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 Lewtrencard

- 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 Lewtrencard.
- Wrote or translated well known hymns and carols.

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Deadline for Newsletter 78: 15 June. 2015

Front and rear covers

The front cover is the front cover of Old Country Life, first published by Methuen in Dec. 1899 (but the date 1900 appears on the title page); the small illustration below (courtesy of David Shacklock) is the front cover of Methuen’s 1913 ‘Shilling’ [6th] edition, the last ‘official’ edition, but there have been several subsequent reprints, including that shown on the rear cover which is the front cover of the 1975 edition by E.P. Publishing of Wakefield.
As well as the ‘normal size’ (20.8cm x 15cm) book illustrated here, there was a large (26.5 x 19.5cms) paper edition of 125 copies issued at the same time. The only difference is the size of the covers and paper – the pagination and layout of the text is identical. The cover of the 5th edn. issued in 1895, is similar to the first edn, but green and not embossed, except on spine; that of another 5th edn. is navy blue and red cover, not embossed, except on the spine, with the title in gold.

The sixty seven, exquisite, black and white illustrations are by W. Parkinson, F. D. Bedford, F.B. Bond, and F. Masey – one example is shown here. Most of these illustrations are omitted from the ‘Shilling’ edn.

BALDERSBY PARK

David Shacklock

Being used to a fairly stately home of his own – for all intents and purposes throughout his life – it may seem surprising that Baring-Gould did not spend more time in the great houses of others. But he was no Austenian or Trollopian parson, and tracking down his links with the halls and manors of his contemporaries is surprisingly challenging. Anyway here is an example from his time in Yorkshire.

Baldersby Park was the home of the Dowager Lady Downe, the Patron of Dalton to which Sabine came in 1867. Ten years earlier, the 7th Viscount Downe had died just as the church at Baldersby, designed by Butterfield, was being completed. In 1854, he had acquired the manorial rights (including patronage) from George Hudson, the ‘railway king’.

With many of Sabine’s compendiums, he commonly draws heavily on his previously printed works, but in this case only Chapter VII (Country Dances) has been recycled from the Cornhill Magazine, Vol. 11, Dec. 1888
who had in turn bought them from the 6th Duke of Devonshire in 1845, but then faced bankruptcy through over-speculation. Lady Downe, who had meanwhile married again in 1863, was presumably in the process of providing a church for Dalton (completed in 1868) at the time of Sabine’s appointment. It was officially a chapel-of-ease of Topcliffe, but Sabine does not seem to have had any duties there.

As Keith Lister remarks (Half My Life, p.69) and as SB-G testifies in Further Reminiscences pp.19-21, he received ‘invitations to stay over at Baldersby Park’. The reference is a little vague, but perhaps the occasions were during Sabine’s bachelor days before Grace joined him. At any rate, Lady Downe, the daughter of Bishop Bagot of Bath & Wells, had definite ideas about how to look after ‘her’ clergy – with kindness, but not always in keeping with Sabine’s wishes or notions.

Baldersby itself, about five or six miles south west of Thirsk (and no further from Dalton), was the first example in England of the Palladian revival, built in 1718-21 by the architect Colen Campbell for Sir William Robinson, MP for York. (Campbell’s next project was Stourhead House, in almost identical style). It had been known as Newby Park (not to be confused with the well known Newby Hall and its stunning gardens, also not far from Ripon); it took its name from the township of Rainton with Newby, although the latter designation is not found on maps. It is so named in sketches made by Turner for his 1816 view of Topcliffe Bridge & Church from the River Swale. Before the Downes, its owners had included John Charles Ramsden (1822) and John Brennand (1831). After Lady Downe died in 1900 the house was rebuilt following a fire (1902). Since 1983 it has been occupied by Queen Mary’s School of Girls, an independent Day & Boarding School run under the auspices of the Woodard Foundation. Its grounds, reduced from 200 acres in 1831 to its current 50 acres, feature an obelisk, a lake, and a circular temple. It also hosts the Deer Shed Festival (started in 2010). The Grade I listed building can be found west of Dalton across the A168, east of the A1 motorway.

A Sabine quotation

I came across the following quotation in the Goulburn Evening Penny Post, New South Wales, May 18th 1912, p. 5:

A Preacher should bear this in mind; if he has anything worth saying, he can say it in ten minutes. Rev. S. Baring-Gould.

However, I am sure that the quotation is taken from one of Sabine’s better known publications in the UK. Does anyone know the title of this publication?

Welcome to the following new member

John Widdicombe, 1 Swan Court, WITNEY, OX28 6EA (email johnwiddi@gmail.com), who is the grandson of Arthur Baring-Gould, Sabine’s half brother.
S B-G Goes to Totnes
Bob Mann

By the time this newsletter is out, the new (or possibly revived) Wassail event in Totnes, with its highly dubious Baring-Gould 'connection'), will have happened, for the third time, but I am reminded that his references to the town, like many of his comments and opinions on places and buildings, were not always appreciated by the locals.

A Book of the West: Devon (1900) features a chapter on Totnes and its surrounding area. He begins with the story of Brutus of Troy, legendary founder of Britain, which lasts for several pages, before turning his attention to the town itself.

[Editor's note. What was included in the Book of the West, was recycled from the illustrated article Totnes published in Good Words, 1894, pp. 470-475. The illustrations at the end of this article are from Good Words].

He states, incorrectly, that it occupies a ‘promontory of red sandstone.’ This is not true; the local stone is a mixture of [Devonian] slates, shales, grits and mudstones, the [Permo-Triassic] red sandstone beginning several miles away towards Paignton. He then seems to confuse the original marshland surrounding the town with Bow Creek, a tributary of the Dart which is actually three miles from the town. Despite this unpromising start, followed by some dubious etymology, he talks about the past prosperity of Totnes and its wealth of Elizabethan houses, which is true enough.

‘Totnes,’ he says, ‘is one of the oldest boroughs in the country. Its earliest charter dates from 1205 [1206, actually], and I believe I am right in saying that at a dinner at the Mansion House given by a Lord Mayor of London within the last few years to the mayors of England, precedence was given to the representative of the borough of Totnes over all others.’

Alas, he is not right, though this has been endlessly repeated ever since. In an undated edition of a ‘Homeland Handbook’ to Totnes and Dartmouth, J. Lee Osborn corrects him thus: ‘one who was present, not as a mayor, at that festivity, which was a reception, not a dinner, can testify that he understood that the Mayor Totnes came third.’

What most upset Totnes sensibilities about the book, however, were his comments on the church, the restoration of which, by Giles Gilbert Scott, did not impress him.

In the removal of the old gallery above the screen, ‘one of the most striking effects of the church was destroyed. A broad belt of shadow was designed to cross the chancel, behind the screen, throwing up on one side the gilded tracery of the screen, and on the other the flood of light that bathed the sanctuary and altar. All that is gone, and the effect is now absolutely commonplace.’

But he was even more offended by something else:

‘One unpardonable outrage has been committed at Totnes. There existed in front of the churchyard and in continuation of the piazza, a butter market, which consisted of a large piazza, supported on granite pillars of the beginning of the 17th century. The vulgar craving to show off the parish church when so many pounds, shillings and pence had been spent on its restoration; the fear lest visitors should fail to see that the shopkeepers of Totnes had put their hands in their pockets to do up their church, made them destroy this picturesque and unique feature.’

This splendid, if appalling, rant, was answered with dignity in Devon Notes and Queries, in January 1900, by Totnes solicitor, councillor and antiquary, Edward Windeatt.

‘The case... is not fairly or correctly stated,’ he begins, and goes on: ‘The building was taken down by order of the justices because dangerous. The church was not restored until after the building was pulled down, and not by shopkeepers but by Mrs Roberts, a native of Totnes, who restored the exterior wholly at her own cost. It is very probable that but for the exposure of the church to view by the taking down of the church wall, it would not have been restored. It was not a continuation of the piazza, nor was it the butter market.’

How did Windeatt get to publish his response so early in the year in which Baring-Gould’s book came out? Was he shown the chapter in advance? Did Baring-Gould actually seek Windeatt’s opinion? It seems unlike his way, somehow, although he and Windeatt would have known each other from the Devonshire Association, of which they were both prominent members.
Despite its many inaccuracies and contentious opinions, Baring-Gould’s book remains one of my favourite Devon volumes of its time. Even more entertaining than his visit to Totnes is his journey by paddle steamer to Dartmouth, at the end of which, if we are to believe him, he throws his cap into the air and cries ‘Hurrah for merry England! Verily it has scenes that are unrivalled in the whole world.

In his 1907 Methuen guide to the county, he refers to Follaton House, then a seat of the Careys, now HQ of South Hams District Council, and its ‘fine grounds and noble trees.’ I pass some of those trees several times a day, and often think of the great man striding along beneath them, over a century ago.

Finally, a Baring-Gould reference in print, certainly the most obscure I have ever come across:

Routledge have just reissued a couple of books by literary critic Frank Kermod, including Puzzles and Epiphanies: Essays and Reviews 1958-61, originally published in 1962. I was not expecting to find S B-G in it, but there he is, in a footnote on page 4 of the first essay, ‘Poet and Dancer Before Diaghilev.’ The note reads: ‘Mr Ian Fletcher draws my attention to Sabine Baring-Gould’s periodical The Sacristan [sic] (1871-2) where liturgical dancing is discussed with other matters such as liturgical lights and symbolic zoology, and to later ecclesiastical contributors.’

A 1957 poster for the production of Mehalah on Mersea Island.

Margaret Ives dramatised the novel by the Rev. S. Baring-Gould solely for production by this Club. For commercial use the script, now rich in local colour, would have to be entirely re-written, the characters reduced to nine or ten and with fewer settings, needing greater exposition. The Club is, therefore, deeply grateful to her for the opportunity of presenting this play, in the preparation of which we have had so much pleasure and pride.

It has been a formidable task to costume the play and construct eight scenes on a stage of our size, where we have previously tried to avoid even one change of scene. The cost alone might well have been beyond the Club’s resources but, through the generosity of many friends and helpers under the guidance of our Wardrobe Mistress, the costumes have been gathered and made for next to nothing. The improvisation, begging and borrowing of equipment and rigging is a tribute to the Stage Staff and Business Manager directed by our Stage Manager.

In all this activity we have had the invaluable professional knowledge of Margaret Ives in the design of the sets. In addition, and at the sacrifice of a great deal of her time, she has re-equipped our stage scenery to the lasting benefit of the Club.

On Friday evening we extend a sincere welcome to 72 residents of Saccott and Wirley, who share this tale with us.

A gesture of graciousness, which deeply touched the members of the Club, completes these remarks. I wrote to the son of the late Rev. S. Baring-Gould inviting him, and any members of his family to our production; replying Major E. S. Baring Gould said how much he would like to come to West Mersea but, being 85 years of age, his movements were restricted. He asked that the cheque he enclosed should be used for the purchase of tickets for aged people, but before he could sign the letter he was taken ill and died the same day. His wife signed both the letter and the cheque.—PRODUCER.

ACKNOWLEDGEMENTS:
The Club expresses grateful thanks to all who have so generously helped in this production.

The Carron Press, Tiptree.
SB-G in 1915

_Plymouth_. The beginning of the year (Jan.27th) found Sabine writing to his daughter Mary concerning his intention of moving at Michaelmas to ‘a small lodging at Plymouth’. It is not clear whether he had a particular lodging in mind, or whether with eight or nine months to put it into effect this was no more than a plan. At any rate, it was never to be fulfilled, as Grace’s health quickly deteriorated; by Christmas (Dec.21st) he was writing to her sister Susan Douglas to explain that she was ‘perfectly helpless....lies night and day upon her back....Happily she has got a good nurse’ (see Lister, _Half My Life_ p. 118f). But why Plymouth? Apart from the possible health advantages of the sea air – but surely cancelled out by the excessive rainfall – Sabine did have connections with it: he had fond memories of his Aunt Emily who had lived there and been kind to him as a child; more distant relatives, Russell and Hamilton Pasley (see Wawman, _Never Completely Submerged_ p152,169) and the Glennies were still there. Maybe one of these tried to persuade Sabine to make the move, for which he had no great enthusiasm.

_Publications_. He continued writing, albeit to a modest degree, throughout the year, contributing to _Church Monthly_, _Country Life_ and _The Guardian_, as well as penning a 13-page booklet anonymously on Lew Trenchard Church, and collaborating with Burnard and others on the 34th Report of the Barrow Committee for the Devonshire Association. The _Country Life_ articles were three pieces of four to six pages each in their ‘Country Houses and Gardens Old & New’ series, and accompanied by photographic illustrations.

_Properties featured in the Country Life magazines:_

_Sydenham House_ was the property of the Hon. Mrs Tremayne on the Lyd in nearby Lewdown. It had first been visited by SB-G in 1880, accompanied by the Keelings on a stay from Colchester; features of the house such as the dining-room panelling were copied by him at Lew.

Built for Sir Thomas Wise in the early 17th century, and used as a royalist garrison in the Civil War, the house had passed to the Tremaynes in 1675, and remained with them until Mrs Tremayne’s death in 1937. It was then bought by Major James Despenser-Holbertson. From World War II to about 1950, the property played host to the Glen-dower School for Girls. It then fell into a poor state until purchased in 1992 and beautifully restored by an orthopaedic surgeon Graeme Hart and his wife Hilary. Sadly it was ruined by fire in November 2012. [See also Wawman, _Not Completely Submerged_, p. 42].

_Bowring’sleigh_, at West Alvington in the South Hams district of South Devon, was the home of a ‘Miss Ilbert’ in SB-G’s time. Originally built in 1303, the property of the Bowrings from 1332 to the late 15th century, the house was mainly Elizabethan and Jacobean. Belonging to the Ilberts from 1696-1984, it had suffered the seemingly inevitable country house fire which destroyed the east wing in 1843. Roope Ilbert (1805-62) made additions in 1850. Like Baring-Gould, he was a ‘squire’, and he too built a very fine Rectory in the village. By 1951, the main house had acquired Grade I listed status. Recently it was under offer for sale at £1,795,000.
Colleton Barton & Rashleigh Barton are to be found near Chulmleigh in the Taw valley. Three miles to the north west near the village of Elstone, Colleton Barton (not to be confused with Collacombe) has been the home of the Cole and Bury families until 1804, when it passed through marriage to Richard Incledon, who added Bury to his surname. His tenant was the father of Edward Ashworth, the ecclesiastical architect, who spent his childhood there. Richard Incledon-Bury’s third daughter Penelope was his heiress, whose claim to fame was that she married Jack Russell, the hunting Vicar of Swimbridge. Another descendent, also Richard, dropped the ‘Incledon’ and wrote a history of the place (published 1993). Since 2000, the property has been devoted by the Phillips brothers to the rearing of Red Ruby Devon cattle.

Five miles south west in Wembworthy, Rashleigh Barton was the residence of the Clotworthy family for many years before coming into the possession of the Tremaynes. Before the Clotworthys it was held by the Rashleighs from the fourteenth century to 1503. A century or so on it must have had a major, if undistinguished rebuilding project, since it is described in Pevsner as an ‘obscure seventeenth century manor house’ - but then ‘barton’ simply means ‘demesne farm’. Peter Beecham in his book Updating Pevsner mentions his tour with the great man in the 1960s, during which they encountered Giles Clotworthy; upon hearing the name, Pevsner immediately recalled the architectural details of the house which he had recorded with so little enthusiasm thirty years earlier. Beecham adds, ‘one of NP’s particular bete noires [sic] was ill-informed vicars. Having gained entry to a parish church, it was my job to head off any cleric who showed interest in the detailed scrutiny his church was receiving’. An SB-G/NP confrontation might have been an entertaining event.

David Shacklock

The most obscure journal for an SB-G article?

Roger Bristow

Sabine published many of his shorter articles in relatively obscure newspapers, particularly in Australia and New Zealand, but the following, I think, is one of the most obscure. Cumberland Argus and Fruit Growers Advocate, New South Wales, May 10th 1911, p. 3. This was a reprint of ‘Readiness’ which first appeared in the Guardian, Aug. 19th 1910. Just for the record, this same article also appeared in the:

Cowra Free Press, New South Wales, June 3rd 1911, p.5.
Cobar Herald, June 9th 1911, p. 7.
Scone Advocate, June 9th 1911, p. 3.
Jerilderie Herald & Urana Advertiser, New South Wales, June 9th 1911, p. 7.
Canowindra Star & Eugoowa News, New South Wales, June 9th 1911, p. 3.
Illawara Mercury, New South Wales, June 9th 1911, p. 3.
Riverina Grazer, New South Wales, June 9th 1911, p. 6.
Moree Gwydir Examiner & General Advertiser, New South Wales, June 9th 1911, p. 7
Scrutineer & Berrima District Press, New South Wales, June 10th 1911, p. 3.
Muswellbrook Chronicle, New South Wales, June 10th 1911, p. 3.
Western Herald, New South Wales, June 10th 1899, p. 7.
Shoalhaven News & South Coast Districts Advertiser, New South Wales, June 10th 1910, p. 7.
Queanbeyan Age, New South Wales, June 16th 1911, p. 4.
Richmond River Express & Casino Kyogle Advertiser, New South Wales, June 23rd 1911, p. 5.
THE TWO BARING-GOULD HYMNS SUNG ON HMS TITANIC

‘On the Resurrection Morning’ and ‘Now the Day is Over’

On the morning of Sunday 14 April, 1912, various church services were held on HMS Titanic. Captain Smith presided over a Church of England service in the First Class dining saloon. In the Second Class dining saloon, a similar service was held by the assistant purser, Reginald Barker. Father Thomas Byles conducted a Roman Catholic Mass in the Second Class lounge which was followed by another for Steerage passengers.

According to the Encyclopaedia Britannica, on the evening of 14 April, The Reverend Ernest Carter presided over a hymn-service for about a hundred passengers in the Second Class dining saloon. He preceded each hymn with a history of the hymn and its author. Fifty-four-year-old Carter had gone up to St John's College Oxford and after his curacies he moved to the East End of London to be vicar of St Jude, Whitechapel. Immediately prior to the voyage on Titanic he was President of Sion College, London. In 1890 Carter had married Lilian Hughes, daughter of Thomas Hughes author of Tom Brown’s Schooldays. The Chicago Examiner for Thursday 18th April 1912 recorded that the Carters were booked on the Titanic on their way to Topeka to spend the summer with Lilian Carter's brother, George Hughes.

At the hymn-service, the young Douglas Norman sat at the piano and Marion Wright sang a solo of John Henry Newman’s Lead Kindly Light. Among the other hymns sung were William Whiting's Eternal Father, Strong to Save with its celebrated refrain, ‘O hear us when we cry to Thee, For those in peril on the Sea’. Other hymns sung include Baring Gould’s On the Resurrection Morning, Cecil Frances Alexander’s There is a Green Hill Far Away (for which Marion Wright again sang solo). The final hymn was Baring-Gould’s ‘Now the Day is Over’.

Around ten o'clock, the steward began to lay out coffee and refreshments. Carter drew the proceedings to a close by thanking the Purser for the use of the Saloon and added that the ship was unusually steady and how everyone was looking forward to their arrival in New York. 'It is', he said 'the first time that there have been hymns sung on this boat on a Sunday evening, but we trust and pray it won't be the last.'

The Canadian East Kent Gazette for Tuesday 4th May 1965 contained a reference to The Toronto Daily Star of April 20th, with an article, Special to the Star by its New York staff reporter. A young theological student, Stuart Collett, of North London, had assisted 'the Rev. Mr. Carter, also of London, in a hymnal and prayer service'. Shortly after they felt the crash of the ship against the berg and scrambled to the decks to find the crew manning the lifeboats. 'Young Collett', said he assisted Miss Wright and Miss Buss to the lifeboat and after explaining to the crew about to man it that the young women had been entrusted to his care, he was allowed to enter the lifeboat with them.'

The pianist at The Reverend Ernest Carter’s hymn-service, twenty-eight year old Douglas Norman of Glasgow, had worked as an electrical engineer. After the collision, Norman met Kate Buss and Marion Wright (the soloist at the hymn-service). He told them the ship had struck an iceberg, but he assured them there was no danger. Douglas Norman died in the sinking. His body was recovered by the MacKay Bennett and he was buried at Fairview Cemetery, Halifax, Nova Scotia on 6 May 1912.

The Carters perished as Titanic sank. Their bodies, if recovered, were never identified. According to the Bucks Free Press for Friday 26th April 1912, a Memorial Service for the Carters, was held on Wednesday, at St Jude’s Church, Whitechapel. The Bishop of Stepney, who preached, paid a high tribute to their personalities and their work.

At the time of the Titanic tragedy, the Exeter Flying Post reported that Ernest Carter’s brother, The Reverend Wynell Henry Carter was Rector of St Mary Arches Church, Exeter. He became Perpetual Curate of Woodbury Salterton from 1917-1918 and then Vicar of Coton, Devon, from 1918-1947. He was living in Dawlish in the early 1950s.


The service over, the coffin was brought from the church across to the graveside. The Bishop of Exeter shared the committal prayers with his brother of Plymouth. Eight of the sons and daughters of Sabine Baring-Gould were close by as the long floral cross was removed. The hymn sung there in the open was Sabine's:

On the Resurrection morning,
Soul and body meet again,
No more sorrow, no more weeping,
No more pain.

So they lowered the coffin, and there passed from sight a great Englishman, a great West Countryman, a great man by any standard. And then they sang his little children's hymn:

Now the day is over,
Night is drawing nigh,
Shadows of the evening
Steam across the sky.

Norman Wallwork
Fire and Ice: Following Baring-Gould's Icelandic journey

This June several members of the Sabine Baring-Gould Appreciation Society will be travelling to Iceland to visit some of the places visited by Baring-Gould during his visit in 1862. We will be there for just five days, and not emulating his forty days and forty nights in the wilderness, but, since we will be using motorized transport, rather than Icelandic ponies, we will manage to visit the most important places that he saw in the Eastern half of the island. We are delighted that, as well as the contingent from the UK, we will be joined by a number of our members from the USA. There will, of course, be a number of photographs taken and a full report of the visit will be published in the newsletter.

Martin Graebe

Vaughan Williams Memorial Library Digital Archive

Most of you will know that many of the folk song manuscripts that Baring-Gould and his colleagues compiled can be viewed online as part of the Vaughan Williams Memorial Library Digital Archive (go to www.vwmli.org to explore them). The work on the collection is not finished, however. Shan and Martin Graebe have been transcribing the manuscripts for some years and, over the next year, it is planned that these transcripts will be added to the manuscript images, making them easier for people to access (you are, I'm sure, aware that Baring-Gould's handwriting is often very difficult to read). The transcriptions will also include the music and it will be possible to hear an electronic version of the tune.

It is also planned that the popular literature (broadside and chapbooks) from Baring-Gould's collection will be added to the archive over the next year. Steve Roud is also improving his catalogue of the collection of broadside ballads that Baring-Gould gave to the British Museum which are now in the British Library. If you want to know more about Baring-Gould's manuscript collection and the popular literature there is a guide to them on my website. Go to www.sbgsongs.org and click on the 'Manuscripts' tab.

Martin Graebe

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 publishing 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
"Guavas the Tinner". Paperback. Praxis Books. 2000. £7.50
"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 84-page Bibliography is available from the Hon. Editor.