year, who told him £10; but the scholar, not being certain what time he should stay, asked him what he must give him for so long as he should place his family (consisting of six persons beside himself) in different positions every day at dinner? The gentleman, thinking it would not be long, told him £5, to which the scholar agreed. What time did the scholar stay with the gentleman? Which, as a matter of simple multiplication, is very easy to answer—5,040 days. And even the other, and most likely last question, may have been put, viz.:—How many changes may be rung upon 12 bells, and in what time would they be rung once over, supposing 10 changes may be rung in a minute, and the year to contain 365 days 6 hours?—Answer: 479,001,600 changes in 47,900,160 minutes, or 91 years 3 weeks 5 days 6 hours.

Either of these examples may be very easy so far, but as to the practical part of working them out in any performance in every-day life is quite another matter, and it is left for the schoolboy to wait or to forget all about both the rule and the figures, unless he comes to see its workings in the steeple or the fireside, upon the church or the musical hand bells, he would, perhaps, never see it necessary to prove by practice, attention, thought, and care that which is multiplied and multiplied, and left on the slate with astonishment, without any good or lasting effect either upon the mind or the senses. The Rev. Mr. Wigram very well shows a supposed case of persons changing positions upon steps, ascending and descending in method or order, as an example of permutation. But the positions or places may be made or taken, and the rule worked out for amusement and practice at the breakfast or dinner table, where there may be several persons meeting repeatedly. And in this it is not more astonishing than it is amusing to see the zest and interest given and taken by a boy of only eight years of age in its practice, when once fairly explained and started, cultivating both memory, thought, and interest in a fixed plan until it is accomplished, by no means an unimportant trait in character (for how many begin a task with zest, and falter or never finish, is abundantly seen). Such, in a higher sense, is the effect of change ringing on bells, where, beyond the changing places at a table, the sense of hearing and the practice of time or order are added to those of sight and touch.

Three questions naturally suggest themselves to the student at the very outset of the art of change ringing upon church bells, viz.:—

1st. How many changes can be rung on various rings of bells of various numbers numbers from 2 to 12?

2nd. How long would it take to ring them?

And 3rd. How is it to be done?

Now the first two of these questions are so well answered at a glance by the tabulated form prepared by Mr. Troyte, in his work on change ringing, and by other books, and are so easily computed by the method of calculation as is shown a few lines back, and reckoning either 20, 24, or 28 changes per minute, as may be deemed most convenient to the performer; so that all that is left for such a work as this is to answer in a very simple way, the third question—How to do it?

Change ringing on bells, then, is to be accomplished just as all other arts or studies, not by seeking to take the monitor's place at first, but by taking the lowest place on the lowest form, and by giving attention to every lesson or hint that can be gathered from others, commencing as with the alphabet, and then proceeding to spell or to compose. And for this there can be no better plan than to note upon paper the changes which may be made with from 2 to 4 bells, assuming that one, which may be represented by a cross, star, or other mark, is the bell which the student takes to move, vary, or change. Whether he takes the position of 1, 2, or any other number, No. 1, in a ring of church bells, is always that with the highest note, and in this way it will be plain, first, to presume that there are 2 bells, and the reader takes the second, upon which there are, as he knows already as shown, but two changes; he will write thus—

Hand stroke	1	.	×	—H. S.	×	.	1
Back stroke	×	.	1	—B. S.	1	.	×

and then, when in the tower, try it on the actual bells. On no account, however, run out of time, and jangle or clatter them, as some are endeavouring purposely to do, *à la Rome*, in the present day. Then sit down, write out and commit to memory the changes on 3 bells, still assuming that No. 2 bell is in hand, thus:—

EXERCISE 2.

H. S.	1	.	×	.	3	H. S.	3	.	×	.	1
B. S.	1	.	×	.	3	B. S.	3	.	1	.	×
H. S.	×	.	1	.	3	H. S.	1	.	3	.	×
B. S.	×	.	3	.	1	B. S.	1	.	×	.	3

This will be seen is easy to write and easy to remember, as Mr. Troyte shows the method or order to be to always change places at every move, variation, or round after starting with the one who struck after you in the previous move. Thus No. 1 was first followed by **X**, then 1 takes **X**'s place, 1 is then followed by 3, consequently 1 immediately changes place with 3 and goes to the bottom or *behind*, **X** being at that time in the original place of 1, or at the *lead*, she changes in with 3, and is followed by 1; **X** now being the changing bell, takes the place of 1, and comes to the bottom or *behind*, 3 being at the *lead*; 3 then begins to change as the others did, and so the peal comes *round*. The moving bells are said in this to be *hunting*, which holds good in whichever order the moves are made, either *up* or *down*. Then the six changes might be written, learnt, and tried in the other form, thus:—

EXERCISE 3.

H. S.	1	.	×	.	3	H. S.	3	.	×	.	1
B. S.	1	.	×	.	3	B. S.	×	.	3	.	1
H. S.	1	.	3	.	×	H. S.	×	.	1	.	3
B. S.	3	.	1	.	×	B. S.	1	.	×	.	3

This will be seen to be what is referred to, and known as *hunting down* and *up*; the last bell here takes the position of the one before it, until it comes to the top or *lead*, and then returns to its original position, striking in after the one who struck next following in the preceding move. Now, this hunting up and down is the basis of all change ringing, and should be practised in just the same way upon 4, 5, 6, or 8 bells before any other method be tried; in fact it would be well for any young ringers to thoroughly master the method of hunting, upon either musical hand bells or church bells, beginning with the 6 changes on 3 bells, and become proficient in these before 4 be attempted, and when hunting on 4 be mastered, try 5, and so on, progressing to 8 in hunting alone. Of course, when the musical hand bells are used, it will be well to take but one in the right hand and strike either at hand or back stroke, as would be done upon the larger bells in the belfry in ringing; the hand stroke on the musical hand bells being up and the back stroke being down. It would be also well to change places from time to time, not always taking No. 1 or No. 2 position, but changing positions and bells with your friends, at times taking No. 4, 6, 8, or otherwise, but in the tower take the one or other most suited to the strength of the student. This method of changing or hunting is supposed to be that which was first discovered, and, without doubt, is the easiest for any beginner, as also it is the safe and sure road to the other methods of changing. Our advice is, go slowly but surely, and so progress and succeed.

Such being the case, and such advice being followed, in order to introduce another bell for practice, the easiest plan to adopt is to work out the same changes as has been previously given for three bells, and to place the fourth bell to strike last in each move, thus:—

EXERCISE 4.

1	.	2	.	3	.	4
1	.	2	.	3	.	4
2	.	1	.	3	.	4
2	.	3	.	1	.	4
3	.	2	.	1	.	4
3	.	1	.	2	.	4
1	.	3	.	2	.	4
1	.	2	.	3	.	4

EXERCISE 5.

1	.	2	.	3	.	4
1	.	2	.	3	.	4
1	.	3	.	2	.	4
3	.	1	.	2	.	4
3	.	2	.	1	.	4
2	.	3	.	1	.	4
2	.	1	.	3	.	4
1	.	2	.	3	.	4

In this it will be very convenient to place the latest or dullest scholar, if there be one, to the fourth bell, who will simply strike in at the close of each move or change of those before him, and will count the time of his pulling to himself, as 1. 2. 3. 4—1. 2. 3. 4, so as to strike his bell in time or order in the fourth place as long as may be mutually agreed upon. Then it would be well to try a simple plan for every bell to make a change, following the rule, viz., to strike from the lead or first position after the one which previously followed, thus:—

EXERCISE 6.

1 at lead 1 . 2 . 3 . 4  
 2 . 1 . 3 . 4 so 1 takes place of 2  
 2 " 2 . 3 . 1 . 4 " 1 " " 3  
 3 . 2 . 4 . 1 " 1 " " 4, and 2 at lead of 3  
 3 " 3 . 4 . 2 . 1 " 2 " " 4  
 Then 1 returns to lead, after 2 strokes at behind.  
 4 . 3 . 1 . 2 so 3 takes place of 4 and 2 of 1  
 4 " 4 . 1 . 3 . 2 " 3 " " 1  
 1 . 4 . 2 . 3 " 4 " " 1  
 1 " 1 . 2 . 4 . 3 " 4 " " 2  
 brought round 1 . 2 . 3 . 4

And after this being practised and mastered, the usual method of plain hunting on four bells will come easy, in which the lead and last bells each begin to change after the first move, the one up and the other down, at the hand stroke, and the two middle bells cross at the back stroke, thus:—

EXERCISE 7.

1 . 2 . 3 . 4	4 . 3 . 2 . 1
1 . 2 . 3 . 4	3 . 4 . 1 . 2
2 . 1 . 4 . 3	3 . 1 . 4 . 2
2 . 4 . 1 . 3	1 . 3 . 2 . 4
4 . 2 . 3 . 1	1 . 2 . 3 . 4

Then it would be well to confine the attention to 4 bell ringing, or singles, as it is termed, in the other and more advanced method known as *dodging*, which is a move of positions, as Banister says, in which a bell is made to stop in its hunting course, return back one place, and then proceed as before. This should be thoroughly understood and mastered before 5, 6, or 8 bells be even tried. The number of changes which may be produced—

Upon 2 bells are	2, and are called	—
" 3 "	6,	"
" 4 "	24,	Singles.
" 5 "	120,	Doubles.
" 6 "	720,	Minor.
" 7 "	5,040,	Triples.
" 8 "	40,320,	Major.
" 9 "	362,880,	Caters.
" 10 "	3,628,800,	Royal.
" 11 "	39,916,800,	Cinques.
" 12 "	479,001,600,	Maximus.

With this wide field, it is easy to realize the scope for the pleasure, the exercise, and the skill there may be to those who are disposed to give the time, the study, the attention, and the practice the art deserves.

The student, taking the syllabus, and proceeding in the following order:—

1. Learn the names and the uses of the parts of the bell and fittings.
  2. Learn to handle the rope and to ring, *with clapper tied fast to prevent nuisance*.
  3. Learn to ring in rounds.
  4. Learn to hunt or plain course work or singles.
  5. Learn to dodge.
  6. Learn place making.
  7. For 5 bells learn bob double, grandsire doubles, and Stedman's doubles or methods in order as given.
  8. For 6 bells learn bob minor, grandsire minor, treble bob minor.
  9. For 7 bells learn bob triples, Stedman's triples.
  10. For 8 bells learn bob major; treble bob major.
  11. For 10 bells learn grandsire caters.
  12. For 11 bells learn grandsire cinques.
- For 12 bells learn treble bob maximus.

The various methods for making the changes or varying the positions are described, and are worked out in the Books by Messrs. Troyte, Hubbard, Banister, and others.

With such writings on these, more intricate and advanced methods, so well compiled, so much appreciated, and so easily obtained, giving all the technical words, and names, in the change ringing art, showing so plainly the rules for

bringing round the peal to its starting position, through the many variations and changes, it is needless in such a production as this to say more than to refer the student at once to those Works, and to wish him every success. Desiring only to lead such onward, to the further study and practice of this healthy and fascinating art, with many apologies for humble efforts, and, doubtless, many mistakes, at the same time craving the forbearance of the masters of the art, the Writer desires to *stand* and to subscribe himself as

THE STUDENTS' WELL WISHER.

"Ring out, ye bells, and waft the sound  
Till heathen lands your notes rebound;  
Till every soul o'er all the earth  
Shall sing the great Redeemer's birth."



*The thanks of the Writer are tendered to T. North, Esq., for permission to use extracts from his "Bells of Leicestershire;" to Messrs. Warner & Sons for the use of their several woodcuts; to the Rev. H. T. Ellacombe and Mr. H. W. Haley for several hints of interest which are embodied by permission in the foregoing pages.*

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OPINIONS OF THE PRESS, &c.,  
UPON THE "A B C OF MUSICAL HAND BELL RINGING."

From the *Ironmonger*, August, 1874.

*The ABC of Hand-Bell Ringing.* By ALPHA BETA. London: M'Corquodale & Co., and J. Warner & Sons.

This little work is of considerable interest, as it comprises short notes for young beginners, and a collection of easy tunes, arranged in an easy form for the use of persons not possessing a knowledge of musical notation; and also a short insight into the principles of change ringing. Those of our readers who supply bells, and are occasionally asked for information on ringing, could not do better than secure a copy of this little pamphlet.

From the *Record*, August 3rd, 1874.

HAND-BELL MUSIC.—Few of the novel performances of the present day have given more pleasure than those of the band called the "Royal Hand-Bell Ringers." This department of music has been systematised in a manual entitled *The A B C of Musical Hand-Bell Ringing*, published by M'Corquodale & Co., Cardington Street, N.W. This manual, and several other books on bells and bell ringing, may also be obtained at the bell-founding firm of Warner & Sons, Crescent, Cripplegate, London, E.C.

From *Church Bells*, July 25th, 1874.

HAND-BELL MUSIC.—We have been favoured with a copy of a tractate just issued by M'Corquodale & Co., for 1s., entitled *The A B C of Musical Hand-Bell Ringing*. It is just the thing which was wanted for young beginners. We have much pleasure in recommending it. It is also to be obtained of John Warner & Sons, of the Crescent Foundry, who offer to send post free their *New Bell Catalogue*, which they say every clergyman ought to have.

From *Church Review*, August 8th, 1874.

A great many of our readers will be much interested by a tract on the A B C of musical hand-bell ringing, etc. It seems to be a complete manual upon the subject, with exercises and rules for beginners, and no doubt before long a set of hand bells will be as familiar in a drawing-room as the indispensable pianoforte. To all who take an interest in the science of campanology this little book will be very acceptable.

From *Church Bells*, September 19th, 1874.

CHIMES AT HAMPSTEAD.—A correspondent writes that "*an awful bungle*" is produced by the chimer who attempts tunes. He would learn a better way if he would purchase for 1s. (which we would advise him to do for the good of trade), the clever "A B C" elementary *brochure* lately issued by Messrs. Warner of Cripplegate. As for ourselves, we don't like chiming tunes for services; plain chiming in regular succession is the correct way.—Ed.

5, *Crown Street, Chorley, Lancashire*, October 11th, 1874.

Messrs. J. Warner & Sons, London.

Dear Sirs,—I received your book on Wednesday, with thanks. As a hand-bell ringer I have already found it to be the most simple and useful book a young or experienced ringer can obtain for commencing practice.

PETER BUNDLE

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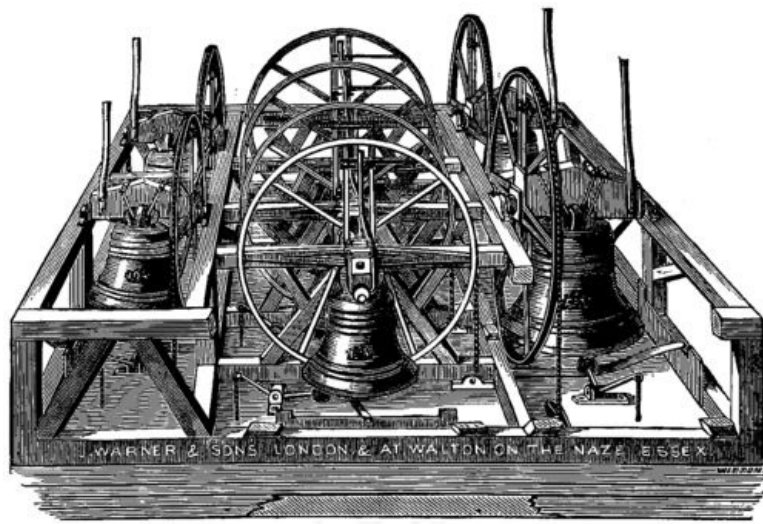
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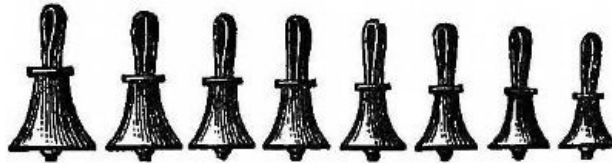
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" 19 " F	4	16 0	5	5 0	5	15 0	6	7 0	8	15 0
" 18 " G	4	9 0	4	14 0	5	6 0	5	16 0	7	0 0
" 17 " A	4	4 0	4	11 0	4	19 0	5	12 0	6	10 0
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Yours sincerely, ELI BROOKS,

Captain of the Cheddar Bell-ringing Society.

Office Citizens' Insurance Co., No. 105, Broadway,

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**WITH EASY EXERCISES AND TUNES.**

By SAMUEL B. GOSLIN,

*Author of "The First Steps to Bell Ringing upon Church Bells;" "The A B C of Musical Hand-Bell Ringing;" &c., &c., &c.*

### PART II.

LONDON:

PUBLISHED BY JOHN WARNER & SONS, THE CRESCENT FOUNDRY, CRIPPLEGATE, E.C.,  
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### OPINIONS OF THE PRESS.

*The Churchman*, March, 1880.

"THE MUSICAL HAND-BELL RINGER'S INSTRUCTOR," by Mr. S. B. Goslin (Warner & Sons), will prove, to a certain class, *an interesting pamphlet*. Many of the illustrations are curious.

*The Bazaar*, February 23rd, 1880.

We have from Messrs. Warner & Sons, of the Crescent Foundry, Cripplegate, E.C., two pamphlets on the art of hand-bell ringing, both written by Mr. S. B. Goslin, who is, practically and theoretically, an authority on the subject. The first of these, "The A B C of Musical Hand-Bell Ringing," comprises short notes for young beginners, a collection of easy tunes, arranged, by means of numerals, for those without any knowledge of music, and a general guide to the

principles of change ringing. The second, "THE MUSICAL HAND-BELL RINGER'S INSTRUCTOR," contains a short historical account of small bells, a practical description of hand-bells, and the rudiments of the music played on them. Messrs. Warner are eminent as bell founders, and *their two publications may be relied on as trustworthy guides.*

*The Bookseller*, February 3rd, 1880.

"THE MUSICAL HAND-BELL RINGER'S INSTRUCTOR;" being a short historical account of small bells, a description of hand-bells, their uses and purposes, the rudiments of hand-bell music, with easy exercises in tune. By Samuel B. Goslin. A *curious and interesting contribution* to the literature of campanology.

*The Church Review*, April 16th, 1880.

"THE MUSICAL HAND-BELL RINGER'S INSTRUCTOR," By S. B. Goslin. Warner & Co., Crescent Foundry, Cripplegate.—Very interesting to general readers, but more valuable to ringers, giving a sketch of the history of bells in all countries and ages, and enriched with many curious illustrations. To assist beginners in the art of ringing, the latter part consists of elementary musical instruction, but the real value of the work is in the early portion, containing a deal of information in a very small compass. Published in a cheap form (costing two shillings only), *it should have a large circulation among students of bells, to whom we heartily commend it.*

*City Press*, January 7th, 1880.

In the "MUSICAL HAND-BELL RINGER'S INSTRUCTOR, Part II." (Warner & Sons, Cripplegate), Mr. S. B. Goslin has produced a work which will be found to be of *great practical utility*. It contains, too, a good deal of *curious* matter connected with the history and uses of bells, and is illustrated.

*Church Bells*, January 17th, 1880.

"MUSICAL HAND-BELL RINGER'S INSTRUCTOR."—This is a very clear and valuable addition to bell literature, and *we advise all who are desirous of making progress with hand-bells to get it* from the author, Mr. Goslin. The *brochure* is historically *most interesting*.

*Ironmonger*, January 24th, 1880.

"THE MUSICAL HAND-BELL RINGER'S INSTRUCTOR." (London: John Warner & Sons, Cripplegate.)—This is a comprehensive little treatise on the subject of which the author, Mr. Samuel B. Goslin, is evidently a master. *The interest of the work is much enhanced by the exceedingly quaint engravings* given of old cymbals and other matters. *All who are in any way concerned in bell founding or hand-bell ringing should not fail to procure and peruse this work.*

*Rock*, January 30th, 1880.

A very interesting sketch of the history of small bells is given by Mr. S. B. Goslin in his "MUSICAL HAND-BELL RINGER'S INSTRUCTOR" (J. Warner & Sons), in which a *great deal* of information is condensed *into a small compass*. *The illustrations*, which are chiefly taken from old manuscripts, *are of themselves worthy of attention.*

*The Literary Churchman and Church Fortnightly*, March 5th, 1880.

"THE MUSICAL HAND-BELL RINGER'S INSTRUCTOR."—Messrs. Warner are famous for bells; and we are led therefore to entertain somewhat high expectations from a treatise on the subject with which their name is connected. Nor are we disappointed. The essay before us *is particularly interesting*, as well *because of the mass of curious and recondite learning* which the author has gathered together to illustrate the history of his subject, as *from the clear directions given for hand-bell ringers*, and the exercises here provided for their use.

It appears to us quite worth the consideration of the clergy whether the practice of hand-bell ringing would not do much to keep their corps of church ringers together and provide an antidote to the public-house. We find that a medium set of eight hand-bells, forming an octave, can be obtained for from four to five pounds; and the steps of the art present no considerable difficulty, even to rustic intellects. Many a young country curate would find it a pleasant thing to take the post of leader, and call his choir together for hebdomadal practices.

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## Transcriber's Note

Footnotes have been moved to directly underneath the paragraph they refer to. Illustrations and Notes have been moved to between paragraphs.

"... and to which ... he points the reader ... to take in hand ..." as printed in the source document.

Some minor obvious typographical and punctuation errors have been corrected silently.

Table "The number of changes which may be produced", last line: 22 changed to 12.

"Bannister" and "Banister" standardised to "Banister".

Updated editions will replace the previous one—the old editions will be renamed.

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