



# Ringling World Editor's Choice - Thornbury

Catherine White-Horne

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## Introduction

The Ringing World editor spotted a very special Thornbury quarter peal and wrote it up under a bling title. Printed in issue 5955, page 551.



### Disco-style belfry

Catherine and Ben White-Horne had a fabulous commemoration of their tenth anniversary of starting to ring, with a festive quarter peal around a glitter ball at St Mary the Virgin in Thornbury. The ringing accompanied the church's celebrations with baptisms at Pentecost .

**Thornbury, Glos.** (S Mary V) 8 Jun, 1260 PB Doubles: Russell Beattie 1, Catherine White-Horne 2, Chris White-Horne 3, Ben White-Horne (C) 4, Andrew Ward 5, George Collett 6. Rung on the back six with our friends, family & teacher ahead of the Pentecost Baptisms & to celebrate Ben & Catherine's Ringing Decade.

Welcome, new bell-ringer!  
You are beginning to learn an art which has been developed and passed from generation to generation in Britain for three hundred years. It is a wonderful blend of SPORT, MUSIC, EXERCISE, FRIENDSHIP, A CHALLENGE TO YOUR WITS AND SKILL, WONDERFUL SATISFACTION WHEN YOU GET IT RIGHT, AND A SERVICE TO THE CHURCH.

Date of your first lesson: 8th June 2015

## Doubles of the month

June – Kennington

For June we feature Kennington, a good way to practise ringing Bob Doubles by where you pass the treble.

We have said several times: "To ring a doubles variation, learn the plain course and the call by where you pass the treble. If you understand

place bells, be warned: the place you strike in at the lead-end is not necessarily the place bell you become, so it is best to ignore place bells when the non-standard calls start."

Kennington Doubles is a simple and very popular doubles variation, and it's a good first step into ringing in this way. So what do we mean when we say 'ringing by where you pass the treble'?

### Bob Doubles by the treble

Ringing 'by the treble' is a phrase that can be used in a general way to mean many things, but we can boil it down to a specific approach in the case of Plain Bob Doubles.

The first concept to understand is that the pieces of work in Bob Doubles that aren't plain hunting all happen when the treble is leading. If this doesn't make sense yet, talk to your teacher or try writing out all the plain course numbers by hand.

Then look at the blue line (the path of the 2) in the plain course diagram. In the red highlighted patch, bell 2 passes (i.e. swaps with) four bells on its way out from lead to the back. These bells are in the order 4, then 5, then 3, then the treble (red line). So we say that the 2 meets the treble fourth, or that it passes it in 4-5.

Because all the pieces of work in Bob Doubles happen when the treble is leading, the moment at which you pass the treble when you're hunting up and it's hunting down are like timebombs: the fuse has now been lit, which will go off when the treble gets to the front. That's when you have to do a piece of work.

So if you meet the treble as your fourth bell, in 4-5, you can be sure that the next piece of work you have to do is **dodge 3-4 down**.

In the yellow highlighted patch, bell 2 meets bells from the front in the order 4, 5, then 1: it passes the treble third, in 3-4, and that's the cue to do **long fifths** next.

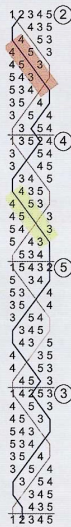
All these cues and pieces of work are laid out in the table here. You should notice the correlation between the order and the circle of work for the Plain Bob plain course.

Try ringing some Plain Bob Doubles and noticing when you pass the treble and what piece of work you do next. Eventually you can use this approach to save you if you get lost or have a memory blank: just carry on plain hunting until you meet the treble.

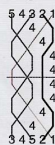
Some people use this approach as their primary way of ringing Bob Doubles. Beware, this does have a disadvantage: if the treble goes wrong, you'll likely go wrong too. If the reason you are ringing Bob Doubles is to help someone practise plain hunting on the treble, you will be an unreliable inside ringer. It's best always to know what you should be doing independently, but to use signals like this to reinforce yourself.

### Back to Kennington

To ring the variation Kennington, you ring Plain Bob Doubles until a bob is called, and then do the work of a Reverse Canterbury Bob (shown right). After you've done the work for the bob, just plain hunt until you pass the treble when hunting up, and remember which Plain Bob, called at the end of the first lead



Pass	At a plain lead
4-5	3-4 dodge down
3-4	long fifths
2-3	3-4 dodge up
1-2	make seconds



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Peter & Catherine  
8th June 2015

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## THOUGHT FOR THE WEEK

Time without clocks

When my lovely wife was diagnosed with brain cancer three years ago, with an expectation of just a few weeks, it placed a different understanding on time. I look back on those weeks as a very special time, filled with smiles and laughter – it could have been a very sad house, but it was not. We realised in a way that we had never truly understood the importance of time. We learnt that time should be used and savoured, not simply counted by hands on the clock ticking past each minute and hour.

Like many of us I lived my working life chasing from one meeting to the next, worrying about the time I had for each, the time I had to prepare, the time I needed to clear the never-diminishing mountain of emails. Time, or the lack of it, overshadowed life.

If I could change things of course I would; I will miss Debbie until the end of time. However, the experience of those weeks had a profound effect, not least in living every minute; we did not count the hours or the days. Too often we all become consumed with deadlines, with time limited activities, with trying to squeeze one more thing into the time window; we pressure ourselves with chasing time. Time is a precious gift, when we look back at the time behind, better to say, "we did the best we could" not "we did the most we could". Time does not pass our way twice, life comes to us each but once.

Time connects us indelibly to the past and to the future, we are what the past has made us, and the future to a large degree is what we make it. In my work I sometimes was called to speak in schools and colleges, and I recall the wonderment of the realisation that if they, when they were my age, in their turn spoke to students, that those students would be in the prime of their careers in the next century! What an incredible thought, that our words and actions could connect so far into the future.

My message is not that we should slow down, although that may be a good thing for some, rather it is that we should place our emphasis on what we do with our time, not how long we do it for, or how much we can get done. We get one chance in life, one chance to do the very best we can with that precious gift.

DAVID PARFREY