

**Sabine Baring-Gould's  
Adolescent Notebook  
Circa 1849-51  
Mostly filled at Pau, Bayonne, and Dartmoor**



**Sabine, circa 1849**

**Transcribed and annotated by  
Ron Wawman © August 2010**

## Preface

Over the past ten years or so it has become increasingly apparent to those who are committed to achieving a deeper understanding of Sabine Baring-Gould that there are large gaps in our knowledge of the man and that, despite his having written two volumes of autobiographical reminiscences, these gaps cannot be adequately filled by reading his published writing. This has led to the conclusion that the only way to advance our knowledge further is through finding and studying as much primary source material as possible in the form of diaries, notebooks, letters and contemporary observations. With the whole-hearted and enthusiastic backing of Sabine's great granddaughter, Dr Merriol Almond, I have, over the past seven years, been able to transcribe and research two diaries, a notebook, four significant collections of letters, and a small number of helpful contemporary appraisals. Between them they have covered significant periods in Sabine's life from the age of 17 until a few weeks before his death at the age of 89 years. This has enabled me to reappraise many aspects of Sabine's life and personality. The ongoing challenge now for me is to make my work available to others who, like me, have felt the need to understand how and why this remarkable man achieved so much in his life. Hence the publication in October 2009 of my transcription and interpretation of a twenty-year diary in the book *Never Completely Submerged*. The other primary source material does not easily lend itself to publication in book form and I have therefore decided that the rest of these documents will be published on the internet between now and the end of 2010.

The process starts here with an intriguing notebook that came to light at the back of a bookcase in the home of Dr Merriol Almond some four or five years ago. By relating the contents of the notebook to Sabine's account of his early years in *Early Reminiscences*<sup>1</sup> and to entries in his family bible<sup>2</sup> it soon became evident that this notebook had mostly been used by him during the years 1849 to 1851 when he was 15 to 17 years of age.

But these were important formative years in Sabine's life and the transcription and study of the contents of the notebook has, in my view, added significantly to our knowledge of the way in which his literary, particularly poetic, style developed. It has also given insights into Sabine's early archaeological interests, as well as his awakening sexual feelings and religious preoccupations.

## Acknowledgements

I am grateful to Dr Merriol Almond for bringing this notebook to my attention, for her enthusiastic encouragement and for her permission to transcribe and publish the contents. Thanks are also due to Dr Tom Greeves for his invaluable help in identifying and commenting on the subjects of the Dartmoor sketches. I am indebted to Fr. John Hunwicke for his schoolmasterly translation and criticism of Sabine's adolescent Latin poetry and for his comments on Sabine's attempts to tabulate the history of the ancient world. Thanks also to Alan Payne for interpreting Sabine's *Ucon* as *Uchon*, for locating *le signal d'Uchon*, translating a Logan stone legend from the French and for identifying Mrs. Mill. Especial thanks are due to Penny Yeo for her painstaking editing advice and correction of my draft.

Ron Wawman 19 August 2010

---

<sup>1</sup> Early Reminiscences chapters 10,11 and 12

<sup>2</sup> Never Completely Submerged p 211

## Contents

Item	Page
Preface	2
Illustrations	6
Introduction	7
Bibliography	10
Endpaper 1.	
Unknown Map	11
Story:	
The Curious Adventures of Dr Roticher	12
Poem	
The Pauiad	18
History	
Four Pages of Ancient History	23
Antiquities	
The Antiquities of Pau	28
Ancient Fonts at Aucun	30
Celtic Inscription	30
Cinerary Urns	31
Quern	31
The Roman Villa at Pau	31
Unidentified Map	35
Story	
My Aunt	36
Cuneiform Code	37
Biblical References	38
Poems	
Tis Here She lives (Love poem)	41
Night Thoughts	42
Menhirs and Logan Stones in France	44
Carnac	44
Logan stone of Ucon	45
Dolmen between <i>Plouharnel</i> and Erdeven	46
Allée couverte de Bagneux, near Saumur	47
A History of the World	

Genesis	49
The Scythian Invasion	50
Poem:	
Peace	52
Notes from Davis on Babel	54
Endpaper 2.	55
Five caricatures by Sabine including Dean Jonathan Swift, Mrs Squeers and Mrs Mills.	
Poems	
To the Pink (Love poem)	57
Carnival (A Heroic poem)	58
Is the Lily Fairer Dearest. (Love poem)	59
Funeral Dirge	61
A Trance	62
A Fragrant ——. (A fragment of a love poem)	62
Hymn to Jupiter Ton.	64
The Dying Girl	65
Latin Verses with translation	66
Morning and Evening	67
The Song of the Bat	68
The Story of Phaeton	68
Poem	
A Vision	71
A Page of Miscellaneous Items	72
The Mingling of Eternity. Dated March 1851	72
A Poem: The Campanula. Dated 13 April 1851	72
‘Oh If I Love Not Yet I Die of Pain’	72
Sketch of Sabine’s tutor, Mr Hadow	73
Love Poem: Thine is not the melting languish	73
Poems	
Caractacus	74
We See With Grief	76
Dartmoor Sketches	78
Siward’s or Nun’s Cross	78
Map of Crazywell Pool and Nun’s Cross Area	78
Beckamoore Cross	79
View from Cramber Tor	79
Old Stream works in Nill Combe	80
Classenhuel (Crazywell) Pool	81



Poem		
	A Shore of Gold	82
Story		
	Miriam or The Wreath of Lilies	83
Appendix A:		86
	A full transcription of all the biblical references found at Pages 38-39 together with an analysis of their possible significance to Sabine's Spiritual development.	

## Illustrations

1. Notebook	7
2. Endpaper 1. Unidentified Map	11
3. Title Page. The Curious Adventures of Dr Roticher	12
4. Frontispiece. The Curious Adventures of Dr Roticher	13
5. Typical Pages from The Curious Adventures of Dr Roticher	14
6. The door of the Theater	15
7. The Battle for Gibraltar	16
8. Plan of Unknown Building	27
9. Mosaics, Roman Villa, Pau	28
10. Corridor border pattern , Roman Villa, Pau	33
11. Roman nail. Roman Villa, Pau	34
12. Unidentified map	35
13. Cuneiform Code	37
14. Unknown head	40
15. View of Carnac	44
16. Logan Stone of Ucon near Autun	45
17. Dolmen between Plouharnel and Erdeven	46
18. Allee couverte de Bagneux, near Saumur	47
19. Unidentified view	48
20. Cathedral interior <i>Notre</i>	48
21. Endpaper 2. Five Caricatures	55
22. Scored out dedication for a love poem <i>Is the Lily Fairer Dearest</i>	59
23. Two scored out verses from <i>Is the Lily Fairer Dearest</i>	60
24. Two pages of Miscellaneous sketches and doodles	63
25. Mr Hadow	73
26. Siward's or Nun's Cross	78
27. Map of Crazy well pool and Nun's Cross Area	78
28. Beckamoor Cross	79
29. View from Cramber Tor	79
30. Old Stream Work, Nill Comb	80
31. Classenhuel (Crazy well) Pool	81
32, 33, 34. Miriam Illustrations	83, 84, 85

## Introduction



Fig. 1. The Notebook

### The Physical Condition of the Notebook

The dimensions of this slender notebook are 16.7 x 11.0 cm. It is a slender volume for the simple reason that of the 86 pairs of leaves that were originally present in the notebook only 49 remain intact, while 3 are preserved in part and, sadly, 34 pairs of leaves are missing altogether having been removed by being either torn or cut out. The exact distribution of missing leaves throughout the notebook is shown schematically below. The pages were bound in eleven sections of seven pairs of leaves together with the two extra leaves for the endpapers. The separation of one section of seven leaves from another is denoted below by //. Absent pairs of leaves are shown in brackets.

**1 // 7 // 1(2)4 // 2 (5) // (4) 3 // (2)5 // 5 (2) // 5 (2) // 5 (2) // 4 (3) // 5(2) // 3(4) // 1 (6)// 1**

In general there is little or no indication of what might have been the content of the missing pages but occasionally this can be deduced either by the contents of adjacent pages or the presence of letters or works on surviving remnants of pages. The condition of the remaining pages in the notebook is good apart from the occasional presence of scribbles and drawings made by an unknown small child at a later date, possibly during the 1939-45 war. At some

point<sup>3</sup> and for no obvious reason Sabine reversed the notebook and started again from the other end. The notebook also contains eight completely blank pages.

Inserted in the notebook are ten loose leaves, presumably removed from another notebook of slightly larger dimensions. An illustrated but unfinished poem, entitled *Miriam*, was written on seven of these pages with the remaining three pages left blank.

## The Time Scale

The notebook, which was used by Sabine Baring-Gould mostly in the years 1849-1851 when he was 15 to 17 years of age, is now held at the Devon Record Office in the Baring-Gould Archive, deposit 5203.

The exception to this time scale is the delightful illustrated story *The Curious Adventures of Dr Roticher*. This is the first entry in the notebook and in it the handwriting, grammar, spelling and content are so immature, that the story must have been written several years earlier than all the other entries. It has not been possible to date this story with any accuracy but it may have been written when Sabine was about 12 or 13 years of age, i.e. circa 1844/5

Only one page of the notebook carries dates – for March and April 1851. This page is notable for being unusual in several other ways.<sup>4</sup> It includes a sketch of Sabine's tutor, Mr Hadow, two poems – one a love poem – and, the anguished enigmatic statement *Oh! If I love not yet I die of pain*.

Although the majority of the entries were made when Sabine and his family were resident in the Basses and Haute Pyrenees, there is no evidence to suggest that Sabine made use of this notebook when writing his *Book of the Pyrenees* in 1907 or when writing his two volumes of *Reminiscences* in great old age. It is probable that he was no longer aware of the existence of the notebook when he wrote these books.

In his *Early Reminiscences*<sup>5</sup> Sabine wrote

*when I was a boy of seventeen I formed my purposes, and from their accomplishment I never deviated. My first was the moral and spiritual improvement of Lew Parish.....My second purpose was the restoration of the parish church.....The third purpose I had in mind, as a boy of seventeen was the restoration and reconstruction of the manor-house.*

As will be seen it is possible that some of the entries in this notebook provide clues to aspects of the mental and emotional process by which Sabine came to form these three purposes at the age of seventeen.

Between late 1849 and July 1851 Sabine and his parents were living in France. On 11 October 1849 they had left England en route for Pau in the Hautes Pyrénées, where they settled before moving on and spending the summer of 1850 at Argelès on the Mediterranean coast. They then moved to Bayonne in the Basses Pyrénées for the winter. The precise dates

---

<sup>3</sup> Between *Notes from Davis*, p 54 and the poem *To the Pink*

<sup>4</sup> See page 72-73

<sup>5</sup> *Early Reminiscences* pp vii-ix

for the moves between locations in the Pyrenees are not known but, after moving there, the family remained at Bayonne before finally returning to England on 11 July 1851. They then took up residence at lodgings in Tavistock as Lew House was still leased out. They remained in Tavistock until finally returning to Lew House in May 1852. The contents of the notebook reflect Sabine's activities and preoccupations at each of these locations. The final entries in the notebook include sketches of Dartmoor. In *Early Reminiscences*<sup>6</sup> Sabine wrote that living in Tavistock

*enabled me to get about on Dartmoor and see the prehistoric remains with which it is literally strewn.*

It is therefore likely that the sketches of Dartmoor were made during this time.

## **An Overview of the Contents**

The contents of the notebook are varied and include numerous poems that demonstrate imagination, confidence and occasional humour. They also demonstrate an increasing, though still limited, level of maturity of vocabulary, grammar and scansion. Some of the poems suggest an emotional attachment, possibly for a Constance Frazer about whom Sabine wrote in *Early Reminiscences*,<sup>7</sup> although it is impossible to reach any firm conclusion on this.

Among the most exciting entries are those which deal with the antiquities of Pau, in particular an illustrated description of Sabine's excavations of the Roman Villa at Pau.

Elsewhere there are drawings and brief descriptions of dolmens and menhirs in various parts of France. These are drawn on four consecutive pages in the notebook. There is evidence that around this time Sabine visited at least two of the sites for which there are sketches in the notebook although, because of the distances involved it is unlikely that the visits occurred at the same time. It seems likely therefore that, although one or two may have been drawn on site, others may have been copied either from earlier sketches made by himself, or possibly copied from books. Some of the text was probably obtained from books. If the Logan stone at Uchon was copied from a book this could account for Sabine's sketch being very different from the Logan stone known to have been on the site around the time when he visited.

At times the notebook was used as a receptacle for Sabine's somewhat ambitious tabulation of the history of the ancient world. To what extent these were examples of Sabine using his own initiative rather than exercises set by this tutor, Mr Hadow, is unclear. It is however most likely that a small number of poems written in very indifferent Latin were exercises set by his tutor.

Of particular interest are three pages of biblical references. These entries were made immediately before a page that carried two brief poems – one an anguished love poem and the other, also anguished, suggesting an adolescent preoccupation with sin and guilt. It is tempting to speculate that all of these entries may have been made at the time when Sabine was crystallising his thoughts concerning the three purposes in life from which, in *Early Reminiscences*, he more than once claimed he never wavered. It is also possible that Sabine might have experienced some sort of religious conversion around this time and that the three

---

<sup>6</sup> *Early Reminiscences* p 212

<sup>7</sup> *Early Reminiscences* pp 195-197, 202

purposes may have been penances associated with the conversion. The biblical references appear in full as an appendix alongside an analysis by the transcriber.

The transcription is unabridged and the transcriber has also tried to adhere to Sabine's layout. Inevitably some words have defied accurate transcription. These are indicated as either xxxx [?] or, when the transcription is probably but not certainly accurate by the insertion of [?] after the presumed correct word. Editing notes are denoted as such by square brackets and italics. Occasionally, and particularly with such entries as dimensions, Sabine left a blank space clearly intending to return and enter the dimension at a later date but failing to do so. Such spaces are indicated in the transcription by the absence of a [?]. Where Sabine's spelling let him down, as it did particularly in the earlier entries, this is denoted by the insertion [*sic*] to distinguish it from possible typing errors by the transcriber.

To assist the reader the notebook has been extensively annotated by the transcriber. In addition to footnotes, fuller explanatory notes are to be found throughout the transcription. These are headed '*Transcribers notes*' and invariably written in italics.

## **Bibliography**

Baring-Gould S, *Early Reminiscences*, 1923, London, Bodley Head.  
 Wawman R, *Never Completely Submerged*, 2009, Guildford, Grosvenor House Publishing.  
 Baring-Gould S, *Book of the Pyrenees*, 1907, London, Methuen.  
 Baring-Gould S, *Book of Dartmoor*, 1900, London, Methuen.  
 Wordsworth C, *Theophilus Anglicanus or Manual of Instruction on the Church and the Anglican Branch of it*, 1843, London, Rivingtons



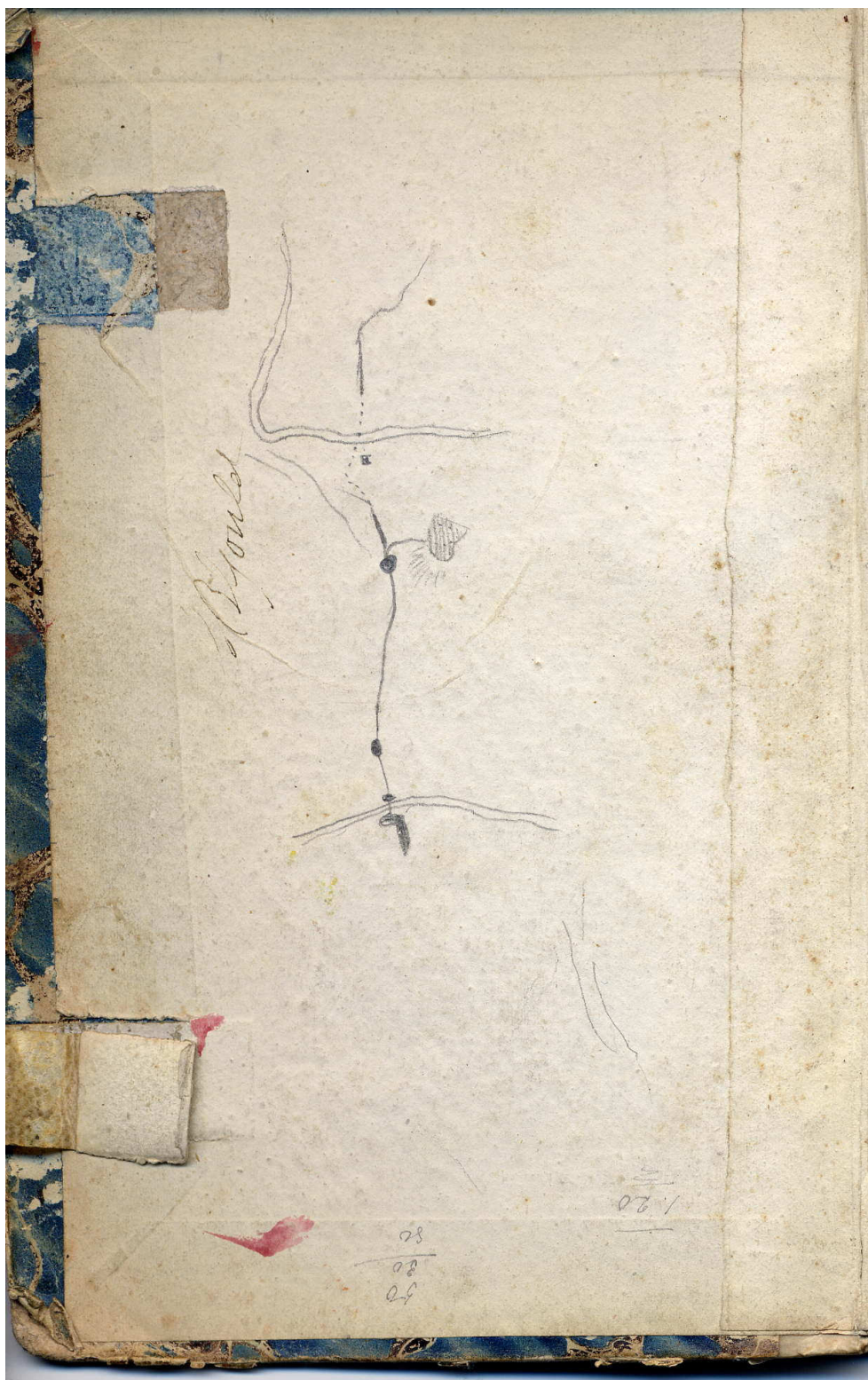


Fig. 2. End Paper 1. *An unidentified map in pencil*<sup>8</sup>

<sup>8</sup> This map is not dissimilar to the map of the area of Dartmoor near Crazy well Pool found on p.78. The name B Gould written in ink is also discernible. The significance of these entries is not known.



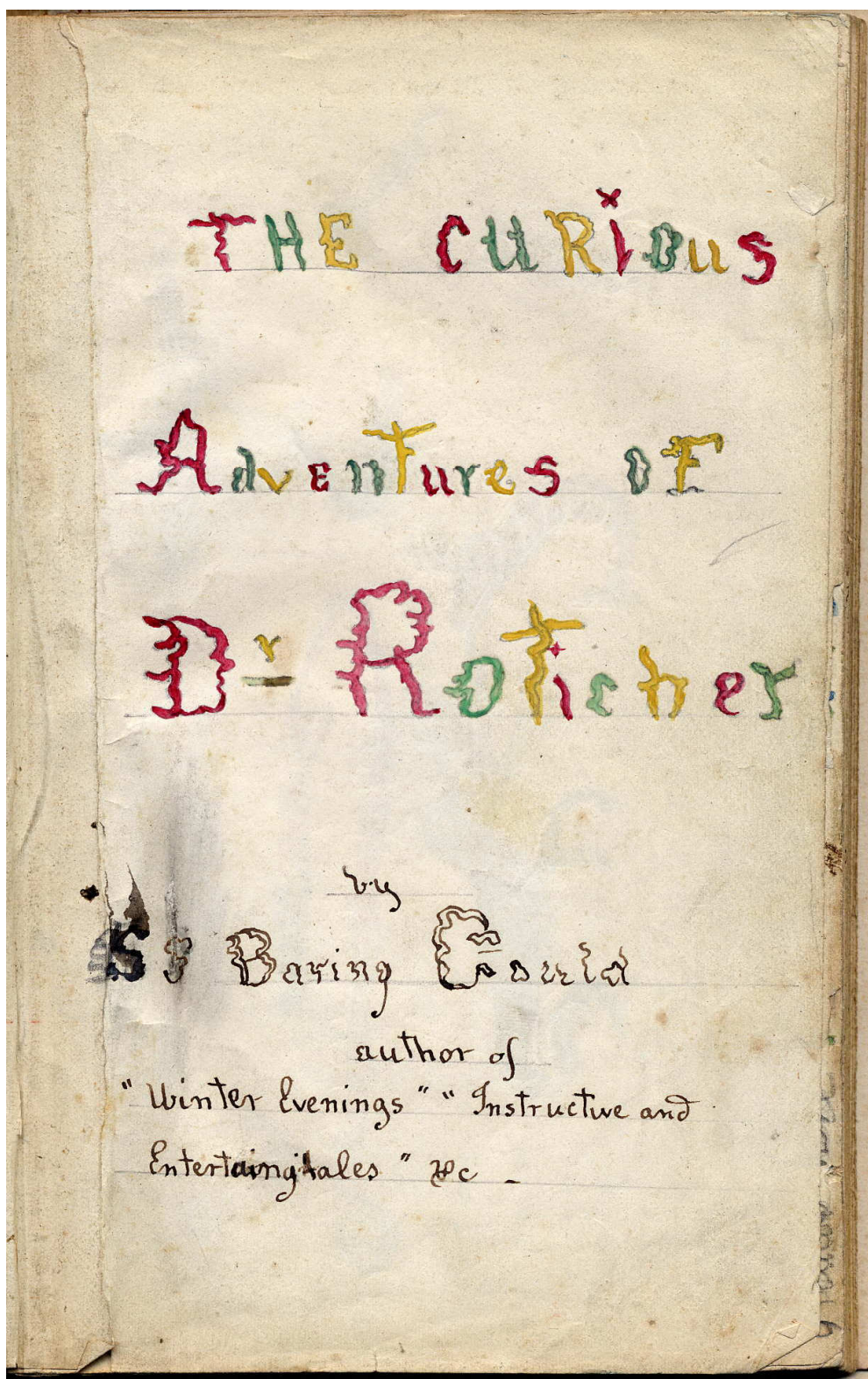


Fig. 3. Title Page for *The Curious Adventures of Dr Roticher*<sup>9</sup>

<sup>9</sup> It is not known whether the other stories for which Sabine claimed authorship were ever written. It is likely that the smudged 'S' written in front of the author's name was put there by an unknown child many years later.



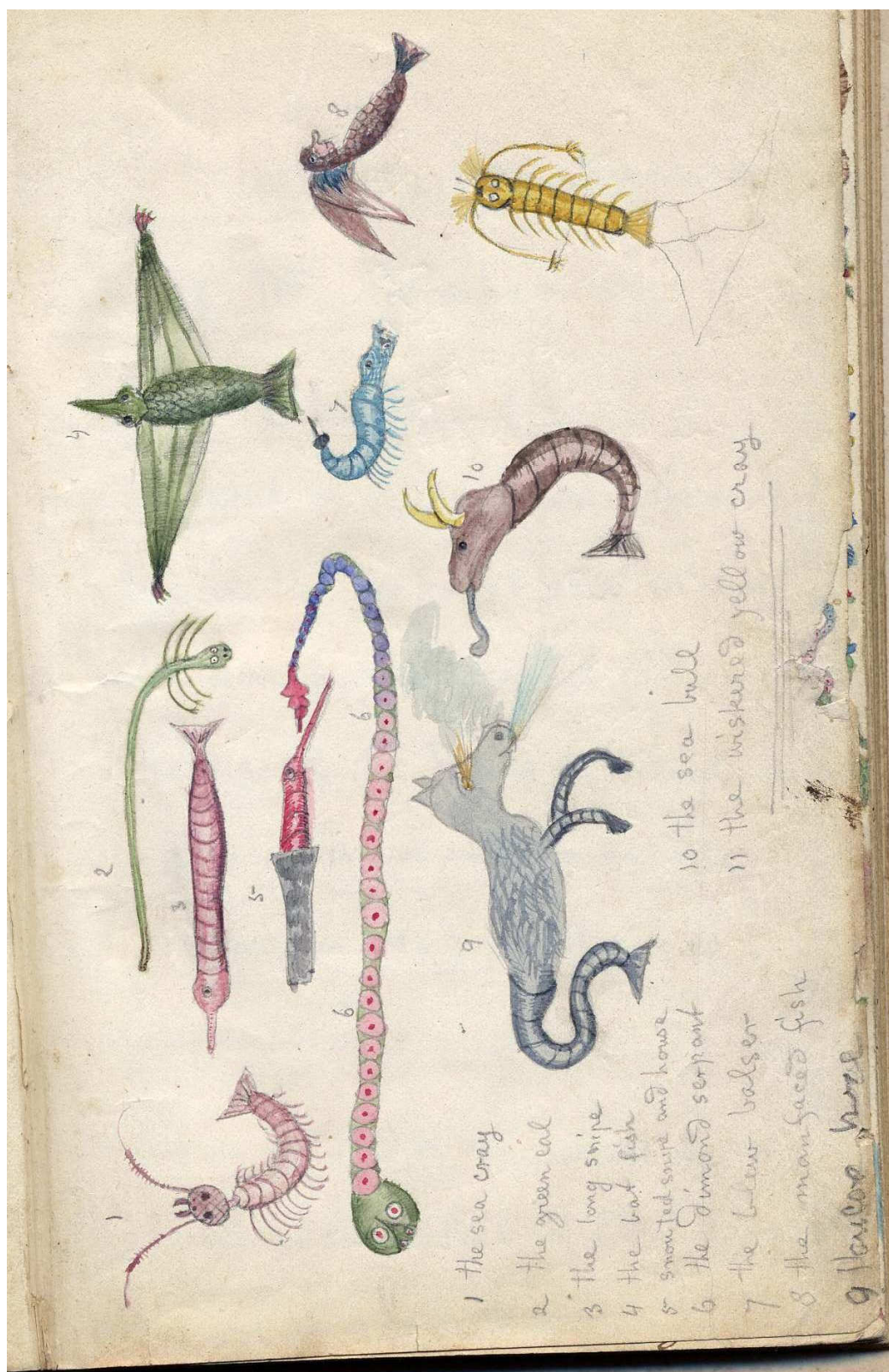


Fig 4. Frontispiece to *The Curious Adventure of Dr Roticher*  
*These delightful fish are among the giant creatures thriving near the South Pole.*

1 the sea cray, 2 the green eal, [sic] 3 the long snipe, 4 the bat fish, 5 snouted snipe and house, 6 the dimond serpent, [sic] 7 the blew balser, 8 the man faced fish, 9 ----- [?] horse, 10 the bull fish, 11 the wiskered [sic] yellow cray

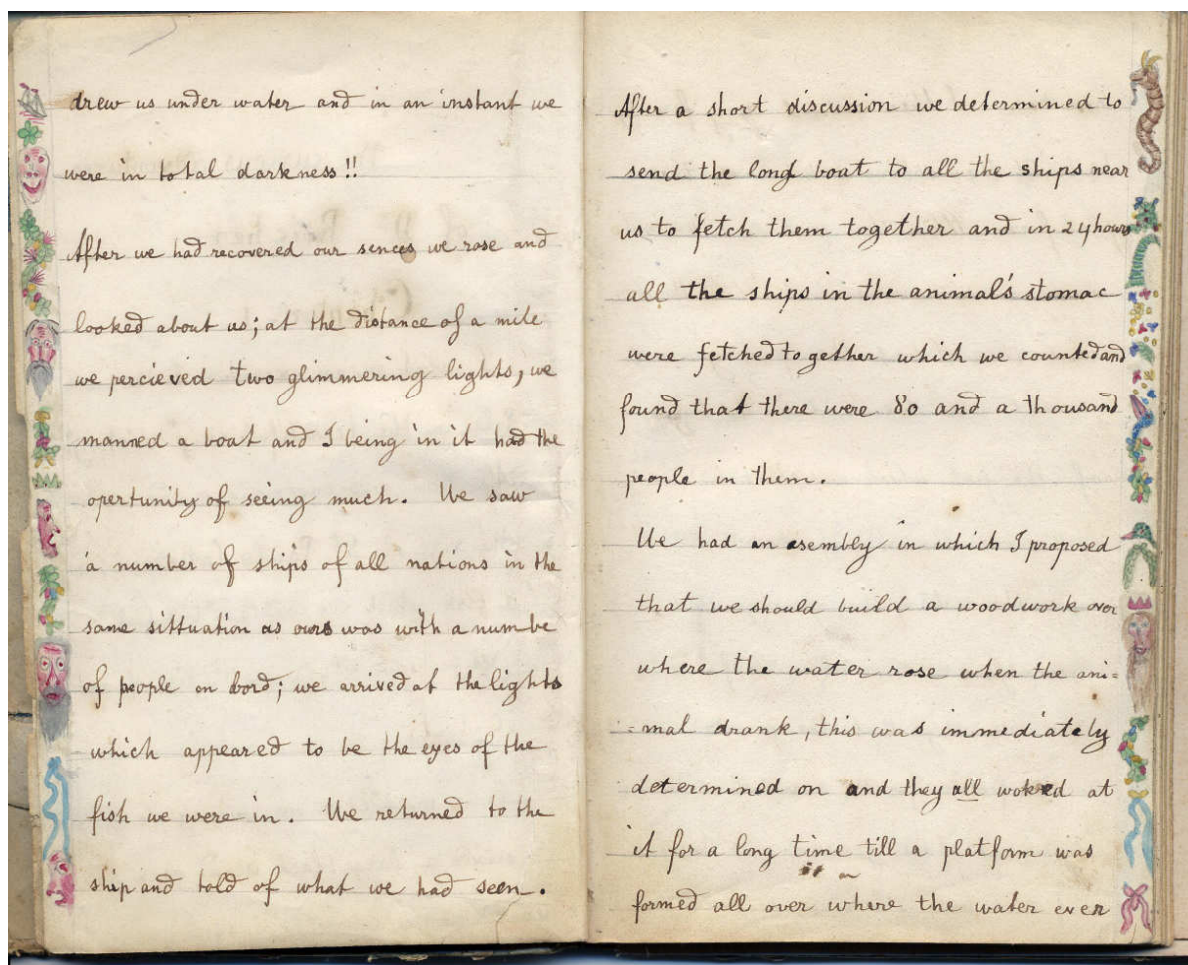


Fig. 5. Two typical pages from *The Curious Adventures of Dr Roticher*<sup>10</sup>

### The Curious Adventures of Dr Roticher. Chapter 1

I went on an excursion [*sic*] to the south Pole in the beautiful ship "Victory." All here was enormous, a cod was the size of St. Pauls Cathedral, and a fish which we called a "bat fish" (see frontispiece No. 4) was the size of an eliphant. [*sic*]

As we proceeded on our journey we observed a larg [*sic*] black island as it appeared as we approached a strong current drew us under water and in an instant we were in total darkness!! After we had recovered our senses [*sic*] we rose and looked about us; at the distance of a mile we perceived [*sic*] two glimmering lights, we manned a boat and I being in it had the oportunity [*sic*] of seeing much. We saw a number of ships of all nations in the same situation [*sic*] as ours was with a numbe [*sic*] of people on bord; [*sic*] we arrived at the lights which appeared to be the eyes of the fish we were in. We returned to the ship and told of what we had seen. After a short discussion we determined to send the long boat to all the ships near us to fetch them together and in 24 hours all the ships in the animal's stomach

<sup>10</sup> These pages illustrate the relative immaturity of Sabine's handwriting when compared with other entries in the notebook. Note also the great care taken over presentation with lines pencilled in to guide his writing and the delightful illuminations down the side of each page of this story. Similar illuminations are to be found with the poem, the 'Pauiad,' that follows on p 18 and which was written at Pau, probably in 1850.



[sic]were fetched together which we counted and found there were 80 and a thousand people in them.

We had an asembly [sic] in which I proposed that we should build a woodwork over where the water rose when the animal drank, this was immediately determined on and they all worked at it for a long time till the platform was formed all over where the water ever rose to. I then ordered every family to build themselves a house on the platform. When this was done we made a museum and built a theater [sic] and then I had the spare ground covered with the sand in the belly of the fish which was collected together and thrown over almost all the rest of the spare ground.

Scarcely was this done before we found to our advantage that the ground was most fertile for the seans [sic] of our theater grew out of the ground and the seeds of some trees which we scattered on it grew up in a few hours and bearing the most excellent fruit vis. 1 the hot plum puding [sic] tree, the fruit of which always kept hot. 2 the roast beef tree. 3 the fresh water bottle tree. 4 the, Spoon, Knife, and Fork tree. 5 the apple pie tree. 6 and the shugar [sic] and salt trees.

Where ever [sic] one of the fruit touched the ground a fresh tree of that species grew up in that place so that in 44 hours we had a forest of one hundred trees and in which we placed some animals on bord the ships. Delighted at being again at liberty they began to grow so fat, and increas [sic] enormously.

Our Theater was open every other day and afforded us no small amusement and during our stay we formed a handsom [sic] door to it.



Fig. 6. The door of the theater

We had a school where the children were taught to read, write, and do sums. Our museum contained some stuffed animals which one of the ships was bringind [sic] over from America to England when a tempest blew them to the south and were sucked in by this gigantic animal, and another bringing shells to England met with the same desaster. [sic]

After staying here a year we determined to get out if possible, so I was chosen chairman; I proposed that when he opened his mouth to let out the water we should sail out with it; this was agreed upon and after a week we sailed out in one boddy. [sic] After a prosperous voyage we all arrived safe at London when we parted and never saw each other afterwards.

## 2 Journey Chapter 2<sup>nd</sup>

At that time the Spanish were trying to take Giberalta [sic] so I went there in a man of war which was going out there. We arrived there safe and just before the Spanish ships had arrived.

I went to look over to see the position of the ships in the distance with a wonderful telescope when I observed a curiously formed ship, and a mortar which they were just going to clear out so as to throw a shell among us



Fig. 7: The Battle for Gibraltar

I immediately ordered a cannon to be fired, just at the mortar the moment the man lit it while I took a canon *[sic]* a little hier *[sic]* up.

All was done as I ordered, the moment the man lit the shell it was struck by a cannon ball with such violence that it flew up into the air and the shell falling on the deck of the ship exploded and killed a number of men. But when the mortar was in the air I fired my canon *[sic]* and struck it with such violence that it flew over to Africa where it fell down and killed a Lion which was eating a lamb. The first ball which struck the mortar after knocking it up passed on broke down the mast and had sufficient power after as to brake *[sic]* down a wooden castle on the ship for the purpose of firing from a high; As for the canons in the ship, they we so frightened that they jumped int *[sic]* the water and swam over to our side and so I gained 6 canons for our side. One of the fragments of the mortar falling on a poor salor's *[sic]* head broke a hole in it and totally destroyed *[sic]* the brains which were replaiced *[sic]* by a bunch of papers, and the hole was stoped *[sic]* up neatly with plaster of Paris.

While I remained here I once frightened a Spanish Captain out of his bed in his 'night chemise' into the water and I dragged him into my bed where I rocked him to sleep!!

### 3 Journey Chapter 3<sup>rd</sup> Journey through Europe Spain

Here I found everyone bullfight mad and I found it necessary to go and see one. I accordingly went; here I saw many strange feats of skill; three bulls had been killed and the last was to enter, when I stood up and with a loud voice declaimed that I could destroy the bull without a weapon. I was called into the circus, all retired; I waited the beast; the door was opened! The bull entered! A number of darts were hurled at him, to enrage him; t'was enough, it rushed

forward; I advanced, it rushed at me, but I was prepeared [sic] I siezed [sic] him by the horns and throw him some yards from me, he rose and rushed at me again, I lept [sic] under him and catching his hind legs, turned him head over heels; his fury was at the highest pitch and he darted at me the third time but I siezed [sic] his upper lip with one hand and his lower jaw with the other I tore him in two; loud hurah's [sic] came from all sides, a larg [sic] collection was made at the door for me and I recieved [sic] that day as much as one hundred florains. [sic] Next day I went out of Spain.

**Transcriber's Note:** *The two pages immediately following Dr. Roticher's Adventures have been carefully cut out of the notebook leaving only tiny remnants. On the second of these there are traces of pencilled guidelines together with a few letters in similar ink and handwriting. It would therefore seem likely that Dr Roticher's journey through Europe continued with at least one more chapter.*

*The immaturity of the grammar, spelling and content of this story suggests that it was written several years before all the other entries in this diary. These latter were probably all written between the winter of 1849 when Sabine was 15 and the summer of 1851 when he was 17 years of age. The grammar and spelling of this story would suggest an age of around 10 years but the draftmanship, humour and imagination suggest a later age, possibly around 12 or 13. It could be that the immaturity of grammar and spelling reflects the severe limitations of Sabine's early schooling and that the piece was possibly written around the age of 12 or 13 years.*

# Thee [sic] Pauiad<sup>11</sup> (by SBG)

[Written mostly in pencil with a few later changes in ink - these are shown here in bold]

- I. I sing the history of the man you know  
 Who just has come to sempiternal<sup>12</sup> Pau  
 And what he does and how his time is spin<sup>13</sup>  
 And the day where his footsteps are bent  
 Since when the postman's clacking whip resounds 5  
 And post horse hoofs shake all the pauèd [sic] ground  
 Of all his deeds and all his walks I sing  
 But lest the ink run short I here begin  
 -----
- II Come they by diligence of swift mal [sic] post  
 Or on the wind like pale and sheeted ghost 10  
 Or in their carriages by post horse driven  
 Or have their own thro' merry Gallia striven  
 Or come they say from where **potatoes** grow  
 Or where the **ruby** hairs in splendour glow  
 Who talk so big of Hellan and of Bruice [sic] 15  
 Of covenanters and the verry [sic] duce<sup>14</sup>  
 Or from the land of Yankee doodle doo.  
 Who contemplate what they are going to do  
 Or from the noble England happy queen  
 Of all the oceans and the waters green 20  
 Enough they come from these all in a being  
 From these four lands<sup>15</sup> their parents were a living  
 Suffice it when they came to Pau at first  
 Their journey to their friends is all rehearsed  
 How one poor steed had got his bowels bust 25  
 And one old wheel was eaten thro' with rust  
 How once they had a young postilion who  
 Not as the guidance of the horses knew  
 He went so slow the English young men roar  
 "Je ne vous donnerai rien pour boire 30  
 Allez plus vite" He puts the beasts at speed  
 And off they start maliciously indeed  
 And when four horses make their minds to run  
 To stop **all four** is easier said than done  
 Then also how they rattled on full tilt 35  
 And in a muddy ditch were roughly spilt  
 One wheel it lost its tyre and one its spoke  
 And dear enough they payed [sic] for what was broke  
 -----

<sup>11</sup> Pauiad : Patently modelled on the Iliad

<sup>12</sup> Sempiternal: everlasting

<sup>13</sup> Spin: 'Spent' was probably intended

<sup>14</sup> Presumably 'deuce' intended

<sup>15</sup> Four lands: The 'four lands' to which Sabine referred were probably 1. Ireland, (potatoes) 2. Scotland, (Hellan – Scottish pronunciation of Highland, Bruice – Robert the Bruce, Ruby hair- redheaded Scots, Covenanters.) 3. America (Yankee doodle doo) and 4. England.

- III      At early dawn that family **awakes**  
 And in the park their daily **wandering** takes      40  
 They sit upon a bench **that's** painted green  
 From which the range of Pyrénées is seen  
 With open eyes they drink the luscious view  
 And in the sun their trailing members stew  
 Then shout "How lovely" as the shadows change      45  
 Upon that old, that great majestic range  
 Then "Well if ever!" "No I never!" cry  
 As dropping sunset purples all the sky  
 Now draw a heavy sigh, turn from the sight,  
 And to their lodgings **quickly haste** their flight      50
- IV      They hire some horses for the autumn day  
 And three Franks damages they've got to pay  
 The gentleman who likes a trotting beast  
 Has one that will not trot the least – the least  
 The hopping **horse** is only whipped at first      55  
 Then spurred, then flagellated, - and then cursed  
 But canter, canter, cant'ring everywhere  
 The lord of the creation tries to swear  
 When startled off it runs, nor bit nor rein  
 The frightened charger's swiftness can restrain      60  
**His Pegasus flies thund'ring o'er the plain**  
**And in the wind throws back his knotted mane**  
 Then stops before a cabaret<sup>16</sup>, some wine  
 He calls for from the blue bloused host of mine  
 He tastes – grimaces makes – spits out again  
 The wine drops all his milk white trousers stain  
 Shouts **angry for some water to** eface [*sic*]      65  
 From his soft palate the pernicious taste  
 He hastens home of that one made so sick  
 That o'er the horse's back he breaks his stick
- V      The city Pau thro' all the world renowned  
 For gossiping which in its streets are found      70  
 Possesses a great castle with old walls  
 And dingy vaults and musty smelling halls  
 It has a courtyard well known to absorb  
 All the damp round and ne'er has seen the orb  
 Of the red sun and all its murailles sweat      75  
 With clustered mildew and with dripping wet  
 Here peeping grass through pavement makes its way  
 And toadstools **flying from** the light of day.  
 Here up some long stone steps they walk and gaze  
 With 'stonished wonder at the threadless maize [*sic*]      80  
 Of passages, and chambers, rooms, and all  
 The tapestry that's hanging from the wall

---

<sup>16</sup> Cabaret: tavern [Fr]





And with a fan she beats the yielding air  
 Her lips are redder than the choral die<sup>21</sup>  
 Her blue eyes glitter like the summer sky  
 Her dress is tricked out with consummate toil 125  
 Her Hair is shining with maccapa oil<sup>22</sup>  
 The skirt doth scarcely to the knees extend  
 And nothing has to the long waist to lend  
 The youth has got a highly polished hat  
 High stockings and a black Granville cravat<sup>23</sup> 130  
 Snow white waistcoat, patent leather boots  
 Looks like a pigeon hopping from the coops  
 A knot of gentlemen swell round the door  
 Then swells the hum of voices busy roar  
 This gentleman speaks of the weather that 135  
 Smiles sickly as he polishes his hat  
 And twirling it around describes how ill  
 He lately was and how he took a swill  
 Of some vile mixture, which disturbed him so  
 That his weak health next got an overthrow 140  
 One man relates how that a friend he'd got  
 Once emptied o'er his face a little pot  
 Of some white mixture he'd been told to place  
 Over some pimples he's got on his face  
 Scarce on his face he'd placed the application  
 When it gave steady signs of inflammation  
 Instead of mending he found out would spoil  
 For o'er his face he'd rubbed some croton oil<sup>24</sup>  
 From his whole face the ruddy mounds exude,  
 "That's odd" another says "And when at Bude  
 I pretty nearly was in that same plight  
 And thereby got a most confounded fright"  
 He tells a tale of how he took a dose  
 Of laudanum which brought nearly to a close  
 His life; Another, not to be outdone  
 Tells a dread story of a bursting gun  
 And all the sad mischief that it had done  
 Had shattered the features, destroyed the figure  
 Just by a twig as it caught in the trigger  
 Tea is served up the hungry gentry pour  
 Down their large throats full three large cups and more  
 They swallow cake by cake and slice by slice  
 Of everything that's tasty or that's nice  
 Not so the ladies they scarce eat a crumb  
 Just take a sip and now that they have done

<sup>21</sup> choral die: Possibly coral dye intended.

<sup>22</sup> maccapa oil: The Brazilian city of Macapá does export oil but whether this is the oil to which Sabine referred is doubtful.

<sup>23</sup> Granville cravat: possibly named after the portrait by Sir Godfrey Kneller of George Granville (1<sup>st</sup> Baron Lansdowne) with a white lace cravat.

<sup>24</sup> Croton oil: a powerful purgative!

Of almond cake they take a tiny grain  
 The tea between their pursed up lips they strain  
 The tea is done and now flirtations rise  
 To every corner the contagion flies  
 This one who bears it to a high extent  
 Points to another with his fingers bent  
 "See that flirtation in yon quiet nook  
 It's worth your while just now to take a look"  
 He then says something, when he's done to speak  
 The red blush startles to her rosy cheek  
 Her eyelash drops and with her foot she beats  
 The cirèd<sup>25</sup> ground and fidgets on her seat  
 They talk of moon beams and of nightingales  
 Of sad romances and of love sick tales  
 Then gossip comes up to their help and all  
 Rings with some stories from the book scandle<sup>26</sup>  
 And "But I can't believe it's true"  
 "Oh, yes for I beheld the interview"  
 Or else "The wedding's coming off in May"  
 Or "they were walking in the park Tuesday  
 'T'was Mr What d – y call and young Miss Thing  
 Went out to hear the poor cock robbins [*sic*] sing"  
 Then in comes supper and the light jumble<sup>27</sup>  
 Pours down the throat of many a beau and bell[e]  
 Then off they drop by ones and drive away  
 To get to bed and sleep to twelve next day  
 They leave the house and as they turn the door  
 Swear that the party was a horrid bore  
 That they did nothing but sit, sit and talk  
 To no fair lady but to staid Miss -----.  
 Grumble and fuss and say that they'll ne'er go  
 To such a party if they stay in Pau.  
 Tho' just before they'd bid the host good night  
 And voiced that they were nourished with delight

## VII

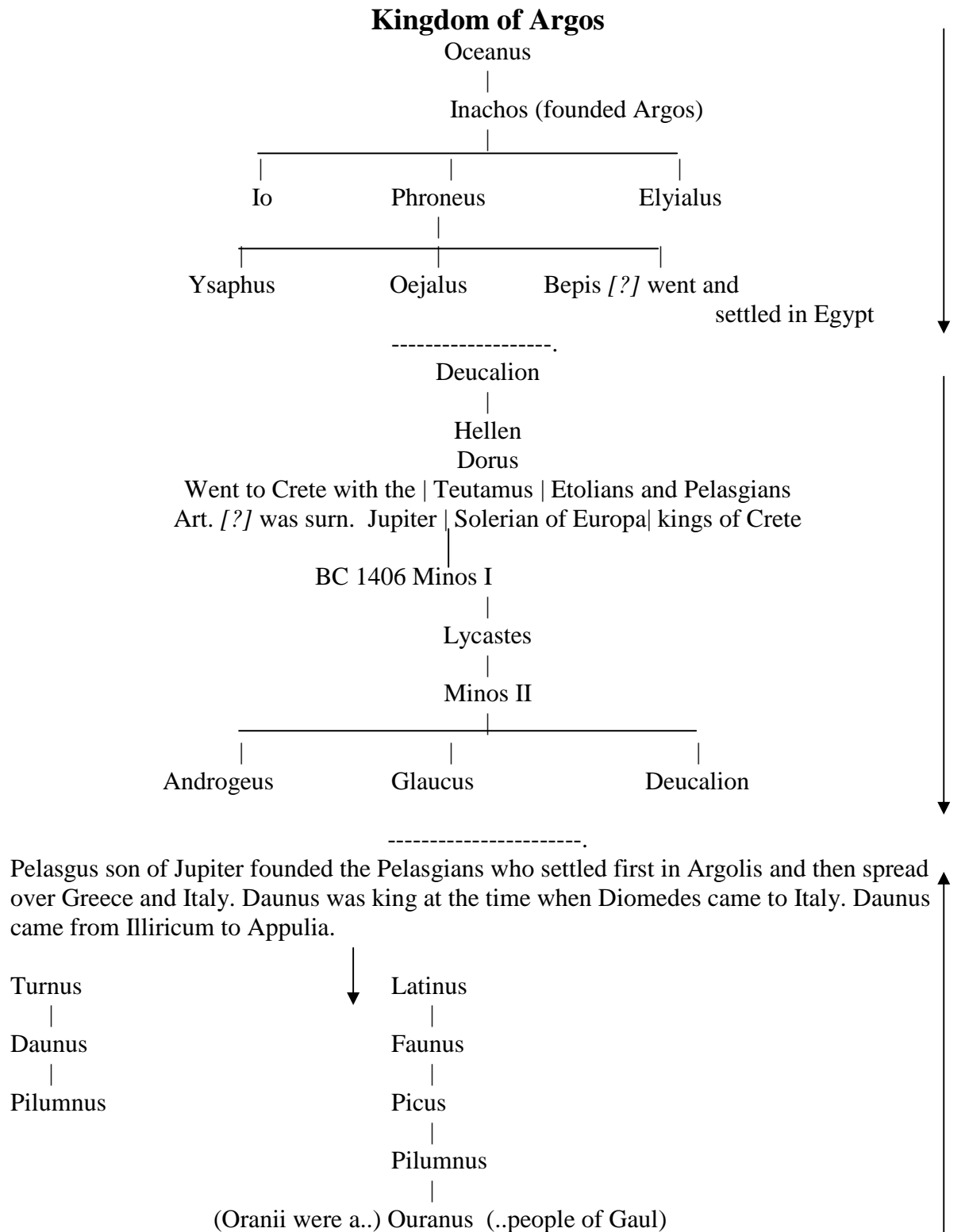
**Transcribers Note:** Alas, neither verse VII, nor any other verses in this fascinating 'boy's eye' account of social life in Pau, appear in this notebook. It is evident that Sabine based this poem on 'The Iliad.' The scansion, grammar, rhyming and choice of vocabulary may not always be as one would wish, but all is forgiven because of the delightfully cynical, humorous and imaginative account he gave of the doings, the airs and the graces of the expatriate community in Pau to which he belonged. Not bad for a 16 year old.

<sup>25</sup> Cirèd: ciré is 'wax polish' in French

<sup>26</sup> Scandle: Presumably scandal was intended.

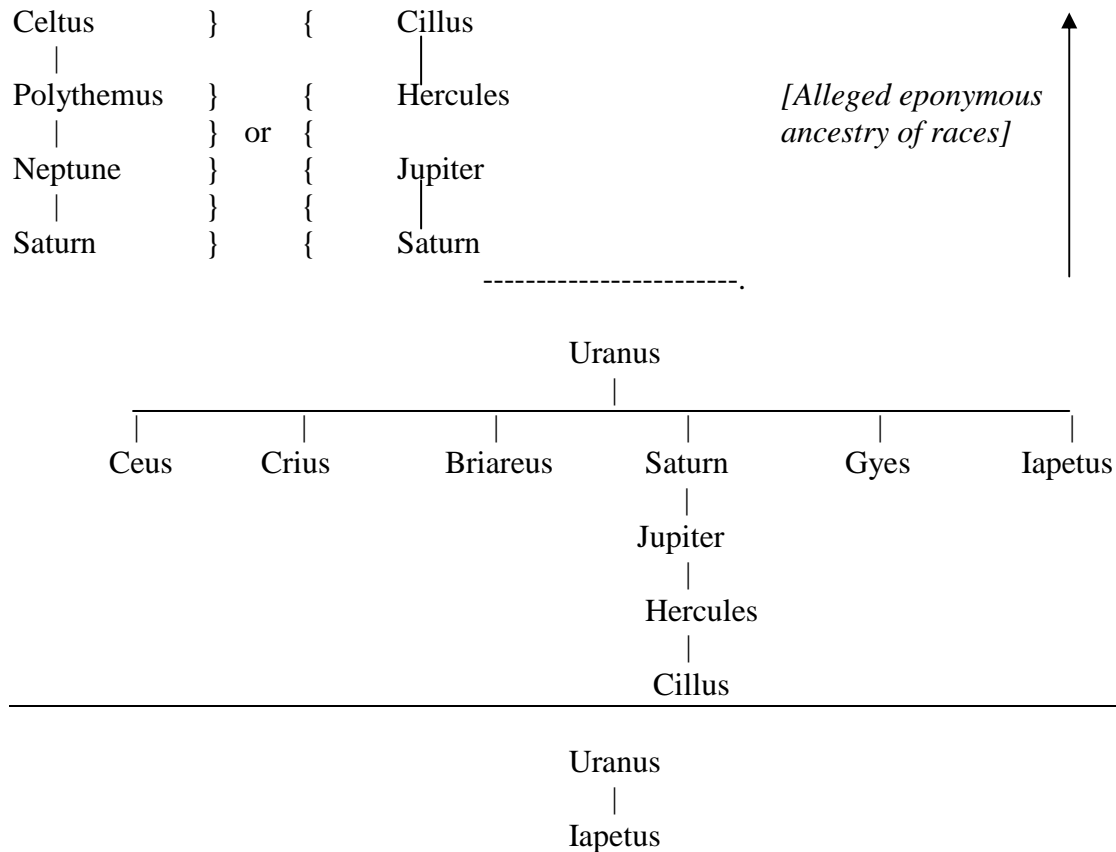
<sup>27</sup> Jumble: a thin sweet cake





Celtæ received their name from Celtus son of Hermiles or Polyphemus lived between the Palmeotis and Atlantic also Celtiberi of Spain and Celtici of Spain. Celtorii near Sinones Gaul

Celtoscythæ north nation of Scythians. Pictæ a people of Scythia called also agathyræ according to Servius emigrated to the north of Britain.



#### Ancient Inhabitants of Italy

Called Saturnia. Ænotria. Hesperia. Ausonia. Tyrrhenia. Italia

Aborigines and Pelasgians

Driven away by Evander (king of Arcadia fled to Italy)

(country round Rome)

(disc from the interior) Auruncans or Ausonians Cascans. Priscans (drove Siculians to Sicily)

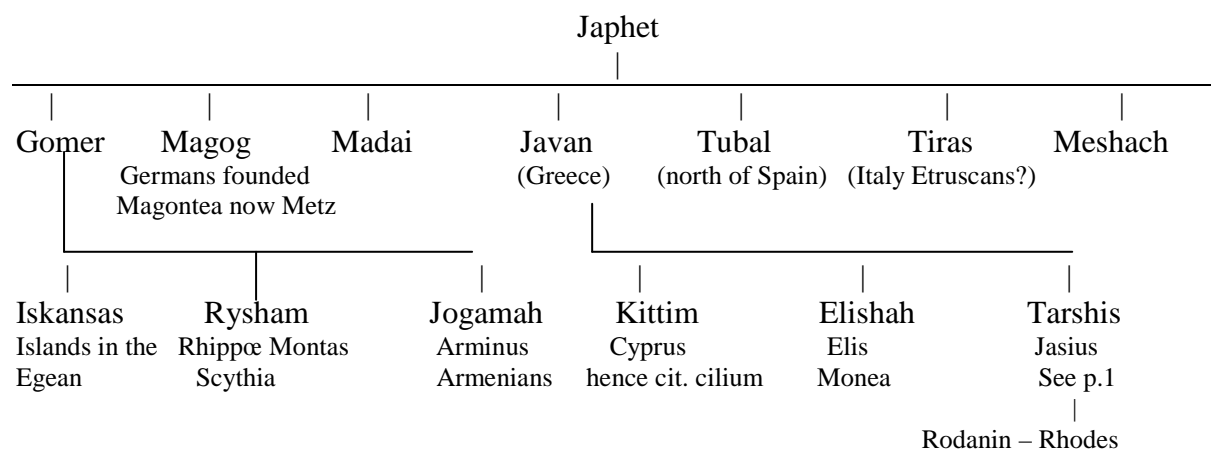
All joined formed Priscans and Latini

Oscans and Sabellans (from north) Rosencæ Etruscans, driven to Etruria by the Celts from the plain of the Po. Ligurians from Piedmont. Greeks coll. South chimæ. Parthenope. Elea or

Velia, Locri Medina and Hipponium Sybaris crotôn metapontum. Laos Posidonia Caulôn

Terina Tarenium. from Ænotria it changed to Magna Græcia

Arrival of Æneas and Trojans.



**Transcriber's note.** The tree above was an attempt by Sabine to show that all the nations of the world were descended from biblical characters

Elishah or Elius. Homer does not mention Elis

Gomer pink

Gog Mestac – blue Hc A M

Tubal

Madai green 600

Javan yellow

Tiras red<sup>28</sup>

BC 710  
38  
-----  
600

x Armnus<sup>29</sup> one of the Argonauts (Alrius)

<sup>28</sup> There are no colour coded diagrams or flow charts in the notebook so the significance of the colours is unclear

<sup>29</sup> Armnus does not appear in the long list of Argonauts. Perhaps Sabine meant one of the following Argonauts: Ancaeus, Aleus, Asterius or Acastus but the word in the notebook does not resemble any of these.

## Kings of Egypt (Not in Order) *[All written in pencil]*

Psammentus Rhameses  
 Proteus Rhamentus  
~~Amasis and Psamm~~etichus

Chron  
 Enrode of Kimmernans into Lyria

About 605 BC or 700

Scythians expelled Medea  
 Cyarasus 596 or 600

***Transcriber's Note:*** What follows has been written in pencil on the lower half of the same page as the above, along with the plan of an unknown building, the significance of which is unclear.

2340  
1056  
 492

2348 – 2000	
2000 – 1174	Beginning Trojan [?] war
1174 – 860	Carthage
1000 – 700	Carthage and Tarshish
	Trojan war
Great Scythian invasion	

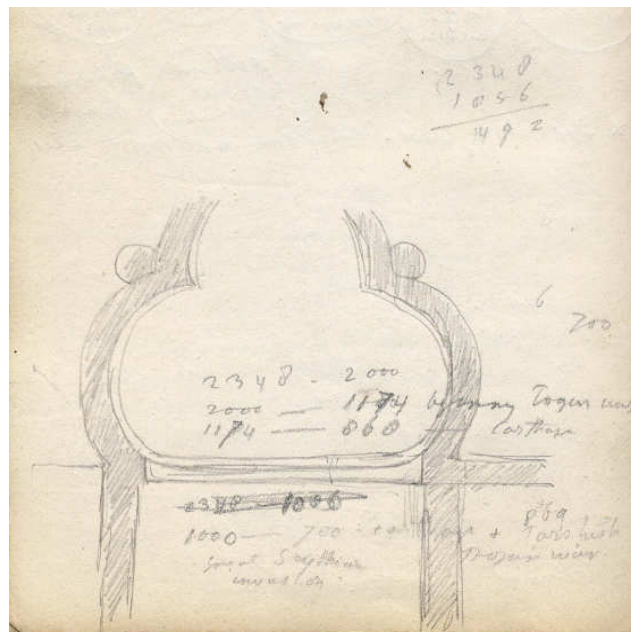


Fig 8. Plan of unknown building.

## The Antiquities of Pau

**Transcriber's notes:** *There is no evidence that Sabine made any reference to what was written about the antiquities of Pau in this notebook when writing pages 105-6 of A Book of the Pyrenees 1907. Nor in his descriptions of the Basses and Hautes Pyrenees on pages 173-176 of Early Reminiscences. It is likely by the time he wrote these books he was no longer aware of the existence of the early notebook. On the page in the notebook immediately preceding and overleaf from the first page of The Antiquities of Pau is one page, reproduced here, on which there are three impressive colour drawings of the mosaics, two are shown as in chambers A and B. The other is known to be in room D.*

*3 pages have been cut out of the notebook ahead of this one page with the pictures of mosaics. It seems probable that these pages carried further drawings. It is possible that these were removed by Sabine for use elsewhere. The remaining page would have been less easy to remove because it had text on the obverse.*

*There are close similarities between these drawings and those appearing in an album entitled The Winter at Pau in 1888 And Visit to the Pyrenees held in box 34 in the Baring-Gould archive at the Devon Record Office. However the notation in the notebook text is not identical with that in the plan included in the album, nor the plan published in London Illustrated News June 1851.<sup>30</sup>*

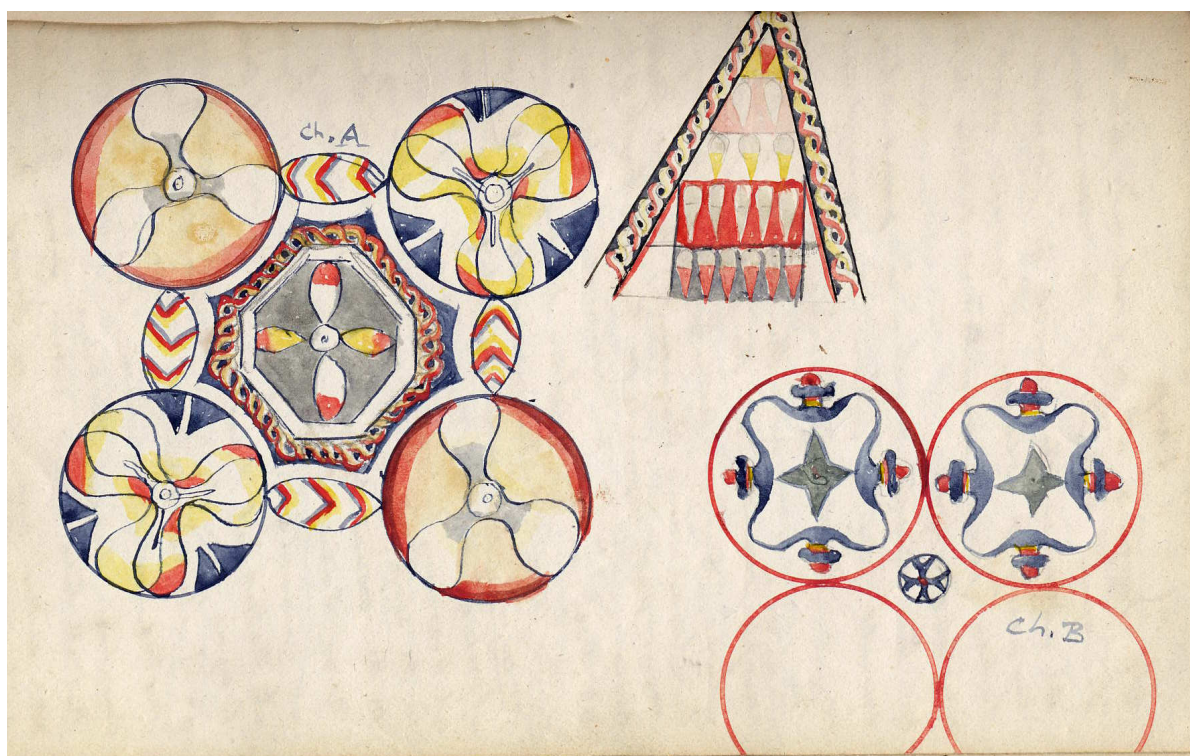


Fig 9. Mosaics Roman Villa, Pau

<sup>30</sup> Baring-Gould S, The Discovery of a Roman Villa near Pau, Ground Plan, Mosaics, 15 June 1851, London Illustrated News



## The Antiquities of Pau

### Chap -----

At Tarrons<sup>31</sup> at a good ride from Pau are some vestiges of the Roman Sway. The altar in the church is formed entirely of blocks of mosaic work taken from numerous places in the neighbourhood -

In the priest's garden is some at a small depth below the ground and in a field adjoining is some more.

The following are the names of the camps, places where were found in the Basses Pyrenees. Luxe. Garris<sup>32</sup>, Aucumendy,<sup>33</sup> Etcharry, Castetnau near Naverrenx; between Moumour and Esquiule on the left bank of the river Vert; in the communes of Gèronce, at Poey<sup>34</sup>, at Lamidou, Jasses, Lay, this latter is called Turon des Maures. /St. Monier, at Serres Castets/ and near Agnos on the St Marie<sup>35</sup> road, at Esquiule at Herran<sup>36</sup>, between Monein and Maslacq to the south east of Viellésequire, at Castetner, on the mount Aragnouet above Orthez, near Salies and Bellocq<sup>37</sup>; near Sauveterre at Guindalos near Jurançon<sup>38</sup>, at xxxx [?] at Baliex, at Burosse, at Morlanne // Beyrie<sup>39</sup>, at St Castin, at Bernadets and in fact at all the other places known as Motles [?] Mothen, Castets, Casteras, Castrots, Casterasses, Cambo's<sup>40</sup>, Turons, Turonna.

But all these camps except Guindalos<sup>41</sup> are either circular or round and have a high earthen parapet running round the top of the earthwork which is almost invariably wonderfully perfect. They can not be attributed to the Romans. At Bielle<sup>42</sup> in the Val d'Ossau is some mosaic work but very much inferior to that discovered at Pau in size although the patterns bear much resemblance to each other.

At Argelez<sup>43</sup> in the Hautes Pyrénées were discovered upwards of 300 funeral urns<sup>44</sup> filled with calcined bones some being made of pottery others of grès.<sup>45</sup> Only four or five have been preserved together with some keys and other things found with them, also there was discovered a hand mill similar to one found in the villa at Pau.

Near Argelez is also the Balandrau<sup>46</sup> or "Wonderful stone," perhaps a Celtic monument but that is doubtful as it bears little similarity to any Druid structure I have ever seen with the exception of one and that was on Dartmoor – a stone of ordeal.

~~Fragments of mosaic have been found at Oloron as well as coins.~~

<sup>31</sup> Taron Sadivac-Viellenave. Located on a modern map some 24 km from Pau. Mentioned in *The Book of the Pyrenees* 1907. p 104. Unfortunately *The Book of the Pyrenees* is inadequately indexed and some places named in the body of the book do not appear in the index.

<sup>32</sup> Garris: There are two villages with the name 'Garris' in the Hautes and Basses Pyrenees. From the narrative and a study of maps of the area it is likely Sabine was referring to the Garris near Luxe

<sup>33</sup> Aucumendy: Not found on modern maps. Possibly Locommande intended

<sup>34</sup> Poey: There are three villages with the name 'Poey'. It seems likely Sabine was referring to the Poey near Gèronce.

<sup>35</sup> Oloron St Marie: Mentioned in *The Book of the Pyrenees*.

<sup>36</sup> Esquiule at Herran: Not found on modern maps

<sup>37</sup> Bellocq: Mentioned in *The Book of the Pyrenees*

<sup>38</sup> Jurançon: Mentioned in the book of the Pyrenees

<sup>39</sup> Beyrie: There are three villages named 'Beyrie'. It is unclear from the text to which Sabine referred.

<sup>40</sup> Cambo's: Mentioned in *A Book of the Pyrenees*. p. 53

<sup>41</sup> Guindalos: Appears in *A Book of the Pyrenees* but is not on modern maps. It is a hill near the Pont d'Oly (d'Auly) in Pau

<sup>42</sup> Bielle: Mentioned in *The Book of the Pyrenees*.

<sup>43</sup> Argelez: Mentioned in *The Book of the Pyrenees*.

<sup>44</sup> Cinerary urns: briefly mentioned in *A Book of the Pyrenees* p. 153

<sup>45</sup> Grès: sandstone [Fr]

<sup>46</sup> Balandrau: Detailed description in *The Book of the Pyrenees* p 153. Also *Early Reminiscences* p 185

At Brellan a house near Lescar in a field is some mosaic and also the traces of some Roman tombs<sup>47</sup> I am informed. Near Pontacq are numerous tumuli

## INDEX to the PLATES<sup>48</sup>

### Plate

### Ancient Fonts at Aucun<sup>49</sup>

ABCD are the continued series of a sculpture round a white marble font in the church of Aucun, Val d'Azun, Hautes Pyrénées. It dates probably from the Norman period and although perhaps stiffly executed are not badly designed. The series is divided apparently into four parts. In the first of which is seen a workman with his pickaxe at work upon a block of stone which is being drawn by some nondescript animal which is fastened to it by the tail being tied to a pole. Above the block of stone are the man's implements.

The next group to him consists of two does browsing upon a tree while close beside them and perhaps beginning the second part of the subject is a huntsman spear in hand blowing his horn to announce that the stag is at bay. And a little further on the poor tear shedding quadruped is piteously lifting up his foreleg to remonstrate with a dog which is gripping hold of him by the throat. The mounted huntsman is at hand to pierce the poor devoted one with his lance. He wears the beret on his head and has bridle, stirrups etc.

The third division portrays the solemnisation of a marriage festival. A trumpeter is playing on one side to the bride and bridegroom who are leading the dance while at their left hands are a tumbler and dwarf; a large group of dancers follows played to by a man with a bagpipe an instrument totally disused in that part of the country at this period if known. Behind him is seen a dog and a mask.

The fourth division represents the priest uniting the hands of the happy couple the bridegroom wearing the unromantic bag cap. Behind the officiating priest are two monks and a man playing the bagpipes a star follows to finish up the piece.

E and F consist of a sculpture of the same sort that runs round the bowl of the stoup in the same church the lower divisions (and H) being sloped upwards and forming part of the bottom of the bowl. The chief figures consist of a huntsman a dog some bears and birds fighting and some goats feeding on a tree, in the upper row, while the lower one is occupied by some cows, boars, and birds picking at a bone. They are more roughly carved than the figures on the white marble font and perhaps older.

## Plate II

### Celtic Inscription

The following inscription was found near the cromlech Buzey<sup>50</sup> [*Buzy*] see page – 4.<sup>51</sup>

<sup>47</sup> Roman tombs at Lescar: Briefly mentioned in *A Book of the Pyrenees* p. 104

<sup>48</sup> The whereabouts of the plates, if they were ever made, is not known.

<sup>49</sup> Font at Aucun: Briefly mentioned in *A Book of the Pyrenees* p. 155 and *Early Reminiscences* p. 186

<sup>50</sup> See *A Book of the Pyrenees*, p. 10. Sabine described first seeing this Cromlech in 1850, sketching it on his cuff and returning 3 weeks later to draw it to scale only to discover that it had been broken up by road makers. If this is correct it seems likely that this entry in the notebook was made before his return visit. This account of his return visit is at odds with that given in *Early Reminiscences* p. 180. Here he writes that the return visit at which the destruction was noted was in 1913 i.e. 63 years later and not 3 weeks!

It consists of a red sandstone block which has evidently been broken off from a much larger one which we could not discover it measures about four feet long I should think. The figures are rounded off with great softness and are very accurate circles. Two or three circles are placed one within the other while a large circle appears to pass through the diameter of three other circles but the large circle is imperfect. There are also two or three smaller circles described on the block which are unconnected but they all appear to be part of an inscription in an unknown language.

### Plate III Cinerary Urns ~~and querns~~

I have sketched four cinerary urns in stone pottery which were dug up in a field near Argelez.<sup>52</sup> Upwards of 300 were discovered some in red tile pottery and others in stone, the former fell to pieces on the first contact with the air, the vases were placed upright and were filled with a calcareous matter which had hardened into a strong binding mastic. The tops appeared to have been covered with a thin schist stone which crumbled into dust ~~on the first~~. Two of the pots are surrounded by belts of lines or zones which encompass them all round. Near the urns were found various articles such as keys, a quern and some other things, a few of which are depicted in the following picture.

### Plate IV Quern

The two sides of a quern or hand mill which was discovered with the vases sketched plate III. It is formed of a kind of excessively hard and strong purple granite the locality where it is found I have not been able to determine but is certainly not found in the Val d'Argelez or near there neither in the Val d'Ossau if at all in the Basses or Hautes Pyrénées. Part of a quern formed of the same material precisely was found at the Roman villa at Pau. In the centre is the hole for the admission of the corn while at the side is a hole into which was forced the handle with which the heavy stone was turned round, it is about a foot in diameter. Below are seen two iron keys and a small copper thing whose use is doubtful together with a curious piece of lead which is carved into the shape of a diamond with one end lengthened. On it is a diamond pattern which is traversed with lines or bars. The keys copper buttons and lead article are drawn the original size.

### Plate V Plan of the Roman Villa of Pau

**A** – The chief room in the house into which admittance was obtained by the vestibule **Z**, by three steps (ηη) while at the corners are two square pieces of green and purple marble marked (**ΨΨ**) They were in all probability the foundations for the pedestals of 2 [?] columns. There is a door leading into part of the corridor marked **Γ** and perhaps a ~~step~~ door and a step up into the little chamber **M** but this latter is uncertain. The mosaic in chamber **A** is very beautiful see Plate -----.

It measures 2 feet long and ----- in breadth.

---

<sup>51</sup> Sabine's pagination.

<sup>52</sup> Cinerary urns: Briefly described in *A Book of the Pyrenees* p.153.

**B** The second room which is a few inches lower than chamber A. The mosaic in it is very good and consists of a strong bold design perfectly different from all the others, it has but one door which opens into the atrium **FCG**. Measures -----ft. by ----- ft.

**FFCGG** The Atrium or hall which contains a covered walk **FGFG** which surrounded the impluvium. The mosaic of the two opposite sides **GG** resemble each other perfectly while a slight difference exists between the two other sides **FF**. For the western side **F** consists, as its opposite of little squares containing little half-moons, but that the alternate squares contain either those cubes or square cylinders or crosses while the eastern side has got little rods with flowers see plates and<sup>53</sup>

The length of the atrium is --- ft while the breadth is ---- ft.

On the walls were found traces of coloured stucco, yellow blue red white and green, a low step of white marble separate it from the Tablinum **I**. **C** is the impluvium or basin for water whose bottom was covered with the mosaic representations of fishes, shells, eels, crabs and cuttlefish in the side of the dwarf wall which ran round the tank is a leaden pipe (**b**) through which the water entered it an [*sic*] in the center [*sic*] at (**a**) is a second pipe which let off the superfluous water. The mosaic appeared through about a foot's depth of clear water. The dwarf wall which enclosed it was cased in purple green and white marble and a small altar probably stood at (**c**) The brick work square mass cased formerly in marble and the white marble top to it were found close there; or more likely still that it was the pedestal to some little statue. The length of the impluvium is ----ft and its breadth ----- ft.

Two doors opened from the atrium into the corridor and were paved with tile as well as a third door opening into the chamber B.\*<sup>54</sup>

**D** A most beautiful little chamber\* whose walls were pannelled<sup>55</sup> [*sic*] with white marble, by the falling in of one of the supporting walls beneath the mosaic has sunk in the middle considerably, it had most likely a door opening into the corridor **K** but we were unable to find any perfect trace of one. Length ---- ft breadth----- ft.

A step the side of which was formed of white marble lead into the room marked **E** whose flooring has been broken in, which displays the hypocaustren underneath, six walls verge to a center [*sic*] there at (**e**) and the hot air holes between them were blocked up with burned earth and charcoal.

The fires were lighted at a little fireplace (**ξ**) in the arched [*sic*] (**h**) while the hot air found a vent into the room through the little pipe (**d**) The chamber was originally paved with exquisite mosaic patterns but only the corners remain entire. It is cased in white marble. length ----- ft breadth----- ft

**I** The tablinum is semicircular. The mosaic pattern is singular in the extreme and resembles a number of chandeliers; it is much broken in the center.

**KHKT** The corridor which runs the whole length of the house and changes frequently in pattern, thus **T** is of a different pattern from the rest although so little remains that it is impossible to distinguish the design, more than that it consists of circles and cording round them.

**KKL** have the mosaic represented in Plate ----- and **H** that represented plate – to **HK** change in design at the middle of the doors into the Atrium.

After running a considerable length the corridor turns up into **L** preserving the pattern **K** with the exception of the border which changes to

<sup>53</sup> Sabine did not complete this sentence.

<sup>54</sup> There is a faint pencil line drawn between the points in the text denoted by the insertion of two asterisks with the words **move down to here**

<sup>55</sup> On the whole the youthful Sabine's spelling was good, but his misspelling of 'panelled,' as 'pannelled.' is of interest because 30 years later the same mistake is to be found in several entries in his diary.



Fig.10. Corridor border pattern, Roman Villa

But the whole pattern alters again soon, but I have not seen much of the fresh design which is not yet uncovered. at (f) and (y) are pipes admitting hot air into the room. The length of the corridor **KHKT** is ---- ft while breadth is ---- ft

How much further it extends after turning up into **L**, I do not know for the working of the mosaic being taken out of our hands by the town of Pau nothing is done.

There is probably a door opening into **X** but as the town of Pau labourers have broken down nearly all that wall it is difficult to decide.

**M** is a little chamber whose level is considerably above that of **A**. It is pannelled [*sic*] with white marble and the mosaic is very beautiful see plate ----

On one side of it is a well **O** from which water was drawn in the chamber **M**. It is a square well and has a covered drain (**θ**) between it and chamber **A** which communicates with the drain (**λ λ λ**) which is covered with very large slabs and which appears to run all round the house.

**N** is little chamber originally paved with a polished mastic flooring which has been torn up by the town of Pau workmen to see if there was anything underneath. From it you descend by several steps probably into the chamber **P** which was doubtless the kitchen. Next to it and on nearly the same plan is **R** where the water was boiled for the baths. **V** was the furnace which had three doors to it (**I, I, III**) The fires were kept up by the draught holes (**k k**) and the chimnies (**i i**) so that a strong current of air was continually kept up through the fireplace.

Above this was the place for the water which was let in through the pipe (**m**). From the room **R** admission to the free air was obtained by a broad door which opened on the little platforms **Q Q** were. The foricoe [*?*] and two stone amphorae were found there. In **P** the quern or hand-mill was discovered. These rooms are floored by a clean whitish cement.

**μ** is a drain along the bottom of which runs the lead pipe which supplied the impluvium with water it is defended by a case of tiles. (**v v v**) is a step or low walk which runs round the Tablinum. (**h**) an arched room where the fires for the hypocaust were lighted.

**X** A chamber with several pipes (**γ γ γ γ**) leading into some drains (**δ δ δ**) which are cut through the flooring of this singular chamber (**β**) is a small pillar in the drain. The room was doubtless floored with wooden planks for I could find no trace of mastic flooring and a curious irregular wall (**x**) is also to be remarked here. **Y** is a singular brick pillar near which a marble Corinthian capital was found (**g**) the entrance to a drain.

**Z** The vestibulum the level of which is several feet below that of the room **A** to which one ascended by three steps. The mosaic is of fishes.

(**ε ε**) are two large solid wall pillars.

(**l**) is a place where a large quantity of ashes cinders, melted glass and a kind of stone like coal was found.

The walls round the house differ from one to three feet in height and are formed of solid and regular masonry of stones without the eternal rows of tile.

A large quantity of white marble slabs was found in different parts of the house; an enormous one covered (**h**) which was arched, rounded fragments of the shafts of columns were

discovered but only one white marble capital. No Roman coins were anywhere exhumed but numerous nails...



Fig. 11. Roman nail

...and pieces of iron and lumps of melted lead..

The river bank was walled in in several places higher up the stream so as to prevent it slipping away. There are also in the water two very curious wooden beams regularly cut, half buried in the bank and half sticking into the stream.

**Transcriber's Note:** After The Antiquities of Pau yet another page had been removed from the notebook – on this occasion torn out but leaving behind a remnant of text. This is written in ink and the handwriting is similar to the above text. For the most part all that remains are the first one or two letters on each line. Towards the bottom of the page the fragment broadens enough to show short words such as 'The,' 'Thy,' 'Is' and 'As.' Every line on this fragment begins with a capital letter. It is therefore reasonable to assume that this was a poem and probably unrelated to The Antiquities of Pau. Overleaf something else had been written in pencil. The words 'roll,' 'run' and 'request' can be made out but it is impossible to judge the significance of these words

On the next page is a crude map drawn in pencil and appearing to show features along a stretch of river. It has not been possible to tell whether this has any bearing on the antiquities of Pau.



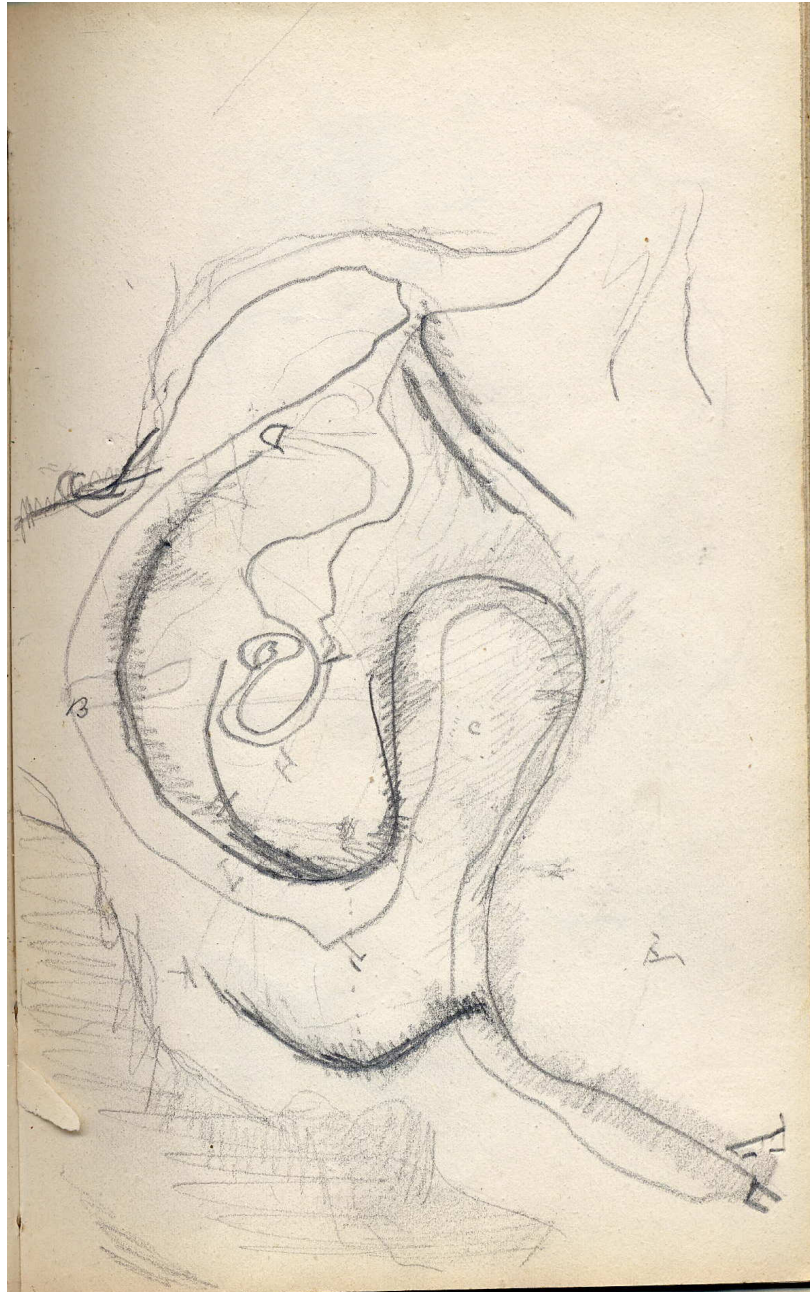


Fig.12. Unidentified map: possibly in the Pyrenees

**Transcribers Note:** Elsewhere in the notebook there are several pencilled drawings of antiquities such as cromlechs, Logan stones, crosses etc. but all appear to be from Dartmoor or other areas of France. None are of Hautes or Basses Pyrenees.

*In Account of the Remains of an Ancient Camp near Bayonne, Archaeologia 1851, Vol. 34 pp. 339-402, read by Sabine on December 11 1851, is another sketch map but although in some ways similar to this map the resemblance is not close enough for it to be a sketch of the same camp. Because of the juxtaposition in the notebook to the piece on the antiquities of Pau it may however be a map of a different ancient camp in that area.*

*The following two pages, one torn, are covered by scribbles and doodles almost certainly entered into the notebook at a later date by an unknown much younger child. As such they are not reproduced here.*

## **My Aunt** [*Transcriber's title*]

**Transcriber's Note:** *This very short story, written in ink, may or may not be based in fact. Unfortunately a strip of paper has been torn off down the left side of the page. It is not, however, difficult to grasp Sabine's intention and the transcriber has added in italics his own suggestions for the few missing words. It is possible that the original story was longer as it is evident that the page immediately following the story has been removed leaving no more than a tiny fragment on which there is no writing.*

*Sabine had many aunts but no aunt Joan. The Aunt Joan in the story seems to have been something of a puritanical battleaxe. Sabine wrote kindly of most of his aunts in both his diary and his Reminiscences. The exception was Aunt Margaret, the puritanical wife of Uncle Alexander Baring-Gould.<sup>56</sup> She would fit the role.*

My aunt was a vigorously minded personage as you shall see. I remember one summer morning when I was in jackets that aunt Joan entered the house  
 "I smell a smell!" cried she.  
 "Dear Joan, what is the smell like?" asked my mother timidly; but she did not deign to answer for at that moment I entered the room – in a moment aunt Joan pounced upon me and gripping me by the nape of the neck asked in a loud voice  
 "Can you see."  
 "See what?" I replied quailing under her eagle eye.  
 "Co-me out, come out!"  
 Ca-tching me tighter round the neck, she drew me out of the window into t-he garden –  
 "Now sir! Now do you see"  
 "Perfe-ctly" I answered faintly  
 "What do you smell? Do you smell? Bah!"  
 "Nothing" I replied  
 "Are no-t you ashamed of yourself you bad boy you – you!"  
 "But w-hy aunt?" I asked fearfully  
 "You know why!" thundered she "You horrible litt-le beast! How dare you smoke filthy to-backo, sir. Hey?" .....

**Transcriber's Note:** *Sabine and his family left Pau to spend the summer of 1850 in Argelèz before moving on to Bayonne in late 1850. The notebook gives no indication of when these moves took place but it is likely that by the time the biblical references and the associated poems at pp 38-43 were entered the family were well established at Bayonne.*

---

<sup>56</sup> Aunt Margaret Baring –Gould: *Never Completely Submerged*, p 80-1



### Cuneiform Code [Transcriber's title]

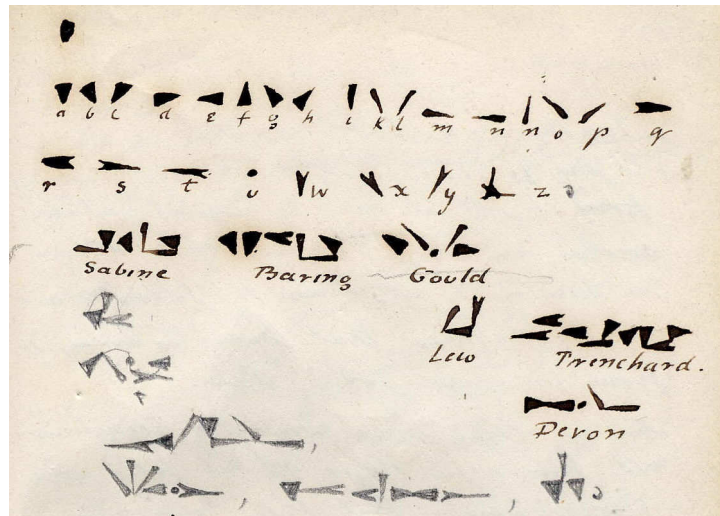


Fig.13. Cuneiform Code

**Transcriber's Note:** The page immediately before the cuneiform code and following entries had been torn out of the notebook leaving no more than a tiny fragment without any writing.

The following three notebook pages start with the above cuneiform code in ink followed immediately by numerous biblical references:

Below the code Sabine entered his own name and address in cuneiform with the transcription in English underneath.

Sabine Baring Gould

at [in pencil with no transcription]

House [in cuneiform and pencil with no transcript]

Lew Trenchard

Devon

Below, in pencil, appear the names of four Greek heroes also in cuneiform with no transcription

Telamon

Oileus, Atrides, Ajax

## Biblical References *[Transcriber's title]*

### *First Page of biblical references*

*The entries that follow are all written in pencil:*

1 Timothy IV 1 . 2 . 3

{ {pro - Matth XVI . 18 . 19  
 { {con - the parable of the sower hence "The Kingdom of heaven"  
 { { is the bible and the keys of – the knowledge of –  
 { { Matth XXIII . 13  
 { { Matth XIII . 19

John V . 39 .

Rev – I

"the blood of JC cleanseth us from all sin"<sup>57</sup> "if any man sin we have an Advocate with the father, Jesus. C – the righteous and he is the propitiation for our sins"<sup>58</sup>

"I am the way the truth and the life. No man cometh unto the Father but by me"<sup>59</sup>

"Whatsoever ye shall ask the Father in my name He will give to you"<sup>60</sup>

— no purgatory

"to be separated from the body" is to be "present with the Lord" St Paul<sup>61</sup>

### *Second page of biblical references*

Blessed are the dead who die in the Lord from henceforth<sup>62</sup>

1 Timothy II 5. 6.

1 St John II. 1.

And I fell at his (the angel's) feet to worship him. And he said unto me see thou do it not; I am thy fellow servant and of thy brethren that have testimony of Jesus; worship God"<sup>63</sup> Rev.

"And as Peter was coming in Cornelius met him and fell down at his feet and worshipped him. But Peter took him up saying stand up I myself am also a man."<sup>64</sup>

-----  
 On purgatory<sup>65</sup> *[faintly in pencil]*

---

<sup>57</sup> 1 John I, 7; Rev. I, 5

<sup>58</sup> 1 John II 1, 2

<sup>59</sup> St. John XIV 6

<sup>60</sup> St John XVI 23

<sup>61</sup> No reference given but probably 2 Corinth. V, 8

<sup>62</sup> Rev. XIV, 13

<sup>63</sup> Rev. XXII 8. 9

<sup>64</sup> Acts X 25, 26

To die is gain<sup>66</sup>

“To depart and be with C.”<sup>67</sup> “Today shalt thou be with me in paradise<sup>68</sup>

### *Third page of biblical references*

***Transcriber’s note:*** What follows is a repeat of what was written at the top of the second page. It is likely Sabine started writing on the third page as a continuation from the first page, then realised his mistake and began again on the second page.

Blessed are the dead who die in the Lord from henceforth

1 Tim II 5 . 6

1 John II 1

Rev/ when I fell at his/ the angels feet to worship him and c----

And as Peter was coming in

***Transcriber’s Note:*** At Appendix A, page 86, all of Sabine’s biblical references are given in full together with the transcriber’s comments on their possible significance to Sabine’s adolescent spiritual development.

---

<sup>65</sup> It should be noted that the reference to purgatory on the first page of references is the statement ‘no purgatory.’ The reference on the second page is headed ‘on purgatory’

<sup>66</sup> Phil. I, 21-23.

<sup>67</sup> Phil I, 23

<sup>68</sup> Luke, XXIII, 43

**Transcriber's Notes:** On the third page of biblical references there is also to be found a pen and ink sketch of the face of an unknown man, presumably drawn by Sabine. Under the head a body seated on a chair and with wings has been primitively added in pencil. The head is similar in construction and maturity to other occasional drawings in the notebook and can be attributed to Sabine with confidence. However it seems likely that the rest of the drawing is a much later addition by an unknown young child. There are similar occasional immature drawings throughout the notebook. Fortunately they are on the whole easy to identify and do not significantly spoil the original drawings and text. The appearance elsewhere in the notebook of a figure reminiscent of the 'Kilroy was here' images seen during the 1939-45 war suggests these scribbles may have been added around that time by an unknown child.

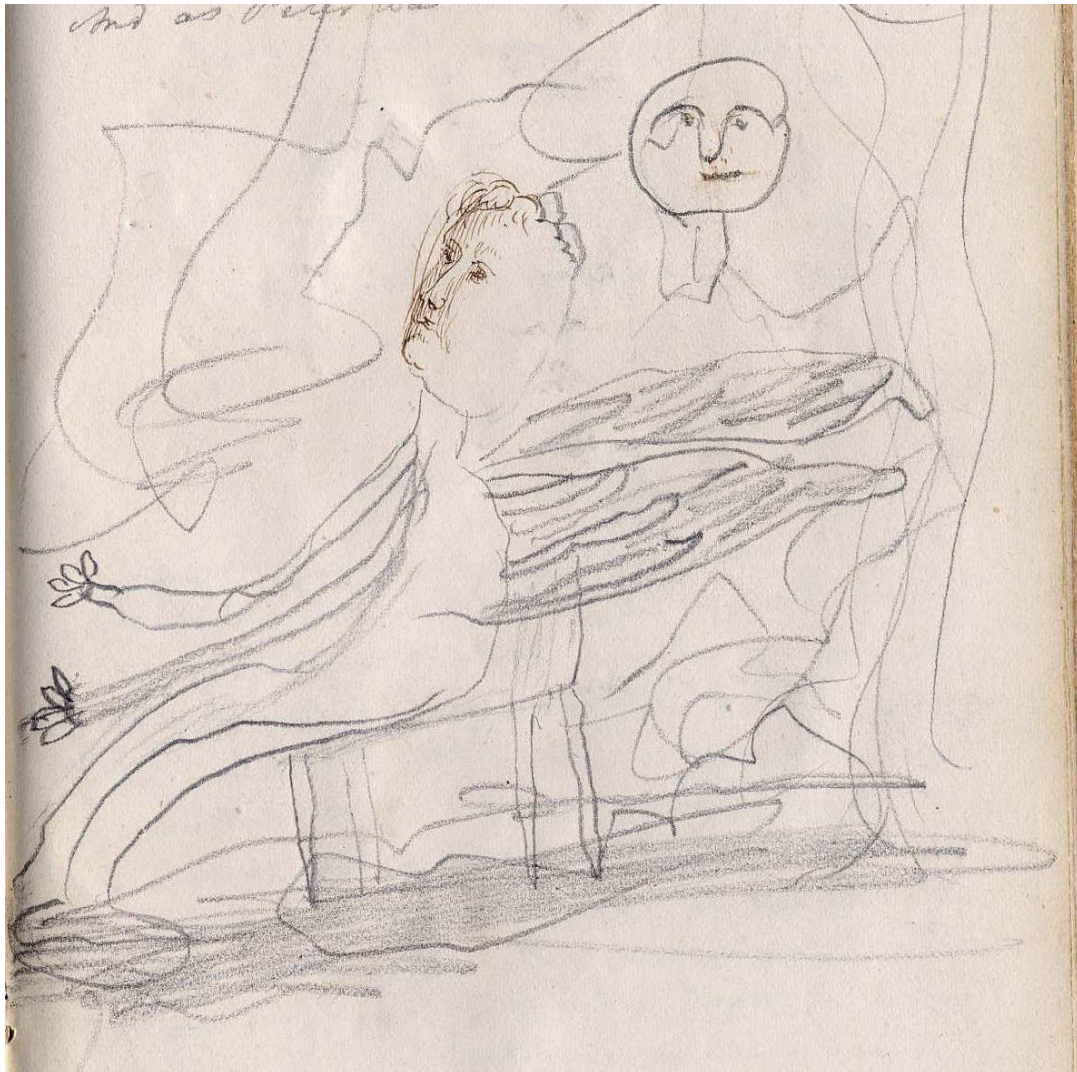


Fig.14. Unknown Head with later childish scribble.

## Two Poems of Possible Relevance to the Biblical References

**Transcriber's Note:** The following two poems, both written in pencil, were written on the page immediately following the 3 pages of biblical references. It is quite possible that the two poems were both written on the same day. There is nothing to indicate what time interval there was between the writing of the references and the poems. This could have been a matter of minutes, hours, days or even weeks. The first poem is an anguished revelation of a secret attraction for a member of the opposite sex. The second describes the writer's mental torment, shame and despair associated with thoughts of sinfulness. The juxtaposition of poems and references suggests that they should be considered together.

### Tis here she lives

[untitled; all in pencil; no amendments]

Tis here she lives; alas I gaze  
And love her, oh, too faithfully;  
And turn aside in bitterness  
For mine alone she cannot be.

-----

I never have told her how I love,  
For what can that avail me;  
Within my bosom lies my secret;  
Oh for mine she ne'er can be

-----

For tho' we are separated  
By no laws which are divine;  
Yet 'tis man, stern man prevents it  
And she never can be mine

-----

sbg

**Transcriber's Note:** This is the first of four love poems in the notebook.<sup>69</sup> It is tempting to speculate that the object of Sabine's affections could have been Constance Frazer who figured prominently in the diary kept by Sabine's brother, Willy, at Bayonne in 1851 and from which Sabine quoted in *Early Reminiscences*.<sup>70</sup> Here he wrote

the faces of the Frazers have completely passed out of my recollection, so that I think my brother has exaggerated my devotion to Constance. Indeed but for my brother's diary, I should not have recalled their existence .....and I should not have remembered that such a person as Constance Frazer had ever come across my path, had I not read the preceding passages in my brother's diary.

*If the Frazers, and in particular Constance Frazer, were of no significance why did Sabine make much of the acquaintance with them in several pages of his Reminiscences? And how else can the series of love poems, written, almost certainly, in Bayonne, be explained? It is possible that, as was often the case with Sabine, his tongue was in his cheek when he wrote this chapter in Early Reminiscences. He probably remembered only too well how foolish and*

<sup>69</sup> See also poems on pages 57, *To the Pink*; 73, *Thine is not the melting languish*, but particularly 59, entitled *Is the Lily fairer, dearest*

<sup>70</sup> Baring-Gould S, *Early Reminiscences*, pp. 195-7 and 202.

angry he felt when the infatuation was over. The infatuation revealed in these poems is of interest because, read alongside a letter written to his mother in 1857,<sup>71</sup> it demonstrates beyond any doubt that Sabine was attracted by the fair sex long before he met Grace, although a careful reading of many of his publications would also support such a conclusion.

The content of *Tis her she lives* suggests that either Sabine's father, or the father of the object of his affections, may have been sufficiently concerned over the intensity of the relationship to warn Sabine off.

### **Night Thoughts**<sup>72</sup>

Oh. How I love a night walk all my thoughts  
come trooping clust'ring round in wild dismay  
And some cry shame and others whisper sin  
Then blank despair with sullen tread draws near  
And clasps his iron hold. Then pure and bright  
A spirit fair descends and on his brow  
Is written - Light – Be thou my guide of hope?  
It cannot be! for hope 'gainst hope is but  
The reproduction of stern dark despair  
And I must stoop beneath his iron sway  
These warring powers will burst the mansion doors  
Of my tortured [?] mind – But oh, I must despair.  
sbg

**Transcriber's Notes:** It is unlikely to be co-incidence that this poem appeared on the same page and immediately under the love poem *Tis her she lives*. The pencil strokes are similar, although 'Night Thoughts' is slightly more hurriedly written and a little less easy to transcribe. It is possible that Sabine was actually on a long night walk when he wrote this poem.

It can be concluded that this poem reflected a not untypical state of adolescent emotional turmoil. Although Sabine used the word 'despair' three times and appeared to give expression to intense internal conflicts, it is also apparent that the process had a bitter-sweet element because the statement 'I love a night walk' suggests that, in some way, he found the struggle exhilarating.

In the preface to *Early Reminiscences*<sup>73</sup>, Sabine firmly asserted that he formed his 3 purposes in life at the age of 17. These were to restore Lew Church, restore Lew House and, perhaps above all, to commit himself to the spiritual life of Lew parish. By inference the third purposes included a commitment to life in the Church.

Sabine gave no inkling, in any of his published writing, of the mental process by which he formed his resolutions and left his readers to draw the unlikely conclusion that this was

<sup>71</sup> Baring-Gould S. Letter to his mother, 8 Nov 1857, Devon RO, Baring-Gould Archive 5203, box 25. Also accessible on [www.nevercompletelysubmerged.com](http://www.nevercompletelysubmerged.com). *Some Early Family Correspondence*.

<sup>72</sup> It is likely that the 17-year-old Sabine was familiar with Edward Young's series of poems, entitled *Night Thoughts* written between 1742 and 1744 and later famously illustrated by William Blake. However Sabine's poem bears no resemblance to Young's monumental work

<sup>73</sup> Baring-Gould S, *Early Reminiscences*, pp vii-ix.



*no more than an intellectual exercise. Presumably, when he came to write his Reminiscences, the adolescent turmoil had faded in his memory in the same way as his feelings for Constance Frazer had done. It is, however, possible that the biblical references in the notebook taken together with the two poems, written at the age of 17, reflect part of the process that lead to the formation of his three purposes. If so, they are the only known evidence that the formation of his purposes might have stemmed from a need to resolve an adolescent emotional conflict and the associated guilt that arose partly from a difficult relationship with his father and partly from emerging sexual drives. It is also possible that Sabine experienced some sort of conversion experience around this time and that his three purposes were part of a penance. The determination with which he held to his purposes throughout the rest of his life, despite the difficulties they caused and the self-denial they involved, was impressive.*

## Menhirs and Logan Stones etc in France

*Transcriber's Note: The writing in this section of the diary is far from easy to decipher. Transcription was also not helped by Sabine's unreliable spelling of several place names.*



Fig.15. View of Carnac<sup>74</sup>

There is a xxxxx [?] like Carnac of menhirs near Maintenon (Sur et Loire)  
 On the menhir called Pierre écrete near Saulieu in Burgundy are rude figures sculptured and  
 the xxxxx [?] of Trédion, Bass Bretagne has a rude head on the top.  
 The Pierre St Julien at Mans<sup>75</sup> and the Pierre Debout at Olent [Ollieres] are curious.  
 The logan stones of Fermanville (arrond. Cherbourg) ; that of Liveron in the Quercy;<sup>76</sup> Ste  
 Estève in Guyenne; that of Ucon [Uchon] near Autun.

<sup>74</sup> The most famous group of monoliths in Brittany.

<sup>75</sup> Standing stone at the Cathedral of St Julien, Le Mans.

<sup>76</sup> Menhir de Belinac, Livernon, Quercy – this is a leaning stone, not a Logan stone.

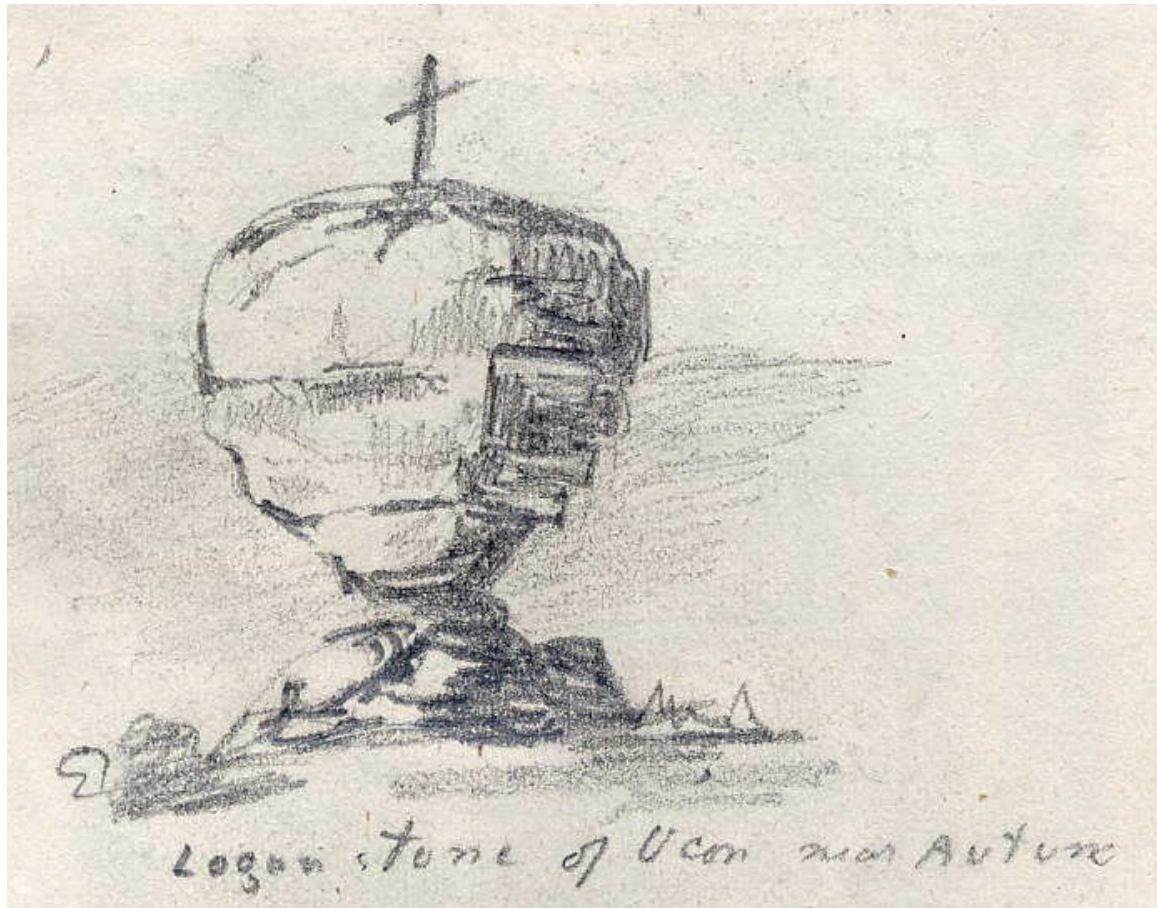


Fig.16. Logan Stone of Ucon near Autun

There is a trilith at Ste Radegonde in the Ronergue and the Pierre Fite [*Pierrefitte*] near Maintenon is one.

There is a cromlech (sacred circle) at St Hilaire sur Rille [*Risle*] near Fontevault. [*Fontevrault*]

One at Menec [*Ménec*] in Bretagne,<sup>77</sup> one at Gellainville and plenty in Bretagne. A stone avenue at Tancarville.

**Transcriber's Note:** It was not possible to locate anywhere with the name of Ucon. However with the help of Alan Payne it is certain that Sabine was referring to the village of Uchon some 16 k south of Autun in the Morvan. A further 1k south of the village is Le Signal d'Uchon, a rocky hill and triangulation point which, at 681 metres, is regarded as a fine view point overlooking the wild Burgundian countryside and a site of special interest. Here in a rock chaos are many strange shaped rocks, some with fascinating names such as La Griffe du Diable – The Devil's claw. But, alas, there is nothing resembling the stone in Sabine's fine sketch. There is a Logan stone known, from the poor quality of the granite of which it is made, as La Pierre Qui Croule – the crumbling stone - but it is shaped like a massive pebble 8 metres wide by 2 metres high. It was the subject of local legend and its mysterious rocking nature was used as an oracle. As such, the stone gained an unsavoury reputation for judging such matters as whether a wife had been unfaithful. In 1869, a gang of angry villagers attempted to throw down the stone. They only managed to move it a few inches, but since then it has ceased to rock and is therefore no longer able to sit in judgement.

<sup>77</sup> This has been described as the best known alignment in the famous Carnac group of menhirs in Brittany.





Fig.17. Dolmen between Plouharnel and Erdeven

Dolmen between Pontharnel [*Plouharnel*] and Erdeven near the castle of xxxxx.<sup>78</sup> The Coit<sup>79</sup> weighs 15,000 kilogrammes and the monument is from 7 to 8 ft high.

<sup>78</sup> This very indistinct word looks like Keriavion. There can, however, be no doubt from photographs that Sabine had drawn one of the dolmens at Keriaval near Plouharnel on the D781. This is the *Rue des Menhirs*, that runs between Plouharnel and Erdeven.

<sup>79</sup> Presumably Sabine meant quoit. ie - dolmen cover.



Fig.18. Allée couverte de Bagneux, near Saumur<sup>80</sup>  
60 ft long and 9 high

**Transcriber's note:** *The Grand Dolmen of Bagneux East is the largest megalithic burial chamber in Europe.*

<sup>80</sup> In a letter to his daughter Mary dated 17 November 1895, describing the work he was doing in and around Saumur, Sabine wrote: *It is rather odd to me going over the ground and replanning prehistoric monuments I had planned in 1851, forty four year old plans were very accurate and nothing is much altered since then, but I did not take the points of the compass as a boy.* The present location of these plans, if they still exist, is not known, but the implication is that Sabine used another notebook for his archaeological studies at this time.





Fig 19. Unidentified view [presumably in France, probably the Pyrenees]

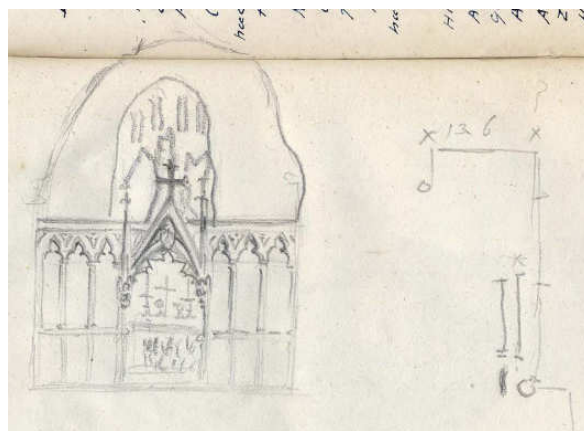


Fig. 20. Interior of the Cathédrale de Notre Dame Bayonne

**Transcriber's Note:** On the next otherwise blank page, headed by the single word Notre, is the above sketch. In *Early Reminiscences*<sup>81</sup> Sabine expressed his great admiration for the Cathédrale Sainte-Marie de Bayonne and described how

When I had a half-holiday, I always ran to the cathedral with my sketch book and pencil and spent long hours in the exquisite cloisters drawing the sculptured foliage.

*The cathedral is sometimes known as the Cathédrale Notre Dame de Bayonne. It is reasonable to conclude that this sketch may be of the interior of the cathedral.*

<sup>81</sup> *Early Reminiscences*, p 199



**Transcriber's Note:** The following pages appear to be an attempt by Sabine to write a history of the world drawing together information from Biblical, Greek, Roman and other sources

## Genesis [all in ink and clearly written]

### II

Pison (vevir)	II 11
Havilla (Country)	II 11
Hiddekel (vevir)	14 Dan X ii
Euphrates	14
Gihon (flumen)	13
Cush (provincia)	13

### IV

Land of Nod

### X

Babel (urbs)	10
Erec (urbs)	"
Accad (urbs)	"
Calneh (urbs)	"
Hicc quatuor in	
Terr. <u>Shinar</u>	"
Nineveh (urbs)	"
Calah (urb)	"
Rehoboth (urb)	"
Resen (urbs ingens)	"
Hicc quatuor sunt	
In Assyria	"
Hivite. Jebusite	16
Armorite	"
Girgasite	"
Arkite. Sinite	17
Arvadite	18
Zemarite	"
Hamathite	
Sidon (urbs)	19
Gerar (urb)	"
Azza or Gaza (urb)	"
Sodom (u)	"
Gomorraah (u)	"
Admah (u)	"

*[overleaf the following is also in ink]*

At destruction of Tyre the islands are declared to be sore troubled Ezekiel XXVII 18  
Those with whom Tyre traded were

- I      The isles of Elishah for blue and purple cloths
- II     Tarshish or Cades which traded in silver, iron, tin, lead

- III Javan, Tubal and Meshech traded in slaves and brazen vessels (*sic*) and in iron cassia and calamus.
- IV Togamah in horses and mules

### The Scythian Invasion

Meshech and Tubal assisted the King of Egypt against Nebuchanezzar and were defeated. They are mentioned as being buried with their swords under their heads. Ezek XXXII 26 Now Meshech and Tubal are mentioned as only being clans of Gog and Magog in XXXVIII 2 . 3 where it is prophesied that they should be turned back, they being clothed with all sorts of armour, a great company with bucklers and shields all of them handling swords 4<sup>th</sup> xxxx [?] and heavy helmets. It appeared that they had entered and overrun Persia, Ethiopia, (Libya) or Phut. 1<sup>st</sup> from 8.9.10.11.12.13 account of their march. Gomer and Togamah were also of the horse – b.

Among other places they came upon the mount of Israel. 8.

Only the sixth part to remain after the battle XXXIX. 2. That they came from the isles 6. The traces of the slaughter this described that the slaughter happened in valley of the passengers on the east of the sea and that the city near there shall be called Hammonah or multitude.

*[From here the writing continues in pencil]*

or Hammon in the N.E. of Tyre – this happened probably on the return of the hordes. Their inundation must have begun before Nebuchanezzar for we have the history of his reign in the bible and the advance of the Scythians would not have been permitted [?] or else it must have been after and the great slaughter at Hammonah been of the classic authors which however Herodotus places in Medea

#### Map I

From 2348 to about 2006

#### Map II

From 2006 to 1174 The Trojan war

#### Map II<sup>82</sup>

From 1174 to 753 foundation of Rome

*[Overleaf Sabine reverts again to pen and ink]*

Deluge	BC	2400
Argos founded		1753
Hellenes founded G Deascalan [?Deucalian]		1433
Mycaenae, Thebes, Arcadian		
Attican founded about		1383
Sparta, Massenia		1183
Trojan war		1192
Evlic myralian		1124
Theras <del>to Callista</del>		1074
Ionic <del>to Asia Minor</del>		1045
Rome founded (Livy)		753

<sup>82</sup> There are no relevant maps in this notebook.

Probable date of entry of Acmona [?]	
The Saccos (traditional)	1480
Titanic war began	1360
Siculi drive Sicani from Sicily	1060
Kimmerians enter Asia Minor	876
Kimmerians take Sardis	635
Scythian Irruption	634
Kimmerians expelled Asia Minor	
by Hyattes [?]	617
Scythians expelled Asia Minor	607
by Cyaxares <sup>83</sup>	

---

<sup>83</sup> Cyaxares: Possibly Cyascares.

## Peace

**Transcriber's Notes:** The reference to sea, mountains and cathedral in this poem indicate that it was almost certainly written at Bayonne in 1851. The first 6 lines appear to have originally been written in pencil and then overwritten in ink. Thereafter all is in ink. Amendments in ink are shown in bold. It is evident from the line numbering that the poem is unfinished.

- The clouds have left their moorings in the sky  
 The Western sky, and drifting proudly past  
 Unfurled their swanlike sails, then loudly burst  
 The thunders of the batteries of heaven
5. Upon those vessle [*sic*] clouds, their slender masts  
 Bow in the wind, the sky foam and sky spray  
 Washes o'er their decks in **clouds of snow**  
 The starry constellations crowding come  
 With all the planets to the battlements
10. Of th'azure dome to see the flash of guns  
 And gallant ships ride curietting<sup>84</sup> along  
 And breast the sky waves which in glistening [?] sheets  
 Ploughed from their prows, look how they drift again  
 And ope a fire upon the walls of heaven –
15. The mouths of the celestial cannon speaks  
 And shoots forth tongues of flame and hark the roar  
 Is heard below upon this fallen **soil**
- x      x      x      x      x      x
- Now suddenly! a halo glorious  
 Shines in the sky, and bursts into a shower
20. Of green, vermilion, golden links of **fire**  
 And through the fire and through the spangled rain  
 Descends Irene fair and beauteous queen  
 Her crown is pearl [?] light, as the glow worms lamps  
 Laced in her glancing hair, her azure robe
25. Is spun with light wove through the deepened blue  
 Her smile was bright as that long finger light  
 The setting sun will cast athwart the whorls  
 Of thunderclouds, upon the fading scene  
**On quiv'ring** leaves the alders catch the blaze
30. While on the silver poplar's virgin leaves  
 The beam will tremble likening flakes of light.  
 The mountain top glows like a rosy fire  
 The gorse upon the upland glances bright  
 Its chains of **twisted** and of burnished gold
35. The sea gleams bright as emerald and the stream  
 Glitters, its wavelets shake their brilliant crowns  
 And through the lattice of the old church tower  
 The holy sunlight creeps – and in a flame of  
 Mellow lustrine [?] falls upon the bells

<sup>84</sup> It is possibly that Sabine intended 'curvetting' i.e. proceeding in frisky leaps like a horse.

40. Through the cathedral's stained windows now  
 The beam rolls glancing in, in chequered flaring  
 The fretted isle with glowing tints it spans  
 And falls **in radiance bright** upon the **lines**  
 Of moulded columns, now the funeral stone
45. Is lighted with a pulse of golden flame  
 A ruby blaze blen'd with the deepest blue  
 O'er th'altar ruby [?] is scattered - blending all  
 Beneath the sulphuric marble lie the bones  
 Of many an ancient prelate, did the flood
50. Of painted flame but pass the stone and light  
 Upon the dim shades of the tomb then oh  
 Methinks the pulse of life would beat again  
 The faded cheek resume its ruddy hue  
 The eye it wanted fire – alas the light
55. Passed not there, and the dead slept on in gloom

*[A line of scansion symbols, crossed out, appear here at the top of a page]*

- The fair Irene plants her silver wand  
 On the mouth of the cannon and its breath  
 Rude loud and boisterous – hushed and faded not  
 The bluebell dangling at her sceptre's head
60. Now oped the ports of heaven the ships of cloud  
 Float stately in and roll before the breeze.  
 Now hov'ringly upon expanded wings  
 Irene floats, and as a chastened pearl  
 Beneath her feet the world shines thro' the air.
- x     x     x     x     x     x
65. From out his eyre [*sic*] looked an eagle forth  
 From out his eyre on a lofty crag  
 A falchon [*sic*] fluttered high among the clouds  
 His clear eye on the sleeping world below  
 A bloated vulture sat upon a rock
70. That over looked the thund'ring sea and waved  
 Her plumeless neck, now first the lark beheld  
 The grey dawn light'ning up the eastern sky  
 And warbling blithely springs into the air  
 Then with a scream from out his nest
75. The eagle sprang **and from his cloudy throne**  
 The falchon swooped, the vulture spread his wings  
 His mighty wings and heavy fanned along.

.  
 .  
 80  
 .  
 .  
 .  
 85 .

*[This poem appears to be unfinished]*

## Notes from Davis

## On Babel

Gen<sup>85</sup> “Let us build us a city (Hil ‘shem) a tower (~~oir~~) and give ourselves a name renown [?] (oir)

a tower or a column (amud) hence the name was shemoiramud hence semiramidos who was married ie governed by ninus whom founded the tower

**Transcriber’s Note:** It has proved impossible to establish the identity of the Davis whose work Sabine was studying.

Part of Sabine’s Notes from Davis clearly refer to Genesis Chapter 11 verse 4:

And they said, Go to, **let us build us a city and a tower**, whose top may reach unto heaven, **and let us make us a name**, lest we be scattered abroad upon the face of the whole earth.

*Davis may have suggested that the name derives from Shem and that the tower and city of Babel may have been built by the descendants of Shem, son of Noah. However from Genesis Chapter 10 verse 10, it can be inferred that Nimrod, the mighty descendant of Noah’s son, Ham was also regarded by the ancient Hebrews as the founder of Babel.*

*Babel is the Hebrew name for Babylon. The Hanging Gardens of Babylon are sometimes referred to as the Hanging Gardens of Semiramis which is as close as the transcriber can get to Semiramidos. For the Greeks Semiramis was a legendary Assyrian queen. In legend King Ninus of Babylon was her second husband. She was said to have persuaded him to make her ‘regent for the day’ where upon she had him executed and took the throne. There is much else to suggest that this legendary figure was thoroughly unpleasant!*

*The foundation of Babylon possibly, in the 3<sup>rd</sup> Millennium, is lost in pre-history. There is nothing to suggest it was founded by Ninus. The Hanging Gardens of Babylon, if they ever existed, were built by Nebuchadnezzar in the 6<sup>th</sup> century BC*

**Transcriber’s Note:** The page with the single entry headed Notes from Davis is followed by eight blank pages. Thereafter the notebook was reversed so that all the remaining entries begin immediately after the final end paper.

<sup>85</sup> Genesis, XI. 4.



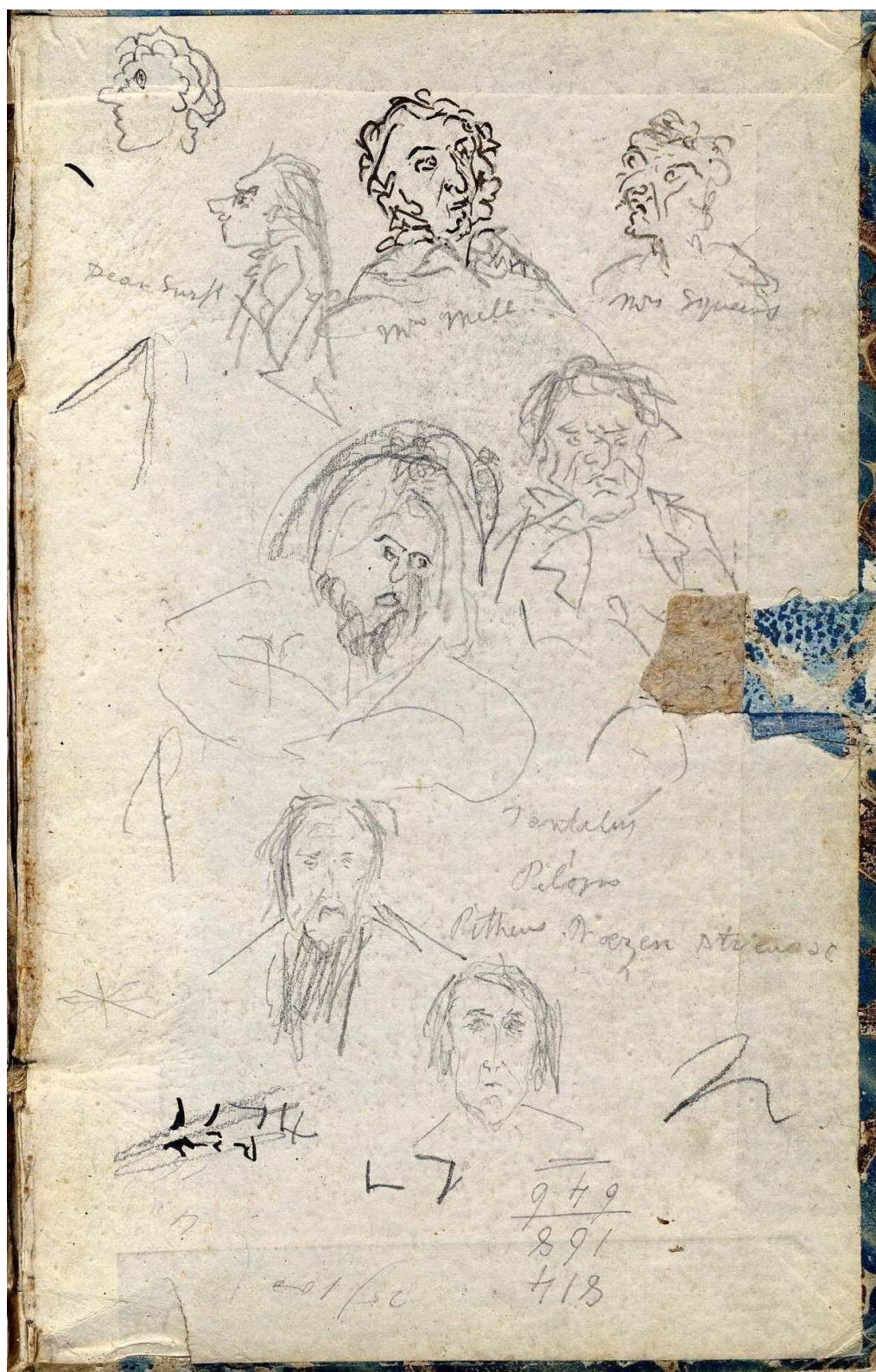


Fig. 21. End Paper 2:  
Five caricatures presumably by Sabine.

## Endpaper Caricatures

**Transcriber's Note:** *Three of the caricatures on end paper 2 have names in Sabine's handwriting, two are unnamed. The named caricatures are of*

**Dean Jonathan Swift:** *Irish satirical writer 1667-1745*

**Mrs Mill:** *This was probably Harriet Taylor Mill, the militant feminist wife of John Stuart Mill, the 19<sup>th</sup> century political and philosophical thinker with whom she collaborated in his work. Their relationship scandalised Victorian society and their marriage in 1851 would have been a talking point amongst English expatriates in Bayonne. They both suffered from tuberculosis and were known to spend time in France to recuperate. It is possible they were part of the social scene in Bayonne. Mrs Mill died in Avignon in 1858*

**Mrs Squeers:** *A character from Charles Dickens's novel Nicholas Nickleby 1838-39. Illustrated by Phiz.*

*All the caricatures are in pencil but those of Mrs Mill and Mrs Squeers have been highlighted in ink almost certainly by Sabine.*

*There are also crude copies in pencil of three of the caricatures. These were probably drawn at a later date by an unknown younger child. These are of Dean Swift, one of the unnamed figures and probably Mrs Mill.*

*Further down the page in Sabine's handwriting are the words:*

Tantalus<sup>86</sup>

|

Pilorus<sup>87</sup>

Pitheus Troizen<sup>88</sup> Stricus [?]

*At the bottom of the page and entered with the page inverted are the sums:* 814

168

646

*and 25/100*

*There are no other entries to suggest the significance of these sums. Indeed the significance of any of the entries on the endpaper is unclear.*

---

<sup>86</sup> Tantalus: son of Zeus, punished in Hades by being refused food and drink

<sup>87</sup> Pilorus: A Chalcidian city involved in the Peloponnesian Wars. The transcriber is not aware of any connection to Tantalus

<sup>88</sup> Pitheus of Troizen was the grandfather of Theseus

**To the Pink**<sup>89</sup>

*Written throughout in pencil.*

Soft are thy petals thou lovely flower  
 Thou bloom'st in the bed round the wild rose bower  
 Thy head is so lovely, thy brow is so fair  
 And thy curling leaves like coloured hair

-----

And those small narrow leaves of softest green  
 Shows brightly forth the budding flower between  
 Oh, never fading, never changing leaf  
 Image most constant of the burning grief

-----

The grief that bares the wound and opes the heart  
 Still pink and bleeding from the arrows dart  
 Oh anguish, anguish wilt thou never fly  
 And sail with creaking wings across the sky

-----

While the pale wand'ring moon still sheds her light  
 And stars like diamonds gleam thro' ebon night  
 While golden suns still languish in the sea  
 And rise resplendent smiling pink on thee

---

<sup>89</sup> To the Pink: One of four love poems in the notebook. See particularly p 41, *Tis Here She Lives*, and p 59, *Is the Lily Fairer, Dearest*

## The Carnival (A Heroic Poem)

*All in pencil*

Bizano's<sup>90</sup> fête to Pau the joyful spring  
 Of joys unnumbered heavenly Goddess sing  
 How great smith Barry in his cosmic might  
 Did rule the roost and rule the foundered [?] fight  
 And how great Jackson braved each starting nerve  
 For the high purpose of the fight to serve  
 And mighty Barrante with the rowan beard  
 Is to Plebeian bosoms so endeared  
 And how they met in consultation deep  
 And each bold heart it started from its sleep  
 Then Barry stood forth in his lofty state  
 And with his hand he frottaied<sup>91</sup> his pate  
 And told the order it was to be in  
 And so it was so there will we begin  
 Bright Phoebus' chariot half had rolled its way  
 Through realms of beauty and of living day  
 And round and round the orbing wheels had turned  
 Which on the axles in their beauty burned  
 Then Shanks's ponies rattled down the street  
 The earth resounded with the thousand feet  
 And thund'ring chariots drove into the place  
 There was a miserable crowd [?] 'en -----'

-----  
Unfinished

---

<sup>90</sup> Bizano: Spanish for a 'gallant' possibly from the Basque 'bizarra' for beard

<sup>91</sup> Frottaied: Rubbed or polished?

*Transcriber's Note: All that follows on this page is in pencil*



Fig. 22. Scored out dedication for a love poem

*Above a crossed out 'To' followed by a heavily scored out and illegible name appears the enigmatic title "To ----- (?)" There could be a wealth of meaning in Sabine's "(?)"*

**To ----- (?)**<sup>92</sup>

Is the lily fairer dearest  
Than thy clear and marble brow  
Is the ruddy sunset fairer  
Than upon thy lips the glow

-----  
The arrow hurtled through the sky  
Borne on the pinions of the wind  
It galled and pierced my throbbing heart  
In my bosom rest to find

-----  
I feel the smarts 'neath holly bow  
I see it by the dropping well  
And in the gliding river's stream  
And in the steady ocean's swell

2      1<sup>93</sup>

-----  
I see thee in the dead of night  
Where moonbeams through the casement stream  
I see thee in my waking hours  
I see thee in my midnight dreams

-----  
I see thee 'neath the willow bough  
I see thee on the glassy lake  
I see thee in the changeful eve  
And at the summer morning's break

-----  
In my bosom ever reigning  
Throbs for thee eternal love  
Descended from the 'therial sky  
And from the azure realm above

<sup>92</sup> This love poem should be read in conjunction with *Tis Here She Lives* p 41, *To the Pink*, p 57, and *Thine is not the Melting Languish*, p. 73

<sup>93</sup> 'ocean' and 'steady' to be transposed



**Transcriber's Note:** Verses 7 and 8 are heavily crossed out and almost illegible. In the first line of verse 7 all that is not erased is a “not” followed by a crossed out word and then “dearest.” It can be inferred that at some point after the poem was written either there was a quarrel with the loved one or Sabine returned to the notebook at a later date when passion had simply departed, removed the name and rededicated it to some unknown future love. The vigour of the erasure and the emphasis on “not.....dearest” at the end of the poem suggests the former explanation is more likely.

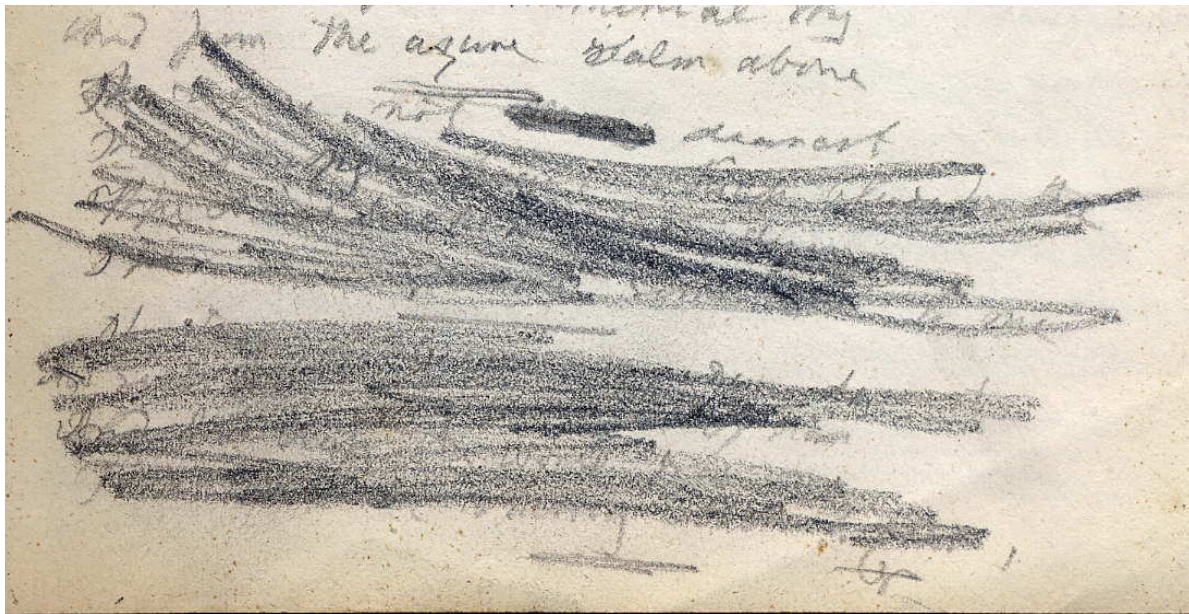


Fig.23 Crossed out verses 7 and 8

*It may never be known for certain, but the evidence for an adolescent infatuation for someone at Bayonne, possibly a certain Constance Frazer, is compelling particularly when considered alongside three other love poems in this notebook and Sabine's comments in Early Reminiscences p.202 on reading the diary of his brother, Willy, in extreme old age:*

“.....the faces of the Frazer's have completely passed out of my recollection, so that I think my brother has exaggerated my devotion to Constance. Indeed were it not for my brother's diary, I should not have recalled their existence”

*There is evidence that at least one other love poem was erased from the notebook. See page 62, 'A Fragrant —'*



## Funeral Dirge

*[In pencil. Later pencilled amendment shown in bold]*

He is gone and the breezes have wafted his soul	
To the warrior's home 'neath the glacy pole	
The tempest conducted him up to his heaven	
And he rushed to the arms of the blissful seven	
Then Valhalla rolled open her gates of snow	5
And he rode through her portals on the bright rainbow	
And the light'nings gleamed bright round his conquered head	
While the winds whistled shrill on his earthly bed.	
<b>With a roaring echoe [sic] the flames of his pyre</b>	
Rushed in tongues of light from the red of the fire	10
And they blazing spray up with a fitful groan	
And they licked the blue vault of the spangled dome	
His servants, his charger, his dog of the chase	
Followed quick on the steps of their master's trace	
And men placed o'er his ashes his blazing shield	15
In the tomb of the king of the battlefield	
His helmet, his arrows, his spear and bows	
Were placed where the bones of the hero repose	

*[The 3 lines that follow are somewhat indistinct where, at a later date, an unknown child had wielded a red crayon!]*

The croak of the raven, that startles [?] the bear	
The howl of the wolf, the cry of despair	20
The blood as it moistens the earth of his tomb	
And the shriek of the victim in midnight gloom	
The howl of the tempest, the conflict on high	
Assists his proud soul in the realms of the sky	
His funeral dirge we sing o'er his grave	
To the king, the chieftain, the mighty, the brave	26
-----	
sbg	

**Transcriber's Note:** *Sabine gave no clue to the identity of the hero or why he chose this subject for a poem.*

### **A Trance** *[All in pencil]*

A vision in the middle air  
 A vision in the heaven and sky  
 Warring legions in the ether  
 And troops and arms in conflicts high

-----

A battle in the firmament  
 And shadowy legions come and go  
 Horses rush with soundless footsteps  
 Battallions *[sic]* pass in tideless flow

-----

Visioned horsemen rattle onward  
 Mists in human forms engage  
 Battles held in the middle heaven  
 And dread tho' bloodless war they wage

-----

Strife is held in airy regions  
 The cloudy charriots *[sic]* onward roll  
 The misty battle drifts away  
 To rage around the northern pole sbg

**Transcriber's Note:** *The above poem likens stormy skies to an ethereal battle. Beneath this poem another poem of 12 lines had been written in pencil, but this was heavily scored out, also by pencil. This second poem appears to have been headed:*

### **A Fragrant (~~xxxxxxxx~~)[?]**

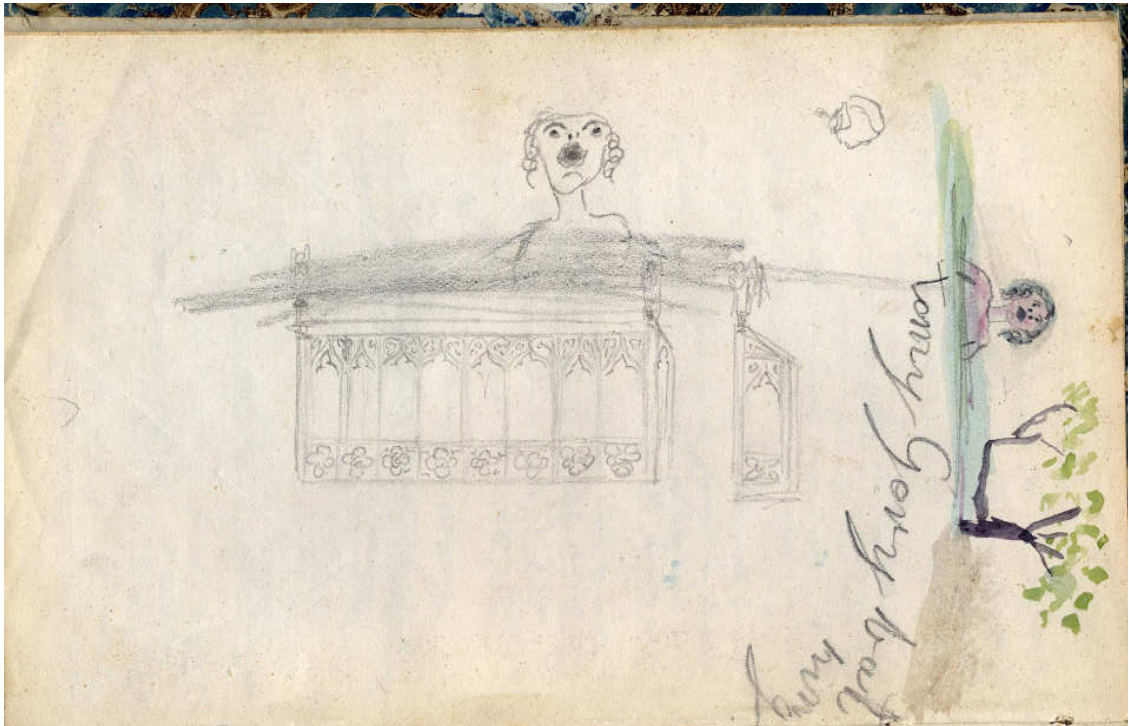
*To the right of the page the scoring out is less effective and the following ends of lines can be made out:*

thine eye  
 so blessed as I  
     on me  
     thee  
     delight  
 all as bright  
     thy hair  
     fair

*At the very bottom of the page in ink appears the one word:*

**peace**

*It is difficult to avoid the conclusion that this was yet another love poem scored out with some passion! Having erased the poem Sabine was at peace – or was he?*



Figs. 24a and 24b. Sketches by Sabine and later immature doodles and clumsy colouring by an unknown child

**Transcriber's Note:** The only sketches definitely by Sabine are one of, possibly, the interior of Bayonne Cathedral, and one of Mr Hedges. The latter is clearly confirmed in Sabine's hand writing. Mr Hedges was chaplain to the English church in Pau. Some of the other drawings may be later additions or alterations by an unknown child as is presumably the clumsy colouring. The furtive character on the left of fig. 24b and drawn in pencil appears to be urinating. The draftsmanship of this drawing is good enough for it to be by Sabine!

### Hymn to Jupiter Ton.<sup>94</sup>

[Written entirely in pencil. Followed on the same page by 'The Dying Girl']

-----  
 The bellowing thunders rushing thro' the air  
 And booming o'er the dark abyss below  
 Down trampling æthers casts a lurid glare  
 Coruscant brightness with a fiery glow  
 -----

Great Zeuspater whose lightnings launched a roaring  
 Bring dire afright to children of mankind  
 Who firmaments with one short nod can shatter  
 Some pity, mercy in thy bosom find.  
 -----

~~The father of mankind who upon Olympus~~  
~~Holds mighty conclave with the kings of sky~~  
~~Send merciful some blessings to our empire~~  
~~King of the world and lord of all on high~~  
 ----- sbg

**Transcriber's Note:** All the last verse had been crossed out, but remained legible. Quite why this poem was written and why the last verse was crossed out is unclear. Perhaps Sabine was dissatisfied with what he had written. Some frustration is suggest by the presence above the struck through word 'mankind' in the first line of the last verse of two alternative words, 'peoples' and 'nature,' also apparently struck through.

---

<sup>94</sup> Jupiter Ton: Jupiter Tonans. I.e. Jupiter the Thunderer

### **The Dying Girl**

*[In Pencil. Minor amendments in ink are shown in bold]*

I see the long leaves of the ivy **gl**ancing  
I see the morning breaking through the casement  
I hear the breezes through the elms **d**ancing  
With a sweet murmur

Open thou my window and let the blush rose  
Flood my whole chamber with its gentle fragrance  
While on my pale cheek let Aurora's beam glow  
Golden and lovely

**Transcriber's Note:** *There are no clues to the identity of the girl in this charming poem either in this notebook or in Sabine account of the family's time in Bayonne in Early Reminiscences.*

## Untitled Latin verses

[These verses were written almost entirely in pencil apart from later alterations in ink. These are shown in bold type]

~~-----~~  
~~xxxxxxx [?]~~ ~~eruca~~ ~~nodosus~~ ~~truncum~~ ~~quo~~  
~~5~~      ~~1~~      ~~7~~      ~~3~~      ~~4~~  
                  ar                  opima ubi  
                  2                  6

**Transcriber's note:** The above lines in very faint pencil have been crossed out and are very difficult to read. They are notable for the use of scanning symbols and the numbers 1-7 underlying all but one word. These words cannot be read as a line but the numbers can be interpreted as individual feet in a line that Sabine was possibly considering using in a draft poem.

**Fr. John Hunwicke writes:** These scraps translate as follows:

eruca: a genus of herb including salad rocket

nodosus: knotty

truncum: trunk

quo: where; by which; on which

opima: fertile

ubi: where

**Transcriber's Note:** The following lines appear immediately underneath the above scraps. They are a continuation of a longer poem. There does not appear to be any connection between these verses and the scraps; presumably the scraps were entered at an earlier date.

Fulva mater.<sup>95</sup> Dilucula surgunt æthere glauco  
 Decrescens non hisperiâ sepelitur in undâ  
 Matutina cadit manibus ros frigore sparsa  
Auroræ ridentis et gratos fundat odores  
     2              1<sup>96</sup>  
 Dum stabulis rumpunt exultantes solis equi  
 Cœrulii pavimenti volvat itinere biga  
 xxxxx [?] Horæ dumserta nodantur corollæ  
 In curru quâ stat magnus coronatus Apollo  
 -----  
 Est uxor lenis dulcis puerique puellæ  
 "Pater oh pater" ait dum filius excitat ignem  
 Appositi **trunci** fremitantibus urere flammis  
 Advenis O xxxxxx [?] quo flagrans *hilluit*<sup>97</sup> ignis

<sup>95</sup> Fulva mater: The words 'Fulva mater' appear to be the last two words of an otherwise missing line. Close inspection of the notebook reveals tiny remnants of a removed page. This suggests that the full poem may have been up to twice as long as the above passages.

<sup>96</sup> The use of the figures 1 and 2 beneath two pairs of words indicates that these words should be transposed for improved scansion.

<sup>97</sup> The word 'hilluit' is lucidly written, but does not exist

↑*confuge*<sup>98</sup>

Solve frigus membris dum cæna paratur  
 Tuque deprome cadum Sabine frater et” inquit  
 “Apportes malas nunc viridæ dulces olivæ  
                   2                  1

**Translation by Fr. John Hunwicke:**

[*Morning*]:

.....fair mother. Light is rising in the grey sky; Vanishing night is buried in the western water; Morning dew, sprinkled with cold, drops from the hands of the smiling Dawn and pours out pleasing fragrances; while the rejoicing horses of the sun burst from their stables; the chariot on the journey of the blue pavement: xxxxx [?] the Hours, while woven garlands are knotted in the chariot where stands great Apollo wearing a crown.

[*Evening*]:

There is the gentle wife, sweet boys and girls, “Father O father” says the son while arousing the fire “bring [?] logs for the crackling flames to burn xxxxxx [?] take refuge [?] ..... where the blazing fire ..... Loose cold from your limbs while supper is prepared and you, brother Sabinus spring the wine cask and [*he says*] [?] bring [?] green apples and sweet olives.

**Comments on Sabine’s Latin by Fr. John Hunwicke:**

“Both grammar and scansion are poor and the translation is my guess at what Sabine thought he was trying to say. It is very formulaic. Sabinus is a standard sort of name to utilise; there was an Augustan poet named Sabinus who was a friend of Horace and Ovid. What is not clear is whether this poem is free composition or an attempt to translate excerpts of English verse. It is so formulaic and unimaginative that I suspect the former”

<sup>98</sup> The word *confuge* (take refuge) appears between lines. It probably belongs to the line above.



**Transcriber's Note:** Most of the material on the next two pages is in pencil. Those parts that are in ink are shown in bold.

[Left hand page:]

### Vespertili Cantus

Luna lampavit coriaciisque  
 Carbasis vespertilio cavernæ  
 Callidus linquisque spilunca nigra  
 Nocte dic [?]  
 Ventibus cantat frigidis biformis  
 Voce tum stridenti vacavit auris

-----

### Phaetonis xxxxx [?]<sup>99</sup>

Omnia per sacra inconsulte juravit Apollo  
 Rogavit Phaeton gracilis ascendere curru  
                   2                  1<sup>100</sup>  
 Plectere solis equos loris, dirrigere frenis  
 Per nubes celumque purum aurigare per imbres  
 Fornice purpureo et gemmata scandere magna  
 “Abstine his precibus” tunc dixit Phoebus Apollo  
 Mira viæ nescis, nescis miracula cæli  
 Hinc volitant illinc oculis ardentibus ignes  
 In nubibus **repent** pingues foedique bufones  
 Torquentes angues sua corpora nodis (**squamea** written in ink over the last word)  
*Lutea spectra adstant suadent sua bracchia lente*  
**Et tremulant nebulae erines videntur Olympæ**  
**Cingitur et nigris nubibus quæ fulmini lampent**  
**Sol dixit Phaeton ascendit termina curru**  
**Accipit lora manus magnum torquetque flagellum**

[Right hand page:]

begin 25 min to 7  
 stop 25 min past 7 [50 mins]  
 begin 8 o'clock  
 stop ½ 8 [30 mins]

---

Statim abiesse viâ visereque regia cæli  
 Vulcanes stertunt liquant putamina flammis  
 Cortinâque tument magnus salit igneus torrens  
 Sol crepitat cursu æstuat torrida terra calore.<sup>101</sup>

<sup>99</sup> There may or may not be an illegible word here. If there is, it is obscured by scribble, possibly, as elsewhere in the notebook, made by a small child at a later date

<sup>100</sup> The numerals indicate that the underlined words are to be transposed

### Translation and interpretation by Fr. John Hunwicke:

Accurate transcription of these verses is not possible. The handwriting, particularly that in pencil, is often indistinct especially where, as is frequently the case, Sabine has attempted to amend the text by overwriting with more pencil. The problem is that if one knew that the Latin was accurate and the scansion likewise, then one could keep working at the handwriting until the solutions to the problem words became clear. Since grammar, spelling, vocabulary and scansion are all vastly inaccurate, transcription is thwarted by the presence of endless speculative possibilities. What follows is probably the best that can be achieved:

#### Vespertili Cantus – The Song of the Bat.

I think Sabine is trying to say something about the moon having come out; the clever bat leaving its cave on its leather wings in the dark of night; about the double-natured animal singing to the cold winds with its strident voice.

This poem is in Sapphic metre, named after Sappho the Greek poetess who invented it, but is technically incomplete and needs two more lines to make the second stanza the same length as the first stanza of 4 lines. Also in Sapphic metre there should be a word break after the fifth syllable of the eleven syllable lines – Sabine seems to have been unaware of this.

The attempt is very poor; words, grammar and quantities are wrong and it is likely Sabine was using an English – Latin dictionary in a mechanical sort of way.

#### The xxxxx [?] of Phaeton

This is a poor attempt at The Story of Phaeton in Ovid's *Metamorphoses*, Book the Second. The timings that appear towards the end of this poem suggest that both these poems may have been exercises set by his tutor, Mr Hadow. If so it is likely that for this exercise the notebook was used for drafting purposes only. Who knows? The final version may have been more legible, even the scansion may have improved but it seems likely that the fundamental limitations of Sabine's Latin persisted:

Apollo unwisely swore everything by what is holy; Phaeton, slender boy, asked to get up into the chariot and to punish the sun's horses with whips and direct them with bridles through the clouds, and to drive through the rain clouds ..... the purple vault, and climb the bejewelled ..... "Abstain from these prayers" then said Phoebus Apollo ["] you do not know the wondrous things of the way, you do not know the wondrous things of the heaven.

This way and that fly the fires with burning eyes ..... in the clouds ..... rich ..... foul toads ..... snakes twisting their bodies in knots [?] ..... dirty spectres stand by ..... their arms slowly and the clouds tremble, the hairs of [?] are seen ..... is girded with

---

<sup>101</sup> These lines, although separated from the rest of the verses by the above timings and, like the timings, involving a resumption of pencil, undoubtedly form part of the story of Phaeton. It seems likely that these later lines were written at a different session

black clouds ..... which shine with lightning. ["] So spoke the Sun. Phaeton gets up into the chariot, his hand receives the reins, flicks the great whip.

---

*The final separate lines:*

At once ..... seen the great palaces of heaven ..... Vulcan's sneeze, wells flow with fire and the cauldrons swell; a great fiery torrent springs forth the Sun [?] in the chariot; the hot earth boils with heat.

## A Vision

*[This poem was written in extremely faint pencil and was very difficult to decipher.]*

I saw the men of ancient days  
 Ride slowly down the glen  
 How swift the gleaning course of years  
 How short the days of men  
     Then anxiously I watched to see  
     The mingling of eternity

I saw the dead of ancient days  
 As shadowed phantoms pass  
 That is revealed but what's to come  
 Is but a cloudy glass  
     So vainly have I watched to see  
     The mingling of eternity<sup>102</sup>

I marked the Celt ride proudly by  
 In all his heroes gear  
 His dark eye flashing haughtily  
 With bronzen *[sic]* shield and spear  
     He left the earth with a smile and he  
     Sunk on the couch of eternity

I watched the toga'd Roman  
 And his life *[?]* was but a groan *[?]*  
 E'er his temples crumble into dust  
 His times were all out run  
     His days were milled *[?]* and measured and he  
     Sunk on the couch of eternity  
*[These lines are too faint to transcribe with certainty]*

I saw from the land of the bitumen pits  
 The Assyrian riding by  
 Marking the course of the sun and the moon  
 And counting the planets on high  
     He laid his head on the glittering *[?]* knee  
     ~~And~~ was rocked to sleep by eternity

Th' Egyptian driver hurried by  
 In his gleaming golden car  
 He left his traces behind and around  
 But was lost in the unknown far  
     He prospered and sleeping and slumbering he  
     Died in the grasp of eternity

---

<sup>102</sup> See pp 72-73: A page of miscellaneous items

## A Page of miscellaneous items

**Transcriber's Note:** This page contains two poems, one of which is a love poem; an anguished cry about love; a sketch of Sabine's tutor, Mr Hadow; and dates for two of the items – the only dates in the whole notebook.

*[The following two lines and monogram were written very lightly in pencil.]*

So vainly have I watched to see  
the mingling of eternity<sup>103</sup>  
sbg

*[The following date and poem were written in moderately soft pencil but with some words written over again in hard pencil. These latter are shown in bold]:*

March 1851

### The Campanula

1

**On the soft** lips of a purple **campanula**  
Glittering gleaming a **jewel did lie**  
"Is it a **gem from the veins** of **Golonda**<sup>104</sup> say?"  
"No! stranger, **it is** a tear **from** the sky"

2

"Why do you grow on the mountain, campanula?  
Why mid the rocks mid the clouds and the rain  
Wherefore not bloom in the valley, campanula?  
Wherefore not blossom below in the plain?"

3

"If **by the waters** mid poplars or linden trees  
Grew I below mid the meads of the vale  
Where were the birds or the insects, O stranger! To  
Gladden the clouds o'er the mountains which soul?"

sbg April 3<sup>th</sup> 1851

Oh! if I love not yet I die of pain  
sbg<sup>105</sup>

---

<sup>103</sup> This phrase is taken from the poem *A Vision* on page 71

<sup>104</sup> The transcriber knows of no Golanda other than the red fort of that name in Hyderabad. He has no knowledge of precious stones being mined there

<sup>105</sup> This emotionally charged sentence was scrawled as though hurriedly and possibly other than sitting at a desk. It was probably unrelated to the other entries on this page.



Fig. 25. Mr Hadow (tutor in Pau and Bayonne 1849-1851)

### An untitled Love Poem

**Transcriber's Note:** In ink, similar to that used in the sketch of Mr Hadow, apart from the last 2 ½ lines that presumably were added in pencil after Sabine had appended his monogram. The lines in this poem are also found dispersed in the enigmatic poem, Caractacus, written on the following page in the notebook. In Caractacus they are marginally modified and less personal. Here they are consolidated and this love poem may well have been very personal. Who knows? Perhaps when the object of Sabine's admiration was no longer favoured, he liked some of the lines so much he chose to use them in another poem.

Thine is not  
 The melting languish of the floating eye  
 But the bright sparkle and the dancing gleam  
 Of sunbeams on a fountain and thy form  
 Is slight and graceful as a poplar tree  
 That nods to every breeze that wanders by.  
 And as the warble of sad Philomell<sup>106</sup>  
 The liquid music of thy voice is poured  
 In floods of melody; and sparkingly sbg  
 Upon the thresholds of thy deep blue eyes  
 Thy trembling spinet stands.

<sup>106</sup> The nightingale

## Caractacus

***Transcriber's Notes:** Sabine wrote this poem in pen and ink. This is indicated in the transcription by bold type, until line 18 when pencil took over. It seems probable that the title, also in pencil, was added when the poem was finished. Several of the lines in this poem appear in a short untitled love poem found on the previous page. It is difficult to relate the patently pacific content of this poem to the British chieftain Caractacus unless the inference is that Caractacus was a reluctant warrior. The poem suggests that the subject of the poem was more a bard than a warrior. To confuse matters further the last five verses appear to be a eulogy to a woman. Into this eulogy Sabine subtly wove several of the lines from the love poem on the previous page. The paucity of punctuation suggests that the poem was an unpolished draft.*

### I

1. **O weave for me no oaken crown; for I  
No warrior am; the cypress leave for those  
Who mourn the ashes of a fleeted soul;  
I strive not to a goal, the laurel leaf  
Befits me not; O would that I could bind**
  5. **The solemn bay branch round my sounding lyre  
Then give me wings to fly this world of care  
And soar in worship to the painted sun  
Then [?] when the daylight's sober eye unfolds  
And the long lashes of the twilight ope**
  10. **To fly the drowsy earth and rise sublime  
Catching the morning on my gilded wings  
And floating heavenwards in the world of thought  
Worship th'Omnipotent in songs of praise.**
  - 15 **— Or when the even shades have gathered round  
To view the eyeball of the evening sky  
Through visioned realms of thought and purity.**
- [Continued in pencil]
- The revolutions of high heaven not I  
Could sing, nor of the mighty wars which raged
  - 20 Around the God built walls of Illion [sic]  
And tho' I dare to chant of days gone by  
And mark one item in the fields of time  
The fields of time which have no limiting  
And when beginning is eternity
  - 25 Yet let it not be in a boastful strain  
But modestly to pick my timid ways  
Among the morning dew left [?] on the green  
— The uplands in the distance fair unfurled  
Hung dark and low'ring thro' the coming night
  - 30 As watchful daylight sheltered out of view  
Behind the curtains of the western sea  
High on the frontlet of the sullen moor  
A blooming maiden stood, oh hers was not  
The melting languish of the floating eye
  - 35 But the bright sparkle and the dancing gleam



Of sunbeams on a fountain, sparklingly  
 Beneath the lintels of her dark blue eyes  
 Her trembling spinet stood, which ever cried  
 The inmost whisperings of her gentle mind.  
 40 Her eyes were havens where, to move the soul  
 And count one's fate and tell one's fortune there  
 Below the long depths of their purple seas.  
 Her limbed form of moulded ~~grace-methought~~ loveliness  
 Was slight and graceful as a poplar tree  
 45 That nods to every breeze which wanders by.  
 And as the warble of sad Philomell  
 The liquid music of her voice was poured  
~~In floods of music~~ In music floods, the waters of her soul  
 Are fulgent, pure and deep, no trait'rous sands  
 50 Or shoals are there. But thro' the fountain heads  
 The lust'rous eyes, her timid spirit speaks;  
 There all her thoughts in sunny ripples glide  
 They are the tell tails [*sic*] of her joys and pains

### Untitled Poem [We See with Grief]

**Transcriber's Note:** Written in pencil throughout except for one word, written over in ink by Sabine; this is shown in bold. The subject of this poem is unclear. Reference to a magazine suggests that Sabine might have been writing about a story being serialised in a magazine. The mention of Pythius and a tyrant recalls Cicero's Pythius and Damon. However the references to Lilian, Joseph and Caleb do not support this.

~~It is with grief and is with pain~~  
~~We see the magazine its wane~~

We see with grief we view with pain  
 The magazine upon its wane  
 Thou ledst us blue eyed maiden, where  
 The heath bloomed in the upland air  
 She ledst us where the gorse ~~blooms~~ *shone* gold  
 Round Caleb's cottage on the wold  
 And men ~~shifted~~ *changed* the beauteous scene as we  
 Saw glitter, pomp and pageantry,  
 Ten thousand lances on the plain  
 All flashing as an amber flame,  
 And humbled Pythius kneel alone  
 Refuse the tyrant warrior's throne  
 Then angel guide with thee we stood  
 Where Joseph watched the boiling flood  
 Which by the breaking tempests fed  
**Sprang** reeling from its moorland head  
 Then led by thee we sought the clime  
 Where breaks its clusters ripe the vine  
 And Lilian saw, whose modest eye  
 Was clearer than the summer sky  
 Whose grace and beauty all must own  
 Surpassed are only - by thy own.

**Transcriber's Note:*****Return to Lewtrenchard from Pau:***

*According to the entry in the family Bible for 1851,<sup>107</sup> Sabine and his family returned to England on 11 July of that year. Lew House had been leased out so the family stayed at lodgings in Tavistock until Lew House became vacant again in May 1852. According to Sabine<sup>108</sup>*

I enjoyed my time there, as it enabled me to get about on Dartmoor, and see the prehistoric remains with which it is literally strewn...

*It is not clear at what point entries in the notebook started to be made in Tavistock following the move from Bayonne. This must have been after the dated entries on the page of miscellaneous items ending with the poem Thine is not the Melting Languish on see page 73, and before the sketches of Dartmoor that are to found from page 78 onwards. It is likely that all subsequent entries relate to this period in Sabine's life.*

---

<sup>107</sup> Never Completely Submerged p 211

<sup>108</sup> Early Reminiscences p 212

## Dartmoor

**Transcriber's Note:** The transcriber is grateful to Dr Tom Greeves for assistance with the identification of several of the Dartmoor sites, confirmation or correction of some place names and explanatory comments on the subjects.



Fig. 26. Siward's or Nun's Cross

**Transcriber's Note:** Three quarters of this page and drawing are missing. Nun's cross is also known as Siward's stone after the inscription *SIWARD* or *SYWARD* on the Eastern face. In *A Book of Dartmoor* Sabine suggested that Nun's Cross is a corruption of Nant's cross i.e. the cross at the head of the nant or valley.<sup>109</sup>

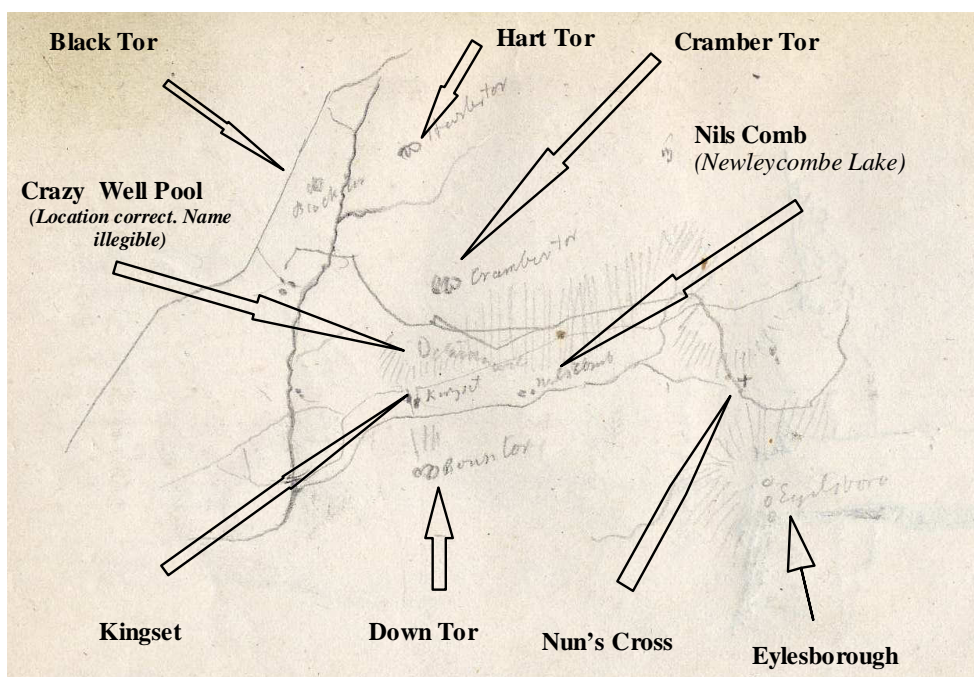


Fig 27. Map of the Crazy well pool and Nun's Cross Area

<sup>109</sup> Baring-Gould S, *A Book of Dartmoor*, p231



Fig. 28. Beckamoor Cross

**Transcriber's Note:** Unrelated to the other Dartmoor sketches in the notebook, Beckamoor Cross, otherwise known as Windy Post Cross or Windy Stone, is located at SX53460 74313 on Whitchurch Common near Tavistock. The stone, which leans to the west and has a boulder as its socket stone, is octagonal in shape and is one of several in the area.



Fig 29. From Cramber Tor.  
Stxxx lake [?] and Sheep's Tor and Leather [Lether] Tor

On the left of this view is Sheep's tor. On the right are Lether Tor and Sharpitor. The lake remains unidentified. Perhaps it was a pool that no longer exists.

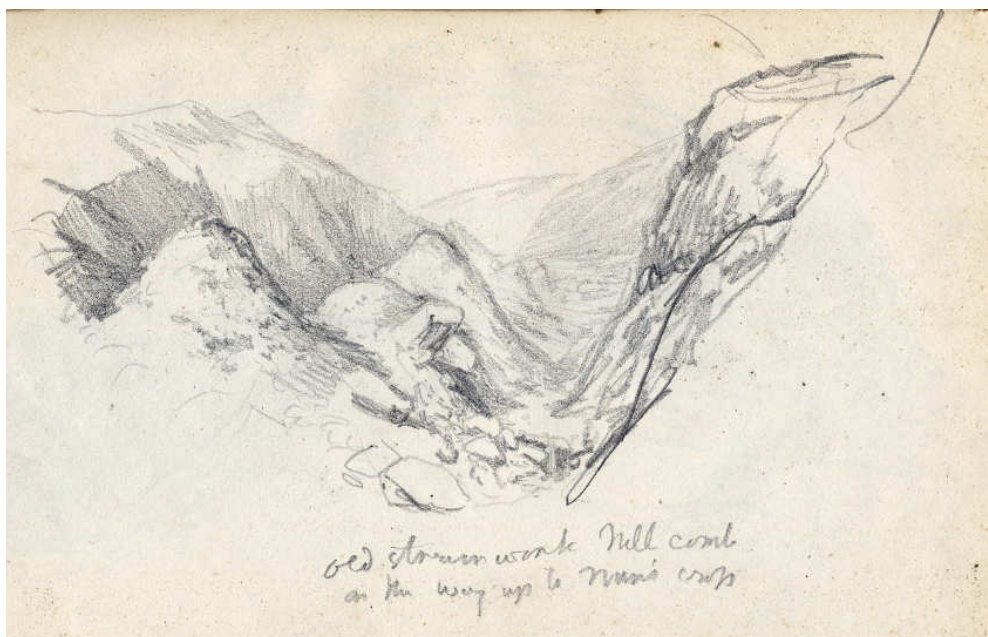


Fig. 30. Old Stream Work Nill Comb  
On the way up to Nun's Cross

**Transcriber's Note:** Sabine's map, on p 78, shows Nils or Nila Comb on the site of tin workings in the valley of Newleycombe Lake; these are also mentioned in *A Book of Dartmoor*<sup>110</sup>. It would seem that Nill, Nils or Nila Combe is Sabine's version of Newleycombe and possibly a rendering of local dialect.

---

<sup>110</sup> *A Book of Dartmoor* p 231



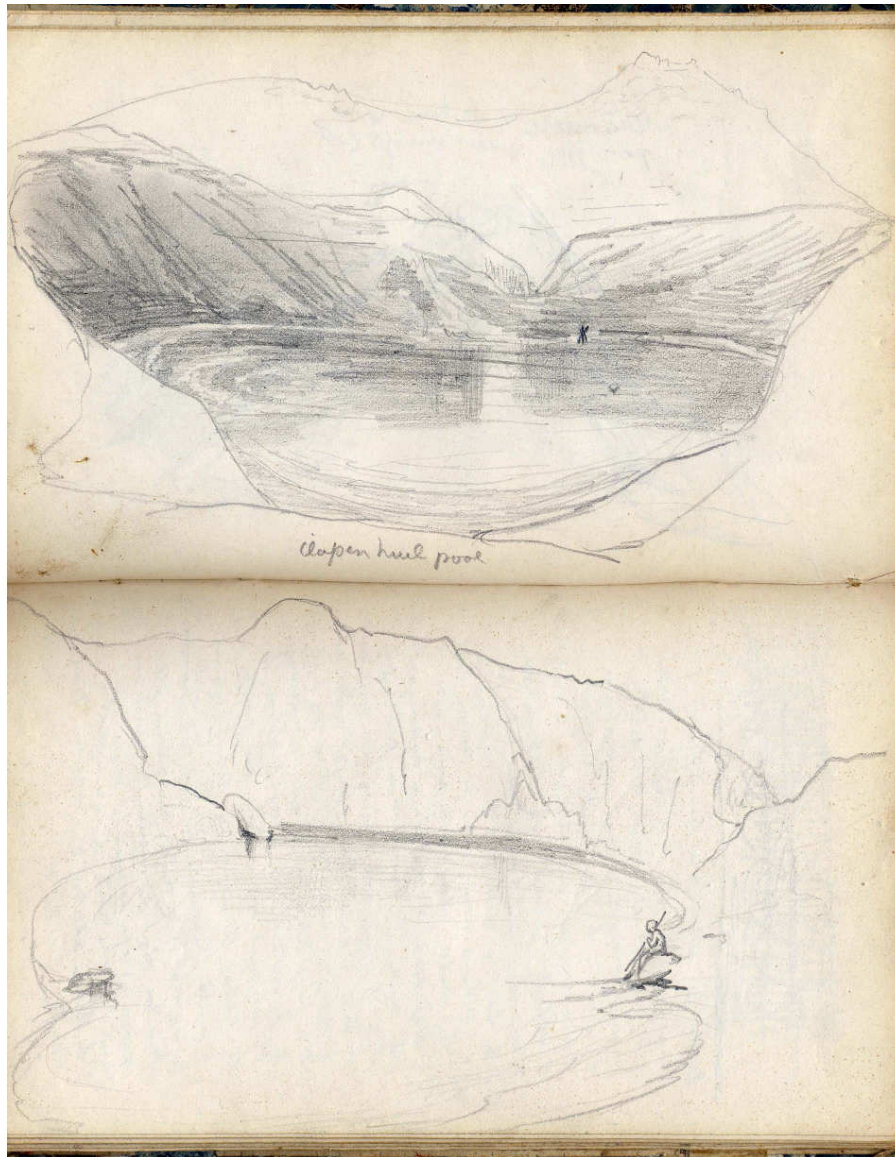


Fig. 31. Classenhuel Pool  
commonly known as Clakeywell or Crazy well Pool

**Transcriber's Note:** Sabine's use of Classenhuel (huel= wheal) rather than Clakeywell or Crazy well Pool on Dartmoor, is a reminder that the pool was the site of mine workings. Sabine described Clakeywell pool as the site of old mine workings filled with water covering about an acre. He also wrote that some of its banks rise over a hundred feet and added

According to popular belief at certain times at night a loud voice is heard calling from the water in articulate tones naming the next person to die in the parish.<sup>111</sup>

The pool is included in Sabine's rough sketch map of the area, fig. 27, page 78, although the name given there is illegible.

<sup>111</sup> A Book of Dartmoor, p231



**Transcriber's Note:** *The following unfinished story, loosely inserted in the notebook, was written on what appears to be paper from another notebook. It has a slightly larger format (11.0x16.2 cm) than the main notebook (10.0 x16.2 cm). The date when it was written is not known. It is written with pen and ink and each chapter is headed by a small sketch also in pen and ink.*

### Miriam or The Wreath of Lilies



Fig. 32

It was night and everything was quiet, the little birds were in their downy nests asleep; dark Hare bells had closed their lilac cups, and the only breeze that stirred hung around the listless trees in drooping idleness.

The moon emerged from behind a dark cloud and its soft pale light fell on the white tombstones and bright crosses which rose over the ashes of some departed brother or sister, in a small lonely cemetery. All the graves were not old, some were deserted and ivy-clad, and the yellow moss grew over the names on them while the dark shade hung over them as a funeral pall.

Here and there also stood a white cross over the newly turned earth, and a rose bush or lily caught the beam as it rose over the mound. And one of these was whiter than the others and the sod was covered by opening lilies of the valley and the scented jessamine hung round the little wooden cross with its green leaves and white flowers making a beautiful contrast; one and only one thing moved in this still spot, and that was a beautiful maiden who was lying on this grave with her arm over the cross, and her head leaning against it; she was a lovely child, her face was pale and her bright sparkling tears rolled down her lily cheeks, and her blue moist eyes were directed towards the moon now riding on in unclouded splendour in the azure vault of heaven. Her hair was a light brown and hung down unadorned to her waist and was cast listlessly over her shoulders, her robe was white and there she lay with the cross clasped in her arms weeping, and as her tears fell they rolled down and watered the flowering jessamine.

“Mother” murmured she “dear Mother oh! When shall I be able to join you? Count Siedrick [*sic*] is cruel to me, and Oh mother! How can I join thee”?

“Join me dearest you cannot till your father the Count is kind to you and loves the lily,” said a melodious voice which struck to the maiden’s ear and sounded through the air in low gentle accents:

“Mother” cried she and looked up, but nothing could she see of the much loved form but the outstretched wings and a crown of white silver lilies gleaming in the transparent air “Oh dear mother how can I pacify him? Can I by kneeling at his feet and presenting him with dew besprinkled lilies soften his flinty heart?” But the wings were high in the blue firmament, and the wreath of lilies shone like a star in the far distance.

## II The Hunting Party



Fig.33

The sun rose and its springing light hung on the lofty towers of the lordly castle of Wolfstein; here the sun glittered through the painted windows throwing long and brightening colored *[sic]* shadows on the marble floor while the rays sinking, caught the emblazoned escutcheon over the heavy gate and falling portcullis. And now the ruddy orb as it rose sprinkled its liquid rays over the high roofs, and deep into the court in the centre of the castle; here appeared a gay scene, the neighing chargers pawed the ground, as while held by the trusty esquires, and there stood fierce count Siegfried *[sic]* his dark flashing eye, set on the ground and his hand clutching the hilt of his bright sword, and seeming to be engaged in deep and boding thoughts; the horns sounded, and springing on his spirited palfrey their hoofs rung on the hard pavement, the drawbridge fell, and the party dashed over its groaning beams, and were soon hid among the dense foliage of the forest trees of the neighbouring wood.

And Miriam! Where was she? Look into her solitary chamber and see! The light sunbeam has fallen on her sleeping countenance and hovering over her pale forehead, in the air is a dove, her favourite pet, while a milk white lamb is licking her hand which was hanging over the bed; she wakes, and plays with her two favorites, *[sic]* while the lamb gambles *[sic]* round her and her dove rests on her white shoulder. And yet she sighs and her tears fall on the woolly back of her playful companion. Now she mourns over a ring which she clasps in her hand and kisses. Then rising towards the window she looks out leaning her cheek on her fair white arm. Below the castle lay a beautiful meadow surrounded with the silver poplar and towering cyprus. *[sic]* Beyond this flowed a stream, pure and clear as the sky and gurg'ling *[sic]* over a bed of spar and beautiful pebbles, which sparkled under the water, while dipping willows let their long ~~white~~ light tresses float on the surface of the water, and the little sparkling waves to dash over its curled leaves. To this rivulet Miriam now betook herself, she sat by the water and watched the bubbles as they floated by her, sparkling and glittering in the mottled light of the sun, which fell thro' the leaves of the quivering aspens which waved over the Eile. *[sic]*

### III The Bubble Fairy



Fig 34.

The bushes were rustling with the breeze, the tree tops sighed and the high feathery grass sunk and rose as the gust passed over them when glittering as tinsel a bright, large sparkling bubble floated down the stream towards Miriam. T'was large and clear, and resting on a chrystal [sic] couch inside it, lay reclining a little elfin, dressed in a light robe of white and a little red cap on her head clasping and gathering her light hair under it. The bubble burst and rising on light transparent wings, the fairy flitted onto a leaf of weeping willow which trembled with the water which gurgled near and touched its parent branch. Miriam looked at the little elf, who began to speak to her

**Transcriber's Note:** And there sadly, at the bottom of a page, the story comes to an end. There are several sheets of blank paper after this but what the fairy said, whether the heart of the Count ever melted and whether the beautiful Miriam joined her mother is not revealed.

*This very descriptive and emotionally charged scrap was lucidly written and the sections introduced by three delightful pen and ink sketches. Sabine's writing in this story was still, in many ways, immature, and the grammatical control and romantic style suggest it was probably written about the same time as the adolescent notebook.*

## Appendix A

### Notes on Sabine's three pages of biblical references.

Sometimes Sabine gave the biblical reference without a quotation, sometimes the quotation alone, sometimes both reference and quotation. The parable of the sower was indicated by title alone apart from verse 19. It has been possible to identify all the references and, for the convenience of the reader, the transcriber has quoted them below in full using the St James bible.

#### 1 Timothy IV

1. Now the spirit speaketh expressly, that in the latter times some shall depart from the faith, giving heed to seducing spirits and the doctrines of devils;
2. Speaking lies in hypocrisy; having their conscience seared with a hot iron;
3. Forbidding to marry, and commanding to abstain from meats, which God hath created to be received with thanksgiving of them which believe and know the truth.

#### Matthew XVI:

18. And I say also unto thee, That thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it.
19. And I will give unto thee the keys of the kingdom of heaven: and whatsoever thou shalt bind on earth shall be bound in heaven: and what so ever thou shalt loose on earth shall be loosed in heaven.

#### Matthew XIII: The Parable of the Sower:

1. The same day went Jesus out of the house and sat by the sea side
2. And great multitudes were gathered together unto him, so that he went into a ship, and sat; and the whole multitude stood on the shore.
3. And he spake many things unto them in parables, saying, Behold, a sower went forth to sow;
4. And when he sowed, some seeds fell by the way side, and the fowls came and devoured them up:
5. Some fell upon stony places, where they had not much earth: and forthwith they sprung up, because they had no deepness of earth:
6. And when the sun was up, they were scorched; and because they had no root, they withered away.
7. And some fell among thorns; and the thorns sprung up, and choked them:
8. But other fell into good ground, and brought forth fruit, some an hundredfold, some sixtyfold, some thirtyfold.
9. Who hath ears to hear, let him hear.
10. And the disciples came, and said unto him, Why speakest thou unto them in parables?
11. He answered and said unto them, Because it is given unto you to know the mysteries of the kingdom of heaven, but to them it is not given.
12. For whosoever hath, to him shall be given, and he shall have more abundance: but whosoever hath not, from him shall be taken away even that he hath.
13. Therefore speak I to them in parables: because they seeing not; and hearing they hear not, neither do they understand.

14. And in them is fulfilled the prophesy of Esaias, which saith, By hearing ye shall hear, and shall not understand; and seeing ye shall see, and shall not perceive:
15. For this people's heart is waxed gross, and their ears are dull of hearing, and their eyes they have closed; lest at any time they should see with their eyes, and hear with their ears, and should understand with their heart, and should be converted, and I should heal them.
16. But blessed are your eyes, for they see: and your ears, for they hear.
17. For verily I say unto you, That many prophets and righteous men have desired to see those things which ye see, and have not seen them; and to hear those things which ye hear, and have not heard them.
18. Hear ye therefore the parable of the sower.
19. **When any one heareth the word of the kingdom, and understandeth it not, then cometh the wicked one, and catcheth away that which was sown in his heart. This is he which received seed by the way side.**
20. But he that received the seed into stony places, the same is he that heareth the word, and anon with joy receiveth it;
21. Yet hath he not root in himself, but dureth for a while: for when tribulation or persecution ariseth because of the word, by and by he is offended.
22. He also that received seed among thorns is he that heareth the word; and the care of this world, and the deceitfulness of riches, choke the word, and he becometh unfruitful.
23. But he that received seed into the good ground is he that heareth the word, and understandeth it; which also beareth fruit, and bringeth forth, some an hundredfold, some sixty, some thirty.

#### **Matthew XXIII:**

13. But woe unto you, scribes and Pharisees, hypocrites! For ye shut up the kingdom of heaven against men: for ye neither go in yourselves, neither suffer ye them that are entering to go in.

#### **Matthew XIII.**

19. When any one heareth the word of the kingdom, and understandeth it not, then cometh the wicked one, and catcheth away that which was sown in his heart. This is he which received seed by the wayside.

#### **John V**

39. Search the scriptures; for in them ye think ye have eternal life: and they are they which testify of me.

#### **1 John I**

7. But if we walk in the light, as he is in the light, we have fellowship one with another, and the blood of Jesus Christ his Son cleanseth us from all sin.

#### **Revelations I**

*The only verse in this chapter that seems to refer to any of the statements that follow the heading is verse 5.*

5. And from Jesus Christ, who is the faithful witness, and the first begotten of the dead, and the prince of the kings of the earth. Unto him that loved us, and washed us from our sins in his own blood,



## **1 John II**

1. My little children, these things write I unto you, that ye sin not. And if any man sin, we have an advocate with the Father, Jesus Christ the righteous:
2. And he is the propitiation for our sins: and not for ours only, but also for the sins of the whole world.

## **John XIV**

6. Jesus saith unto him, I am the way, the truth, and the life: no man cometh unto the Father, but by me.

## **John XVI**

23. And in that day ye shall ask me nothing. Verily, verily, I say unto you, Whatsoever ye shall ask the Father in my name, he will give it you.

## **2 Corinthians V**

8. We are confident, I say, and willing rather to be absent from the body, and to be present with the Lord.

## **Revelations XIV**

13. And I heard a voice from heaven saying unto me, Write, Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.

## **1 Timothy II**

5. For there is one God, and one mediator between God and men, the man Christ Jesus;
6. Who gave himself a ransom for all, to be testified in due time.

## **Revelations XXII**

8. And I, John saw these things, and heard them. And when I had heard and seen, I fell down to worship before the feet of the angel which shewed me these things.
9. Then saith he unto me, See thou do it not: For I am thy fellow servant, and of thy brethren the prophets, and of them which keep the sayings of this book: worship God.

## **Acts X**

25. And as Peter was coming in, Cornelius met him, and fell down at his feet, and worshipped him.
26. But Peter took him up, saying, Stand up; I myself also am a man.

## **Philippians I**

21. For to me to live is Christ, and to die is gain.
22. But if I live in the flesh, this is the fruit of my labour: yet what I shall choose I wot not.
23. For I am in a strait betwixt two, having a desire to depart, and to be with Christ; which is far better:

## Luke XXIII

42. And he said unto Jesus, Lord, remember me when thou comest into thy kingdom.
43. And Jesus said unto him, Verily I say unto thee, To day shalt thou be with me in paradise.

### Commentary

These three pages were most probably written at Bayonne in 1851 and should be considered together with the two poems that, although not necessarily written on the same day as these entries, immediately follow them in the notebook. Taken together they suggest a troubled mind seeking answers to worries and guilt over adolescent thoughts and behaviour.

The significance of the biblical entries is not always clear but they do suggest certain preoccupations:

1. Where is the kingdom of heaven to be found and where are the keys? Are they held only by Peter? (and therefore the Church of Rome) Or are they to be found in the **word** of God. The parable of the sower suggested to Sabine that the Kingdom of Heaven is to be found in the Bible and that knowledge and understanding of the Bible is the key to the Kingdom of Heaven. The keys are not therefore held only by St Peter and, by inference, the Church of Rome.
2. Walk in the light of God and Jesus will wash away all sin.
3. Walk in the light of God and, after death, there is life and no purgatory.
4. We should worship God and Jesus alone, no man and not even angels.

It is known from Sabine's published writing that while living in Bayonne at the age of 17, he had borrowed, from his tutor, Mr. Hadow, a copy of *Theophilus Anglicanus* by Christopher Wordsworth<sup>113</sup>. This is a manual of instruction on the Church of England. Sabine wrote in his *Reminiscences* that he found this book useful but did not indicate in what way.<sup>114</sup>

Only two of the above quotations are to be found in Wordsworth's book: Matthew XVI 18-19; 1 Timothy IV II.

Much of Wordsworth was taken up with making the case for the independence of the Church of England from Rome and there is nothing in the manual to suggest that the notebook quotations were directly related to Sabine's study of Wordsworth.

---

<sup>113</sup> Wordsworth C, *Theophilus Anglicanus or Manual of Instruction on the Church and the Anglican Branch of it*. London. 1843, Rivingtons

<sup>114</sup> *Early Reminiscences* p197