

SIR,—Can any of your readers tell me of some simple recitations suitable for boys to recite at Penny Readings, in a small village? Any piece arranged for three or four boys to take part in would be most useful. M.

BOYS AND YOUNG MEN'S SOCIETIES.—The Rev. A. P. Howes, Malvern Terrace, Holbeck, Leeds, will be obliged for copies of rules and winter programmes, or any information respecting the working of Boys' and Young Men's Improvement Societies in town parishes.

TRURO CATHEDRAL.—The Bishop of Truro (Kenwyn, Truro), desires to acknowledge, with his best thanks, the receipt of 1*l.* for Truro Cathedral Fund from 'Two Well-wishers.'

JOHN WESLEY'S LIFE.—'W. E. C.' writes:—Would any readers of *Church Bells* kindly inform me of the name of an interesting, and not too stiff, book on the Life, Opinions, &c., of John Wesley? Southey's *Life of Wesley* I already know.—[Tyerman's *Life of Wesley* is published by Hodder and Stoughton.—Ed.]

KEMBLE'S JUJUBES, composed of clarified gum arabic (not gum mastic), honey, and lemon, may be obtained from the Apothecaries' Hall, London.

RECEIVED ALSO.—R. L. H.; C. Pickering Clarke; and others.

BELLS AND BELL-RINGING.

WHAT IS A SNAP?

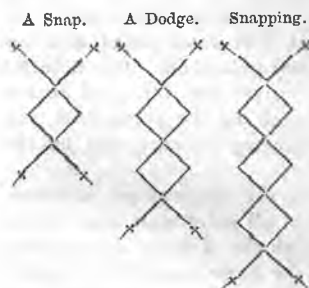
SIR,—In my communication about the Tittums I was told that I had used the words 'snapping lead' wrongly for 'dodging lead,' when the treble leads a half pull in Treble Bob. My reply was, that I erred in the good company of Messrs. Troyte and Wigram. To which it was rejoined, that it was an error all the same; and in confirmation of this I was referred to Shipway, and the definition of a snap was quoted from the *Clavis*. Now there is no doubt that the treble at its single leads in Treble Bob behaves in exactly the same way as she does when dodging behind, and, indeed, as any bells do in Plain Bob when dodging behind; and, therefore, unless snapping and dodging be the same, we are all wrong in calling that lead a snapping lead. Banister defines 'Snapping' as 'a movement in which a bell is made to hunt more than one place up or down, and return without making a place, described "a snap at lead;" "a snap behind;" or in 2nds, 3rds, as the case may be.' From this it appears that a snap may be anywhere; but it is not necessary that it should hunt more than one place, as will be presently seen.

The following definitions will, I think, be found necessary to include all snaps, and sufficient to exclude everything which is not a snap. But first we must define the 'direction' of a bell. The direction of a bell is the path it takes in hunting any two consecutive places. The direction is, therefore, always either up behind or down to lead; and when it is making a place it has a direction neither way, and therefore no direction, but simply lies still.

DEF. 1.—If a bell change her direction once she is said to snap in the place where she changes it. If she change her direction twice in the smallest possible number of changes it is a dodge. If three times, she snaps twice; if four times, she dodges twice. And, generally, if a bell change her direction an odd number of times she is snapping; if an even number, she is dodging. In every case it must be in the smallest number of changes or rows possible. The bell she changes places with (and it will always be the same bell throughout the snapping or dodging—it can be no other) is said to be snapping or dodging with her respectively, and they are said to be snapping or dodging together. A double snap may, therefore, be regarded as a dodge and a snap. And if a bell snap in two consecutive places, thus—suppose 5 snaps in 3rds, and then in 4ths at the next change, it is a dodge in 3, 4. Thus the work of a snap is half the work of a dodge, i.e. a snap is half a dodge. Not that a double snap is a dodge, for a double snap means that a bell snaps twice in the same place; if she snap once in two consecutive changes it is a dodge. The following definition is easy as well as necessary and sufficient.

DEF. 2.—If two bells change places once it is an ordinary pass. If they change places twice it is a snap, and they are said to snap together; if thrice, it is a dodge, and they dodge together; if four times, they snap together twice; if five, they make a double dodge together, &c. And, generally, if two bells change places an even number of times they are snapping; if odd (being more than once), they are dodging.

DEF. 3.—It may also be defined from the paths the bells trace out. The crossing of the paths of two bells



when snapping once forms a diamond-shaped figure. If they are dodging once they form two diamonds. And, generally, if an odd number of diamonds are formed, they are snapping; if an even, they are dodging. From a diagram, therefore, of the course of the bells in any lead it will be at once seen where the dodging and the snaps are. The most common cases of snapping are in Stedman, where the bell that makes a half turn snaps with the bell that makes the whole turn; and in London Surprise, where there is snapping before and double snapping behind. In London Place Major there is snapping everywhere except in 3rd's place.

You see, Sir, I acknowledge and alter my error. I hope Messrs. Troyte and Wigram will alter it also in their next editions. The latter has the same error in connexion with Cambridge Delight. Nothing is of more importance in a science claiming to be an exact science than clear definitions, which are used for their purpose, and only for their purpose. GEO. POPE, M.A.

Church Bells and Bell Thumping.

WE reproduce the following letter from our contemporary, the last week's *Church Times*, and commend the subject to our readers:—

'SIR,—St. Paul's now ranks inferior to none of our Cathedrals in matters appertaining unto bells, and nobody appreciates hearing a well-rung peal of bells more than the writer of this.

'You are probably aware that some short time back it was decided by a London magistrate that the tinkling bell of the muffin-boy might be considered a nuisance; what then should be said of rectors, curates-in-charge, and others, including our excellent Nonconformist brethren, who either cannot or will not understand that in a great many cases, I am sorry to say, the dismal noise which emanates from the various metropolitan church or chapel towers, steeples, or turrets every Sunday, and in many instances on week days as well, would, I venture to say, if public opinion were canvassed on the subject, be pronounced as great a nuisance as the bell of the muffin-boy or man?

'I live in a neighbourhood which appears to concentrate all the bell echoes from various churches within a tolerably large radius in one quarter of the metropolis; the sound on Sundays is dismal in the extreme.

'Without occupying much of your valuable space, I would ask why a bell should be periodically tinkled or thumped for the conventional half-hour before a service commences, when ten minutes or even five minutes would be ample? nearly everybody in large cities and towns in this country can find out the right time to a minute if they wish.

'I would also ask, assuming that a half-hour's performance on the bell is absolutely necessary, why in building churches some little care could not be bestowed upon the bell or bells with which they were furnished?

'The services at the church nearest me are inaugurated by a sort of "Triplet" which is performed rapidly upon the clock chimes, anything but

"Mellow, musical, and low."

Nor can I bring myself to believe that

"They are the bells of Geisenheim
That with their melancholy chime
Ring out," &c. &c.

'They remind me more of some metallic culinary articles in common use, and I have expressed my opinion to that effect to the powers that be; their answer, which I admit is 'quite to the point, is, Can you help us to get some better ones?

'I could describe a variety of bells I hear, but it would be only wasting time and space to attempt to do so, but there is one fact that I cannot pass by: there is a church situated in the centre of a square, or at the end of the square (I need not go into geometrical definitions), from the tower of which, at certain times, a fearful sound issues to call the congregation to worship, compared with which a steam-hooter or a fog-horn would be music; whether it is a bell or a steel gong, I am unable to say, but I could easily imitate the sound if I stood upon the roof of my house and thumped a large frying-pan with the handle of a kitchen-poker as fast as I could do so; how the residents in the square like it I do not know.

'I am in no way depreciating church bells, or anything connected with church matters, but I think that as so much has been done for our altars of late years, a little attention might be given to our belfries; a good toned bell does not cost much more than one with no tone at all. STAY AND SLIDER.'

Proposed Memorial to the late Mr. W. Harrison.

SIR,—Would you allow me to call the attention of the general body of ringers to a matter which I think is well worth their consideration? It will be undoubtedly known to most of them that Mr. William Harrison of Mottram (but lately resident in Saddleworth) died on the 22nd of January. Immediately after the funeral a meeting of ringers was held, when it was unanimously resolved to place a monument over his grave. A committee to carry out this object was formed, and an adjourned meeting was held on Saturday, February 21st, and attended by a large number of delegates from different places. After confirming the business done at the previous meeting, it was decided to appoint collectors and issue subscription-books, and at once set about raising a fund for the purpose. The numerous lovers of the art of ringing with whom he was associated and connected can bear testimony to the fact, that he was a most advanced and popular composer; that he was a thoroughly practical, correct, and precise performer; and that he was always ready and willing to render valuable assistance to those studying the art of change-ringing. If any of your numerous readers are desirous of subscribing, their donations will be thankfully received by Mr. S. Oldham, Mottram, Treasurer, or by yours faithfully, for the Committee, Uppermill.

JOHN HOLDEN, Sec.

The Daresbury Peal.

SIR,—The 720 reported in your issue of January 30th, rung by the Daresbury Society, if rung with six extremes, I beg to say is not Dixon's Variations. The calling is as follows:—When the 2nd and 4th leads is a bob; when the treble leads and the tenor dodges behind without the 5th; the singles are when the tenor dodges behind with the 5th; the extremes, when the treble leads and the tenor dodges in the middle, with the 3rd in the first half; in the last half when the tenor dodges in the middle with the 5th.

In answer to Mr. Jerram, in your last week's issue, about the weight of the Spalding tenor, I was misled by the man that rehung it. I now have had it cubed, and find the correct weight is 18 cwt. R. MACKMAN.

Ringling at Gargrave, Lancashire.

ON Sunday, the 22nd ult., the Gargrave Society rang a touch for service of 1008 Bob Major. J. T. Middlebrook, 1; W. Clark, 2; C. Lancaster, 3; A. Birtwhistle, 4; H. Birtwhistle, 5; H. Birtwhistle, 6; J. McKell, 7; W. Mallinson (conductor), 8. Tenor, 16 cwt.

RECEIVED ALSO:—'Constant Reader' has not sent his address; Henry Hayes; W. Coole; John Higson; M. A. Wood; John Astbury, jun.; F. Smith; S. Reeves; James Hinton; and others.