The Aims of the Sabine Baring-Gould Appreciation Society

The aims of the Society are to enable those interested in the man and his work to share their enthusiasm and spread the interest among others. These aims are to be achieved by means of Newsletters, a membership list, website, Annual Gathering at venues with some association with Sabine Baring-Gould, and publication of the Transactions.

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SABINE BARING-GOULD was born on 28th January 1834 in Exeter and died on 2nd January 1924 at Lewtrenchard

- Hugely influential collector of folksongs at a time when such songs were being rapidly forgotten.
- Prolific novelist. Among the ten best of his time?
- Folklorist. Magpie collector of anecdotes, practices, beliefs.
- Archaeologist. Pioneer of over 60 excavations on Dartmoor.
- Loved and respected pastor to a widespread Devonshire community
- Reconstructor of buildings - he made enormous changes to both house and church at Lewtrenchard.
- Wrote or translated well known hymns and carols.

Annual Gathering 2014

Time to make a firm entry in your diary for the 2014 Annual Gathering Oct. 3-5th at Horbury, Yorkshire. The programme will be published in the June Newsletter, but there will be an advanced notification(s) on the Website and by email. Any enquiries in advance to Keith Lister (kthlstr@gmail.com) or Christine Cudworth (ericud@blueyonder.co.uk).

Front and rear covers

These four attractive front covers are clockwise from top left hand corner of the 2nd, 3rd, 4th and 5th editions of the Silver Store (see p. 12). They are approximately the same scale to one another.

On the rear is the cover from a scarce little volume entitled Through all the Changing Scenes of Life first issued in serial form in the Magazine Dawn of Day.

Deadline for Newsletter 75: 15 June 2014
Floods as recorded by Sabine
Roger Bristow

The best description of a flood is that recorded in Through Flood and Flame (1868). The action takes place in 'Sowden' [based on Horbury, Yorkshire] and the story is partly biographical. The descriptions quoted below are vivid and clearly based on first-hand experience. Although written 146 years ago, it could equally well be an account of the current flooding in the U.K.

The pagination given below is taken from the 1997 reprint by Praxis Books.

p.8-9. He looked. The beck was before him; it had flooded the road and had swept away the plank which usually served as bridge for the foot passengers. The stream which in summer was only a dribble, and in winter but a rivulet, was now a turbulent flood, rushing along discoloured with soil, and spreading over a couple of hundred yards of the roadway; the opening by which it was wont to discharge itself being far too small to allow the great descending body of water to escape. Still, water lay at their feet, a rushing, tumbling current sweeping between the stone blocks which had supported the footbridge. There was still water beyond, to a turn of the lane.

p.23. Well, if you like it. Young limbs are more active than old ones; so go and bring me word of how things look. If the water does get in, we must wait in patience till it chooses to run away. None can prevent it from coming, or accelerate its departure; but I should like to know if the building is still on terra firma.

p.31. He strode into the water, keeping by the hedge, to which he clung as the current rushed and spun about him. At every pace the water rose higher, and it was over his waist when he reached the wall which severed the garden from the road. To the top of this he climbed; and standing on it, had the cottage before him. The garden was wholly submerged, the lower rooms were flooded and the wavelets were plashing halfway up the doorposts. He could distinguish a figure at the bedroom window.

p.37. Without, the water moaned, in the lower room it slapped and jolted the floating furniture.

p.40. A haystack drifted down the river, bobbing, lurching to one side, then to the other and then passing beyond the range of vision. Then a dead cow floated past; and after it a fleet of oil-casks. Aloft, a flight of rooks were tracing strange patterns against the grey cloud, cawing with delight, for the overflow promised them rare pickings.

p.45. After sunrise the water rapidly sank in the river, but the valley remained full of pools. Every field was overflowing, and he water could only escape slowly through the drains. It was the same with the millfolds. The houses therein remained immersed for days. About Sowden there had been no loss of life, it was ascertained; those who had perished had lived many miles further up the valley. But though none had been drowned, many were homeless. Some poor folk had escaped from their homes as the flood first burst on them. Others had taken refuge in their bedrooms, and looked out of their windows, calling to the men who went about in boats to assist them ashore. Several had found means of saving their pigs, and had carried them upstairs.

p.46-7. A catastrophe elicits good and evil; it draws out hidden virtues and it manifests unsuspected vice. Fraud, theft, lying, selfishness were exhibited on this occasion. Deserted houses were entered and robbed; assistance was refused unless paid for exorbitantly; goods known to belong to neighbours were taken possession of, and sworn to as having been the property of the finder for weeks or months. But, on the other hand, an amount of kindliness, unselfishness and sympathy was manifested for the sufferers which went no little way towards consoling them for their losses. The homeless were received into the houses of those who had homes unvisited by misfortune. People vied with one another in showing attention to those who were deprived of all. They were clothed and fed and sheltered and warmed, and men spent their time in helping the helpless, and in protecting their goods, without looking for repayment.

p.61. The flood had sufficiently abated to give employment to all hands, and Hugh found plenty of occupation for the rest of the day. The water
had been in the warehouses and much damage had been done. Wool was soaked and therefore liable to catch fire by spontaneous combustion, unless carefully watched. As much as could be accommodated was conveyed to the drying-house, where it was spread on the iron floor and the fires relighted. The packages of yarn were brought out and laid to dry in the sun and wind. Girls were employed all day in washing the floors after the men had scraped the silt away and cast it forth in shovelfuls. The dye-vats were emptied, as the water had got into them and spoiled their contents — a loss to Mr Arkwright of some fifty pounds. Bales of wool were broken and spread on every available dry spot. The machinery which had been in contact with the water was carefully cleaned and oiled.

By evening the mill began to recover its usual appearance. The yard was, however, still full of pools; one wall had been laid flat by the force of the current, and the fold was full of ruts and heaps of gravel, ash and slime.

Sabine's Long Road to Ordination; The 150th Anniversary
by Ron Wawman

The Growth of Religious Convictions

For personal reasons, I am unable to attend this year's annual meeting at Horbury where I had hoped to be in a position to give a paper on Sabine's path to Ordination in this, the Anniversary year of his ordination on 15 May 1864. My paper draws not only on his published work, but also on significant sections of the unpublished material that I have studied in recent years. Members may wish to familiarise themselves with the story that has unfolded in advance of the annual meeting. Sabine's Long Road to Ordination is now to be found on my website: www.nevercompletelysubmerged.co.uk. I believe it fills in many of the gaps in Sabine's own account.

Also on the website, I have at last published the hitherto unpublished final book written by Sabine. The Growth of Religious Convictions was actually written during the last year of Sabine's life. Taking into account Sabine's physical and social circumstances during the last year of his life and the astonishing amount of research carried out by him in his 90th year, it makes fascinating reading.

SB-G references in print
Compiled by David Shacklock

Beatrice F Cresswell – Dartmoor with its Surroundings – Homeland Handbooks no.8 – Dec.1924 (19th ed; originally 1898) –
  p.12 ref. Guavas the Tinner
  p.16 ref. A Book of Dartmoor; Dartmoor Idylls & cp. P. 104
  p.28 ref. Songs of the West/ Widecombe Fair
  p.57 ref. John Herring
  p.62 ref. Songs of the West/ Lady Howard
  p.68 ref. Margery of Quether
  p.84 ref. Songs of the West/ Childe the Hunter

The Devon Historian no 59 (Oct 1999) – S Bhanji: Parson Froude Villain or Victim? (p. 19-24; refs & notes throughout)

Letters to a Sister from Rose Macaulay (ed. Constance Babington Smith) – Collins 1964, p. 219 re Purcell’s Life of SB-G ‘rather dull’

The Oxford Book of Ballads 1910, p. xii thanks for leave to include The Brown Girl from Songs of the West & A Garland of Country Song.

Vernon Clarke – Walking the Sea Walls of Essex (pamphlet)

n/p. 173 14 The Rambling Soldier/A Garland of Country Song
  19 Outward Bound/ A Garland of Country Song
n/p. 175 25 The Jolly Waggoner/A Garland of Country Song
  28 The Merry Hymmakers/ Songs of the West
  31 Strawberry Fair/ Songs of the West
  33 Jordan/ A Garland of Country Song
  34 The Gypsy/ A Garland of Country Song
  38 The Poor Couple/ A Garland of Country Song
  44 The Bold Dragoon/ Songs of the West
  53 Flowers in the Valley/ A Garland of Country Song
  54 Phililda Fair; A Garland of Country Song

Jules Pretty – This Luminous Coast – Full Circle Editions 2011, p. 129 Mersea Island


Hazel Harvey spotted an entry in the Journal of the Royal Institution of Cornwall (2013) entitled Nineteenth Century Cornish Changelings. In the article there is a reference to John and Caroline Trevelyan who both had fathers who were Anglican vicars, not something conducive to fairy belief in the 1860s [the following is added as a footnote] unless, of course, your father happens to be Sabine Baring-Gould.
Annotations upon Popular Hymns

Martin Graebe happened upon a book dated 1893 and entitled *Annotations upon Popular Hymns* by Charles Seymour Robinson, commenting on four of SB-G's hymns. The illustration is what drew his attention to it. It is a re-working (to make him look older) of a drawing published in the 1870s which was, in turn, based on one of the painted portraits. Surely, this is one of the worst pictures of him.

Robinson introduces Sabine as *Not only as a writer of original hymns, but as a learned medievalist, and as a translator, is Rev. Sabine Baring-Gould known to us.*

The four hymns commented on are as follow:

No. 201. [Now the] Day is Over:
The hymn above quoted is known as the "Evening Hymn for Missions," and has been in use for several years at St. John's, Hoc-bury Bridge. It has a place in many English and American hymnals. This author has written and published many volumes, among which may be noted *Curious Myths of the Middle Ages, 1866; Lives of the Saints, 1877; Church Songs, 1884.* He contributed also nine carols to an article which appeared in the Sacristy for November, 1871, entitled *The Noels and Carols of French Flanders.* Besides these he has written a novel in German and translated it into English.
N.B. Only 5 (out of 8) verses quoted.

No. 725. *Fight the Good Fight [Onward Christian Soldiers]*
This admirable processional is an original composition of Rev. Sabine Baring-Gould, and was first published in the English Episcopal Church Times, 1865. It has been taken up all over the world, and with either Haydn's or Sullivan's music set to it, it constitutes the best marching hymn for children or adults known to this generation. It meets the American ideal, mechanically speaking, in that it is simple, rhythmical, lyrical, and has a refrain at the end of each stanza. That has given to it an extensive popularity and use. The singing of great masses of children may be hated, as it once was in the temple at Jerusalem, by those that hate Christ; but it has prodigious power, and if it were stopped the very stones "would immediately cry out." Luke 19:37-40.

N.B. Only 5 (out of 11) verses quoted.

No. 946. *The Church One [Through the Night of Doubt and Sorrow]*
Rev. Sabine Baring-Gould gave this fine hymn to the English-speaking world in the People's Hymnal, 1867. Some alterations were made or accepted in it afterwards in Hymns, Ancient and Modern, 1875. It is a translation of a piece written by the Danish Professor of Languages and Literature at the Academy of Soro in Zealand, Denmark, Bernhardt Severin Ingemann; born 1789, died 1862.
N.B. Only 3 (out of 4) verses quoted.

No. 1126. *The City [Daily, Daily Sing the Praises]*
This is one of the most beautiful and popular hymns written by Rev. Sabine Baring-Gould, some of whose poems are to be found in many different collections. It is a description of that celestial city in which Christ reigns, and where, as is told us in the vision of St. John, Revelation 4:3, the sign of God's love surrounds that of his power. Love is symbolised in the rainbow, and power in the throne; and the rainbow is round about the throne. The attribute of omnipotence is not a pleasant one in itself to contemplate. If we should look up at this glorious spectacle and see only the throne, we might be frightened. We should be hushed into trembling silence before the thunder which shakes the cedars, tosses the waves of the ocean, and counts the mountains but as a very little thing. But we see the bow round about the throne; our eyes behold and our hearts believe that whatever is alarming in our thought of the Supreme Being who rules us is embraced in a beautiful circle of emerald promise which gives peace. And this is better than to be told merely by words. The venerable Hooker was uttering something more than a simple rule of rhetoric when he once said, "What we drink in at our ears doth not so piercingly enter as what the mind doth conceive by sight." It does not seem as if any one could ever forget this arch of promise above and around this seat of power.
N.B. Only 5 (out of 4) verses quoted.
Onward Christian Soldiers

Helen English brought this article by Christopher Howse in the Daily Telegraph (Aug. 10th 2013) to my attention, and Norman Wallwork kindly provided me with an electronic copy.

Onward Christian Soldiers: Arthur Sullivan’s greatest hit

Sacred Mysteries: how the hurriedly written words of 'Onward, Christian Soldiers' gained an equally rushed tune, making it unforgettable

Arthur Sullivan did not want to be remembered for his comic operas with W S Gilbert. “My sacred music is that on which I base my reputation as a composer,” he wrote. “These works are the offspring of my liveliest fancy, the children of my greatest strength.”

Perhaps, but even among his sacred pieces, it is not his oratorios, The Prodigal Son or The Light of the World, that are sung. By far the most popular sacred music that came from Sullivan’s pen is the tune for Onward, Christian Soldiers.

Ian Bradley tells the story of its composition in his new book on Sir Arthur Sullivan’s sacred music, Lost Chords and Christian Soldiers (SCM Press, £25). Sullivan was staying with a couple called Ernest and Gertrude Clay Ker Seymer at their large house at Hanford, Dorset, and, by his own account, dashed it off in a few minutes in the drawing-room, naming the tune “St Gertrude” after his hostess. “We sang it in the private chapel,” she recalled, “Sir Arthur playing the harmonium.”

As Dr Bradley notes, Sullivan’s rapid facility for composition was not limited to his hymn tunes, which bear no evidence of more perfunctory treatment than any other class of his work. Indeed, a high proportion of Sullivan’s 50 or so hymn tunes have retained their popularity, though none so strongly as “St Gertrude”.

Onward, Christian Soldiers, the hymn for which it was first published, in 1871, had also been written in a rush, by that remarkable figure Sabine Baring-Gould. In 1866 at Horbury Bridge on the River Calder outside Wakefield, he was to meet the 16-year-old factory girl Grace Taylor who became his wife. They had 15 children.

But in 1864, he was a 30-year-old curate starting out in his efforts to organise a church “mission” in the rough neighbourhood of Horbury Bridge. Horbury itself had a parish church, but at Horbury Bridge, Sunday meetings were in what is now the Post Office.

Twenty years later, the parish was able to build the church of St John, with its little stone bell-cote. But, for Whitsun 1864, Baring-Gould had arranged for the local children (who perhaps included, unknown, his future wife) a procession behind a cross and banners. The Saturday before, he sat down for 10 minutes and “knocked off” a hymn for them to sing. To begin with, Onward, Christian Soldiers used the tune “St Alban”, taken from the slow movement of Haydn’s Symphony 53. It wouldn’t provoke a very quick march.

Sullivan’s “St Gertrude” seemed made for Onward, Christian Soldiers. When he introduced musical references to “St Gertrude” in his Boer War Te Deum, the audience would naturally have thought of the hymn. Sullivan’s father had been a sergeant bandmaster at the Royal Military Academy, Sandhurst, and his son did not object to soldiers. Yet the hymn itself is not literally bellicose. The “foe” is the army of Satan, against which Christ leads his followers: “Forward into battle see His banners go.”

Baring-Gould, who was of an historical cast of mind, would have had in mind the celebrated Good Friday hymn Vexilla Regis written by Venantius Fortunatus in the sixth century and in use ever since. There, the banners of the king are nothing else than the saving Cross, “from which in the flesh the creator of all flesh is suspended”.

But that didn’t stop Baring-Gould’s less informed public from taking his stirring hymn as a mere celebration of Christian militarism. As Dr Bradley notes, there have been several attempts to rescue the hymn while retaining its popular tune, such as the version by David Wright, after the Falklands war, beginning:

Onward Christian pilgrims,
Working hard for peace,
Day by day we’re praying
That all wars may cease.

Such inability to discern the metaphor of Baring-Gould’s lyrics is like rewriting “Crown him with many crowns” because a republic has been declared.
Victorian Carols

Hazel Harvey kindly brought this article in the Exeter Express & Echo (Dec. 24th 2013) to my attention.

One of Devon’s most famous 19th-century characters, the Reverend Sabine Baring-Gould, also did his bit [writing carols]. His family owned the Lewtrenchard Estate just west of Okehampton and he became the local ‘squarson’; a blend between a squire and a parson.

Most famous for writing the hymn Onward Christian Soldiers, he also wrote the words to the carol Gabriel’s Message, paraphrasing it from the original Basque. Baring-Gould's words have survived well into our modern age — it was recorded by the singer Sting in the 1980s.

Baring-Gould was a quintessential Victorian, with a breadth of interests typical of the age. He was a theologian, antiquarian, prolific novelist and enthusiastic collector of local folk songs.

He built up an impressive library of these, often gathering the material on expeditions across the mire of Dartmoor in a dog-cart.

You can see photocopies of the original manuscript of his Songs of the West at the West-country Studies Library in Exeter and the Local Studies Library in Plymouth — both also have microfiche versions of his original notebooks, complete with annotations and corrections.

True to an era when uncovered table legs were considered risque, Baring-Gould changed any words he considered to be a bit too earthy.

An article written for the Western Weekly Mercury in 1911 describes a meeting with Baring-Gould at his home, Lewtrenchard Manor.

Here a tall, spare figure settles down to chat beside the fire in the dining hall, puffing on a cherry wood meerschaum pipe, sending blue smoke spiralling up to the ceiling.

His home is now a luxurious hotel, which fortunately doesn't mind people interested in Baring-Gould dropping by.

In a library that exudes atmosphere you'll find some of his books and the dark wood desk where he sat to write.

BBC programmes featuring SB-G

Brought to my attention by Sylvia Crocker, Martin Graebe and Ray Scott.

From 6.0am – 8.0am on Christmas morning, Diane Louise Jordan presented a programme on BBC Radio 2 entitled Carols during which various people were asked to nominate their favourite carol. Howard Goodall, British broadcaster and composer of musicals, choral music, film and TV scores, chose The Angel Gabriel from Heaven came and continued with a synopsis of SB-G’s life. He explained that this was the most famous carol translation from the Basque by SB-G made after his 1913 visit to Pau. Ray adds that this was a fitting celebration of the 100 years since the translation.

In the BBC programme, Inside Out South West on 3rd February, there was a nice segment about SB-G and his folk song collecting, featuring an interview with Sue Murray and some songs and music organised by our friends at Wren Music.
The Silver Store, first published in 1868, was sufficiently popular to have had at least five editions (5th edtn c. 1901), with each reprint being a different size (see front cover) — however, the pagination and type face stayed the same, but printed on larger sheets of paper. Strictly speaking, it should not be credited to Sabine as 'author', but as 'compiler' since all the poems have been 'collected from Medieval, Christian and Jewish Mines', as stated in the prefaces to the first and second editions:

PREFACE TO FIRST EDITION.

In a former work, "Post-Mediaeval Preachers," the author drew attention to a class of ancient writers who are rarely studied, and whose very names are known only to the book-hunter. From these and kindred sources, and also from the Talmud, the majority of the legends and anecdotes in this volume have been drawn.

No apology is offered for introducing them to the public. It is not in the power of many to toil through ponderous tomes written in languages with which they are not familiar; and it is proper for those who have facility and leisure for this study, to employ what they have acquired for the public good.

It has afforded the writer no little pleasure to bring, like Goldner, roses of gold out of the gloomy, tangled overgrowth of Mediaeval fancy and superstition, in the hopes that the drudgery and routine of nineteenth century life may not have dulled the keenness of public perception of the beautiful and pure and true.

Although the sources whence some of these tales have been drawn are not strictly speaking Mediaeval, yet the writers from whose volumes they have been immediately derived did not invent the stories, but took them from earlier writers. In such cases as the originals have not been accessible to me, I have given the reference to the later compilation.

Some may object to the introduction of lighter pieces at the end of the book; but the "Silver Store" would not have fairly represented the genial, laughter-loving, as well as moral and devout temper of the ages which invented these tales, had the element of grotesqueness been excluded. The droll and the lovely were strangely intermixed and wonderfully blended in the Mediaeval mind, as is instanced in the architectural masterpieces of the middle ages, where the quaint gargoyle harmonizes with the angel and the flower.

Two or three of the humorous pieces at the end of the volume certainly hit the ladies rather hard. It must be remembered by forbearing and forgiving woman, that the perpetrators of these stories were confirmed old bachelors. Lest the writer should be supposed to sympathise with these ungenerous attacks, he has appended in the notes the originals on which the verses are based, which will clear him of the imputation of having invented these libels, and will afford the curious choice specimens of monkish Latin.

Let the fair sex remember also, that, where the writer has been free to express his own sentiments, as in Dr. Bonomi, he has not spared the lords of creation, and that compensation is offered in the former part of the volume. Surely Beruriah and Ruth will make amends for Mrs. Malone and the Judge's wife. A few of the pieces in the "Silver Store" have already appeared in "Fraser's Magazine", and one in "Temple Bar."

DALTON, THIRSK,
March 1. 1868.

PREFACE TO SECOND EDITION

The author of these verses entirely disclaims to be a poet; he has done nothing more than versify sundry legends and anecdotes that he has come across in his reading, in hopes that in this form they may give pleasure to those who are not exacting in their demands. They were written and published fourteen years ago, and have gone out of print. A few additional pieces have been added, but none of more recent origin, as none have been written more recently. The sources from which these tales have been drawn are inaccessible to most readers, and this serves as the author's apology for their introduction.

LEW TRENCHARD, DEVON, March, 1882

Like so many of Sabine's publications, many of the poems had previously been published elsewhere, and several were reproduced in other journals after the publication of the Silver Store. The titles of the poems and their previous and subsequent publications is given below:


pp. 10-12. The Secret of Life


pp. 24-25. Easter.


pp. 35-38. Robin Redbreasts's Corn.
SB-G in 1914

Sabine's return from wintering in Pau, hastened by the illness of his companion Gatrill (reversing the role of carer with which they had set out), was announced by another letter to Gladys Dawe dated 4th January. He would reach his eightieth birthday shortly [not ninetieth – sorry about last year's gaffe!], but was still keen to get the St Martin's Pau organist upgraded with the fauxbourdons discussed in his pre-Christmas letter to Gladys, and to let her know that he would be spending two or three days on the way back visiting his publisher, presumably Methuen.

If age, Gatrill’s poor health, and other larger scale events had not kept SB-G on English soil, then Grace’s incapacity would certainly have done so. When trying to arrange a cure for her in Bath, he reported that she was ‘so crippled’ that she ‘could not be left’.

However Sabine continued to make contributions to the Devon & Cornwall Notes & Queries, the Transactions of the Devonshire Association (with Burnard and others), five monthly pieces for volume 69 of The Guardian, and a six-page illustrated article for Country Life (volume 35). This last was part of a series ‘Country Houses Old & New’ and described Collacombe Barton and Bovingdon. Collacombe (at Lamerton, eight miles south of Lewtrenchard), was a manor of fourteenth century origin, the chief seat of the Tremayne family – see Devonshire Characters & Strange Events. It boasted a hall window containing 3275 pieces of glass. Now Collacombe Farm Ltd, it sells animal feed stuffs. Bovingdon House lies two miles north of Plympton, a new house since 1989, now a hotel. In the sixteenth century it had connections with the notable west country families of the time, Queen Elizabeth I herself staying there in 1588.

Two years after SB-G produced his pamphlet on Sheepstor, he wrote a nineteen page ‘sequel’ on Shaugh Prior, another Dartmoor village. Published by WH Doidge as a fundraiser, with several photographic illustrations by WR Gay, it was reprinted in 1927 by Underhill of Plymouth. Also this year a new edition of The Lives of the Saints was published by John Grant of Edinburgh in sixteen volumes. This usually appears in a charcoal grey cover.

In May, The Treasury published an interview with SB-G on the state of the church and the clergy; this was presumably a follow up to the publication of his ‘book of the year’, but this reviewer cannot check on the point, which is mentioned in Kirk-Smith (p.231), since no volume of The Treasury for 1914 has come to hand, and is not mentioned in the Bristow Bibliography. Can any reader throw light on this? Is there a confusion with The Guardian piece in March?

At any rate, The Church Revival was published by Methuen (5th March) with eighteen illustrations. A Colonial Library reprint came out later in the year, as did the first USA
Like nearly all of Baring-Gould’s writings, _The Church Revival_ is colourful and entertaining, but a balanced history of the Victorian Church it is not. Indeed it does not claim to be: its subtitle is ‘Thoughts Thereon & Reminiscences’. He tries to give an overview of what nowadays would generally be known as the Oxford Movement, against the background of the decline of the Church of England as he sees it, from the 1540s to the 1830s. The first six chapters thus vilify the Reformers, the Huguenots, and the Evangelicals as ‘repulsive’ and ‘contaminating’, as well as condemning the politicisation of the bishops. Now and again he reins back and offers some more positive comments about Wilberforce and the Clapham sect, for instance. But by this time we are into the ‘Church Revival’ periods of Tractarianism and Ritualism (chapters 7-14), illustrated by some of the often violent controversies, centred on St George’s-in-the-East, London, Leeds Parish Church and St Jude’s Bradford. Having deplored the secessions to Rome, he covers in the last three chapters some of the attempts to improve the structures of the church, writing off the ‘broad church’ as having no foundation and nothing to offer, and putting down ‘the Via Media’ as ‘the safety of mediocrity’. As often with SB-G, it is hard to see quite where his real opinions lie. Despite his strong language, he seems to regard the Tractarians and Ritualists as ‘extreme’, and although it is not a claim to be: if its subtitle is ‘Thoughts Thereon & Reminiscences’. He tries to give an overview of what nowadays would generally be known as the Oxford Movement, against the background of the decline of the Church of England as he sees it, from the 1540s to the 1830s. The first six chapters thus vilify the Reformers, the Huguenots, and the Evangelicals as ‘repulsive’ and ‘contaminating’, as well as condemning the politicisation of the bishops. Now and again he reins back and offers some more positive comments about Wilberforce and the Clapham sect, for instance. But by this time we are into the ‘Church Revival’ periods of Tractarianism and Ritualism (chapters 7-14), illustrated by some of the often violent controversies, centred on St George’s-in-the-East, London, Leeds Parish Church and St Jude’s Bradford. Having deplored the secessions to Rome, he covers in the last three chapters some of the attempts to improve the structures of the church, writing off the ‘broad church’ as having no foundation and nothing to offer, and putting down ‘the Via Media’ as ‘the safety of mediocrity’. As often with SB-G, it is hard to see quite where his real opinions lie. Despite his strong language, he seems to regard the Tractarians and Ritualists as ‘extreme’, and although it is not a term he uses much, ‘High Church’ is probably where he feels comfortable. In chapter three, he asserts that his ‘belief is absolutely settled’ by Wordsworth’s _Theophitus Anglicanus_ (bishop not poet!), and was much influenced by his Uncle Charles, and his mother. I will not attempt to unravel what that amounts to!

DAVID SHACKLOCK

Welcome to the following New Member

Reverend Prebendary Norman Wallwork, Brookside Lodge, Three Horseshoes Lane, Cowley, Exeter EX5 5EU. Tel. 01392 851966. E-mail n.wallwork@btinternet.com

Norman first came to prominence in the Society at the Cambridge Annual Gathering in 2004 at Clare College with his brilliant analysis of _Onward Christian Soldiers_. His recent presentation at the 2013 Exeter Gathering on the _Translation and hymns of Sabine Baring-Gould_ (see forthcoming Transactions) is another masterpiece of scholarship.

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BARING-GOULD TITLES CURRENTLY AVAILABLE

This list is constantly expanding, and older titles are gradually being left out, to save space. Almost certainly there are omissions. Bossiney Books and Llanerch are regularly producing books by or including SB-G. By far one of the biggest publishers of SB-G material is Kessinger Publishing (www.kessingerpub.com) - over 62 titles are currently available, although some of the ‘titles’ are in fact chapters from some of SB-G’s books. If anyone knows of additional titles, please let the Editor know.


“A Book of Folklore” Paperback. Praxis Books 1993. £5.00


“Red Spider” Paperback. Praxis Books 1993 £5.00


“Court Royal” Paperback. Praxis Books. April 2005. £10.00


“Iceland its Scenes and Sagas”. Signal Books. £12.99

“Queen of Love” Gloucester: Nonsuch Publishing. £6.


An 80-page Bibliography is available from the Hon. Editor.