THE CHURCH BELLS OF BUCKINGHAMSHIRE.*

(*First Notice.*)

CAMPANOGRAPHY—if such a word may be used to denote
the science of bells in themselves, as distinguished from
campanology, which means the art of change-ringing—
has made great strides since Browne Willis, in 1714,
drew up his interesting memorandum entitled "Rings of
Bells, com. Bucks, from their supposed Bigness according
to the Number of them in Peals." After his own fashion
Willis took great interest in the subject of bells. In
almost every parish, during his antiquarian tours, he
seems to have included them in his enquiries; and we
are indebted to him for preserving the inscriptions on
some now lost. Yet he seldom took the trouble of in-
specting them personally. He never seems to have heard
of the foundry carried on at Buckingham until within
half a century of his own birth; and that of Drayton
Parslow, in the next parish but one to Whaddon, which
was sending out admirable bells in his own time, he
treated with utter neglect. He speaks contemptuously
of the "three heavy lumbring bells" of Leckhampstead.
He evidently preferred a light peal of eight, such as he
had a hand in setting up at Bletchley, and he would
probably have rejoiced to see every old bell in the county
"new run" by the one firm of founders whom he favoured
with his confidence, the Rudhalls of Gloucester. Now
it would be difficult to find a more interesting group of
bells than those of Leckhampstead. The treble, associ-
ated by its inscription with the patron saint of the church,
is from the Reading foundry, and dates a little before
the Reformation. The two larger bells are remarkably fine

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* "The Church Bells of Buckinghamshire : their Inscriptions,
Founders, Uses, and Traditions." By Alfred Heneage Cocks, M.A.
Jarrold & Sons, 1897. By the kindness of Mr. Cocks and of
Mr. Amherst Daniel Tyssen we are enabled to reproduce a few of
the numerous and interesting illustrations given in the work.

specimens of the Drayton Parslow foundry. The saints bell, of the fourteenth century, was probably cast at Buckingham, and bears a Latin inscription which may fairly baffle the shrewdest of interpreters. All this was lost to Willis. Mr. Cocks's exhaustive treatment of the subject as a distinct branch of archæology would have filled him with amazement. The modern standard of bell lore, as fixed by the elaborate works of Mr. Stahlschmidt on the bells of Kent, Surrey and Herts, makes severe demands on the investigator. Each bell must be critically examined and classified according to its founder, ascertained or probable age, technical and artistic merit or demerit, model, dimensions and weight. It is not enough to copy the inscription. Some old and interesting bells have no intelligible legend, others none at all; but where one exists the lettering, whether in black-letter or Roman, capitals or "smalls," must be studied and copied, rubbings, and even models in wax, being taken for the purpose of comparison. The mouldings, floriated patterns, crosses, shields, crowns, stops, rebuses, impressions of coins, and miscellaneous devices with which the old founders delighted to adorn their works, and which often furnish the only clue to their origin, must be examined with equal care. By the aid of these indications the history of the various foundries which have contributed to the list must be traced, and those which may have existed in the county itself must be made the subject of special study. The fittings of bells, their frames or " cages," wheels, brasses, gudgeons, straps, bolts, baldricks, bolsters, busk-boards, and twenty other details of bell-hanging, constitute in themselves an ample field of investigation; and when it is added that the customs connected with tolling and ringing—customs varying widely in different parishes—have to be enquired into and compared, and the churchwardens' accounts, it any exist which are more than a few years old, perused and laid under contribution for such light as they may throw on the history and use of the bells, it is obvious that the campanographer's task is no light one. Mr. Cocks has discharged it most admirably, in all its branches; and while experts will hail his volume as one of the best, if not the very best, in the increasing series of monographs describing the bells of English counties, the ordinary reader will find that he has embodied in it an

immense store of miscellaneous information collateral to
the subject, and well worth preserving for its intrinsic
local or general interest. Some idea of his diligence may
be formed from the fact that his book contains close upon
800 pages, though there are only 1022 church bells in
the county, distributed among its 250 churches.

Of these 1022 bells, 96, or nearly one-tenth, are
" ancients," that is, older than 1601—a date which
roughly marks the transition, in the inscription, from
black-letter to Roman capitals. Upon these 96 "ancients"
the interest of the general reader of the RECORDS will
presumably be concentrated; and he will probably learn
with surprise that most of them are older than the
Reformation, although Elizabethan bells are by no means
rare. Of these " ancients " Mr. Cocks attributes

6 to the thirteenth century, though 5 may possibly
              be as late as the first decade of the
              fourteenth century.
13 ,, ,, fourteenth century.
35 ,, ,, fifteenth century.
42 ,, ,, sixteenth century.
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96
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Though most of our " ancients " are small bells, and
all of them belong to village churches, there are a few
of respectable size. The largest, the fifteenth century
tenor at Shenley, the work of a London founder—either
Burford or Hill—weighs a trifle over a ton, ranking six-
teenth in size among the bells of the county. The tenor
at Thornton, cast by the last-named founder, is consid-
erably smaller, probably weighing about 14 cwt. ; the
Wingrave tenor, by John Danyell of London, the Ham-
bleden tenor, the tenor and seventh at Hughenden, and
the fourth and fifth at Soulbury, all from the Wokingham
foundry, are smaller still. Next in size are the Broughton
tenor, by Henry Jordan, Danyell's successor (1460–1470) ;
the Cheddington fourth, by John Saunders of Reading
(1539–1559)); the Leckhampstead treble, also by Saun-
ders, or at least bearing his lettering ; the Ilmer tenor,
by William Hasylwood; the Fawley tenor, from the
Wokingham foundry ; the Weston Turville third, by

Danyell; and the Hardmead tenor, a fourteenth century bell by John Rufford, probably weighing about 8½ cwt. These are our largest existing bells older than the Reformation. At that date there were undoubtedly three bells in the county weighing nearly 2 tons, and several not much smaller. One of these was the great "Mary Bell" of Eton, originally the tenor in a peal of five; according to an authority cited by Mr. Cocks it weighed 38 cwt., or nearly twice as much as the modern bell representing it. The College of Bonhommes at Ashridge possessed a peal of six bells, the only one which existed at the Reformation in the county; and the tenor, if we may judge from the price for which the peal was sold (£82), was at least as large as, if not larger than, the great bell of Eton. The tenor of the abbey peal at Missenden must have been about the same weight (38 cwt.), having been melted down in 1692 and a treble weighing 7 cwt. taken out of it, leaving it still weighing 31 cwt. The four abbey bells of Notley were lighter, the tenor, which long hung in Long Crendon steeple, having weighed 35 cwt. The Biddlesden abbey bells, which furnished the material for the present melodious peal of Denham, were lighter still, and the tenor may not have exceeded the weight of the corresponding bell in the heavier parish peals, such as Eddlesborough, Ivinghoe, Wing, Olney, and Chipping Wycombe, all of which appear to have had tenors weighing not much less than 1½ tons. Of these great abbey bells we know little beyond the fact that the Missenden bell down to 1692 was the heaviest in the county, except the great bell of Eton, and bore the name of the Angel Gabriel. All have long since been melted down. One bell, and one only, belonging to an ancient religious house is probably still in use in its ancient locality—the bell in the clock tower of Aylesbury market-place. Hard by stood the house of Grey Friars, and at the Dissolution their solitary bell was transferred to the market-house. According to a document discovered by Mr. Cocks in the Record Office, dated 1555, this bell was "sold by the Visitor to Sir William Baldewyn, and now remaineth as the market bell of Aylesbury." The present bell is a "blank" one, and it is impossible to fix its exact age; but it is certainly as old as the seventeenth century, and probably much older. The ball of the clapper, now

disused, is much flattened, and Mr. Cocks sees no reason
why this should not be the very bell which summoned
the Franciscan friars to their prayers.

Recurring to the small remnant now left of the 528
church bells returned as existing in the county in 1552–3,
we find that the only one which Mr. Cocks can guarantee
as an undoubted work of the thirteenth century is at
Caversfield (annexed to Oxfordshire in 1845). Twenty
years ago the same steeple contained another bell of the
same date, and a third of the fourteenth century. The
destroyed thirteenth century bell bore the inscription :
HUG[O] GARGAT[E] SIBILLAQ[UE] UXOR EJUS
HAEC TIMPPANA FECERUNT EXPONI. We infer
from this that Hugh Gargate, who died before 1219,
also gave the existing second bell, which is inscribed
IN HONORE DEI ET SAN[C]TI LAURENCII, St.
Lawrence being the patron saint of the church. "It is,"
says Mr. Cocks, "a most curious specimen, with a very
round shoulder, extremely long waist, and nearly the
same size all the way down from shoulder to lip." Mr.
Cocks offers no suggestion as to the founder of these two
bells, and has never seen a bell, in this country, at all
resembling the survivor, though he knows one somewhat
similar in Norway. Five other bells possibly belonging
to the thirteenth century are all small specimens by a
London founder of whose work no example is known to
exist in any other county. This was Michael de Wymbish,
otherwise "Michael le Potter," of the Parish of All
Saints, Fenchurch Street. "Potter," by the way, is
mediæval English for "bell-founder" (ollarius). All that
we know of him is that in 1297 he made a settlement of
six marks a year on his married daughter and her issue,
and that he was dead in 1310. Two of his bells are at
Bradenham, two smaller ones at Bradwell, and a fifth,
smaller still, at Lee. All are inscribed MICHAEL DE
WYMBIS ME FECIT. They are long-waisted, resonant
bells; the second at Bradwell being, in Mr. Cocks's
opinion, "for its size an extremely fine-toned bell." The
Lee bell is, perhaps, contemporary with the church.
The Bradenham bells are described, in 1552, as "bought
and unpaid for," whence it may be inferred that they
formerly belonged to some neighbouring religious house.
Bells so small as these could scarcely have belonged to a

monastery; possibly they came from one of the dissolved hospitals of Wycombe.

Of the fourteenth century are Peter de Weston's small bell at Tattenhoe (1328–1347), and three bells at Little Missenden, Ravenstone, and Stoke Hammond, all inscribed, in Lombardic capitals, AVE MARIA, and all assigned to John Rufford, who was appointed the King's bellfounder in 1367. The Hardmead tenor, and perhaps the second at Beachampton, appear to be by the same founder. There are also seven small bells, probably of local manufacture, in the north-west of the county, which Mr. Cocks thinks may have been cast at Buckingham in the fourteenth century. These are the blank single bell at Foscot; the treble at Little Linford, inscribed AVE MARIA GRACIA PLENA; the treble and tenor at Barton Hartshorn, inscribed respectively, JACOBUS EST NOMEN EJUS and JHESU PIE FLOS MARIE; the treble at Thornton, which the donor, whom Mr. Cocks acutely identifies with the contemporary rector, Elias de Tingewick (1315–1347), caused to be inscribed with a rhyming hexameter containing a prayer for himself— SINT PRO ELYA MICHAEL DEUS ATQUE MARIA; the Chetwode bell, probably given to the church by the John Chetwode who died in 1347, and inscribed ME TIBI CHRISTE DABAT J. CHETWODE QUEM PERAMABAT; and, finally, the saints bell at Leckhampstead, enigmatically inscribed CKESTIT ME FIRI FECET. Few will agree with Mr. Cocks in his interpretation of the first word, which must surely have been intended to read "CHESTIL:" and to represent, in an abbreviated form, the name Chastillon, the family to whom the manor belonged. The Thornton and Chetwode bells are from the same foundry and about the same date, and their inscriptions look as if they came from the same pen. Were they composed by Elias de Tingewick himself? There is an originality about them which does the writer credit, whosoever he may have been; and he was indeed a bold man who raised an initial letter to the rank of a metrical syllable, and made it thus do duty for the full name "Johannes." This premature Americanism, however, is not without precedent.

The fifteenth century introduces us to larger bells, and a change comes over the lettering of the inscriptions.

" Smalls," or minuscules, are found for the first time, the
use of Lombardic capitals being restricted to the initials
of each word.   Robert Burford, a London founder, who
died about 1418, probably cast the tenor at Shenley, our
biggest " ancient " bell : if not by him, this fine specimen
is doubtless by his successor, Richard Hille (died 1440),
who cast the tenor at Thornton, and whose widow and
successor, Joan Hille, cast the single bell at Castlethorpe.
She married, as her second husband, one John Sturdy,
who cast the treble at Adstock, and the saints bells at
Chesham and Stoke Hammond.   On his death, in 1458,
she continued the business, supplying the treble at
Beachampton, marked with a coin surmounted by a
widow's lozenge.   Her daughter, Joan Hille, married a
bell-founder named Henry Jordan, the successor of John
Danyell.   Jordan cast the second and third bells at
Loughton, and the corresponding ones at Broughton.
By Danyell, Jordan's predecessor, we have the treble at
Edgcott, the thirds at Little Missenden and Weston
Turville, and the tenor at Wingrave.   Somewhat earlier
in the century were Kebyll or Keble, who cast the tenors
at Chesham Bois and Little Linford; William Dawe,
alias Founder, by whom we have no specimen in the
county, but whose stamp is found, strangely enough, on
the second at Radclive, cast at Reading some 150 years
after his death ; and John Walgrave, probably Dawe's suc-
cessor, by whom we possess four bells—the treble and
second at Astwood, the third at Tingewick, and the now
cracked tenor at Bradwell.   Robert Crowch, who cast the
now broken treble at Hardmead, was probably Walgrave's
successor; and Crowch himself was apparently succeeded
by Danyell, who has been just noticed.   The Nettleden
tenor is possibly by Thomas Harrys, a London founder
who flourished in the latter half of the fifteenth century.
Next to the London foundries the favourite foundry
in Bucks before the Reformation seems to have been
one at Wokingham.   Although the Wokingham foundry
dated from the fourteenth century our earliest bell from
it is the tenor at Hambleden, early in the fifteenth ; next
come the tenor at Hughenden, the fourth and fifth at
Soulbury, and the treble and tenor at Aston Sandford.
The names of the founders of these bells are unknown.
The earliest known Wokingham founders are Roger Lan-

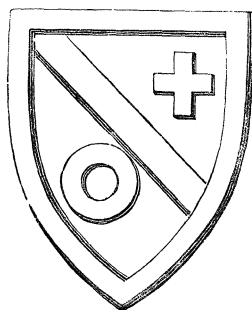# Some London Founders' Stamps of the 15th Century.
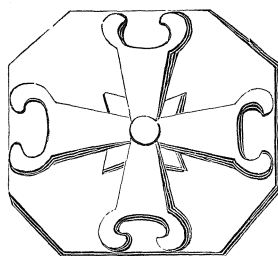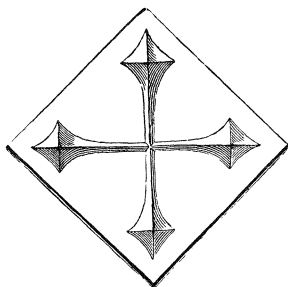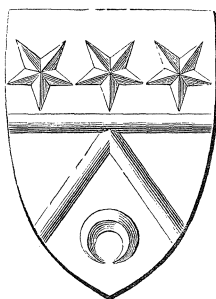
PLATE I.

BELL AT CASTLETHORPE (JOAN HILLE).
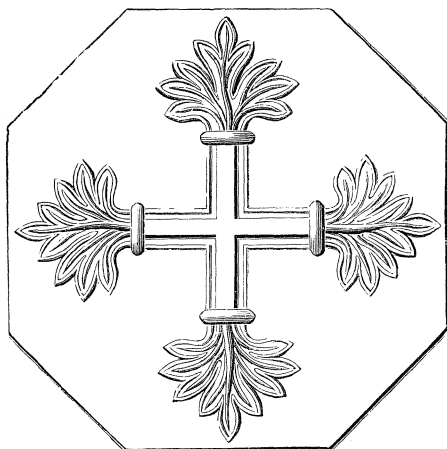
TENOR BELL, SHENLEY (PROBABLY BURFORD).

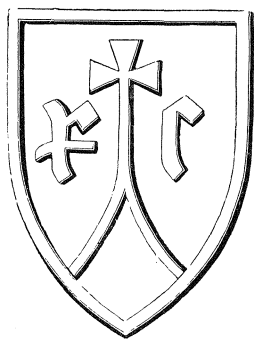TENOR BELL, THORNTON (RICHARD HILLE).

TENOR BELLS AT CHESHAM BOIS AND
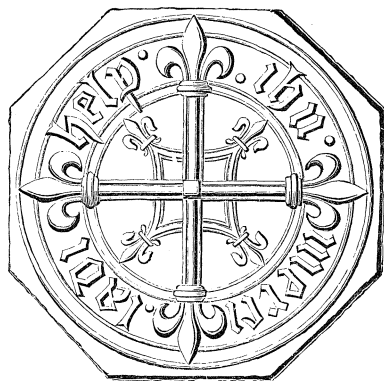LITTLE LINFORD (KEBYLL).

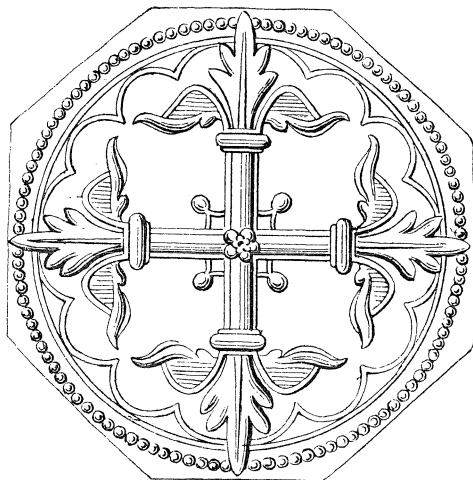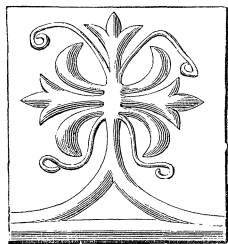# Some London Founders' Stamps of the 15th Century.

PLATE II.

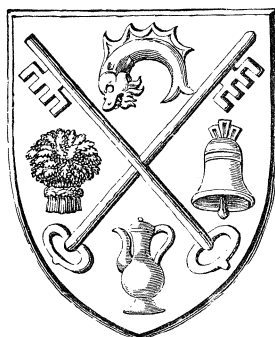ST. AUGUSTINE'S BELL, HARDMEAD
(CROWCH).

INITIAL CROSS, WESTON TURVILLE
(DANYELL).

INITIAL CROSS, TENOR BELL, WINGRAVE (DANYELL).

DANYELL'S FLORIATED CROSS TERMINATING
INSCRIPTIONS.

BELLS AT LOUGHTON AND BROUGHTON
(JORDAN).

den, who cast the tenors at Fawley and Granborough, and
John Michell, who cast the seventh at Hughenden. About
1494 the foundry was discontinued, and one set up by
William Hasylwood at Reading seems to have taken its
place. There are two bells by Hasylwood in Bucks—the
tenor at Ilmer and the treble at Chearsley. He died in
1509, and was succeeded by his son John Hasylwood, to
whose successor, John White (1515–1539), Mr. Cocks
attributes the second bell at Hoggeston and the tenor at
Boveney. White's successor was one John Saunders, who
perhaps cast the treble at Fulmer, the seconds at Fawley
and Hitcham, and the fourth at Cheddington. Two
Reading bells of uncertain authorship—the trebles at
Leckhampstead and Radclive—date before the Refor-
mation.

Some of our "ancients" have no inscriptions, others
only bear the names of donor or founder. Many, however,
bear the names of the saints to whom they were dedicated;
and in collecting these inscriptions we incorporate in our
list a few which once existed on bells now destroyed.
Bells were sometimes dedicated to the Holy Trinity,
Such was the old tenor at Eddlesborough, a fine bell
weighing 29 cwt., and, even after it was recast and
reduced 1 cwt. (1740), one of the three or four heaviest
bells in the county. It was inscribed 𝕾𝖆𝖓𝖈𝖙𝖆 𝕿𝖗𝖎𝖓𝖎𝖙𝖆𝖘
𝕬𝖓𝖚𝖘 𝕯𝖊𝖚𝖘 𝕸𝖎𝖘𝖊𝖗𝖊𝖗𝖊 𝕹𝖔𝖇𝖎𝖘. This was the fourth
invocation in the original Litany—expanded by the com-
pilers of the English liturgy from six words into seventeen
and not conspicuously improved in the process. At Stoke
Hammond, until 1865, there existed an old fifteenth cen-
tury tenor inscribed 𝕾𝖆𝖓𝖈𝖙𝖆 𝕿𝖗𝖎𝖓𝖎𝖙𝖆𝖘 𝕺𝖗𝖆 𝕻𝖗𝖔
𝕹𝖔𝖇𝖎𝖘. This curiously inappropriate legend has been
reproduced on the bell which has taken its place; and
the tenor at Walton, before Chandler recast it in 1709,
seems to have borne a similar inscription. Did the bell-
founder suppose "Trinitas" to be the name of a saint?
Or was "Ora pro nobis" from his point of view a mere
trade formula having no particular meaning? In order
to apprehend its full significance we must again have re-
course to the ancient Litany. After the invocation of the
Trinity, cited above, there follows a long series of others
calling upon the principal saints in the calendar, the name

of each being followed by the formula in question. The
bell was metaphorically considered as a living thing, having
a "voice" of its own ; and this idea, as Mr. Cocks's volume
shows, survived in comparatively modern times. Thus
Ellis Knight's treble at Wing (1656) has the couplet

> " For the honour of Ca(r)narvan here I singe,
> Wishing health to the neighbours of Winge."

And the fourth bell at Penn, rhyming to the third, which
announced to posterity that

> "Samuel Knight cast this ring,"

goes on to explain that he made it

> " In Penn tour for too sing."

There was once a similarly inscribed bell at Stone. So
the third at Ashendon (1658) ; " By my voyce the people
may knowe to come to hear the word of God." The in-
scription on the third bell at Whitchurch, which forms
the second line of a stanza, goes so far as to ascribe
breath to the bells. Some have been recast, but the
following may be suggested as a restoration of the whole :

> " 1. (With loude) 2. and solemne voyce
> 3. Wee sound forth our breath,
> 4. (Them that in life rejoyce)
> 5. Warning unto death."

The " voice " of the bell, as will be seen from the inscrip-
tions presently quoted, was formerly supposed to stimu-
late the intercession of the saint whose name it bore, in
favour of the parishioners, living and dead.

Often one of the ring bore the " Nomen Domini," or
sacred name of Our Lord. Thus the fourteenth century
tenor at Barton Hartshorn is inscribed, 𝕵𝖊𝖘𝖚 𝕻𝖎𝖊 𝕱𝖑𝖔𝖘
𝕸𝖆𝖗𝖎𝖊, the only other bell, the treble, being dedicated
to St. James. Another " Jesus " bell of the same period,
at Chetwode, was the bell given by John Chetwode,
mentioned above. This, like the preceding, was origin-
ally the larger of a set of two ; and the same arrange-
ment is found at Astwood, where the treble is assigned
to St. Catherine, while the second, of the same make
(Walgrave, early fifteenth ceutury), has the trite inscrip-
tion : 𝕾𝖎𝖙 𝕹𝖔𝖒𝖊𝖓 𝕯𝖔𝖒𝖎𝖓𝖎 𝕭𝖊𝖓𝖊𝖉𝖎𝖈𝖙𝖚𝖒, which is

repeated on the third bell at Weston Turville and Loughton, and was on the treble of the original five-bell peal of Wycombe and the old tenor at Wraysbury. The line in its complete form is "SIT NOMEN DOMINI BENEDICTUM SEMPER IN AEVUM."

The old tenor at Hanslope, given by one John Goorme, probably in the fifteenth century, was inscribed, 𝕴𝖊𝖘𝖚𝖘 𝕹𝖆𝖟𝖆𝖗𝖎𝖓𝖚𝖘 𝕽𝖊𝖝 𝕴𝖚𝖉𝖊𝖔𝖗𝖚𝖒. The old third at Great Linford, had 𝕳𝖚𝖏𝖚𝖘 𝕮𝖆𝖒𝖕𝖆𝖓𝖊 𝕹𝖔𝖒𝖊𝖓 𝕮𝖘𝖙 𝕴𝖊𝖘𝖚 𝕾𝖕𝖊𝖈𝖎𝖆𝖑𝖊. "Nomen" and "Est" have been transposed by the bell-founder. The old tenor of St. Giles's, Stony Stratford, which Mr. Cocks supposes to have been coeval with the original tower (built after 1487), was inscribed: 𝕮𝖍𝖗𝖎𝖘𝖙𝖚𝖘 𝕯𝖎𝖛𝖎𝖓𝖊 𝕯𝖊𝖙 𝕹𝖔𝖇𝖎𝖘 𝕲𝖆𝖚𝖉𝖎𝖆 𝖁𝖎𝖙𝖊. This is a variation of the liturgical benediction "Christus perpetuæ det nobis gaudia vitæ." This dedication of a bell to Our Lord survived in post-Reformation times, in a form which might seem to be merely a pious ejaculation, though it is a literal rendering of "SIT NOMEN DOMINI BENEDICTUM." 𝕭𝖑𝖊𝖘𝖘𝖊𝖉 𝕭𝖊 𝕿𝖍𝖊 𝕹𝖆𝖒𝖊 𝕺𝖋 𝕿𝖍𝖊 𝕷𝖔𝖗𝖉 was a favourite inscription in the time of Elizabeth. It occurs on the third at West Wycombe (1581), the third at Dorney (1582), and the tenors at Weston Turville (1590) and Wraysbury (1591). At Beachampton we find a fourteenth century bell (the second) which invokes Our Lord through all the saints in a single sentence: 𝕹𝖔𝖘 𝕻𝖗𝖊𝖈𝖊 𝕾𝖆𝖓𝖈𝖙𝖔𝖗𝖚𝖒 𝕯𝖊𝖋𝖊𝖓𝖉𝖆𝖘 𝕮𝖍𝖗𝖎𝖘𝖙𝖊 𝕿𝖚𝖔𝖗𝖚𝖒. A somewhat similar invocation closes the list of saints in the old Litany: "Omnes sancti et sanctæ Dei, intercedite pro nobis."

As might be anticipated, the most popular saint was the Blessed Virgin, with whose name two bells in the same ring were occasionally inscribed, as at Cuddington, where the second bell had the inscription 𝕬𝖇𝖊 𝕸𝖆𝖗𝖎𝖆, and the fourth 𝕾𝖆𝖓𝖈𝖙𝖆 𝕸𝖆𝖗𝖎𝖆 𝕺𝖗𝖆 𝕻𝖗𝖔 𝕹𝖔𝖇𝖎𝖘. Both these were fifteenth century bells from the Woking-ham foundry, and formed, Mr. Cocks thinks, the treble and tenor of an original ring of three bells. The tenor at Hambleden, the largest surviving "Mary Bell" now left, came from the same foundry, and bears the following

rhyming hexameter: **Ora Mente Pia Pro Nobis Virgo Maria.** Another form of inscription for a "Mary Bell" is found on the tenor at Thornton, ascribed to Richard Hille of London, somewhat earlier in the same century: **Sum Rosa Pulsata Mundi Maria Vocata.** This is not easily translated, though the meaning is clear enough. "Pulsare" is the technical word for sounding a bell by means of the clapper. In its original form the third word was perhaps "sacrata," or some equivalent; "pulsata" looks like an afterthought. "Mundi rosa" is from the line "Christi mater, mundi rosa," one of the commonplaces of Latin hymnody as a rhyme to "Virgo gloriosa," "Super omnes speciosa," etc. The old treble at Thornborough, probably by John Danyell, had the verse: **Assit Principio Sancta Maria Meo.** Here, as in the inscription last quoted, Sir John Godley, who is responsible for the translations given in Mr. Cocks's work, seems to misapprehend the meaning. "Principium" is not the "hanselling" of the bell, but the "beginning" of the whole chime by the treble, as in the later inscription at Penn and elsewhere: "I as treble do begin." The "Mary Bell" being the treble, the Virgin's blessing is invoked in beginning the peal. Commonly the inscription is **Sancta Maria Ora Pro Nobis,** as formerly at Wavendon, on the second at Hardmead, the fourth at Cheddington, the treble at Fulmer, the seventh at Hughenden, the old second at Maids' Moreton, and, as Mr. Cocks believes, on the old tenor at Olney, though Lipscomb cites the last-named inscription as **Ora Pro Nobis Virgo Maria.** Several older bells, as the seconds at Stoke Hammond, Ravenstone, and Little Missenden, all London bells of the fourteenth century and all by John Rufford, have the simple inscription, **Ave Maria,** which was also on the old treble at Emberton. The second of the old ring of five bells at Wooburn, given by Bp. Longland, was inscribed:

Johannes Lenglon Episcopus Lincoln.
Ave Maria Gratia Plena Dominus Tecum.

The treble at Little Linford is inscribed **Ave Maria**

𝔊𝔯𝔞𝔠𝔦𝔞 ℌ𝔩𝔢𝔫𝔞; this also appeared on the vanished tenor at Great Linford. The fourth at Great Kimble, a post-Reformation bell made by Henry Knight in 1587, bears the same inscription. Amersham, we learn from the churchwardens' accounts, had a "Mary Bell" in 1539. The treble at Leckhampstead, from the Reading foundry in the sixteenth century, has the somewhat unusual inscription: 𝔊𝔞𝔲𝔡𝔢 𝔙𝔦𝔯𝔤𝔬 𝔐𝔞𝔱𝔢𝔯.

Another bell which may be certainly ranked as a "Mary Bell" is the "Knell Bell" at Eton College. The present bell was made by Swain in 1777; the inscription, however, of the original bell of the fifteenth century was retained, and runs as follows:

> ### 𝔊𝔞𝔲𝔡𝔢 𝔔𝔲𝔬𝔡 ℌ𝔬𝔰𝔱 𝔍𝔭𝔰𝔲𝔪 𝔖𝔠𝔞𝔫𝔡𝔦𝔰
> ### 𝔈𝔱 𝔈𝔰𝔱 ℌ𝔬𝔫𝔬𝔯 𝔗𝔦𝔟𝔦 𝔊𝔯𝔞𝔫𝔡𝔦𝔰
> ### 𝔍𝔫 𝔆𝔬𝔢𝔩𝔦 ℌ𝔞𝔩𝔞𝔱𝔦𝔬.

These lines are found also on the tenor at Brailes in Warwickshire; and Mr. Ellacombe supposed them to be taken from the first stanza of some ancient Ascension Day hymn. So good a scholar should have seen that the direct reference is not to the Ascension of our Lord, but to the Ascension or Assumption of St. Mary the Virgin, to whom Eton College was dedicated. The salutation "Gaude," with which the first line begins, occurs on the Leckhampstead bell mentioned above; and Leckhampstead Church, according to Browne Willis, is dedicated to the Assumption of the Virgin. The word "ipsum" of course refers to our Lord, who must have been mentioned in the preceding lines of the sequence. With little trouble we have traced this interesting inscription to its source. It is from the seventh and last stanza of a sequence entitled "The Seven Joys of the Virgin" ("De Septem Gaudiis beatæ Mariæ Virginis") and beginning, "Gaude virgo, Mater Christi" (Kehrein, Lateinische Sequenzen des Mittelalters, No. 243, p. 190.)* The concluding stanzas are as follows:

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* Kehrein wrongly ascribes this strange composition (p. 15) to the sixteenth century. His authority for the text is the Missal in quarto printed at Paris in 1520 for the use of the Franciscan Friars. A very similar sequence entitled "De Assumptione beatæ

VI.

Gaude, Christo ascendente,
Qui in cœlis, te vidente,
  Motu fertur proprio ;
Gaude virgo, quia misit
Paraclytum, quem promisit
  Sacrorum collegio.

VII.

Gaude, quæ post ipsum scandis,
Et est honor tibi grandis
  In cœli palatio;
Ubi fructus ventris tui
Per te nobis detur frui
  In perenni gaudio.   Amen.

The original great bell of Eton we know to have been the tenor in a peal of five. The Assumption, the Virgin's crowning " Joy," being commemorated on the tenor, may it not be conjectured that the inscriptions on the other bells referred to some of the preceding " Joys," and that the entire peal thus consisted of variously inscribed " Mary " bells?   The old bells of St. Paul's were all " Jesus " bells ; and our suggestion is to some extent countenanced by the fact that the Brailes bell, on which ' Gaude quod post ipsum scandis, etc," also occurs, is also a tenor bell.

On the old tenor at Wolverton was an inscription implying a joint dedication to the Virgin and St. Thomas :
Maria Thoma Hoc Siclum Serba Me. Here Browne Willis, or the person from whom he derived his information, must have made some mistake. " Serva me " should probably be " servate "; if the inscription was in Lombardic letters the error would easily occur.   " Hoc sæclum " is liturgical Latin for the world of humanity in its concrete aspect, and the whole is a compendious

Maria Virginis," ascribed to St. Anselm, is printed at p. 199 (No. 257).   Another composition of the same kind, in a slightly different measure (No. 304, p. 228), ends thus :

Gaude tua sancta prole
  Assumpta cum gaudio.
Gaude sumpta et locata
  Cum Jesu in solio.
Esto nobis advocata
  In magno judicio.

" prayer for all sorts and conditions of men."   " Thomas "
is doubtless the martyr of Canterbury.

St. John Baptist ranks next in popularity to the
Virgin.   An early bell by Rufford (fourteenth century),
the tenor of the triad at Hardmead, has the laconic legend,
𝔙𝔬𝔠𝔬𝔯 𝔍𝔬𝔥𝔞𝔫𝔫𝔢𝔰.   On later " John Baptist bells,"
two different hexametric legends are found.   The com-
monest, which occurs on the tenors at Broughton and
Granborough, and was on the old second at Long
Crendon, which once hung in the belfry of Notley
Abbey, and the old thirds at Emberton, Thornborough,
and Wycombe, runs thus : 𝔍𝔫 𝔐𝔲𝔩𝔱𝔦𝔰 𝔄𝔫𝔫𝔦𝔰 �𝔢𝔰𝔬𝔫𝔢𝔱
𝔠𝔞𝔪𝔭𝔞𝔫𝔞 𝔍𝔬𝔥𝔞𝔫𝔫𝔦𝔰.   On the fine old tenor at
Hughenden is the rarer legend : 𝔠𝔥𝔯𝔦𝔰𝔱𝔦 𝔅𝔞𝔭𝔱𝔦𝔰𝔱𝔞
𝔠𝔞𝔪𝔭𝔞𝔫𝔞 𝔊𝔞𝔲𝔡𝔢𝔞𝔱 𝔦𝔰𝔱𝔞.   Occasionally we have the
simple 𝔖𝔞𝔫𝔠𝔱𝔢 𝔍𝔬𝔥𝔞𝔫𝔫𝔢𝔰 𝔒𝔯𝔞 𝔓𝔯𝔬 𝔑𝔬𝔟𝔦𝔰, as on
the tenor at Fawley.   The old third at Great Horwood
had the legend : 𝔖𝔞𝔫𝔠𝔱𝔢 𝔍𝔬𝔥𝔞𝔫𝔫𝔢𝔰 𝔅𝔞𝔭𝔱𝔦𝔰𝔱𝔞 𝔒𝔯𝔞
𝔓𝔯𝔬 𝔑𝔬𝔟𝔦𝔰.   Similar inscriptions sometimes appear
on post-Reformation bells.   The tenor at Datchet, cast
by Henry Knight in 1607, and evidently a reproduction
of an older bell, has the same inscription as the Fawley
tenor, badly spelt; and Abraham Rudhall, in the Chicheley
tenor cast in 1718, repeats what was doubtless the in-
scription on the old bell : 𝔍𝔫 𝔐𝔲𝔩𝔱𝔦𝔰 𝔄𝔫𝔫𝔦𝔰 �𝔢𝔰𝔬𝔫𝔢𝔱
𝔠𝔞𝔪𝔭𝔞𝔫𝔞 𝔍𝔬𝔥𝔞𝔫𝔫𝔦𝔰.

Next to the Virgin and St. John in popularity come
St. Margaret and St. Gabriel.   The inscription 𝔖𝔞𝔫𝔠𝔱𝔞
𝔐𝔞𝔯𝔤𝔞𝔯𝔢𝔱𝔞 𝔒𝔯𝔞 𝔓𝔯𝔬 𝔑𝔬𝔟𝔦𝔰 is found on the treble
at Beachampton (by Sturdy), the second bell at Fawley,
the tenor at Ilmer, the third at Little Missenden, and
the fifth at Soulbury.   The second at Loughton is
inscribed 𝔥𝔢𝔠 𝔑𝔬𝔟𝔞 𝔠𝔞𝔪𝔭𝔞𝔫𝔞 𝔐𝔞𝔯𝔤𝔞𝔯𝔢𝔱𝔞 𝔈𝔰𝔱
𝔑𝔬𝔪𝔦𝔫𝔞𝔱𝔞.   The meaning is that the " Margaret " bell
had been recast.   Why was St. Margaret so popular ?
Perhaps because her legend represented her as a kind of
female St. George.   She slew, or at any rate severely
worsted, a dragon.   Another reason for her being highly
regarded in pastoral Buckinghamshire may be that she
had been, like Joan of Arc, a keeper of sheep.

The old Missenden tenor heads the "Gabriel" bells.   It

was inscribed : **Dulcis Instar Mel(l)is Campana Vocor Gabrielis.** The first word should not be "Dulcis" but "Dulce." The largest extant pre-Reformation bell in the county, the tenor at Shenley, is a "Gabriel" bell, and is inscribed : **Missi De Celis (H)Abeo Nomen Gabrielis.** "Amen" is interposed between "Nomen" and "Gabrielis." Sometimes two "Gabriel" bells are found in the same ring. Thus, the original tenor at Linslade had **Ecce Gabrielis Sonat Haec Campana Fidelis,** while the second bore the simple legend **Sancte Gabriel Ora Pro Nobis.** At Sherrington an Elizabethan bell, by Watts of Bedford, doubtless a recast of an earlier one, bears merely the name GABRIEL. Another recast Gabriel bell was the old Thornborough tenor, which was inscribed :

HENRI KNIGHT MADE THIS BELL (ANNO DOMINI 1610), WHOSE NAME IS CALLED GABRIELL.

John Danyell's tenor at Wingrave (fifteenth century) is dedicated to St. Michael, and inscribed : **Intonat De Celis Vox Campana Michaelis.** Sir John Godley must here again be corrected. "Campana" is not the genitive, but the ablative case. The inscription means, "Through Michael's bell may Michael's voice peal from the heavens"; and the mediæval doctrine of the bell's "voice" could not be better illustrated. "De" is, of course, a mistake for "E," and "Intonat" for "Intonet."

Occasionally a bell is named from the patron saint of the church. This accounts for the dedications of the old Maids' Moreton treble to St. Edmund, with the legend, **Sancte Edmunde Ora Pro Nobis,** and of the still existing treble at Thornton (St. Michael). So again at Barton Hartshorn, dedicated to St. James, the fourteenth century treble is inscribed : JACOBUS EST NOMEN EJUS. At Caversfield (St. Lawrence) two bells were dedicated to the patron saint; the second has already been mentioned. The old treble of the fourteenth century had the legend, IN HONORE BEATI LAURENCII. At Nettleden (again St. Lawrence), the old treble, recast by George Chandler in 1714, was dedicated to St. Lawrence. Three extant bells, the trebles

at Astwood and Edgcott, and the tenor at Nettleden, are
dedicated to St. Katherine.   All these have, as had the
old treble at East Claydon, the inscription, 𝕾𝖆𝖓𝖈𝖙𝖆
𝕶𝖆𝖙𝖊𝖗𝖎𝖓𝖆 𝕺𝖗𝖆 𝕻𝖗𝖔 𝕹𝖔𝖇𝖎𝖘.   The third bell at Tinge-
wick is dedicated to St. Mary Magdalen: 𝕹𝖔𝖒𝖊𝖓
𝕸𝖆𝖌𝖉𝖆𝖑𝖊𝖓𝖊 𝕮𝖆𝖒𝖕𝖆𝖓𝖆 𝕲𝖊𝖗𝖎𝖙 𝕸𝖊𝖑𝖔𝖉𝖎𝖊.   This
legend was on the old second at East Claydon.   Here
we have a curious instance of a verse being corrupted by
the bell-founder.   "Melodious" may be English, and
"melodious Magdalen" is a pleasing name for a bell.
But "melodius" is not Latin, though "melôdos" is good
Greek, and "melodus" might fairly pass as a Latinised
form of it.   The original verse must have been "Nomen
Magdalenæ gerit hæc campana melodæ."   St. Anne, St.
Thomas, St. Clement, St. Austin, St. "Cristin," St. Peter,
St. Paul, St. Andrew, St. George and St. Martin, each
contribute one to our list of pre-Reformation bells bearing
the names of saints.   At Adstock the treble is inscribed,
𝕾𝖆𝖓𝖈𝖙𝖆 𝕬𝖓𝖓𝖆 𝕺𝖗𝖆 𝕻𝖗𝖔 𝕹𝖔𝖇𝖎𝖘.   The two bells at
Aston Sandford dedicated respectively to St. Thomas and
St. Clement; St. "Cristin's" bell at Broughton (the
second); St. Peter's at Hitcham (second); St. Paul's at
Chearsley (treble); St. Andrew's at Chesham Bois (the
tenor); St. George's at Radclive (second), and St.
Martin's at Soulbury (fourth) have the usual invocatory
legend.   The St. Nicholas bell at Wavendon has
been recast.   St. Austin's bell at Bradwell is inscribed:
𝖁𝖔𝖝 𝕬𝖚𝖌𝖚𝖘𝖙𝖎𝖓𝖎 𝕾𝖔𝖓𝖊𝖙 𝕴𝖓 𝕬𝖚𝖗𝖊 𝕯𝖊𝖎.   And there
was a similarly inscribed bell at Lathbury until recast
in 1731.   St. "Cristin" has no place in the calendar.
Probably for "Sancte Cristine" the reading should have
been "Sancta Cristina" (of Bolsena); or perhaps St.
"Crispin" was intended.   A bell at Pitchcott, dedicated
to St. Luke, is probably unique, having been named
after the Reformation from a saint who appears not to
have been commonly thus honoured before that date.
It is from the Buckingham foundry, and has the legend,
SENT LUKE APOSTEL, 1590.   Saint Luke is not
usually ranked among the apostles, but this is a trifle.

    We hope to recur to Mr. Cocks's volume in a future
number.

                                E. J. PAYNE.