

## Addendum No 3 to *Musical Handbells*

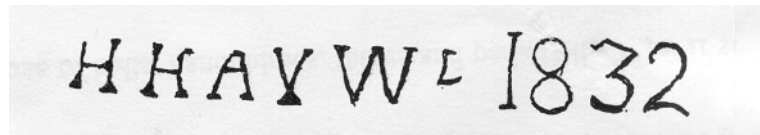
### HANDBELLS BY HAYW'D

On page 43 of *Musical Handbells* I mention a handbell with the initials “H H”, details of which were submitted to me about 1990 by Michael Goodman from Norwich. A search of the literature did not identify a founder with these initials and, although the bell appeared to be of a late eighteenth, early nineteenth century manufacture, I could glean no further information.

In early 2001, ten handbells were purchased at an auction in East Anglia that throws some more light on this bell's origin. These bells were not in a good ringing condition and the owner fortunately took them to Michael Goodman for his advice! He was able to examine them thoroughly and I am indebted to him for supplying me with the following information and photographs.



Seven of the bells appear to be from one founder whilst the other three are more modern and have been added later, one to fill a gap in the octave and the others to augment it to ten. For this monograph I shall ignore these last three bells. Six of the remaining seven are embossed on the inside with all or part of the following inscription:



The first five letters are all 8 mm in height; the D is only 5 mm, whilst the numbers are all just over 11 mm. The exterior of all the bells are lathe-turned whilst the interiors are left as cast except for some smoothing by filing from the lip to just below the inscription. Several were originally cast with crown staple loops, now removed. Without dismantling it is not possible to assess all of them. Five were cast with a depression around the staple hole.

The largest in the set is a size 19, and it has this number reproduced on the crown from the pattern. The “one” has serifs and the “nine” has a flowing tail longer than the “one”. It is very similar to the 19 used by Robert Wells and shown in Figure 83 of my book. The interior of the bell has the inscription given above in relief except that the last letter has part of the curve of the D missing, making it look more like an L.

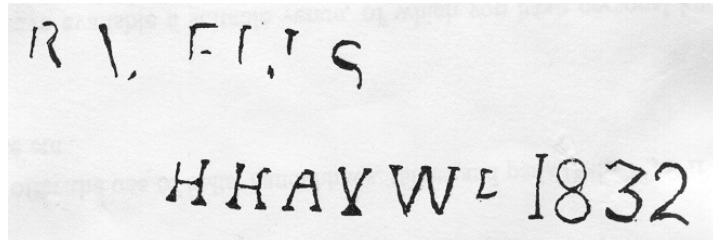


Leaving the size 18 for the moment, the inscription and other characteristics of the 17 follow that of the largest bell except that parts of various letters are missing. The 16 has no inscription and a barely visible number on the crown, but it has two pairs of concentric parallel lines inside the bell at the lip and waist. The only founders to do this were Thomas

Mears II and possibly Robert or James Wells towards the final days of the Aldbourne Foundry.

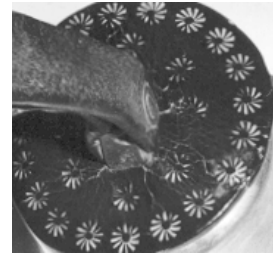
Neither the 14 nor the 12 has a number on the crown although both have good reproductions of the inscription. The 14 has, in addition, the letters "H H" reproduced opposite it. The 13 is an oversize bell with the number 14 on the crown. Its inscription is upside down and lacks the last two figures of the date.

The 18 is an interesting bell. It has traces of an earlier stamp being obliterated before the new one was impressed into the sand mould. The rubbing shows it clearly to be R WELLS.



The clapper fittings appear to be original and consist of steel clapper staples, some of which are screwed in. The brass clapper shanks are rectangular in section with bevelled edges. Some springs are made of steel, others are brass and are tapered with cut-outs. The clapper balls appear very large, but as they are hidden beneath tied-on felt they may have wooden ball strikers.

Only one of the straps is original; this has tooled lines down each side together with a petal with twelve points, 9 mm in diameter. All the caps have varying numbers of these petals, the size 19 having a double row of them all around the circumference. I have a late nineteenth century handbell with no identifying features that has a cap and strap stamped similarly with these petals, but this also has the initials CM stamped on either side of the argent.



I suggest the following conclusions may be drawn from this data. In the first quarter of the nineteenth century a man named Haywood, or Hayward, determined to make some handbells and, not having any patterns, decided to use some existing handbells. It is not unknown for this to happen; the Whites of Appleton often did this, moving the bell slightly in the sand mould to gain sufficient metal for tuning. (See *Musical Handbells* page 90.) Note that in any case, Hayward only turned the outside of the bell, and then simply to clean it up.

For his largest bell he used a Robert Wells size 19 in F, as shown by the number 19 on the crown of the bell. Another Wells bell was used for his 18G; in this he failed to remove Wells' name completely from the sand mould before adding his own name. In casting the 16B he could have used a Mears bell or perhaps a late Wells bell, although I have no records of a Wells bell this size with parallel lines; the few I have noted have all been smaller. The other bells could all have been made in a similar way, using existing founders' bells.

Where did he come from? A perusal of the Trade Directories of the 1830s may provide an address, as may also a search through the ringers' names of the period. I suggest that as these handbells were discovered on two separate occasions in Norfolk, then East Anglia might be a fruitful place to begin the search.

Some time after writing the above I was informed of another set of Haywd handbells. This was a set of twelve, brought into Taylors for examination and valuation. I was asked if I could supply any details of the founder, and Jennie Paul kindly sent me some photographs and George Dawson made some rubbings and took measurements for me.

The bells are a diatonic ring of twelve in the key of E major with a sharp second. This bell, and the 8<sup>th</sup> and ninth were later additions to the set, and will not be discussed. The remainder all fit the pattern of the Hayward bells discussed earlier, having varying combinations of dates, initials and his name. Four of them are dated 1819, three others 1820, 1823 and 1825, whilst the remaining two do not have a date. Five have H HAYW<sup>D</sup>, three have HH whilst one has only one letter H and the remaining bell is blank.

I should like to thank Michael Goodman, Jennie Paul, George Dawson and Ron Taplin for their help in preparing this paper.