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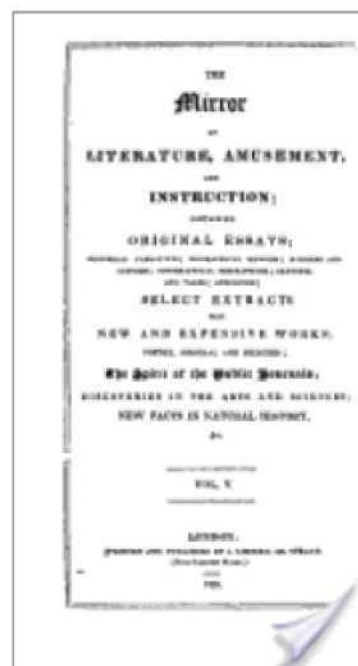
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**THE MIRROR.**

The postage *unpaid*  
Might reception refuse!—  
That hards are *so poor*  
To you is no news.

Again, then, your smiles  
I humbly entreat;  
To lofty *Parnassus*,  
Oh! *succour* my feet.

If *hobbling* my verse,  
How the critics will blame:  
And to *Lethe* consign  
Effusions *so lame*.

Then kindly adopt,  
Ye Divinities, nine!  
The *least* in your train  
For your own Valentine

But, if still ye refuse  
(Like the fox) in despair,  
I shall say—*you cross jades*,  
I'll be whipt if I care.

Feb. 14, 1825. JACOBUS.

**BOW BELLS.**  
(To the Editor of the Mirror.)

SIR,—You having more than once given your readers interesting information on the subject of bells and bell-ringing, and particularly Bow Bells, I beg leave,

strike—1, 2, 3, 4, 5, 6, 7, 9, 8, 0.  
Having rung this change about twenty times, the sixth and seventh will be called, when the bells will run—1, 2, 3, 4, 5, 7, 6, 9, 8, 0; and after ringing about thirty of these changes, and repeating each twenty times, which will take half an hour, the peal is concluded; whereas, in the same space of time, ten persons who understand the scientific methods could perform 700 changes, and not one of them alike, and instead of changing only two bells at a time, as is above shewn, would reverse the whole each time they had struck once round.

With regard to scientific ringing being dangerous to the spire, or any other part of the steeple, I beg to say that it is decidedly the reverse; and if any method is at all so, it is *set changes*, because, in the course of ringing them, several of the bells will act in conjunction, or, in ringing terms, swing one way, which must certainly cause the building to rock very much, particularly as one change is repeated so many times. In support of my assertion I beg to say, that at St. Michael's, Cornhill, there is a peal of twelve bells, the tenor weighing 48 cwt.





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### BOW BELLS.

(To the Editor of the Mirror.)

SIR,—You having more than once given your readers interesting information on the subject of bells and bell-ringing, and particularly Bow Bells, I beg leave, through the medium of the MIRROR, to acquaint the inhabitants of the parish of St. Mary-le-Bow, with an imposition that has been practised upon them since the erection of the new spire.

It is well known that the practice of bell-ringing has been reduced to a science for many years past, and the art is now in great perfection; but this scientific mode is not allowed to be performed upon Bow Bells, the committee, or vestry gentlemen of the parish, having been informed, that it would have such an effect upon the tower as in all probability to cause the fall of the spire.

The fact is, the persons (with the exception of one) who now ring at Bow Church, are incapable of performing any of the scientific methods, and therefore imagine, that if any of them were to be rung there, the inhabitants would take a liking thereto, and they be deprived of the situation, the music of the scientific methods being so superior to that which they perform.

Now the method performed by the Bow ringers is a bastard one, called set

bells will act in conjunction, or, in ringing terms, swing one way, which must certainly cause the building to rock very much, particularly as one change is repeated so many times. In support of my assertion I beg to say, that at St. Michael's, Cornhill, there is a peal of twelve bells, the tenor weighing 48 cwt. the steeple is a mere shell compared with Bow, and the bells hang at least 30 feet higher than at the latter place, yet, whenever scientific ringing is performed, the steeple does not rock half so much as with set changes. Also at St. Saviour's, Southwark, there is a peal of twelve bells, the tenor weighing 52½ cwt. (Bow is 53 cwt.) This tower stands upon four pillars, which form arches as high as the church roof; the walls of the building where the men stand to ring are but four feet thick (Bow are seven): it is also several feet higher than Bow, and altogether the bells are much heavier and more elevated, yet the scientific methods are invariably performed. In short, where the men stand to ring at St. Michael's and St. Saviour's, is rather higher than that part of the tower in which Bow Bells hang—consequently the Bells at the two former churches are about 25 or 30 feet higher than at the latter. I could also name several places where these favourite methods are rung, and set changes actually prohibited, such as Christ Church, Spitalfields; St. Leonard's,





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imagine, that if any of them were to be rung there, the inhabitants would take a liking thereto, and they be deprived of the situation, the music of the scientific methods being so superior to that which they perform.

Now the method performed by the Bow ringers is a bastard one, called **set changes**, and is rung as follows:— Suppose the bells to be in their natural position, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0; the person who intends to call the changes generally begins with the hindmost bells, and therefore calls aloud 'eighth and ninth'—which means, that the eighth **bell** is to take the place of the ninth, and, *vice versa*, the bells will then

that part of the tower in which Bow Bells hang—consequently the Bells at the two former churches are about 25 or 30 feet higher than at the latter. I could also name several places where these favourite methods are rung, and **set changes** actually prohibited, such as Christ Church, Spitalfields; St. Leonard's, Shoreditch; St. Bride's, Fleet-street; and St. Martin's-in-the-Fields; each of which have twelve bells also; several others having ten and eight.

There are now four societies in London practising the scientific methods—namely, the Senior and Junior Cumberland Societies, and the Senior and Junior College Societies, each of which have a

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**THE MIRROR.** 117

great desire to perform upon Bow bells, and have made several applications for permission so to do, but which have been refused, through the absurd notion that the spire will be in jeopardy.

The above societies have been established many years, and are governed by a master and stewards, subject to rules and articles similar to those of benefit societies, and therefore deserve every encouragement.

It is therefore hoped, that the parishioners of St. Mary-le-Bow will see the trick that has been played upon them, and give directions to the churchwardens to grant permission for the scientific methods to be performed whenever applied for.

If you think it would be gratifying to your readers to know something of the favourite methods of ringing, I will give every information, and furnish you with several peals for their perusal.

I am, Sir, your constant reader,  
*A Member of the Senior College Society.*

**STANZAS.**

When Sol forgets to light the world

Hearts ached for him, yet never more  
Would he his kind friends see  
He died at distance from all shore  
His grave is in the sea.

Where once the vessel gaily swam  
Is left no single trace,  
And where the sailor met his doom  
Is smooth as Heav'n's face.

N. G. B.

**REMARKABLE OCCURRENCES  
AT LAMBETH PALACE**

LAMBETH PALACE, of which we gave a view and description in No. 126, has been honoured with the frequent presence of royalty. In 1513, during a visit, it is presumed, from Henry the Eighth to Archbishop Warham at this palace, Charles Somerset was created Earl of Worcester. In 1543, the same prince, though he did not enter within the walls of the palace, yet his benevolent visit to Lambeth-bridge to Archbishop Cranmer, deserves to be noticed. The king came in his barge, designedly, one evening, and the archbishop standing at the stairs to pay his duty, his majesty called him into





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## THE MIRROR.

A thousand soft raptures the sense doth impart,  
A flame of all others above ;  
And O, when it once finds its way to the heart,  
How sweet is the *Virgin's first love*.

Warm blushes unnumbered becrimson the  
check,  
Whenever the object is near ;  
While something that language, no language can  
speak,  
In lovers' confusion appear.

When eyes in soft contact by accident meet,  
How true doth the incident prove,  
As the heart's quick emotions incessantly beat,  
How sweet is the *Virgin's first love*.

Tho' reason may check the effusions of bliss,  
Can it long the sweet transport control ?  
O, no !—for the charm of a lover's fond kiss,  
Concentrates its sway in the soul !  
There fix'd, it the power of wisdom defies,  
Which reason in vain would remove ;  
For the bliss of the heart tells too plainly the  
eyes,  
How sweet is the *Virgin's first love*.

UTOPIA.

MARY.—A SONG,  
BY WILLIAM SHOBERL,  
(For the Mirror.)

How sweet beneath the moon's pale beam  
To wander thro' the grove !  
How doubly sweet those moments seem

and bell-ringing ; and to express a hope that he will favour your readers with a continuation of his observations, and further account of what I consider the pleasing, musical, and even scientific art of change-ringing, and of the improvements and beauties in the peals and methods which I know have of late years been made.

"In the days of my youth," for I am now old, I was an amateur ringer, (if I may be allowed the term ; and why not, Mr. Editor, as well as an amateur fiddler or singer ?) and can still listen with delight at the precise striking or compass kept in a well chosen and beautifully varied peal of changes, as they are frequently performed on several of the excellent bells of the metropolis, which your correspondent has enumerated.

I have often been surprised that on the fine deep-toned bells of Bow church I never heard any thing but that wretched stuff, "called or set changes," which I always attributed to the ignorance merely of the parish ringers, who are paid for jangling and making a noise on the bells on certain city feast days ; but on reading what your correspondent says is the true reason why men capable of performing a really fine and highly systematic series





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MARY.—A SONG.  
BY WILLIAM SHOBERL.  
(For the Mirror.)

How sweet beneath the moon's pale beam  
To wander thro' the grove!  
How doubly sweet those moments seem  
When bless'd with her I love!

Oft, in the stilly hour of eve,  
My MARY'S steps I trace;  
She greets me with a tender smile,  
Such smiles as beauty grace.

O Mary! by those heav'nly eyes,  
That rival Luna's light,  
My vows of love and constancy  
To thee alone I plight!

No pow'r on earth my faithful heart  
From thy lov'd form can sever;  
All other fair I may forget,  
But as to thee, O never!

Nor time—nor absence—can remove  
The love that thrills my breast;  
Yet would I hear that one sweet word—  
Tell me if I am blest.

She press'd my hand—her downcast eyes  
The tender truth discovers;  
Who shall th' ecstatic joys depict  
That wait on constant lovers?

BELL-RINGING.—BOW BELLS.  
(To the Editor of the Mirror.)

stuff, "called or **set changes**," which I always attributed to the ignorance merely of the parish ringers, who are paid for jangling and making a noise on the bells on certain city feast days; but on reading what your correspondent says is the true reason why men capable of performing a really fine and highly systematic series of successive changes are prevented from doing so, I am indeed astonished at its absurdity. Nor could I have supposed, that in these days so much ignorance and prejudice could have existed, even in a set of city church-wardens! they even, I think, cast a great slur on Sir Christopher Wren, who did so much to ornament their city, by supposing he would build a steeple which could not bear the shake of the twelve bells he knew it was to contain; and expose their own folly in fancying the motion of the bells can have a greater or worse effect on the building when moved by the hands of skill and judgment, than by those deficient in both these qualities. As well might the Dean and Chapter of the Abbey or of St. Paul's prefer an ignorant strutting fellow to play their organs, lest the fine scientific fingers of a **Greatorex**, an **Attwood**, or a **Wesley**, might burst their pipes, or shake the towers of the one, or the dome of the other

Perhaps, Sir, your correspondent to whom I am appealing, can inform me if the work on the art of change ringing



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one press'd my hand—her downcast eyes  
The tender truth discovers;  
Who shall th' ecstatic joys depict  
That wait on constant lovers?

**BELL-RINGING.—BOW BELLS.**  
(To the Editor of the Mirror.)

SIR,—As a constant reader and admirer of your excellent little work, I trust you will allow me, through its means, to offer my thanks to your correspondent who signs himself "*A Member of the Senior College Society*" in a former Number, for his paper on the subject of Bow bells  
N 2

Perhaps, Sir, your correspondent to whom I am appealing, can inform me if the work on the art of change-ringing, called "*Clavis Campanalogia*," written many years since, by (I believe) Blake-more, a native of Shropshire, is now extant, or if there is any other work on the science of a later date, and giving peals composed on newer and better principles. His answer to these queries, and a further

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statement of whatever he may think worth remarking on the art, will, I doubt not, be acceptable to many of your readers, and be useful to the profession itself; signatures of the language of nature. Matters of grief are expressed by slow-sounding syllables; of rage, by harsh and difficult pronunciations; and matters of





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statement of whatever he may think worth remarking on the art, will, I doubt not, be acceptable to many of your readers, and may be useful to the profession itself; which, noble, healthy, and ancient as it is, I feared was falling into neglect for want of due encouragement and patronage.

That two such churches should recently have been built in two such parishes as Mary-la-bonne and Pancras, without a peal of bells in either, is not only indicative of a want of taste in those immediately connected with them, but reflects also what I think amounts nearly to a national disgrace.

I am, Sir, your most obedient servant,  
SALOPIENSIS.

Lambeth, Feb. 23, 1825.

ON PSALMODY.

(For the Mirror.)

THE expression of our gratitude to our almighty and eternal Benefactor in songs of praise, is founded, as Dr. Burn\* observes, in the exordium to his Sermon on Psalmody, "in the nature of man, and consequently is as old as the creation;" but he traces it still higher, for it was, says he, "the employment of heaven be-

signatures of the language of nature. Matters of grief are expressed by slow-sounding syllables; of rage, by harsh and difficult pronunciations; and matters of joy gently glide away in sounds of easy and delightful utterance. The expression in the Hebrew which signifieth, *Praise ye the Lord*, has nothing in it of that harshness which these words bear in English; and therefore the modern composers leave it untranslated; I mean, the term *Hallelujah*, which is a kind of *Gloria Patri* in miniature. There seems to be something enchanting in the very sound of it. So free it is from all ruggedness of accent, and plays upon the tongue with such liquid fluency, that when they have once taken it up, they know not how to leave it off. They toss it to and fro, and transfuse it through all the variety of melody, catching at every syllable, and every echo of a syllable, until at length, like an expiring taper, (as it were exhausted of its substance,) it languishes, trembles, and dies away."

In this discourse he shews that we are not enjoined, or bound by any human authority, in our obligation to follow the practice of psalm-singing, as an act of Christian worship; but that the practice is allowed, as conducive to edification;