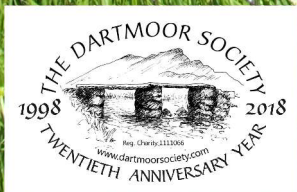
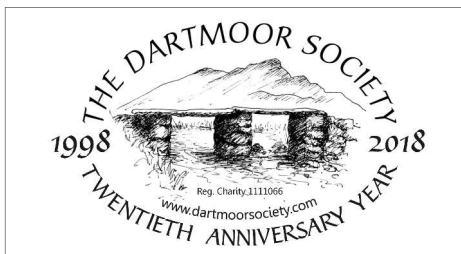


# The Dartmoor Society

Newsletter No 61 February 2018





Established 1998  
Registered Charity No 1111066

*'An independent voice for those who find Dartmoor  
a source of livelihood or inspiration'*

**President:** Peter Beacham OBE. Tel: 01392 435074

### Executive Committee

**Chairman:** Dr Tom Greeves

Tel: 01822 617004 Email: tomgreeves@btconnect.com

**Hon Secretary:** Tanya Welch

Tel: 01803 327554 Email: tarrywelch@btinternet.com

**Hon Treasurer:** Tom Orchard

Tel: 01822 853826 Email: tlorchard7@gmail.com

**Newsletter Editor:** Steve Mason

Tel: 03301 136930 Email: manavalins@gmail.com

**Membership Secretary:** Wilf Hodges FBA

Tel: 01837 840154 Email: secretary@dartmoorsociety.com

**Website Manager:** Chris Wright

Tel: 01822 600002 Email: cwcs@mac.com

### General Committee

Elisabeth Greeves Tel: 01822 617004 Email: greevese@btconnect.com

Caya Edwards Tel: 01647 441290 Email: caya@julianandcaya.co.uk

Barrie Quilliam Email: bqulls2008@yahoo.com

### Co-opted Members

Liz Miall

Ann Willcocks

**Front cover:** Spring flowers near Widecombe *Steve Mason*

printed by **dartprint** Unit 4, Crelake Industrial Estate, Pixon Lane, Tavistock, Devon PL19 9AZ  
01822 614466 sales@dartprint.co.uk

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# SOCIETY NEWS

## The Dartmoor Society 20th AGM

Belstone Village Hall

Saturday 14th April 2018, 2.30pm

As this is our 20th anniversary year, instead of a guest speaker, our Chairman, Dr Tom Greeves, will give an illustrated talk entitled *Still an Independent Voice – A Review of Our First 20 Years*, looking back over the activities and achievements of the Society since its creation in 1998.

### AGM AGENDA

1. Welcome and Apologies
2. Minutes of the 19th (2017) AGM (see pp 5-8 of *Newsletter 59*)
3. Chairman's Report on 2017/18
4. Honorary Treasurer's Report(enclosed with this Newsletter)
5. Election of Executive Committee Members  
 Newsletter Editor:  
 Steve Mason – proposed Caya Edwards seconded Elisabeth Greeves  
 General Members :  
 Caya Edwards – proposed Steve Mason seconded Barrie Quilliam  
 Barrie Quilliam – proposed Tanya Welch seconded Caya Edwards  
 Alan Endacott – proposed Tanya Welch seconded Elisabeth Greeves  
 Fairfax Luxmoore – proposed Diana Brickl seconded Alison Watt
6. Election of Independent Examiner of Accounts
7. Any Other Business

At the close of business, The Dartmoor Society Award 2018 will be presented by Dr Tom Greeves.

Refreshments will be available after the meeting and donations towards their cost will be welcome. Please return the booking slip as this is a great help for the caterers.

In addition to all the usual activities taking place on the day, The Dartmoor Society will be celebrating its 20th anniversary with a raffle, the proceeds of

which will go towards funding the Dartmoor Resonance Music Festival. With this in mind we would be very grateful if anyone would like to donate a prize. It may be a bottle, a box of sweets or even an unwanted Christmas gift – in other words anything at all you would like to donate.

If you would like to make a donation please contact Tanya Welch with the details on any of the following: [info@dartmoorsociety.com](mailto:info@dartmoorsociety.com); [tarrywelch@btconnect.com](mailto:tarrywelch@btconnect.com); 01803 327554; 07850 120230. Then, on the day of the AGM, please bring your donation along with you. Alternatively, if you are unable to attend the AGM, please let Tanya know and we will make alternative arrangements.

## Christmas card images wanted

We are planning to produce new Christmas Cards in 2018 and would be very grateful if any members would like to forward via email seasonal, high quality, digital images for consideration.

So, if you want to see your handiwork displayed and utilised for a very worthwhile cause, this is your big chance. Please address your submissions to Tanya Welch on [info@dartmoorsociety.com](mailto:info@dartmoorsociety.com) or [tarrywelch@btconnect.com](mailto:tarrywelch@btconnect.com) before Saturday 10th March 2018. There is no limit to the number of images an individual member may submit and all emails will be acknowledged.

## A special 'Thank You' to Elisabeth Greeves

On Monday 20th November The Dartmoor Society Executive Committee headed by our Chairman Dr Tom Greeves presented Elisabeth Greeves with a gift of special vouchers for Polgoon Vineyard and Orchard, near Penzance, as a personal thank you for all the hard work and commitment that she has put in as the 'Acting' Newsletter Editor for the past five years. Our Newsletter is vitally important and is without doubt the major means of communication from the Committee to all our members and the wider public, and we are all extremely grateful to Lis for producing it in such a professional and consistent fashion.

Our new Newsletter Editor is Steve Mason and we are extremely grateful to him for volunteering to take on such a key role. We are all looking forward to working alongside Steve and embracing his editorial thoughts and ideas. Meanwhile Lis will continue to be on the General Committee and will be giving her full support to our Chairman Dr Tom Greeves and the other Trustees and Members until the completion of her three-year term in April 2019.

## New Newsletter Editor

### Steve Mason introduces himself

Originally from the South East rather than the South West my involvement with Dartmoor started when I attended Plymouth School of Maritime Studies as a young Navigating Officer Cadet in the early 1970s. I made friends in the area and visited from time to time over the ensuing years but it wasn't until I moved to Taunton in 2001 that my passion for the moor began in earnest. After a tentative start I found my professional navigation expertise worked just as well terrestrially as it did at sea and soon I was roaming far and wide, exploring the history, archaeology and traditions of the moor and photographing its magnificent landscape.

My job in Taunton was that of Editor of Sailing Directions with the UK Hydrographic Office, writing new, and updating existing, marine navigation guides. My newly acquired writing and publishing skills dovetailed with my moorland pursuits when I volunteered to help with the production of Dartmoor News about 10 years ago, becoming Assistant Editor in 2014.

I took early retirement in 2015 and moved to Brentor, since when my involvement with all things 'Dartmoor' has become all consuming. With more time on my hands, and noticing that Lis Greeves described herself as 'Acting' Newsletter Editor, I offered my services which, to say the least, were warmly received!

And so here I am. Lis may only have been 'acting' but it is nevertheless a tough 'act' to follow and I hope that in bringing my relevant skills and experience to the role I can do it justice. You may have already noticed a number of changes in style and format in this edition that I have introduced. I hope they are to your liking and would welcome your comments and constructive criticism.

In the future I hope to be making changes to the content as well. The newsletter is a vital part of our society's communications, both internally amongst members and externally to the wider public, and it is necessary for most of the existing content to continue. However, there is scope to expand and diversify and I would be very interested to hear of any ideas that you may have. Suggestions already received include committee member profiles, a letters page, walk guides, articles about projects that individual members may be involved with and personal stories of old Dartmoor 'characters'. Please email your thoughts to [manavalins@gmail.com](mailto:manavalins@gmail.com)

## Dartmoor: A Wild and Wondrous Region

Society member Peter Mason has kindly forwarded details of the current exhibition at the Royal Albert Memorial Museum (RAMM) in Exeter that he has been co-curating which may be of interest to other members.

Dartmoor: A Wild and Wondrous Region is the largest exhibition of historic Dartmoor landscape art in a generation and looks at how 18th and 19th century artists helped shape the way we see Dartmoor today. It shows how Dartmoor's sites inspired generations of artists using a wide range of media including oil paintings, watercolours, engravings, early photographs and even postcards. Works from RAMM's collections will be supplemented by loans from British museums and galleries as well as private collections, many rarely seen in public.



The exhibition traces the story of Dartmoor, from an 'awful' and 'dreary mountainous tract' that was best avoided, into the epitome of the 'picturesque'. The transformation in the popular view of the moor was largely brought about through the imagination of visiting and local artists. J M W Turner was a tourist and his work inspired

others to follow in his footsteps. Thomas Rowlandson parodied the arrival of these tourists. Samuel Palmer celebrated Dartmoor's sublime landscapes and inspired him to some of his finest work. The coming of the railways brought ever greater numbers of tourists to Exeter and Dartmoor, locally based artists such as William and F J Widgey catered for this market and made Dartmoor landscape art immensely popular. Through railway posters and postcards the work of artists even contributed directly to the tourist trade.

Dartmoor: A Wild and Wondrous Region is a partnership with Dartmoor National Park Authority and forms one of the main public outcomes of the HLF Landscape Partnership funded 'Moor than meets the eye' scheme. The Exhibition runs until 31 March 2018 at the Royal Albert Memorial Museum & Art Gallery, Queen Street, Exeter, EX4 3RX (01392 665858). Entry is free between 10.00am and 5.00pm, Tuesday to Sunday.

## Peatland Bibliography and the Dartmoor Mires

### The Bibliography

One of The Dartmoor Society's criticisms of the Dartmoor Mires Project 2010-2015 was that it had been initiated without any search of published literature about the peatlands of Dartmoor, and we argued that a bibliography of such material should be compiled.

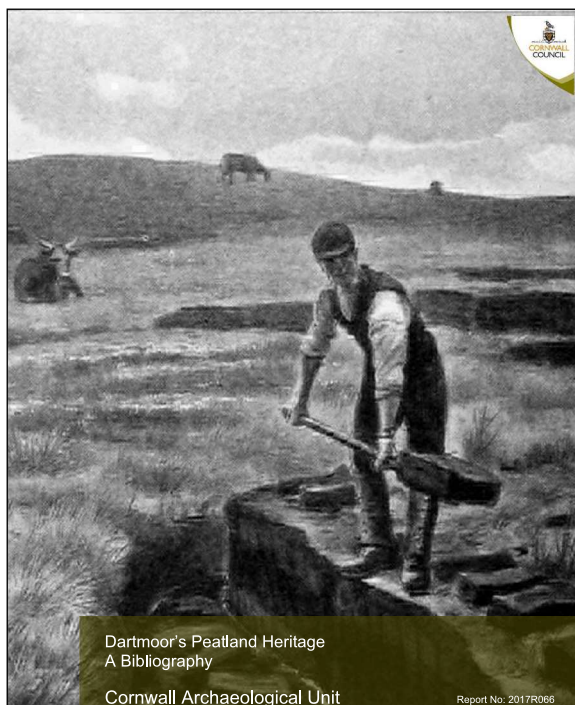
Through the Peatland Partnership (see *Newsletter* 60 pp2-5) this has now been very successfully achieved. The Dartmoor Society contributed £1000, and other funds came from DNPA and the MoD.

*Dartmoor's Peatland Heritage - A Bibliography* (Cornwall Archaeological Unit, Report No 2017R066) has been authored by Graeme Kirkham and Ralph Fyfe. In my opinion, we could not have had better qualified persons to undertake this.

The bibliography contains 11 pages of introductory text, followed by 26 pages of a very comprehensive bibliography of approximately 500 items.

It is an absolutely essential reference document for anyone involved in future management of Dartmoor peatlands.

The bibliography can be found on The Dartmoor Society website:  
<https://www.dartmoorsociety.com/files/news/DartmoorPeatlandsBibliography.pdf>



### New Dartmoor Mires work proposed

Unfortunately, another phase of a multi-site machine-led project on the Dartmoor Mires is being promoted by DNPA and others, through a bid to Defra.

In November 2017 I sent the following text (now with some slight alterations) to all members of the Peatland Partnership:

*We are hugely impressed by the work of Dr David Luscombe and colleagues of Exeter University in mapping the peat but, fundamentally, we are not persuaded that there is a rigorous intellectually or ecologically sound basis on which to proceed with further machine work on the high moor, and that the **precautionary principle** of leaving things well alone, unless there is an overriding need not to, should be followed. Indeed, at one of our meetings, Dr Luscombe verbally recommended further non-invasive research.*

*Had the precautionary principle been adopted at Blackabrook in 2007 no work would have been done there apart from observation and monitoring, and we would not now have the situation of admittance from the Environment Agency that the work was wrong and 'not working'. We are sceptical of the claims made for 'Hydrologically Restored Areas' as these do not seem based on any specific data.*

*We know that rates of carbon dioxide in the atmosphere are higher now than they have been for some 800,000 years. We know that Dartmoor peat stores carbon. We know that by blocking 'gullies' that superficially wet areas will be formed upslope of them. But no evidence has been presented that the condition and behaviour of Dartmoor peat is a cause for concern compared to its condition and behaviour over centuries or millennia. All landscapes erode and water must travel downslope, but we have not observed this landscape long enough to be confident that there are issues relating to Dartmoor peat that are different in a significant way from the variations of behaviour adapting to different climatic conditions over the past eleven millennia or so. It seems extraordinary that we are suggesting taking diggers out to Hangingstone to interfere with gullies which have not had years of observation applied to them in*



*order to understand their behaviour. Had rigorous monitoring started in 2007 we would have had 10 years of data by now.*

*We value the monitoring at Flat Tor Pan but see no intellectual or ecological reason to extend the area here – but we would welcome the continuation of long-term monitoring of some sort.*

*We understand that the proposed new sites (Hangingstone, Rattlebrook and Red Lake) have been chosen because of the opportunity to use tracks for access, but two of these sites (Rattlebrook and Red Lake) are of significant archaeological value and the principle for archaeology is very much a precautionary one of leaving well alone unless there is an overriding need to do otherwise. Surely we need to observe and understand these sites better before even contemplating interference by machine?*

*And what about the costs? – these are very significant sums of money, totalling £1.5m. The Uxo (unexploded ordnance) costs of £600,000 are extraordinary – is it proper that Defra should use public money to fund a private company for such work which would not be necessary if no machines were being used?*

*It is good that DNPA has potentially £150,000 to put to high moorland work, but The Dartmoor Society would strongly prefer it to be redirected to non-invasive work and research on the high moor. This is what Dartmoor deserves – there are far more pressing issues relating to vegetation change, grazing and hill farming culture that need detailed research and we would like to see similar sums of money redirected towards these.*

*It is not proper to make a bid for this Defra money just because it is being offered and because 'peat restoration' is so fashionable – we have to know that these proposed works are in the best interests of Dartmoor, and we do not believe that they are – they will cause disturbance without intellectual and scientific justification. Hangingstone is particularly at risk from this project – I hope there may be others who support our stance against machine work (and the introduction of alien timber) here and elsewhere.*

Tom Greeves

## Loss of important Dartmoor buildings

Merrivale Quarry, which closed in 1997, was the last working granite quarry on the moor. It's not possible to understand Dartmoor without an appreciation of generations of skilled stonemasons and quarrymen. Yet, bizarrely, the remains of quarrying are still often perceived as eyesores. This is specially true of more recent structures and, in November 2017, three buildings associated with the last years of work at Merrivale Quarry were demolished by the Duchy of Cornwall, without intervention or record by the National Park Authority. On behalf of the Dartmoor Society, Tom Greeves wrote on 21 October to the Secretary of the Duchy of Cornwall, Alastair Martin, requesting a change of heart, but did not receive any reply. He also wrote an article for the *Western Morning News* which was published on 13 December.

The buildings were large bayed workshops, once housing sophisticated machinery, reduced to robust and impressive skeletal frameworks of concrete and steel. Their loss is much to be regretted, as future generations will not be able to appreciate these tangible reminders of core Dartmoor life and work. They could have survived for decades without any maintenance, and remained as witnesses and markers of a particular and traditionally important way of life for the parents and grandparents of people who live on Dartmoor today. They might even have been brought back into use.

It is sad that, well into the 21st century, decision-makers still haven't learned to project themselves into the future, thus anticipating the educational and social value of recent buildings which, because of rapid changes in society, grow in significance, historically and technologically, as each year goes by.

Tom Greeves



Framework of one of the demolished buildings

Tom Greeves

# PAST EVENTS

## Den Brook Wind Farm visit 27 September 2017

A low hum and whoosh could be heard as 30 members of the Society gathered immediately against T10 (Wind Turbine Generator) having driven in convoy from the A3072 along about 1km of rough track (though built to motorway specification – without the tarmac). We parked on a special surface made of recycled plastic which is hardstanding for cranes (80 and 40 tonne) if needed, but which allows vegetation to grow through it, for grazing animals.



Turbines under leaden skies Steve Mason

Our hosts were Sarah Ward, Community Relations Officer and Alfred Agbortoko, the Site Manager. The site, which is about 2 miles south-east of North Tawton, is leased by Aviva from the landowner and RES (Renewable Energy Systems, who built the first windfarm in Cornwall in 1992) are the 'asset managers'.

Low clouds and a stiff breeze threatened rain but luckily this held off. We were at the Den Brook Wind Turbine complex where nine steel turbine towers have been erected, each with three fibreglass and steel blades, reaching to a maximum height of 120m (to the tip of the blades). The top of each tower is 90m above

ground level where there is a cooling system and anemometer. Within each tower is a lift for a workforce of three. The equipment is made in Sweden by Vesta. The turbines need a minimum wind speed of 5 mph and automatically shut down if 60mph is reached. The blades have sensors and can change their 'pitch' to adjust to changing wind conditions.

The turning blades power a motor which creates a magnetic field and direct current electricity which is passed to a transformer. Construction began in

August 2015 and the site became fully operational in November 2016. All nine turbines were turning, all set within mixed farmland and woodland, with grazing cattle and sheep nearby. The Okehampton-Exeter railway passes through the site (flanked by fine self-seeded oak trees on its embankment) as does the arrow-straight course of the Roman road leading to the fort at 'Nemetostatio' about one mile to the west – a 'floating' track crosses this at one point to avoid any damage.

Many of us were surprised to learn that there is no permanent human presence on site – the turbines are controlled from Glasgow and Exminster! Only one building serves the site – the Substation into which each turbine feeds its electricity and which contains switchrooms. From here electricity feeds into the National Grid, totalling 18MW from the whole site.

We saw buzzards wheeling among the turbines and a large rookery also close by. There is a weekly ecological search to see if there have been any casualties – one bird carcase has been found but it was not damaged in any way. Bat and dormouse boxes have been put in place, and new hedgerows planted.

About 180 households within 2.6km of the site receive a discount on their electricity totalling £66,000 p.a. A Community Benefit Fund for the parishes of Bow, Spreyton, North and South Tawton and Zeal Monachorum pays out £36,000 for 25 years for good causes within the parishes, overseen by a committee of two elected persons from each parish.

Altogether a most informative and interesting excursion.

Tom Greeves



Members in front of the turbines Alfred Agbortoko

## DARTMOOR SOCIETY RESEARCH LECTURE

### 10 NOVEMBER 2017

On 10th November 2017 seventy-five attendees congregated at the Dolphin Hotel, Bovey Tracey. Tom Greeves introduced Martin and Shan Graebe who gave a masterly presentation of Martin's latest research on Sabine Baring-Gould's journeys across Dartmoor in search of songs, illustrated by fine images and songs sung by them both. A lively session of questions followed. In his warm thanks to Martin and Shan, Tom said that this highly significant lecture is a very fitting prelude to our Dartmoor Resonance Music Festival, to be held 16-24 June 2018. All present then tucked into a fine buffet.

### SABINE BARING-GOULD AND HIS SEARCH FOR FOLK SONGS ON DARTMOOR

*by Martin Graebe*

'... That region I love best in the world'  
Sabine Baring-Gould, *A Book of Dartmoor* (1890)

This evening I am going to take you on a ramble through Baring-Gould's Dartmoor, and introduce you to some of the people whom he met and who sang for him in the 1890s. It was the best part of a decade ago – in February 2008 – that I gave a talk about Baring-Gould to the Dartmoor Society at his former home at Lew Trenchard, on the opposite side of the moor. Looking back at that talk I can see that my research since then has added to the modest store of knowledge that I had at the time so, although there is a little necessary repetition, much of the material will be new to you.

Sabine Baring-Gould described Dartmoor in several of his books, most extensively in *A Book of Dartmoor*, published in 1890. That book was dedicated 'To the memory of my uncle, the late Thomas George Bond, one of the pioneers of Dartmoor Exploration'. He tells us that, in 1848, Bond had given him a copy of Rowe's *Perambulation of Dartmoor* as a birthday present. Baring-Gould says in the introduction to *A Book of Dartmoor*:

*'It arrested my attention, engaged my imagination, and was to me almost as a Bible. When I obtained a holiday from my books, I*

*mounted my pony and made for the moor. I rode over it, round it, put up at little inns, talked with the moormen, listened to their tales and songs in the evening, and during the day sketched and planned the relics.*

I was also a teenager when I walked out across Dartmoor, though with only Shanks' pony. I took advantage of the fact that my cousin was living in Princetown to spend summer holidays there and either to walk out or to ride on the back of her husband's Lambretta to visit other parts of the moor. That was more than fifty years ago, but it was Dartmoor that brought me to live and work in Devon and, though I now live in the Cotswolds, I still feel the magnetic attraction of the moor.

And so, of course, did Sabine Baring-Gould. After he returned to live at Lew Trenchard in 1881 it became a place of re-creation for him in the most literal sense, since he believed that the moorland air eased his bronchitis and improved his general well being. When his children were poorly he placed them in the care of 'Doctor Dartmoor' (though they did not love it as much as he did). It was also where he came to pursue his archaeological interests and the setting for some of his most energetic expeditions in search of Devonshire folk song.

He had an unusual childhood. His father, Edward Baring-Gould, had been forced by injury to retire from his post as a lieutenant in a cavalry regiment of the East India Company and found himself unable to settle to life in the Devonshire countryside. He packed up his goods, his wife and his children, the oldest of whom, Sabine, was then 3 years old, and headed off to France. For the next fourteen years they travelled through Europe, returning home only for brief periods. Finally, in 1851, they came back to England for the last time. Even then, they could not move into the family home at Lew Trenchard as it had been let, so they took a place in Tavistock until it became vacant.

Sabine was now 17 years old and, as plans were laid for his future, he made the most of his first opportunity to explore Dartmoor alone, examining prehistoric sites and the relics of the old tin streamers, as well as the little moorland churches. A few of his sketches survive, but he wrote that, even in his lifetime, many of the fine carved pulpits and screens that he had seen had disappeared. He stayed at moorland inns and in the evenings he heard the men singing their songs.



He later described an evening at the Oxenham Arms in South Zeal in an article that he wrote for the *English Illustrated Magazine* in 1892.

*That day happened to have been pay day at a mine on the edge of the moor, and the miners had come to spend their money at the tavern. The room in which they caroused was the old hall of the mansion. The great fireplace had logs and peat burning in it, not that a fire was needed in summer, but because this room served also as kitchen. The rafters and old timber of roof and walls were black with smoke. One candle with long wick smoked and guttered near the fire. At the table and in the high-backed settle sat the men, smoking, talking, drinking. Conspicuous among them was one man with a high forehead, partly bald, who with upturned eyes sang ballads. I learned that he was given free entertainment at the inn, on condition that he sang as long as the tavern was open, for the amusement of the guests. He seemed to be inexhaustible in his store of songs and ballads; with the utmost readiness, whenever called on, he sang, and skilfully varied the character of his pieces – to grave succeeded gay, to a ballad a lyric. At the time I listened, amused, till I was tired, and then went to bed, leaving him singing.*

In 1888 he related this experience to a group of men around the dinner table of his friend, Daniel Radford, at Mount Tavy, his house on the outskirts of Tavistock. They had been lamenting the loss of the songs that they had heard when they were young and Radford suggested to Baring-Gould that he should start to make a collection of the old songs – so he did.

The first songs in his collection came from some of the men who had been round the table that evening, including Daniel Radford himself. Baring-Gould expanded the search by writing to the *Western Morning News*, asking people to send him songs. But, apart from several versions of 'Widdicombe Fair', he was not, as yet, getting the songs that he wanted. He identified a few singers near his home at Lew Trenchard and invited them to come to his house and sing for him.

The men (and they were all men, at this stage) would be asked to join him by the fire in the hall. He would sit in his chair on one side of the fireplace and the singer would be placed on the settle, with a jug of watered wine or beer on a table beside him to help the singing along. For some singers, like James Parsons of Lewdown, this became a regular event, and enjoyed by both parties. This way

of collecting proved more successful, but restricted him to singers who lived nearby. He realised that he would have to get out and meet the singers in their own homes or in the pubs where they met to sing. He also needed to take a musician with him – luckily he had two volunteers.

The first of these was a man whom he had known when he was a curate in Yorkshire – Henry Fleetwood Sheppard, older than Baring-Gould, different in personality, and an enthusiast for plainsong; a passion that had led to some confrontations in Yorkshire, when he championed its use in church services. The other was Frederick Bussell, a dandy and a don at Oxford University, with the unusual hobby of buying up church livings – a form of simony that did not endear him to either the university or the church. Bussell's mother rented a cottage on Baring-Gould's estate and her son spent his holidays there, so he was available more frequently than Sheppard, who would have had to leave his parish in other hands while he ventured south. Their job was to note down the tunes, while Baring-Gould made a note of the words and encouraged the singer.

### South Brent

One of his first expeditions was to South Brent at the invitation of Charles Spence Bate, a Plymouth dentist and marine biologist. Spence Bate had been involved in analysing some of the findings of the Challenger expedition and had corresponded with Darwin about the sex life of barnacles. He was a member of the Royal Society and a founder of the Devonshire Association.

At Spence Bate's holiday home, Rock House, Baring-Gould and Bussell met two old men, Robert Hard, who earned his parish dole by breaking stones on the road, and John Helmore, who operated Lydia Mill, just the other side of the bridge from Rock House. The two men sang for Baring-Gould in Spence Bate's kitchen, before an audience of local gentlefolk. Baring-Gould reported that, after a while, the subject matter of one of Robert Hard's songs caused a fluttering of the ladies' handkerchiefs and a significant reduction of the number of people in the room. But Baring-Gould was happy about the visit. He got more songs from the men the following day and on subsequent visits and Robert Hard proved to be one of his best and most prolific singers. He reported that Hard gave him more than 80 songs, though only 51 are documented in his manuscripts.

South Brent falls inside the boundary of the present day Dartmoor National Park, which is the geographical definition that I have adopted for my talk tonight, so we can label this as Baring-Gould's first attempt at song collecting on Dartmoor.

By 1894, when the pace of his collecting slowed, he had visited 23 other locations on and around Dartmoor, some of them several times. In these 24 places he met 65 singers who gave him 412 songs. (Fig 1)

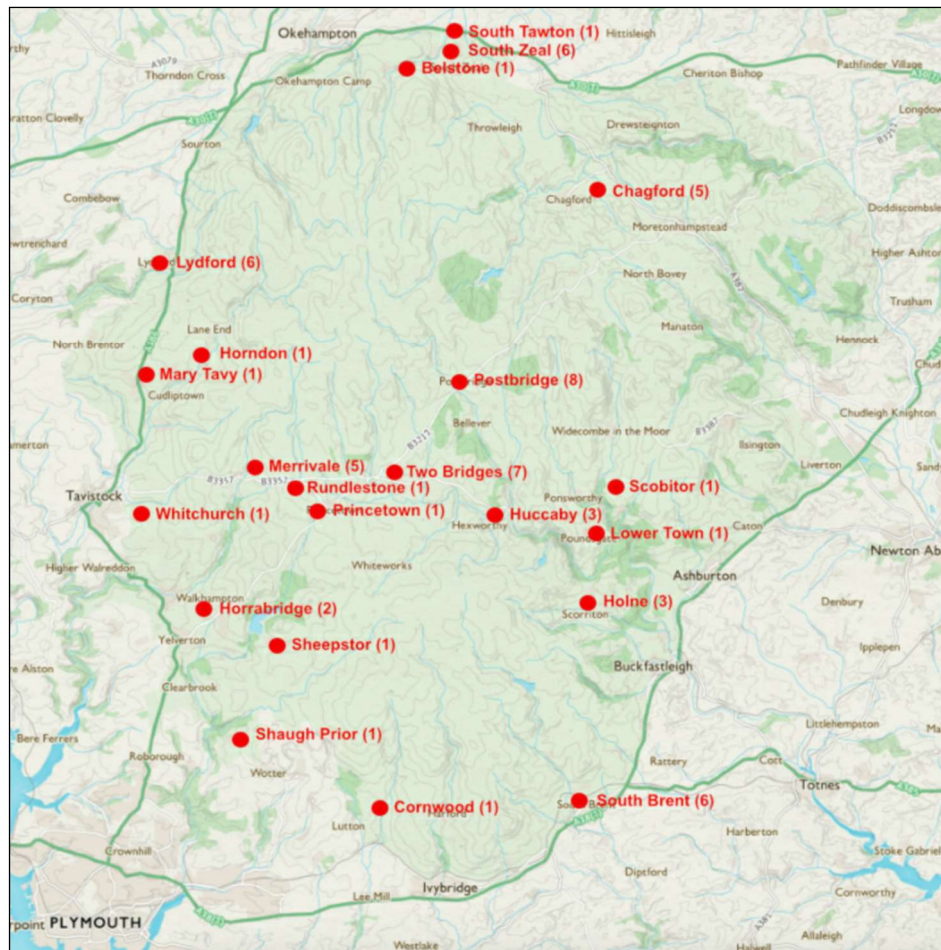


Fig 1 – Locations on Dartmoor where Baring-Gould met singers (with number of singers in each place)

### The Manuscript Record

Baring-Gould's first printed collection of folk songs was *Songs of the West*, published in four parts between 1889 and 1891 and then as a single volume. The opportunity to revise it was taken in 1905 when Cecil Sharp took over the role of musical editor following the death of Henry Fleetwood Sheppard. Even before the first part was published, Baring-Gould recognised that it would not be possible to print all of the songs exactly as he had heard them. He

committed himself to giving copies of his original manuscripts to Plymouth Library, which he did in 1900.

For many years the 202 songs contained in these manuscripts, as well as the notebooks of tunes compiled by Bussell and Sheppard were all that was known of the collection. Then, in 1992, Baring-Gould's own manuscripts were discovered at Killerton House, near Exeter. Study and indexing of these manuscripts and notebooks revealed that the collection was much larger than had been realised – close to 2000 separate versions of songs collected by Baring-Gould and his colleagues or sent to him by members of the public. It is second in size only to the collection made by Cecil Sharp. And the record is certainly not complete, as we know that not all of Baring-Gould's notebooks survived after his death. The majority of Baring-Gould's manuscripts are available for study as a result of the cooperative project between Wren Music and the English Folk Dance and Song Society that has created the collection of images that form part of the Vaughan Williams Memorial Library Digital Database ([www.vwml.org](http://www.vwml.org)).

While Baring-Gould loved Dartmoor and welcomed the excuse to be out there, he also recognised that its isolated communities were exactly the sorts of place where the old songs were likely to have survived in the memories of the people who lived and worked in them.

There were two other men who had sought out the old singers on Dartmoor in the mid-nineteenth century – Thomas Cayzer and William Crossing – both of whom gave some of the songs that they had heard to Baring-Gould.

### William Crossing

The name of William Crossing will be familiar to many of you as one of the most prolific writers about Dartmoor. As a young man he worked at his father's sailcloth mill in South Brent from where he was able to walk out onto the southern part of Dartmoor. His rambles took him all over the moor and he would often stay out overnight, keeping company with the moor-men in isolated pubs. Around the peat fire he would tell of his day's journey in improvised verse and play tunes on an old tin whistle. He wrote a number of magazine articles and books about his explorations of Dartmoor, but his health became a problem and he found it increasingly difficult to make ends meet. Baring-Gould was among those who contributed to a public subscription to help support him. After the death of his wife his situation became even more desperate and he had to resort



first to the workhouse in Tavistock and then to a nursing home in Plymouth where he died in 1928. Not long before his death the woman who cleaned for him came across a pile of mouse-eaten papers that could not, she thought, be of any value. The manuscript record of his life's work was consigned to the rubbish heap. What remains, however, are his books, which give us a remarkable picture of Dartmoor and its people in the late nineteenth century.

There are six songs in Baring-Gould's manuscripts that were noted by Crossing from unnamed singers on Dartmoor between 1857 and 1878 and sent from South Brent. The songs are all light-hearted or romantic, though two of them were a bit risqué. Baring-Gould liked the tune of Crossing's version of *Rosemary Lane*, but wrote 'The words are objectionable' and so he created a new set of words to go with the tune for publication in *Songs of the West*. While it is regrettable that Baring-Gould needed to rewrite the songs, he has left the words as originally collected in his manuscripts.

Crossing himself does not appear to have published any of the songs he collected. We have only one song in his hand among Baring-Gould's manuscripts, but we do have transcripts of the words of six songs noted down by him in one of Baring-Gould's notebooks. It is likely that Crossing had more songs but anything that was in his papers was probably among the material destroyed by his cleaning woman.

### Thomas Cayzer

The second man, Thomas Stollery Cayzer, was a retired headmaster who was then living in Cambridgeshire. He was the son of a teacher, and much of Cayzer's childhood was spent in Plymouth where his father taught. He also went into the teaching profession and taught at Chudleigh Grammar School until he was offered the post of headmaster at Queen Elizabeth's Hospital School in Bristol in 1859. While he was teaching at Chudleigh, Cayzer spent his leisure time on Dartmoor. He enjoyed staying overnight in moorland inns and keeping company with the moor-men and described such an occasion to Baring-Gould in 1890:

*The scene was a lonely one (I think Two Bridges, but it may have been Post Bridge). It had been raining all day. There was not a book in the house, nor musical instrument of any kind, except two hungry pigs and a baby that was being weaned. Towards nightfall there dropped in several miners and shepherds, and I well remember how the appearance of these Gentiles [sic] cheered us. We soon got up*

*a glorious fire – such a fire as peat only can make, and drew the benches and settles round. By the friendly aid of sundry quarts of cyder I, before long, gained the confidence of the whole circle, and got a song from each in turn; and noted down two that were quite new to me: no easy matter, considering that they were performed in a strange mixture of double bass and falsetto. The action with which they accompanied the singing was extremely appropriate. They always sang standing.*

Like Baring-Gould's description of singing in South Zeal, this is a valuable record of the way in which singers performed in the mid-nineteenth century. The mention of actions during the singing is not something I have seen elsewhere. Cayzer wrote to Baring-Gould in 1890, but only one letter has survived. Three of the songs that Cayzer sent can be seen in the manuscript collection.

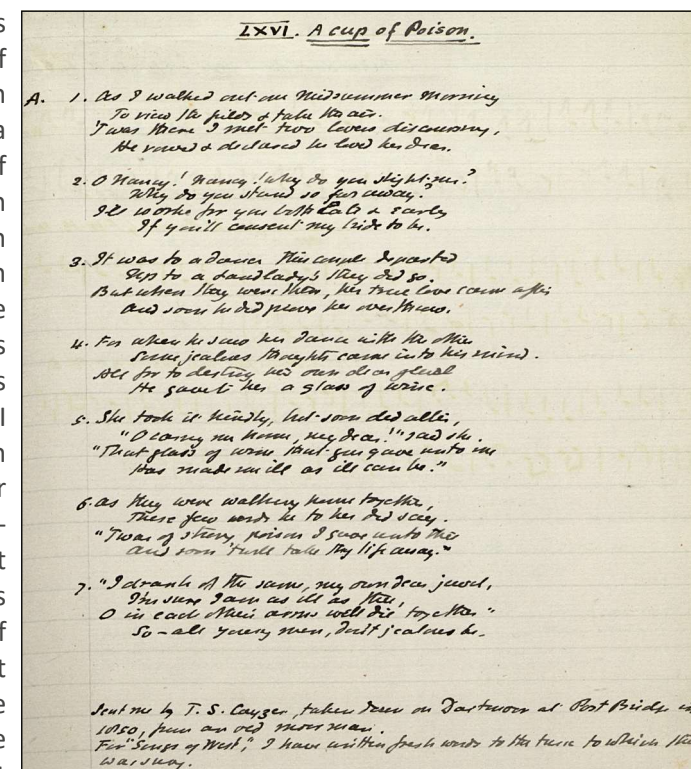


Fig 2 – Baring-Gould's manuscript record of *A Cup of Poison*, as heard by Thomas Cayzer  
Courtesy of Wren Music

One of these was *A Cup of Poison*, a version of the murder ballad *Oxford City*. Then, as now, stories of tragic love of this kind were very popular with the old singers. Versions of this song were collected widely across the country with various titles such as *Poison in a Glass of Wine*, *Oxford City*, or simply *Jealousy*. It was published by many broadside printers and the earliest sheets that have been identified so far were printed in the 1820s. Baring-Gould's large collection



of street literature included an example from the London printer, Such, which was from this time.

### Following in Baring-Gould's Footsteps

The musicians' field notebooks, which Baring-Gould gave to Plymouth Library, and which are now known as the Rough Copy, are particularly useful when following Baring-Gould on some of his journeys through Devon and Cornwall as the tunes are often given in a chronological sequence, identifying a discrete set of tunes collected on one of his expeditions.

Fig. 3, for example, shows part of a sequence of songs from the expedition that he and Bussell made in the autumn of 1890. These are some of the songs that they heard sung at Chagford. He wrote about this expedition in his book *English Minstrelsie*, though he misreported the itinerary, saying that they went first to Chagford, then to Widdicombe, via Colihole and from there to Scobitor.

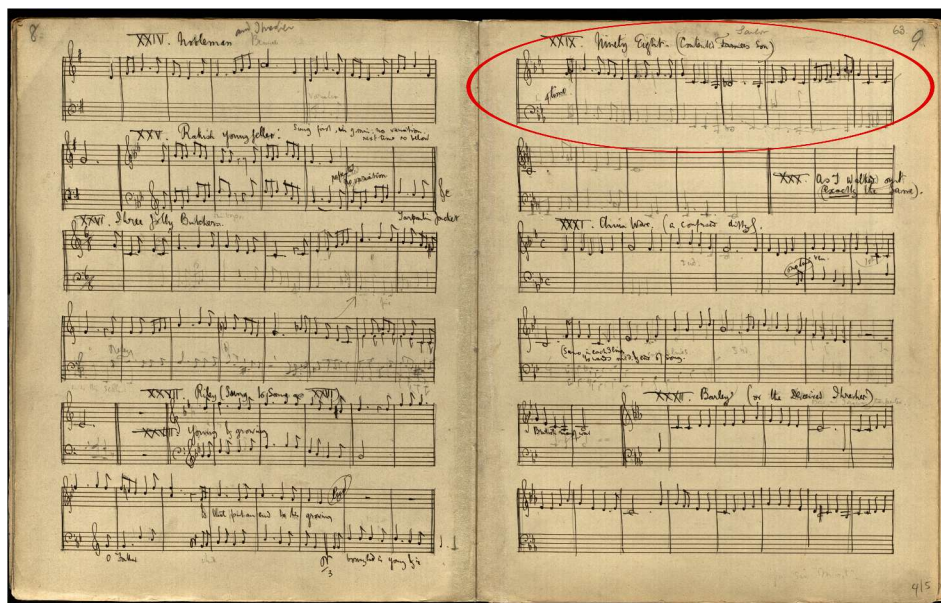


Fig 3 – Rough Copy manuscript, Vol.4, p. 8-9

Courtesy of Wren Music

If we look at the chronology of the songs in the Rough Copy manuscript we can see that, in fact, they stopped first at Merrivale where they met the quarryman, William Nankivell, known as 'Old Capel', who sang eight songs for them. Nankivell lived at Shillapark, to the north of Merrivale, with his wife Jane, who was also a singer and provided a couple of songs on another visit. On this occasion it seems

likely that they met Nankivell in the Dartmoor Inn as the Landlord, George Pursey, is shown as having sung a version of *The Little Dun Mare* to Baring-Gould after Nankivell sang his songs.

The next two songs in the sequence are attributed to a Mrs White, with no location given. I think that this is probably Mary White, the wife of Matthew White who farmed Lower Merripit at the time. She had given Baring-Gould a song a week earlier, and it seems likely that he dropped in on his way past to see whether she had thought of any more.

We don't have many photographs of Baring-Gould's singers but there is an image, taken at Lower Merripit by Robert Burnard, in which we can see Mary White with her husband, Matthew, and three children, Bessie, Henry and Herbert.



Fig 4 – Lower Merripit (by Robert Burnard)

Courtesy of Dartmoor Trust

They stayed overnight in Postbridge before heading down to Scobitor, South of Widdicombe where they met another farmer's wife, Anne Roberts. He wrote:

*We had heard of a farmer's wife at a place called Scobbetor, who could sing old ballads, so to her we went, and dropped in on her without premonition. She was greatly taken aback, and for some time would not open her lips.*

Baring-Gould notes that he had been told that Anne Roberts had previously lived in Postbridge. Was it Mary White who recommended her to Baring-Gould as a good singer? Did he make a 'spur of the moment' diversion from their original plan? The rather strange route (see Fig. 5) suggests that this might be the case and I think they were originally intending to go straight to Chagford from Postbridge. If so, it was a good decision. Anne Roberts sang four songs for Baring-Gould, one of which was *The Loyal Lover*, which he says she sang with perfect precision, and always the same.

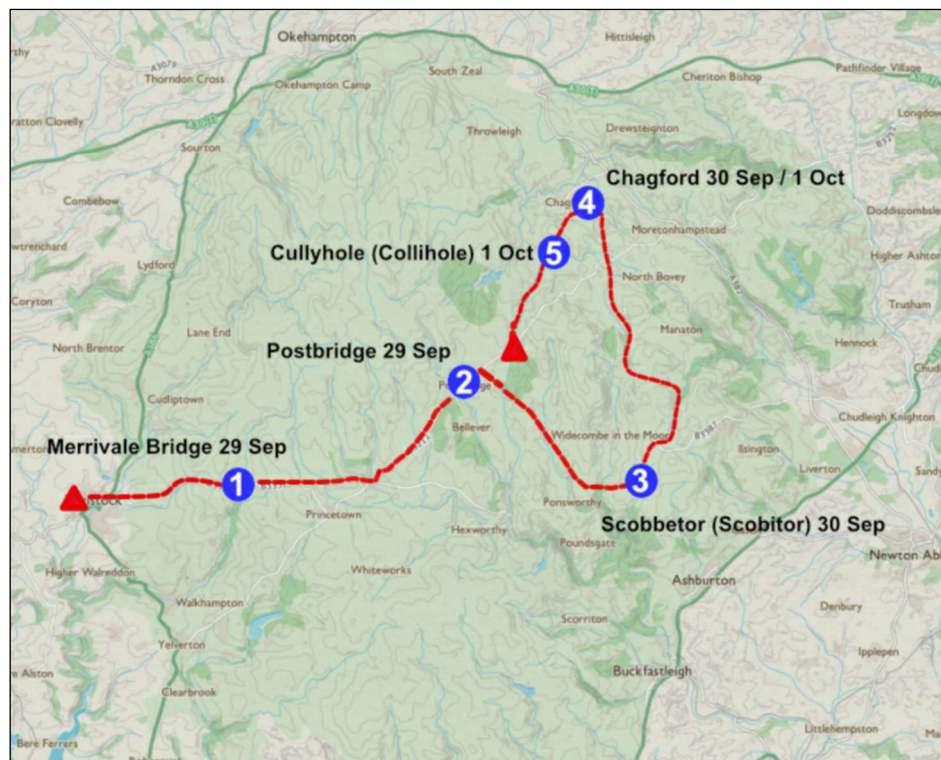


Fig 5 – Route of Baring-Gould's Expedition 29 Sep to 1 Oct 1890

From Scobitor they drove up to Chagford where they stayed with the Perrot family who were well-known as guides to the moor and had helped Baring-Gould in the past. In the evening they organised a singing party with a bowl of punch to help the songs flow. Those present included George Hurrell, the blind organist at Chagford church, together with a number of labourers, a lame barber, and an old soldier who disappointed because he only sang modern songs. The best singers present were William Aggett, a crippled labourer, and John Bennett, another labourer. These two met up with Baring-Gould again the following

morning to sing a few more songs before the collector and his companion set off on foot, heading southwest to Collihole. Baring-Gould wrote:

*Another day I was in a cottage where were two very old men: a little thatched cottage, in a dell overshadowed by trees, the hazels growing as tall as the cottage, with their nuts browning and ready to fall. Above the woods towered granite crested sides – the spurs of the moor. The cottage was beautifully clean, though very spare of furniture. One old fellow was childish, the other, his brother-in-law, was nearly blind. They had a pot over the glowing turves, in which their potatoes and a little bacon were boiling, and were pleased, as we were hungry, to give us a bite out of their dinner. These two aged men lived in the cottage together. They were brothers-in-law: the wife or wives were dead, and they had no children to care for them. The parish allowed each half-a-crown a week, and on this they subsisted.*

The men were Thomas Jerred and John Stoneman. They gave Baring-Gould ten songs between them. The description is interesting because it demonstrates the way that Baring-Gould used his real-life encounters in his fiction. The two old men in their cottage are re-imagined in his short story *Goosie Fair*, which was included in his book *Dartmoor Idylls*.

They also illustrate the reality of old age and poverty in Victorian times. These men were fortunate enough to receive a small sum from the guardians. Robert Hard earned his dole by breaking stones for the roads and, when Baring-Gould gave him some of the proceeds from a concert in South Brent featuring songs that he had sung, the guardians threatened to stop paying him.

If, like Richard Mortimore of Princetown, you owned your own house and became too ill to work then you could receive no money from the parish. His pride would not allow him to sell and so he relied on the little money that his wife could earn by charring.

Charles Arscott, from South Zeal also owned his own house. He could no longer work as a carpenter and so he earned a little money through farm work. At the age of 87 it all became too much, and he killed himself rather than carry on. Throughout their difficulties these men clung to their lovely old songs, which



could not be taken from them. None of Baring-Gould's singers had an easy life, and we should value all the more the riches in song that they have left us.

After leaving the two old men Baring-Gould and Bussell walked on across the moor.

*From Culley Hole we made an attempt to get across the moor into the high road from Moreton to Tavistock, and lost our way, got into bogs, and were overtaken by a furious hail storm. We did not reach our inn in the middle of the moor till night, and wet and chilled to the marrow.*

I think we can assume that his carriage, driven by his coachman, Charlie Dustan, would have met them at a pre-arranged spot on the Moretonhampstead Road – most likely the Warren House Inn. They might have stayed out another night before venturing home, but no more songs were collected for a few days.

That trip is typical of the expeditions that Baring-Gould and Bussell made together in search of song on Dartmoor. He described it as a good haul – 43 songs in three days. Some of the singers he had met before, others were new to him.

Songs collected 29 Sep to 1 Oct 1890			
Date	Place	Singer	No of songs
29 Sept	Merrivale	William Nankivell	8
"	"	J Persey	1
"	"	Mrs White	2
30 Sept	Scobbetor..	Anne Roberts	4
"	Chagford	William Aggett	6
"	"	John Bennett	3
1 Oct	"	William Aggett	4
"	"	John Bennett	4
"	"	George Hurrell	1
"	Culley Hole	Thomas Gerred	7
"	"	John Stoneman	3
Total =			43

Fig 6 – Songs collected on expedition of 29 Sep to 1 Oct 1890

## The Dartmoor Singers

Fig. 7 lists the singers that Baring-Gould met on Dartmoor. The number of songs that were obtained from each singer is given beside their name. There are two singers, Robert Hard and Samuel Fone, who are way ahead of the rest, with 51 and 104 songs respectively. In fact, the seven singers whose total reached double figures account for more than half of all of the songs collected on Dartmoor.

The Dartmoor Singers	
Aggett, William: Ag labourer, Chagford. (10)	Hoskins, J: General labourer, South Brent. (5)
Agus, William: Sailor (RN Rtd), Horrbridge. (5)	Huggins, Roger: Mason, Lydford. (2)
Andrew, William: Farmer, Sheepstor. (4)	Huggins, William: Mason, Lydford. (7)
Arscott, Charles: Carpenter, South Zeal. (5)	Hurrell, George: Organist, Chagford. (1)
Bennett, John: Ag labourer, Chagford. (4)	Jerred, Thomas: Ag labourer, Chagford. (7)
Bickle, Richard: (Unknown), Two Bridges. (1)	Kerswell, William: Farmer, Two Bridges. (4)
Bickle, William: (Unknown), Lydford. (1)	Lillicrap, J: (Unknown), Shaugh Prior. (1)
Cann, William: Ag labourer, South Tawton. (1)	Matthews, T: Farmer, South Brent. (1)
Cleave, Moses: Ag labourer, Huckaby Bridge. (1)	Mortimore, James: Farmer, Two Bridges. (3)
Cleave, Richard: Innkeeper, Huckaby Bridge. (1)	Mortimore, Richard: Mason, Princetown. (2)
Coaker, Jonas: Retired farmer, Postbridge. (3)	Nankivell, Jane: Housewife, Merrivale. (2)
Cole, George: Quarryman, Rundlestone. (2)	Nankivell, William: Quarryman, Merrivale. (9)
Davis, J: Licensed victualler, South Brent. (1)	Nichols, William: Sawyer, Whitchurch. (12)
Dearing, William: Coachman, South Zeal. (1)	Pascoe, J, (Unknown): Two Bridges. (1)
Dodd, Richard: Coachman, Cornwood. (1)	Pursey, George: Innkeeper, Merrivale. (1)
Easterbrook, F: Carpenter/Builder, Holne. (2)	Potter, John: Farmer, Postbridge. (4)
Fewins, William (Lucky): Labourer, South Zeal. (4)	Radmore, John: Ag labourer, South Zeal. (3)
<b>Fone, Samuel: Mason, Mary Tavy. (104)</b>	Rich, John: Farmer, Horndon. (2)
Free, W: (Unknown) Lydford. (3)	Roberts, Anne: Housewife, Scobitor. (5)
Friend, William: Quarryman, Lydford. (4)	Rook, James: Mason, Merrivale. (1)
Fry, Edmund: Thatcher, Lydford. (16)	Satterley, Sarah: Nurse, Huckaby Bridge. (9)
Glanville, James: Mason, South Zeal. (2)	Setters, William: Labourer, Two Bridges. (7)
Glover, (?): (Unknown), Postbridge. (1)	Smith, Henry: Farmer, Two Bridges. (4)
Gregory, Richard: Water Bailiff, Two Bridges. (4)	Stoneman, John: Ag labourer, Chagford. (2)
Hannaford, Roger: Ag labourer, Lower Town. (9)	Taylor, John: (Unknown), Postbridge. (1)
<b>Hard, Robert: General labourer, South Brent. (51)</b>	Townsend, James: Carpenter, Holne. (2)
Helmore, John: Miller, South Brent. (13)	Webb, John: Mine captain, Postbridge. (1)
Hext, James: Ag labourer, Postbridge (1)	Westaway, Harry: Farmer, Belstone. (18)
Hext, John: Shepherd, Postbridge. (7)	Westaway, Samuel: Bootmaker, South Zeal. (1)
Hext, William: (unknown), Two Bridges. (1)	White, Mary: Housewife, Postbridge. (3)
Hingston, T: (Unknown), South Brent. (1)	Unknown: Servant girl, Horrbridge. (1)
Horn, John: Innkeeper, Lydford. (1)	Unknown: (?), South Brent (1)
	Unknown Woman, (?), South Brent (1)

Fig 7 – The Dartmoor Singers (number of songs discovered in Baring-Gould's manuscripts given in brackets)



I should, perhaps, add that the numbers are still changing as I get better data. I am resigned to the fact that the charts in my book are going to become more and more inaccurate.

### Samuel Fone

I talked about Robert Hard earlier; so let's have a look at Sam Fone, who gave more songs to Baring-Gould than any other singer.

Samuel John Wilkins Fone was born in Exeter in 1837, the son of a baker. As a lad he worked as an errand boy for his uncle, who was also a baker, before becoming a mason in Devonport dockyard. When that job finished he became a stoker on HMS *Indus*, the Plymouth Guardship. He worked as a navvy when the line to Princetown was built and eventually settled in Mary Tavy, where he was employed as a mason in the mines there. He and his wife, Elizabeth, had seven children of whom three died, two on the same day in 1878.

Baring-Gould met him in October 1892, by which time *Songs of the West* had been published. The manuscripts identify fifteen occasions on which songs were noted, but we know that Baring-Gould visited Sam at his home on Black Down on other occasions, particularly when he was ill. Though there are 104 songs listed as having been sung by Fone, this is certainly an underestimate as Baring-Gould describes him as having sung more than 200 songs.

The range of songs that he sang is wide, from 18th-century bucolic romances to the songs of the early music hall, but he also had a number of the traditional ballads and the songs that have come to be seen as the classic English folk song of the nineteenth century. When he was a boy Sam carried milk every day for an old widow. She couldn't afford to give him money, so she paid him with songs. Fone was 55 years old when Baring-Gould met him, so if we say he was carrying the old woman's milk at the age of 9 that would be in about 1846. If the old woman he learned songs from was then, say, seventy-five years old, then she would have been born in 1771 and would probably have learned her songs in the 1780s when the bucolic ballad was at the height of its popularity in the London pleasure gardens and theatres.

One of Sam Fone's songs was *One Night at Ten O'clock*. We can date the song quite closely since it mentions the success of Admiral Rodney, whose greatest victory was the Battle of the Saintes in 1782. It may well be one of the songs that Sam Fone earned by carrying milk.

One night at ten o'clock  
As I from my dream awoke  
Letters of love I'd received from my dear  
When someone at the door  
As a jackey-tar did roar  
It drove my poor senses I cannot tell where

By in by, the door unlocked  
Amazing was I shocked  
I saw what I never before did behold  
With britches white as snow  
And buckles at the toe  
A cockade in his hat that was all laced with gold

Then with no more ado  
Into his arms he me drew  
And then into my lap he cast handfuls of gold  
Saying, will you object  
To wear gold on your neck  
O I have been sailing with Rodney the bold

Now let each lad and lass  
Come and drink off a glass  
Drink the health of the lads that would sail the salt sea  
And pray they may come  
All safe to their home  
What a joy and a comfort to maidens it would be

### Baring-Gould's legacy

I have tried to show you the effort that Sabine Baring-Gould put into documenting the songs that the ordinary people living on Dartmoor sang at the end of the nineteenth century. It was a part, but an important one, of the greater project of collecting together the songs of Devon and Cornwall. And you can find out a lot more about that project in my book, *As I Walked Out, Sabine Baring-Gould and the Search for the Folk Songs of Devon and Cornwall* (Signal Books, 2017).

Baring Gould's love of Dartmoor was demonstrated in many other ways, most obviously in his enormous written output, within which Dartmoor features

frequently. His *Book of Dartmoor* is a strange mixture of fact and folklore with a bit of archaeology and some history, disguised as a travelogue. It is a delightful book in which you come to pardon the writer's frequent deviations from his intended path for the quality and humour of the writing.

Several of his novels and short stories are set on Dartmoor and in many of those he puts songs that he has heard into the mouths of his characters. Some of the characters in his novels are recognisable portraits of people and places that he has met in his travels.

The song collecting and archaeology gave him the excuse, as if he needed one, to head out for Dartmoor and to walk out in its fresh air and fine scenery. Henry Fleetwood Sheppard wrote to him saying:

*I shall always have a pride in, and look back with pleasure to the days when we 'went a gipsying' & collecting material; & when from time to time you led my weary old limbs long tramps of 6 or 8 miles, so beguiling the way with springy Dartmoor turf & springy Dartmoor air, & your own springy companionship that I knew neither fatigue nor satiety. For they were pleasant days it is pleasant to look back upon them.*

Towards the end of his life it was a great sadness to him that he was not able to get out there as he used to. But the work he carried out on Dartmoor and the passion with which he promoted it has enduring value and we are in his debt, probably more than we realise, for the way in which Dartmoor is seen today in its legends, its history and its songs.

One of Sabine Baring-Gould's first songmen was Harry Westaway who he met in the company of the Okehampton solicitor, John Dunning Prickman late in 1888. He wrote:

*At Belstone, as I learned from J. D. Prickman, Esq., of Okehampton, lived an old yeoman, with stalwart sons, all notable singers. Mr. Sheppard and I met this old man. Belstone is a small village under the rocks of Belstone Tor, on the edge of Dartmoor, a wild and lonesome spot. From this yeoman we acquired more songs. But his sons sang none of their father's: they knew and appreciated only Christy Minstrel and Music Hall pieces; void of merit or interest to us. They despised, and did not care to learn, the old ballads and songs that had come down as an heirloom from their tuneful ancestors.*

In 1950 the folk song collector Peter Kennedy visited Belstone and met two of Harry Westaway's 'stalwart sons,' Bill and Harry (junior) and collected songs from them. Despite their earlier disdain, they still knew and sang a few of their father's songs. Kennedy revisited Belstone in 1953 with Alan Lomax, Jean Ritchie and George Pickow. They were on their way to Padstow to record and film the May Day celebrations there and stopped off in Belstone to film Bill Westaway, then 79 years old, singing the version of Widdicombe Fair that he had learned from his father over 75 years earlier.

It is now 127 years since Baring-Gould crossed Dartmoor on the expedition I described earlier and much has changed, even on Dartmoor. But there is still a place for the old customs and beliefs in the hearts of the ordinary people of Dartmoor and the surrounding area. Folk song, folk dance and folklore are not solely the interest of so-called 'folkies'. Folk-life is still found in the village hall concerts, with local entertainers who can pack the room as well as any television star. People like Bob Cann took their enthusiasm for music and dance to the people around him, as well as to the folk clubs. The Dartmoor Folk Festival is popular with folkies from around the country, but its values are those of the locals who organise it and who form the majority of the audience. Bill Murray has stalked the characters of the moor, picking up songs and stories that he recounts in his own inimitable style. My friends at Wren Music have over three decades brought the joy of singing to the people of Devon, and the Baring-Gould Folk Weekend and Song School continue to bring the songs that he discovered to new audiences. With all this and more we are extremely fortunate that this deep affection for the old ways still lies at the heart of the moor and its people.

And Baring-Gould himself stated his own feelings very clearly in *A Book of Dartmoor*:

*I have wandered over Europe, have rambled to Iceland, climbed the Alps, been for some years lodged among the marshes of Essex - yet nothing that I have seen has quenched in me the longing after the fresh air, and love of the wild scenery of Dartmoor*

#### Resources for further study:

- Sabine Baring-Gould's manuscripts can be viewed in the Vaughan Williams Memorial Library's Digital Archive [www.vwml.org](http://www.vwml.org)
- You can see and download Baring-Gould's *A Book of Dartmoor* from the Internet Archive [www.archive.org](http://www.archive.org)
- The author's website, [www.sbgsongs.com](http://www.sbgsongs.com), contains further information and songs from Baring-Gould's collection

# FUTURE EVENTS

## Polite notices

1. Please will you be kind enough to ensure that your mobile phone is **switched off** when attending all Dartmoor Society events? The ringing tone can be very distracting and intrusive for other attendees.
2. Due to an increasing number of late bookings – sometimes on the day of an event itself – difficulties behind the scenes have arisen, especially with the catering (*one event had to be cancelled due to this*). We respectfully ask that members ensure all forms are with The Dartmoor Society **by the last booking date**.
3. When an event is advertised as 'Members Only', will you please take note as there is always a reason for this. If you wish to bring a non-member, please ask first to ensure there is sufficient space.

## Castle Drogo hydroelectric plant visit

Wednesday 7 March 2018, 2.00pm to 4.00pm

### MEMBERS ONLY

In 1927 work commenced on the construction of a twin turbine, hydroelectric power station designed by Sir Edward Lutyens. The plant became operational in March 1929 and supplied electricity to Castle Drogo until the 1970s. During 2017 the current owners, National Trust, undertook a restoration project and the new plant came on-stream in October.

Our guide Tom Wood, Area Ranger with the National Trust, will lead us alongside the River Teign from Fingle Bridge upstream to the hydro plant where he will show us the turbines and associated machinery in operation, and describe their history and restoration. We will also visit the historic logan stone nearby.

We are scheduled to meet at Fingle Bridge at 2.00pm and the whole walk will be approximately 1½ miles either way along a rough track. Numbers are limited to 30 members only (booking essential by 28 February) and a £2 donation per person to the National Trust is being requested.

## Hillyfield Woodland visit

Wednesday 9 May

### MEMBERS ONLY

Located near South Brent, Hillyfield is a very interesting example of small woodland restoration on Dartmoor which won 2nd Prize at the Devon County Show in 2014. Set in the valley of the Harbourne River, just south of Harbournford, are 18 acres of organic pasture and 27 acres of mixed woodland, some of it designated ancient woodland which has interesting features of the work carried out over history, and even prehistory.

The tour will be led by woodland owner Doug King-Smith and cover aspects of woodland management, site history and issues pertaining to planning and social inclusion. An appeal hearing, regarding refusal of planning permission for various structures needed for woodland management (DNPA Appln 0259/15) is scheduled for 10 April 2018. Visit [www.thehillyfield.co.uk](http://www.thehillyfield.co.uk) to see how you can help

Access: using the A38 from Exeter or Plymouth, take the Rattery Junction (between Marley Head and Dean Prior). From the mini roundabout at the top of the slip road (from Exeter direction cross over above the A38) take the lane to Harbournford. After 150m the lane bends left, opposite which on the right are the double wooden gates to Marley Farm.



New planting in progress

Doug King-Smith

There is plenty of room for parking a short distance inside the gates from where there will be a walk of about 2km, some of it on fairly steep ground. Bring stout footwear and outdoor clothing suitable for Dartmoor weather.

No dogs please. There is no fee for this event and numbers are unlimited, but please note booking is required by 2 May.



## Okehampton Camp visit

Wednesday 6th June 2018, 9.00am to 1.00pm

**MEMBERS ONLY**

Our hosts will be Lt Col Crispin d'Apice and Lt Col (retired) Tony Clark OBE. In this, the final centenary year of commemoration of the First World War, they will outline the history of the military's activity on Dartmoor show us some of the camp's historic buildings. There will also be a presentation on how military training is managed on Dartmoor and, depending on military training programmes, an opportunity to see training in action on the Okehampton Range.

Parking has been arranged for us within Okehampton Camp. Please arrive at the main gate with ID such as a driving licence, passport, bus pass etc to hand. If anyone has a 4x4 vehicle we would be very grateful if you can bring it along on the day as this will assist with moving members to the range area which is an important part of the visit – please let Tanya Welch know by email or telephone if you have such a vehicle and how many passengers you could take.

Please note although some transportation will be supplied there will also be a certain amount of walking required over some tough moorland terrain, so stout footwear and a moderate level of fitness will be required. No dogs please.

Maximum 30 Members ONLY (first come, first served). Prior booking is essential by Wednesday 30th May 2018.



## Dartmoor Resonance Music Festival

16-24 June

**OPEN TO NON-MEMBERS**

For all the ways that you can buy tickets see our website:

**[www.dartmoorsociety.com/drmf](http://www.dartmoorsociety.com/drmf)**

Preparations are well advanced for the Dartmoor Resonance Music Festival 16-24 June. There have been some changes since the published programme in *Newsletter 60*. Unfortunately Seth Lakeman cannot be with us on Wednesday 20 June as he will be touring in the USA, but we hope to arrange an alternative event for that day. On Thursday 21 June

there will now be a very exciting opportunity to hear a world premiere of a new jazz composition by Kate and Mike Westbrook, in Ashburton.



Tickets for 'Call of the Heathered Hills' (22 June) can be booked through [www.seventhwavemusic.co.uk](http://www.seventhwavemusic.co.uk) where information on 'Songways' (19 June) is also available.

Online tickets for events are available through Eventbrite. For full details of all the ways that you can purchase tickets and the link to our Eventbrite page, please visit our website [www.dartmoorsociety.com/drmf](http://www.dartmoorsociety.com/drmf). We are still seeking further financial support, but are most grateful to those members who have made personal donations.

## PROVISIONAL PROGRAMME (details may change)

*Saturday 16 June 2018*

**'IMPRESSIONS OF DARTMOOR'**

**DARTMOOR RESONANCE FESTIVAL ORCHESTRA**

Conductor: **SIMON IBLE**, solo flute: **Nigel Shaw**

St Eustachius' Church, Tavistock, PL19 8AU, 7.30pm

Tickets £20/£5 children.

*Sunday 17 June 2018*

**'SONGWAYS OF DARTMOOR'**

**CAROLYN HILLYER, NIGEL SHAW and DANIELLE EARP**

Nine-mile moorland pilgrimage walk with pack ponies and minstrels from Postbridge to Gidleigh, visiting ancient sites, 8am-9pm. Free (donations asked for). Register with [info@seventhwavemusic.co.uk](mailto:info@seventhwavemusic.co.uk)

*Monday 18 June 2018*

**'WHITE BIRD'**

**DARTMOOR RESONANCE FESTIVAL STRING ORCHESTRA**

Conductor: **SIMON IBLE**; Soloist: **SUZANNE MANUELL**, St Andrew's Church, South Tawton, EX20 2JX, 7.30pm..Tickets £17/£5 children.

*Tuesday 19 June 2018*

**'DARTMOOR RESONANCE'**

**SACRED MUSIC FROM THE 15<sup>th</sup> and 17<sup>th</sup> CENTURIES sung by VOCES.** Director: **MARTYN WARREN**

Buckfast Abbey TQ11 0EE, 7.30pm

Tickets £10 [www.buckfast.org.uk/boxoffice](http://www.buckfast.org.uk/boxoffice), Abbey Bookshop or on door.

*Wednesday 20 June 2018*

**Event to be confirmed**

*Thursday 21 June 2018*

**'GRANITE'**

**KATE AND MIKE WESTBROOK** jazz ensemble  
Ashburton 7.30pm (details to be confirmed)

*Friday 22 June 2018*

**'THE CALL OF THE HEATHERED HILLS'**

**NIGEL SHAW AND CAROLYN HILLYER, WOODWOSE and BONES**

Lower Merripit Farm, Postbridge PL20 6TJ, 7pm-11pm

Tickets £16/concession £12/ children £5.

[www.seventhwavemusic.co.uk/dartmoorresonance](http://www.seventhwavemusic.co.uk/dartmoorresonance)

*Saturday 23 June 2018*

**WILLIAM ANDREWS FIDDLE DAY**

**NICK WYKE AND BECKI DRISCOLL**

Fairplace United Church, Okehampton EX20 1DT.

**'GOTHIC DARTMOOR'**

Songs from, and inspired by, the **BARING-GOULD** folksong collection

**MARILYN TUCKER & PAUL WILSON (WREN MUSIC), SARAH OWEN AND JON DYER**

Charter Hall, Okehampton, EX20 1HN, 7.30pm.

Tickets £12/£5 children.

*Sunday 24 June 2018*

**'FESTIVAL FINALE: SONGS OF WAR, CUCKOOS AND A WITCH', OKEHAMPTON CHORAL SOCIETY, DEVONPORT PARK COMMUNITY CHOIR, WEST DARTMOOR BENEFICE CHOIR with LUCY LUXMOORE and ANDREW WILSON.** Soloists: **GEOFFREY BERSEY and MORAG THOMPSON**

St Michael and All Saints Church, Princetown PL20 6RE, 7.30pm. Tickets £10/£5.

# SOCIETY NOTICES

## Membership

Subscriptions are **£14** per annum for Single and **£21** for Family membership. A Single Life Subscription is £280. Donations and Gift Aid declarations are always welcome.

If you are not a member, but would like to join a forward-thinking charity that works on behalf of Dartmoor's communities and culture, as well as its landscape and historic features, please write enclosing a cheque or postal order, or fill in the online details ([www.dartmoorsociety.com](http://www.dartmoorsociety.com)) for your subscription.

Payment by standing order is encouraged and a form can be sent on request. Write to The Dartmoor Society, P.O. Box 38, Tavistock, Devon PL19 0XJ, or email [info@dartmoorsociety.com](mailto:info@dartmoorsociety.com)

## New members

We are delighted to welcome the following new members:

Emma Cunis

Karen Lamont

Zoe Marsden

Katherine Salisbury

Colin Smith

Anthony Veal

## Changes to online bookings

We have made some changes to our online events booking facility. Members can now book and pay online for their guests to attend events on the website.

## Newsletter copy date

Please note that copy date for the June 2018 Newsletter is Friday 4<sup>th</sup> May. Event reports or items received after this date will be held over to the October 2018 Newsletter. Please ensure the spelling and grammar are set in UK English. Colour photographs of events or for the front cover will be gratefully received for consideration.

# FUNDRAISING

As many of you are aware, the Dartmoor Society is a charity that depends wholly on income from subscriptions, occasional fundraising events, donations and merchandise. It does not, therefore, yet have the funds for major undertakings enjoyed by some other Dartmoor charities.

One way in which people can help the Society to build up its financial resources is to leave a legacy to it in their wills. This is always a rather delicate subject, but the reality is that money left to the Dartmoor Society will be put to excellent use in promoting the well-being of a unique part of Devon. Unlike some other Dartmoor and Devon organisations, we do not have a payroll where thousands of pounds of members' money and donations are used to pay salaries. Neither do we have an expensive office to run and maintain, so all our administration costs are very low. This ensures that all legacies and donations go towards the benefit of Dartmoor.

The Dartmoor Society is the only *genuinely* independent body which is not affiliated to, or actively involved with, other organisations such as the Council for National Parks. Thus it is better able to assess what issues are really worth pursuing.

By leaving the Dartmoor Society a legacy in your will, however small, you can be assured that it will be put to excellent use.



Another way of raising funds for the Society is through **Easy Fundraising**. Once you have signed up to it online, a percentage of what you spend shopping goes to the Society – at no cost to you. *Please do consider this.*

[www.easyfundraising.org.uk/causes/dartmoorsociety](http://www.easyfundraising.org.uk/causes/dartmoorsociety)



# Dartmoor Fridge Magnets

NEW



Our new fridge magnets are now available in five beautiful Dartmoor images costing £1.50 each. They can be purchased at some indoor events and also through the post - please add £1.00 p&p (for up to 5 magnets). To order, simply fill in the enclosed form, or download one from our website, and post it with a cheque to: The Dartmoor Society, P.O. Box 38, Tavistock, Devon, PL19 0DN.