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Deadline for contributions to next Bulletin and Autumn issue of *Lincolnshire Past & Present* - Saturday, 15 August 1992. It will help greatly if articles are sent typed, double spaced and with a good margin. A note of the number of words is of great value. Material should be sent to the Joint Editors at Jews' Court, Lincoln LN2 1LS (Tel. 0522 521337).

**Cover picture:**

**The Tennyson Statue, Lincoln**

The best known image of Tennyson in his native county. The Sculptor was G.F. Watts and the plinth was designed by Christopher Turnor of Stoke Rochford.

**[T.R. Leach Coll]**
EDITORIAL

This issue of *Lincolnshire Past & Present* is devoted almost entirely to matters Tennysonian. It seemed fitting that our Society should commemorate the centenary of the poet’s death in this way in addition to arranging a lecture at Grasby and making the annual Brackenbury Memorial Lecture a Tennysonian one.

Your editors will be pleased to receive material for future issues - as soon as possible. Though the cupboard is not yet quite like Mother Hubbard’s, its shelves are much depleted.

Terence Leach,
Joint Editor.

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A Tennyson Souvenir

The advertisements above appeared in one of Mortons publications early this century. I have been unable to find one of the spoons. Does anybody know anything about this strange little memento?

T.R.L.
F.C. MASSINGBERD'S 'IN MEMORIAM W.R.C.'

Christopher Sturman

Francis Charles Massingberd (1800-1872), rector of Ormsby-cum-Ketsy and Chancellor of Lincoln Cathedral from 1862 was also an historian and man of letters. He is perhaps best remembered for The English Reformation (1842) but he published many pamphlets and articles on church matters of the day; he also produced a number of antiquarian papers and collected material for a projected history of Ormsby. Like many nineteenth-century clergymen he occasionally wrote verse; it is this hitherto unexplored aspect of his literary work which will be examined here, and in particular a posthumously-published piece contained in a somewhat unexpected source.

In 1876 the firm of John Murray issued the Poetical Remains of Edward Churton, M.A.... Edward Churton (1800-1874) was a life-long friend of Massingberd's; it was he who as co-editor of the Englishman's Library Series, had persuaded Massingberd to write The English Reformation. One section of Churton's Poetical Remains, was devoted to the memory of his brother William Churton who died of consumption in 1828. Appended to two of Edward's poems written in 1828 and 1830, the editor inserted

- in token of the enduring affection inspired by the beloved subject of the proceeding lines, written by his brother in the freshness of bereavement, - the following stanzas, written thirty years later, by the truly fraternal friend of both, F.C. Massingberd, late Chancellor of Lincoln.

The title of Massingberd's verse, dated 1860, is 'F.C.M. In Memoriam W.R.C.;' the subtitle, 'Imitated from Tennyson's In Memoriam' is interesting. It is certainly written in the In Memoriam stanza - iambic tetrameters in quatrains rhyming abba - but the versification undistinguished. What is unusual, and worth some comment, is the close parallel with In Memoriam A.H.H. in its genesis: it is something more than a mere literary imitation, as an examination of the biographical background will reveal.

F.C. Massingberd was the only son of the Rev. Francis Burrell Massingberd (1755-1817), rector of Washington, who had married his second cousin. Elizabeth Massingberd of Ormsby in 1795. He was educated at Rugby and there met William Ralph Churton son of the Rev. Ralph Churton, Archdeacon of St. David's and rector of Middleton Cheney in Northamptonshire (Rugby is evoked in section III of 'In Memoriam W.R.C.). They proceeded to Magdalen College Oxford (section II), where Churton's elder brothers, Edward and Thomas Townson Churton, were already students. In 1825 Massingberd, with William Churton and Thomas Arnold (1795-1842), later Headmaster of Rugby, visited Italy on a tour intended in part to ascertain the route of Hannibal's march (sections IV and V). Shortly after returning to England, Massingberd was presented to the family living of Ormsby-cum-Ketsy where he was instituted on 9 December 1825. No doubt of especial significance to Massingberd were the events of Sunday 25 September 1825 when, at Buckden, he was ordained priest by the Bishop of Lincoln, the same day on which William Churton was ordained deacon (section VI).

Massingberd's diaries are extant from 1826 and make it possible to follow his friendship with the Churtions. Both Edward and William Churton with Alfred Veasy (a school friend) visited Massingberd at Ormsby in August 1827; the friends then set out on a tour, by Lincoln to York, Harrogate, Durham, the Lakes &c. returning early in September. A year later on 2 September 1828, having returned from a sojourn at Mablethorpe, he noted, This day received intelligence of the death of my dear friend William Churton on Friday last August 29th. The event seems to have upset Massingberd deeply. On 5 September he was to air the idea of 'going to Brighton for my health'; he finally left Ormsby on 19 September 1828, 'for six weeks, for the restoration of my health,' staying for some time at Brighton, and then journeying to the Isle of Wight and Hampshire. During these travels he received letters from both Edward and T.T. Churton thanking him for his own letters of sympathy. The latter noted that 'no one seems to have more fully appreciated and more warmly admired his amiable character than yourself.' On 24 October Massingberd was in Oxford, 'where', he noted in his diary, 'I had much grateful & I hope useful intercourse with the brothers and friends of my friend Wm Churton'; on 29 October Massingberd visited Edward, his mother and sisters at Middleton Cheney. He returned to Ormsby...
F. C. M. IN MEMORIAM W. R. C.

IMITATED FROM TENNYSON'S In Memoriam.

I.

It strikes upon a charmed ear,
That lay so mournfully sedate;—
I am not used to dream of late;
I have not dream'd this many a year

Of him, who, in my prime of youth,
Was call'd, for me too soon, away;
But now I seem to know the day
Again, that brought me that stern truth.

He, too, was beautiful and good,
All graces and all holiest lore
Had oped for him their golden store
Whom Nature and the Muses wou'd.

Nor knew we, wearing near our heart
How precious but how frail a treasure,
Nor scan'd the days, nor found the measure
Of joy that should so soon depart.

II.

O well we lov'd those stately towers,
Where Isis rolls his silent flood;
Blithesome though various was the mood
With which we call'd his classic flowers.

How joyful 'twas, at morning prime
To meet upon our early way;
To plan our labour for the day.
Then turn to catch the matin chime.

Sweet main chime, from every tower
Rung out to call his sons to prayer!
And oh! more joyful yet, to share
Such greeting past, that solemn hour.

But most when he, the Man revered,
Watching the "breeze" whose "rustling wing"
Was "wakening every leaf to sing,"
The Minstrel on our path appear'd.

III.

Nor less, in boyhood's happier hour
By Avon's haunted bank we stood,
Laved our young limbs in Swift's cold flood,
Or keenly proved mind's opening power.

O why so beautiful in youth?
O why so good, so kind, so true?
None fear'd, all loved thee, and the few,
Thy chosen friends, they loved in truth.

'Twas thine to weave in happiest verse
Such words as purest thoughts inspire,
Thoughts that might fit the holiest lyre,
Words such as angels might rehearse.

Oft, fired by thee, to joy and sport
Thy comrades rush'd at evening "Play;"
But oh! how memory rues the day
When play by fatal toil was bought!

IV.

And when those days of youth were o'er,
And manhood's prime of hope was come,
With thee I left my English home,
With thee I sought Italia's shore.

Still blithe of heart, and eager still
For knowledge and for virtuous joy,
Thine was the cup without alloy
Of those who love God's holiest will.

Haste, haste across fair Gallia's plain
To track the Punic warrior's way,
Where Iscric's snow-born waters stray,
And Bernard's lesser height to gain.

"The Alps! the Alps!" with eager cheer
Thine first to urge thy comrades on,
The rushing crowd of thought in one
Is all combined:—"The Alps are here!"
And where is she, unknown to fame
As yet, though soon about to cast
Ungiving memories o'er the past,
When shall glow at Arnold's name?

He, too, the leader of the train,
Big with great thoughts and purpose high,
He, too, has lived his day, and I,
The last and least, alone remain.

Onward, from Alp to Apennine!
And soon across the distant sky
Deep hues and deeper still we spy
Of that blue water's endless line.

By proud Genova's marble way,
And Fies's famous tower, we gain
Valdano's dear poetic plain,
Where sweet Firenze holds her sway.

Oh days of happiest memory past!
Oh days twice dear when shared with thee!
And yet once more to thee and me
One sacred scene, and that the last:

Together kneeling side by side,
While hands on either head are laid,
And holy prayers o'er each are said;
And henceforth our ways divide.

But oh! too soon that course was done,
That shone for thee with promise bright,
Too soon the gathering shades of night
Had sunk upon thy work begun.

Too soon for those who mourn'd for thee,
—And who that knew yet mourn'd thee not?—
For them too soon;—but think the lot
Of God's own sons,—His Face to see.

1850.

on 1 November 1828, 'much better in health than when I went away: & likely, as I hope, through the blessing of God, to continue in the performance of my business here - yet not quite well.' Two years later, in 1830, Edward Churton was to issue for private circulation the Remains of William Ralph Churton; Massingberd was one of the dedicatees.

The firm parallels with Alfred Tennyson's friendship with Arthur Henry Hallam (d.1833) are clear (the differences appear almost incidental): the intense comradeship at university, the continental journey, the early death (though Hallam at twenty-two was five years younger than Churton), even the issuing by Henry Hallam in 1834 of 100 copies of the Remains in Verse and Prose of Arthur Henry Hallam. It is appropriate therefore to investigate the extent to which Massingberd, as a neighbouring clergyman, was familiar with the Tennysons and their circle of friends.

Although Massingberd was one of the six clergymen who officiated at the funeral service for Dr. Tennyson, the evidence available indicates that during the Doctor's lifetime he had little contact with the Somersby household. There is certainly an absence of references to them in his diaries. Massingberd's mother wrote two letters to her son in February and March 1831 both of which mention the Tennysons. On 7 February (the family were seeking a house in the locality), she was to note

The house at [Bag] Enderby wou'd not do, for I shou'd not like to spend my latter days in a place where the Clergyman is so strange a Man as Dr. Tennison; & having his strange family our read[er]st neighbours wou'd be a great objection.

By 28 March, when she was again to write, Dr. Tennyson had died and her tone was more charitable:

As to poor Dr. Tennison I have always felt great compassion for him, tho' my pity wou'd have been despised, but I think he is as strong a proof as can be that a warm heart fine intellect & generous spirit without good religious principles are rather a hindrance to happiness in this world & the next. I shou'd be very glad to hear his pride of intellect was so far humbled as to induce him to pray to his mediator to intercede for him with the Almighty to pardon his sins for without that his death to me is quite shocking. Tho' certainly the searcher of all hearts we may hope wou'd make great allowance for the faults of his Education and being forced to take orders against his own inclination. His father has indeed much to answer for... What is to become of his unfortunate family?
Massingberd’s sister added a postscript

I hope you did not go to see poor Dr. Tennyson before he died and I think it very wrong any gentleman should attend the funeral.10

However by the time Mrs. Massingberd had written her second letter, Arthur Eden had visited Lincolnshire to investigate leasing Harrington Hall; his arrival, and especially that of his three step-daughters, Fanny, Rosa and Georgiana Baring, brought about a sequence of events which undoubtedly drew Massingberd into closer contact with the Tennysons (who remained at Somersby rectory until the early summer of 1837). In the mid 1830s, in the aftermath of Hallam’s death, Alfred Tennyson was to become romantically involved with Rosa Baring (who was in 1838 to marry Robert Duncombe Shafto), a relationship hinted at in some of Tennyson’s contemporary poems, and subsequently in ‘Maud’; during the same period Massingberd courted, and in 1839 married, Fanny Baring (d.1891).11 The crucial entries in Massingberd’s diary from 1832 to 1837 have been excised, but there is other evidence which suggests he may even have been drawn into the Tennyson circle before Hallam’s early death.

Thursday 4 October 1832 was the occasion of the anniversary meeting of the Horncastle Dispensary; according to the report in the Stamford Mercury of 12 October 1832 the evening’s ball ‘was one of the largest and most brilliant assemblies of rank and fashion ever known on a similar occasion’. The list of the company printed in the Mercury included F.C. Massingberd and his mother, Arthur Eden and his three step-daughters and ‘Mr. and 2 Misses Tennyson’. Emily Tennyson, Hallam’s fiancee, had evidently provided him with an account of the ball, for he wrote on 12 October 1832 enquiring about her ‘very pleasant’ partners, whose character you envelop in so much silence:

I am glad you have lighted on a new friend. If you really like her, I hope you will cultivate the acquaintance in spite of Mary’s astonishment. Hitherto your friendships have not been very long lasting; perhaps one so close as Harrington may have better issue.

Who are these Miss Barings? I do not remember to have heard the name even. Do they live in the great house at Harrington?12

I have suggested elsewhere that the Horncastle Dispensary Ball could well have witnessed the first meeting between Alfred Tennyson and Rosa Baring;13 Massingberd, however, may have met the Miss Barings earlier in the year, for amongst his papers are tickets marked ‘Miss Baring’ for assemblies held by Lady Cowper on 13 and 27 June 1832 at King Street St. James’s.14

The implication of the growing, and interlinked, friendships are obvious: Massingberd would have known more of Emily’s engagement to Hallam, and might even have met him on one of his last visits to Somersby (if indeed he had not met him earlier).

I can offer only some tentative thoughts as to why, over thirty years after Churton’s death, Massingberd wrote his ‘In Memoriam W.R.C.’ Massingberd’s diary for 1860 contains no reference to its composition but the entries do provide some clues. Neither he nor Fanny enjoyed robust health. Early in November 1859 his health took him to Bournemouth and thence, at the end of the month, to Torquay where he and Fanny remained a further five months before returning to Ormsby. He records little of his reading, apart from a reference in March 1860 to the Life and Correspondence of Thomas Arnold first published in 1844. (Arnold, the distinguished Headmaster of Rugby, it will be remembered, accompanied Massingberd and Churton on their Italian tour of 1825.) Massingberd noted ‘He was a noble and great and good man’, adding apropos Arnold’s ‘true hearted affection and his true piety’

Oh my Jesus, what a contrast. Oh the bitter memory of that false step at entering Magd: Coll: and all the days and years of sloth & sin that followed it - And now, I am in my 60th year, and am just finding out that I too might perhaps have done some good in life.15

Was it at this stage (see sections I and V), when making a gradual recovery, and reflecting on his life, that he penned his ‘In Memoriam W.R.C.’? Such a hypothesis is perhaps supported by the only other piece of verse by Massingberd known to me, his privately-printed Rome, 1844,16 recording events at the end of the long recuperative continental tour he took with Fanny from 1841
to 1844. It is not dated, but was printed by Elliot of Torquay who worked in the town from 1840s to c.1860. *Rome, 1844* could have been printed during this visit, but, it must be admitted, it could equally well date from the Massingberd’s residence at the resort shortly after their return from the continent in 1844. If Massingberd did not write it in 1860 he must at least have been reminded of this poem during his stay.

1860 was to remain a dark year for Massingberd, and there are other events, which equally well could have shaped the genesis of ‘In Memoriam W.R.C.’. It is perhaps best to quote from his diary entry for 29 December.

Since last entry [29 August] dear wife has had another terrible illness. About Sept 14 came an inflammation of the lungs. Septr 17 Mr Eden died - after a long & painful illness. I only saw him once & I could not attend the Funeral - indeed was desired not to do so. Ever since engaged in watching the changes of my wife’s state. Had Dr. Deakin here - Taking my share in sleeping in her room....to attend upon her - Rosa has been down to see her... Meanwhile Deer 3 passed by, & I have completed my 60th year. What a span! While watching her, and quite unable to do anything else, how old thoughts and memories have crowded on me...and to pray for all those whom those whom we have loved might still have loved on earth, is very full of comfort. 17

Whether or not Rosa’s visit helped unlock memories of the Harrington years, it is clear Massingberd often thought of the past as he watched Fanny’s slow recovery (see also section I). Was it then at Ormsby (only three miles from Somersby) that Massingberd penned his tribute to his friend, a friend whose memory was indeed very precious to him?

On the eve of his marriage in January 1839, Massingberd’s thoughts had turned not to Fanny but to his old friendship:

Have been reading in my room some of my dear William Churton’s “Remains” - never so dear - never so lovely in my mind.

Nothing gives clearer evidence of that atmosphere of high flown and intense male friendship in which he and Tennyson lived and which made possible their respective elegies.

However from a literary point of view the differences between the two works are more significant than the similarities. Part of the tribute to Churton seems to be the very fact of open comparison with Hallam - the man I held as half divine', in Tennyson’s words. In *In Memoriam*, Tennyson characterises Hallam with a depth and subtlety which Massingberd cannot match; the latter is content to explore the stages of his friendship geographically rather than emotionally. There is also an attempt to follow Tennyson in idealising the subject; Massingberd, alas, collapses into bathos. In the end Massingberd’s ‘In Memoriam W.R.C.’ stays, despite its *In Memoriam* stanza, in the eighteenth century tradition, with a formal interest in places and great men (capitalised). It belongs in fact with the stylised effusions of Tennyson’s uncle Charles’s *Eustace* (1851), and by its very smallness sets off the grandeur and pain of Tennyson’s own enterprise.

Acknowledgement:
Dr. Valerie Purton made valuable comments on an earlier draft of this paper which I hope I have done justice to in the revision.

Notes:
2. For the Churters, see the *D.N.B.*
DR. JOHN CONOLLY (1794-1866) - THE TENNYSON CONNECTION

Terence R. Leach

John Conolly (1794-1866) was a native of Market Rasen. He was an ensign in the Militia, 1812-16, lived at Tours, was a medical student at Edinburgh in 1817, and became M.D. Edinburgh in 1821. He practised medicine at Chichester, moved to Stratford on Avon and was visiting physician at Warwickshire asylums. From 1827-1831 he was medical professor at University College, London. He lived at Warwick from 1830 to 1838 and visited asylums. From 1839 to 1844 he lived at Hanwell, and was physician to the asylum there from 1839 to 1852. He was well known for his humane treatment of lunatics, about which he wrote. He was a Unitarian.

I was not aware, until I obtained a copy a few years ago, that in 1964 Dawsons of Pall Mall had published a facsimile of Conolly's book, An Inquiry concerning the Indications of Insanity with suggestions for the Better Protection and Care of the Insane. The book was first published in 1830, and was "Conolly's first major contribution to psychiatry and the first in which an attempt was made to correlate the phenomenology of mental illness with the normal functions of the mind and its eccentricities". The introduction to this edition (by Richard Hunter and Ida Macalpine from which the quotation above was taken), gives a brief outline of Conolly's life. He was born at Market Rasen on 27 May, and baptised on the 28 May, 1794, the son of Jonathon and Dorothy Conolly. The authors describe him as the "second of three sons of an impoverished Irish gentleman from Castletown, who had neither profession or pursuit, and died young. His mother, Dorothy Tennyson, was the daughter of a County family and kinswoman of the poet laureate".

This prompted me to consult the pedigree of the Tennyson family in Maddison's Lincolnshire Pedigrees (p.956) - only to find that the Conolly-Tennyson marriage is not given. Ralph Tennyson (d.1736) or Wrawby and Dorothy (Chapman) his wife had three sons. The first, Michael Tennyson (d.1796) married Elizabeth Clayton, daughter and heiress of George Clayton of Grimsby by his wife Dorothy, daughter of Christopher Hildyard of Kelstern. (They were the great grandparents of the poet.) The second son, Ralph Tennyson, married Dorothy, widow of George Clayton, his sister in law's mother; the third son, William Tennyson, an attorney at Market Rasen, died in 1787. He married Susan, widow of Christopher Clayton, brother to George Clayton, the first husband of Dorothy, Ralph's wife, and the father of Elizabeth, Michael's wife. It would perhaps be difficult to find a more complicated family.

William and Susan Tennyson had four daughters. Elizabeth Tennyson married a Mr. Jackson at Market Rasen in 1787; Eleanor was married at Market Rasen in 1792 to Jeremiah Vickery of the parish of St. George, Hanover Square, and Fanny was buried at Market Rasen in 1812.

The third daughter was Dorothy, Mrs. Conolly, who after the death of her first husband married Mr. Stirling, a teacher of languages, who was an emigre Scot from Paris. At one period she kept a school at Hull. Stirling greatly influenced his step-son.
Of John Conolly's brother James little seems to be known. The other brother was William Conolly (1792-1861), who lived in France. (His son Marmaduke John Conolly, matriculated at Christ Church, Cambridge, 4 June 1846, aged 18, graduated B.A. 1850, and M.A. 1862.) He was Rector of Thorpe Malsor, Northamptonshire, in 1876. The 1888 Clergy List states that he was ordained deacon in 1850 and priest in 1851 by the Bishop of Gloucester and Bristol. He is not mentioned in the 1894 Crockford's Directory).

It appears to be difficult to discover anything about John Conolly's father, other than his Christian name, which is revealed by the record of John's baptism. The 1853 edition of Landed Gentry has an entry for Conolly of Castletown which shows that William Conolly, speaker of the House of Commons in Ireland in the reign of Queen Anne, and first lord of the treasury in the reign of George II, married Catherine, sister of Henry Conyngham, 1st Lord Conyngham, and so obtained large estates in Ulster. He died childless, and was succeeded by a nephew, the Rt. Hon. William Conolly, who married Lady Anne Wentworth, eldest daughter of Thomas, 1st Earl of Strafford (of the second creation), sometimes confusingly called the third earl. (This man inherited the barony of Raby in 1695 and was created Viscount Wentworth and Earl of Strafford in 1711. He was the elder son of William Wentworth of Ashby Puerorum, Lincolnshire, whose father William was knighted by Charles I, and fell at Marston Moor in 1644. William was the brother of Thomas, 1st Earl of Strafford, executed in 1641. When the first Earl's only son William, and Earl, died in 1695, all his honours became extinct except the barony of Raby, which was inherited by his cousin Thomas Wentworth).

William Conolly and Lady Anne Wentworth had a son Thomas Conolly who married Lady Louise Lennox, daughter of the 2nd Duke of Richmond and Lennox. They being childless, the estates passed in 1821 to a grandson of his sister Harriet - Edward Pakenham, who assumed the name of Conolly.

If Jonathon Conolly of Market Rasen was of this family, he obviously cannot have been closely related to the main branch of it. The Conollys of Midford Castle, Somerset, were also of the same stock, but do not appear to include him either. As Edward Michael Conolly (formerly Pakenham) was not born until 1786, he cannot have been his ancestor.

What was an impoverished, unemployed Irish gentleman - if such Jonathon Conolly was - doing in Market Rasen in the 1790's? He was obviously prosperous enough - or sensible enough - to marry into a family which, if not quite yet 'country gentry', was on its way up the social ladder - and one well aware of the values of connections with moneyed families, since Dorothy Tennyson's father and two uncles all married into the Clayton family. Is it possible that the connection with a landed Irish family only existed in family imagination?

John Conolly did not lose sight of his Tennyson connections, for in 1849 he wrote to Charles Tennyson D'Eyncourt seeking his assistance in getting his son a post as a factory inspector. Nor was Conolly forgotten in his native Lincolnshire - he it was who chose to unveil the statue of Dr. Edward Charlesworth at Lincoln in 1853.

According to Hunter and Macalpine, John Conolly's wife was Eliza, daughter of Sir John Collins. Collins was a natural son of the 2nd Earl of Albemarle (the 2nd Earl of Albemarle must be unique in that he was named Anne (in honour of his godmother, Queen Anne) and married a Lady Anne, the daughter of the 1st Duke of Richmond - an aunt of the wife of Thomas Conolly).

John and Eliza Conolly were married at Sailcoates, Hull, in March 1817. By coincidence, the New Monthly Magazine records a marriage at Redbourne in December 1817 of John Conolly of Market Rasen and Charlotte, third daughter of the late Thomas Charlton of Chilwell Hall, Nottinghamshire. It is odd that two men of the same - rather uncommon - name, both connected with Market Rasen, should be married in the same year. Why were a Market Rasen man and a Nottinghamshire woman married at Redbourne? (Thomas Charlton of Chilwell succeeded his kinsman Nicholas Chilwell in 1748 and married Dorothy, daughter and heiress of G. Sharpe of Beeston, and formerly of Barnby in the Willows. He died in 1798, aged 77, leaving an only son, Thomas Charlton, for many years lieutenant colonel of the Nottingham militia. He died in 1808 aged fifty one, and was succeeded by his eldest son. It is likely that it was the second Thomas Charlton who was the father of Charlotte Conolly. She is not mentioned in the pedigree of the
family in Burke's *Landed Gentry* (1853 ed.) but the eighth edition, of 1894, states that Thomas Charlton the younger was born in 1757 and had four sons and four daughters.)

John and Eliza Conolly had four children. Eliza was born at Tours in 1817, and married the Rev. William Goodall, a missionary in China. He does not appear in any Clergy List, and was very likely a Nonconformist. Conolly's son Edward Tennyson Conolly was born at Chichester, and became a judge in New Zealand. The third child, Sophia Jane (1826-1907) married Dr. Thomas Harrington Tuke, one of her father's assistants. He was a member of the Tuke family of York. William Tuke (1732-1822) founded the York Retreat in 1796 for the humane treatment of the insane - the first of its kind in England. He was a Quaker tea and coffee merchant. Among his numerous distinguished descendants were Samuel Tuke (1784-1857) the Quaker philanthropist and author, and Henry Scott Tuke (1898-1927) the artist.

Is it any more than a coincidence that Edward Tennyson (1813-90) the brother of the poet was confined to an asylum at York at the age of nineteen?

This brief account poses far more questions than it answers. I am grateful to Ron Drury, who read a first draft of it and made very helpful suggestions, and to Mrs. Hilary Roos, Medical Librarian, The Peter Hodgkinson Centre, County Hospital, Lincoln who brought to my attention *Sketches from the history of psychiatry* - *John Conolly and the treatment of mental illness in early Victorian England*, by Camilla M. Haw (in Psychiatric Bulletin (1989), 13.)

In addition to the book mentioned in this paper, Conolly was also the author of *The Construction and Government of Lunatic Asylums* (1847; Reprinted with an introduction by R. Hunter and I. Macalpine (1968), London, Dawsons); *Treatment of the Insane without Mechanical Restraints* (Reprinted with an introduction by R. Hunter and I. Macalpine, London, Dawson.)

Conolly, for his pioneering work in the treatment of mental illness, deserves to be better known.
1992 marks the centenary of the death of Alfred, Lord Tennyson, probably England's most famous Poet Laureate, so this seems an appropriate moment to look at the Tennyson Research Centre and its history.

The Centre, which is housed in the Dome Room of the Central Library in Lincoln, owes its origins to the Tennyson Week held in August 1959 to mark the 150th anniversary of Tennyson's birth. As part of these celebrations the Tennyson family lent material from the family archives for exhibition at the Usher Gallery, Lincoln.

This proved so successful that the Tennyson family offered to deposit the family archives in the city provided suitable accommodation could be found. In 1964 the City library offered use of the Dome Room to house the collection and together with the library's own material on Tennyson this became the nucleus of the present Tennyson Research Centre. Since that time the Centre has remained in the library but has undergone a change of ownership. In 1974, following local government reorganisation, the collection passed into the care of Lincolnshire County Council and between 1980 and 1983 the Tennyson Trustees negotiated the sale of the collection, which the County Council was able to secure for the county with the help of grants from the National Heritage Memorial Fund, the Victoria and Albert Museum and generous donations from local trusts and individuals.

The Tennyson Research Centre collection includes the family libraries (particularly Tennyson's own and that of his father, George Clayton Tennyson), portraits, family letters, diaries, notebooks, accounts, manuscripts, proofs, first editions and press cuttings. In addition there is a vast amount of biographical and critical material and correspondence to and from many of the leading figures of the Victorian era.
Much of this material had been in store since the family home at Farringford on the Isle of Wight had been sold in 1946. One of the first tasks when the material came to the Research Centre was to decide on the arrangement of the material. With the help of Sir Charles Tennyson, the poet's grandson, it was decided to keep the books in family libraries so that all Tennyson's books are together, all his father's and so on. The 'library' based arrangement has proved very useful in that most research workers want to know the books Tennyson was using in his work and the books which were around him as he grew up. The Tennysons were great dodders and many of the books were covered in marginalia and sketches of members of the family. Unfortunately, none of the libraries is complete; in fact Tennyson's own library was never fully catalogued so it is difficult to guess what might be missing. Stray items still find their way into the catalogues of antiquarian booksellers.

It is probably for the non-book material that the Centre proves such an attraction, the 'jewel in the crown' undoubtedly being the most complete manuscript of In Memoriam. Other manuscripts include individual poems and fragments such as early drafts and proofs of The Charge of the Light Brigade and manuscripts of Tennyson's plays.

Tennyson hated writing letters but some of the most important items in the Centre are the letters to and from Tennyson and other members of the family. Tennyson's life spanned most of the nineteenth century so that there is correspondence with everyone from Queen Victoria downwards. These range from political figures such as Gladstone and Disraeli to literary figures such as Browning and Fitzgerald. Consequently, the Centre is an important source for any student of the Victorian era.

Some of the material has become of greater significance in recent years. For example, when the Centre opened, the Victorian photographer Julia Margaret Cameron was not particularly well known but there is now great interest in her work. Mrs. Cameron was a close friend and neighbour of Tennyson on the Isle of Wight and many of her photographs, which she gave to Tennyson, are now in the Research Centre. These include the famous portrait of Tennyson known as 'The Dirty Monk', and a series of photographs illustrating 'The Idylls of the King'.

New material is constantly being added to the Centre so that the collection is now probably the most significant on Tennyson in the world. It is of unique value not only to students of Tennyson but also to students of the Victorian era.

The use of the Centre is wide ranging but it is perhaps better known internationally, particularly in North America, than within the United Kingdom, although most Tennyson scholars know of its existence. The Centre's fame overseas is largely thanks to the efforts of the Tennyson Society, which was established in 1960 to promote interest in the life and work of Tennyson. The Society has produced a catalogue of the published material and illustrations in the collection and regularly publishes monographs of papers on the poet, together with the annual Tennyson Research Bulletin.

The Tennyson Research Centre is very much a working collection and permission to work there is by appointment only. However, the Usher Gallery has a Tennyson Room in which are displayed many items of Tennyson memorabilia from the Research Centre Collection. These include the poet's hat and cloak, clay pipes, family portraits and photographs.

Many of the treasures from the Tennyson Research Centre will be on display this summer at the Usher Gallery, Lincoln, as part of an exhibition being jointly organised by Lincolnshire County Council and the Wordsworth Trust to commemorate the centenary of the poet's death. Over 30 organisations have agreed to lend material for the exhibition which will include items from the Royal Archives, Windsor, the Tate Gallery and Trinity College, Cambridge.

The Tennyson Exhibition will take place from 7 July to 12 September. A number of events will be organised by the Tennyson Society in conjunction with the exhibition, including poetry readings and special Tennyson evenings at the Usher Gallery.
The statue of Alfred Tennyson which stands in the shadow of Lincoln Cathedral is the work of G.F. Watts; it was unveiled by Lady Brownlow, whose husband, Lord Brownlow, was Lord Lieutenant of Lincolnshire and Chairman of the Committee which organised the commission and erection of the statue; the plinth was designed by Christopher Turnor, the owner of Stoke Rochford and Panton, an unusual Lincolnshire landowner with architectural training, considerable artistic skill, and a wide variety of interests. It is not merely the great statue, however, which links these people together. It is well known that Watts was a friend of the poet. It may be less well known that Turnor was a friend of Watts and his wife, and that the choice of him as a designer for the plinth may have been influenced not only by his friendship with the sculptor, but also by his relationship to the Brownlows.

The statue was unveiled by Lady Brownlow on July 15 1905. Christopher Turnor was among the distinguished audience which also included Lord Tennyson, Lord Monson, Bishop King, Canon Rawnsley and Canon Arthur Wright (Tennyson’s cousin).

The Lincolnshire Chronicle reported that the statue, lift 8ins high, stood “on a Polychrom marble base 9ft 6ins (designed by Mr. Christopher Turnor of Panton Hall.”

The Executive Committee had been an interesting mixture of clergy, nobility, gentry and industrialists - the Dean of Lincoln, Canon Hutton, Lord and Lady Brownlow, Sir Hickman Bacon, Canon Wright, Alexander Leslie Melville of Branston, a banker, Alfred Shuttleworth (whose home, Eastgate House, later an hotel, overlooked the site of the statue, and to whose generosity the clearance of the site was due), S. Bainbridge, a Lincoln business man, and W.T. Page, a Lincoln solicitor.

Wickham, Glastone’s son-in-law, the Dean of Lincoln, who died in 1910, was a great admirer of Tennyson’s work, and preached a sermon in the Cathedral on 22 September 1909 to mark the centenary of the poet’s birth. (This was published in the biography of Wickham written by Canon Lonsdale Ragg.)

The plinth had obviously been in position for some time, for on the previous 23 February, George Clawson, A.R.A., R.W.S., Professor of Painting at the Royal Academy, had lectured in Lincoln on G.F. Watts (with the aid of lantern slides.) The lecture attracted considerable press publicity and Turnor was no doubt gratified when Clawson said “They had in Lincoln a beautiful position for the statue, and there was one good point about it which should not be overlooked - the fine simple lines of the base, which was, he thought, characteristic both of the artist and the subject.”
Christopher Turnor obviously took a great interest in the work on the statue, and photographed Watts working on it on 3 August 1903.

The connection between Brownlow, Chairman of the Committee, and Turnor, designer of the plinth, is easily explained. Henry John Chetwynd Talbot, 18th Earl of Shrewsbury (d.1868) married Lady Sarah Beresford. Their daughter, Lady Adelaide Talbot (d.1917) married Adelbert Wellington Brownlow Cust, 3rd Earl Brownlow (1844-1921). Their second son, Walter Cecil Chetwynd Talbot married Maria Georgiana Miller Mundy. He assumed the name of Carpenter instead of that of Talbot in accordance with the will of Sarah, Countess Tyrconnel and inherited Kiplin Hall near Richmond, Yorkshire. Carpenter's daughter Sarah Maria (1876-1950) married Christopher Turnor (d.1940). Lord and Lady Brownlow were, therefore, Mrs. Turnor's uncle and aunt.

It may have been through his wife's relatives that Turnor originally met Watts. Turnor was greatly interested in the arts generally, but it was not merely artistic matters which drew him to the painter, for he recorded in his Land Problems that "It was my great privilege to know that most splendid of all our painters G.F. Watts...... I often used to listen with the greatest interest to his opinions on the social conditions of the country: his insight and judgement were most convincing."

Mrs. Turnor's family owned a number of paintings by Watts; she, for example, loaned Watts' "Dawn" to the Watts Exhibition organised by the Arts Council in 1954. Watts painted a portrait of the Earl of Shrewsbury, Mrs. Turnor's grandfather, at Blickling Hall in 1862, and a second version of the same picture some time later. He also painted portraits of the Earl's three daughters - the Marchioness of Lothian, the Countess of Pembroke and Countess Brownlow. There are numerous portraits by Watts at Kiplin, including one of Mrs. Turnor.

Mrs. Watts, with whom Turnor seems to have had much in common, was the artist's second wife, and had married him in 1886 - sixteen years after they had first met. She was 38, Watts 69; she was Mary Seton (1849-1938) daughter of Charles Edward Fraser Tytler of Aldourie Castle, Inverness-shire. She was very active in the Home Art and Industries Association and founded the Potters Art Guild (later the Compton Pottery). Like Tennyson, she met Watts through her friendship with Mr. and Mrs. Thoby Prinsep.
Some of the ideas and ideals of Watts and his second wife must have had great appeal for Turnor. They believed, of course, in moral regeneration through art - especially the simple arts and crafts such as weaving and pottery.

In Watts' latter years the couple decided to escape from London and to settle at Compton in Surrey, where Mary decided to build a group of buildings to include a pottery, a gallery for Watts pictures and a hostel for the workers. From the outside, its appearance has been likened to a group of farm buildings.

Sir Hugh Casson, speaking on BBC 2 in May 1981 said "The galleries are in the centre part - an aimless, rambling, domestic and charming sort of tea cozy place, with the roof pulled right over the ears of the windows. I hate to have to say this, but part of the charm comes from the fact that it wasn't done by a professional architect. Architects tend to make rather heavy weather of art galleries: they put art into temples, behind columns and railings, up at the top of the steps, and they make it all rather pompous and over imposing. The nice thing about this place is that art is part of daily life."

The architect of the Watts Gallery was in fact Christopher Turnor. Casson described him as "not an architect but an agricultural expert ..... from Lincolnshire", concluding "Turnor may not have been a professional architect, but he was certainly a master of the arts and crafts." Turnor had, in fact had architectural training, and some of his work survives at Stoke Rochford and elsewhere.

Turnor and Watts discussed Tennyson, and Watts said that the poet had the power of throwing himself into a trance by repeating over and over again "Tennyson, Tennyson, Tennyson". Watts was much impressed by this, but when he tried it himself, found that it did not work.

When the two men discussed Christian Scientists, Watts said they denied the reality of rheumatism and indigestion but that they had an exceedingly firm belief in the reality of money.

Turnor asked Watts what he thought of Mr. Chamberlain and his policies - "he replied that at his age and standing as he did outside politics, he did not feel competent to express an opinion on the working value of Mr. Chamberlain's proposals; but that he admired the man himself, his elasticity of mind and mental quickness, two qualities largely lacking in the English character, especially the English official character. This hide bound attitude is largely due to the faulty education of given to all classes in England. Mr. Watts never lost an opportunity of telling the head masters of schools that the present methods were wrong, that they tended to kill originality, that far from teaching the boy to think for himself they were turning out boys who passed a dull machine like standard."

Watts thought Chamberlain's ideas were bound to be opposed by the English, who hated intelligent change and instead of using sound principles as a means to an end often became slaves of an abstract principle.

He told Turnor that he remembered Postmaster General Lord Leconfield saying of Rowland Hill's penny postage that it was the scheme of a madman and could not last a week.

G.F. Watts had been introduced to Tennyson on July 17 1857 at Little Holland House, Kensington, home of Thoby Prinsep. Prinsep had married one of the Pattle sisters - the other two were the Countess Somers and Julia Margaret Cameron, the photographer, who was also a friend of Tennyson. The Prinsep's entertained many of the Pre-Raphaelite fraternity, and Watts was a permanent guest in their house. Tennyson was much at home there. A year after their meeting, Watts painted Tennyson's portrait, and in 1865 he painted portraits of the poet's wife and of their two sons, both of which he gave to Tennyson.

Watts married as his first wife the seventeen year old Ellen Terry, who visited the Tennysons and enjoyed playing with their children. She and Watts, thirty years older than her, separated after a year.
In 1871 the lease on Little Holland House ended; Prinsep had entertained lavishly there and impoverished himself, and Watts decided to build a new house for him at his own expense. A site was bought just outside the boundary of Farringford, Tennyson's home on the Isle of Wight. The house was designed by Phillip Webb.

Watts painted a portrait of Tennyson for Trinity College, Cambridge, and at the same time painted another portrait of the poet in peer's robes which is now in the National Art Gallery of Victoria.

When a statue of Tennyson was mooted Watts asked Lord Brownlow, who was Lord Lieutenant, if he could make it for expenses only. In September 1898 he was informing Hallam Tennyson that he had decided to make a model during the winter. Hallam believed Watts was “the only person living who could do this great work”. Watts was 81 at the time, but had experimented with sculpture in his early 50's and since 1870 had been working on Physical Energy (now to be seen in Kensington Gardens).

The technique used by Watts was ‘gesso gesso’ which he had been taught in the 1870’s by an Italian sculptor. The first version collapsed. The second version survives at the Watts Gallery. Watts worked on the statue at a farm house which he bought for the purpose near his home at Limmerlease in Surrey, and the model was built on a trolley which could be wheeled outside. Hallam Tennyson lent to him Thomas Woolner’s bust of the poet made in 1873.

In view of the artist’s great age, there was no doubt some anxiety about progress on the work. When Brownlow wrote to ask about this in the winter of 1902-3 Watts spoke of his poor health, a rupture and bad weather. He worked indoors on the hands and head. In fact the statue was never actually finished, but in August 1903 Watts allowed the model to be cast in a foundry in Frome. He did not live long enough to see it cast or erected.

The Lincolnshire & Tennysonian link with the Watts Gallery was to some extent revived in 1929 when Rowland Alston, the artist, became the gallery’s curator, for he was the grandson of Arthur Wright. The Rev. Thomas Bailey Wright, Vicar of Wrangle, married Harrietta Weckes Franklin (d.1878) sister of Sir John Franklin and of Tennyson’s wife’s mother. Their second son, Rev. Arthur Wright, who in the latter part of his life was Rector of Coningsby, was editor of the Lincoln Diocesan Calendar and wrote in 1882 “In Memoriam: Franklin”. A letter which he wrote to Hallam Tennyson after the poet’s death indicates that his memories of Tennyson were of some interest. After Wright’s own death, Willingham Franklin Rawnsley, whose mother Catherine Franklin was Wright’s cousin, in a letter to Wright’s housekeeper, said “He is the last of the generation to which my mother belonged, of the famous Franklin family”.

Wright’s daughter married the Rev. Frank Alston, Vicar of West Ashby and later Rector of Scrivelsby. Their second son, the Rev. Edward Constable Alston, who died at the age of 82 in 1977, was a famous “sporting parson” whose many interests merited a lengthy obituary in The Times. The elder son was Rowland Alston, who was Curator at Guildford Compton until his death in 1959.

Some years after the statue had been unveiled a group of Lincolnshire men attempted to set up a Tennyson Museum in the county, trying to buy the birthplace at Somersby. Unfortunately Meaburn Staniland, the owner of the property, would not sell it. There was a benefactor ready to pay for it. It would be interesting to know who this was. The Centenary of Tennyson’s birth was, however, celebrated in July 1909, and Christopher Turner was one of those who, the press reported, had asked the Committee to keep him informed of the plans for the museum.

Eleanor Rawnsley, in her life of her husband, Canon Rawnsley (Glasgow, 1923) records that “As early as 1908 Hardwicke was collecting opinions from friends in Lincolnshire and elsewhere as to the form a memorial should take to mark the centenary of Tennyson’s birth, which fell on the 6th August 1909. Although there were many who thought that something should be done, some expressed themselves ‘weary of centenaries’, and others pleaded the time worn excuse ‘that the present outlook is not sufficiently favourable’. With characteristic pertinacity, Hardwicke held on his course. By his request Somersby Church was thoroughly examined and the cost of reparation estimated. After having ascertained that there was strong local sympathy with the
project, he wrote to The Times in August 1909, pressing the needs of the church and urging the suitability of the occasion for its restoration. A few days later the Centenary Memorial Committee met at Lincoln and formally adopted his suggestion. They decided to appeal for funds to carry it out, and in addition for a replica of Woolner's bust of Tennyson, to be placed in the chancel of the church ... The work took two years to complete. Sunday August 6 1911 was a red letter day at Somersby. The little church was reopened and filled to overflowing by relations of the poet, friends and neighbours. The bust of Tennyson was unveiled, sermons were preached in the morning by the Bishop of Lincoln, and in the evening by Hardwicke; and on the following day, in a field near the Rectory, with outlook over a scene of perfect summer beauty, hundreds of 'Linkisheere foalk' met to do honour to their chief native poet."

Notes:
1. There is an excellent account of Watts’ portraits of Tennyson, with information on the making of the statue, in Leonora Ormond's George Frederic Watts: The Portraits of Tennyson in The Tennyson Research Bulletin Vol. 4, No. 2 (November 1983) (Published by the Tennyson Society).
2. There were no wrought iron railings around the statue when it was unveiled. Later photographs show the railings which were probably removed during the War. Does any reader know anything of their origin and history?

Tennyson's Gift to Lincoln Cathedral
Terence R. Leach

Whilst everyone is familiar with Tennyson's statue near Lincoln Cathedral, there may be comparatively few who are aware that the poet, together with the novelist Anthony Trollope, made an interesting gift towards part of the cathedral furnishings in the early 1860s. The pulpit in the choir of the cathedral was given by friends and admirers of Edward Trollope, Archdeacon of Stow and Suffragan Bishop of Nottingham, the moving force behind the activities of the Lincoln Diocesan Architectural Society. The pulpit was designed by George Gilbert Scott (who was himself of Lincolnshire descent) and made by Ruddles of Peterborough in 1863-4. Four statuettes on the elaborately carved pulpit were the special gift of Chancellor
Massingberd, Alfred Tennyson, Professor Conington, J.F. Fytche, Anthony Trollope and the Rev. William Smyth. The statues were John the Baptist, St. Matthew, St. Mark, St. Luke, St. John and St. Paul. They were carved by a man called Jay.

Francis Charles Massingberd (1800-1872) was the son of Francis Massingberd, Rector of Washingborough and Elizabeth, youngest daughter of William Burrell Massingberd of Ormsby. He became Chancellor of Lincoln in 1862. He married Fanny Baring, sister of Rosa Baring, the early love of Alfred Tennyson. Professor Conington was John Conington (1825-1869), the classical scholar, son of the Rev. Richard Conington of Boston. There is a long account of him in Dictionary of National Biography. J.F. Fytche was a relative of the poet and lived at Thorpe Hall and elsewhere. The Rev. William Smyth was the owner of the South Elkington estate. Anthony Trollope was distantly related to the Bishop.

More details of the pulpit and its history will be found in the account of Trollope in Lincolnshire Historians, recently published by the Society for Lincolnshire History and Archaeology.

ARISTOCRATIC LANDSCAPES

II

BAYONS MANOR AND THE TENNYSON D'EYNCOURTS

Charles Rawding

A previous article discussed the creation of an 'aristocratic' landscape by the Yarboroughs at Brocklesby; a landscape which is, by and large, still in existence today. However, as Terence Leach and Robert Pacey have pointed out, many such landscapes have been lost during the present century. Perhaps the greatest of these losses in Lincolnshire has been the Bayons Manor Estate at Tealby in Lincolnshire. Created by the Tennyson d'Eyncourts during the middle years of the nineteenth century, sold after the Second World War and finally demolished in 1965, the only remains are a few exotic trees and some abandoned stone walls. Nevertheless the creation of Bayons Manor is a superb example of the development of the Victorian country house.

The Tennyson d'Eyncourt family provide a good example of how wealth in the nineteenth century was used to demonstrate social status and to impress the neighbourhood through the creation of an 'aristocratic' landscape. Although changes to both landscape and the built environment were not on the same scale as those of the Yarboroughs, they nevertheless reflect the same social conventions and perhaps more overtly relate to one man's desire for status and prestige in the community.

For most of the eighteenth century the Tennysons were a family of reasonably well-off farmers. At the end of the century, George Tennyson, as a result of marrying an heiress and being a successful solicitor and shrewd businessman, was able to buy the Bayons Estate at Tealby. At that time the property had an 'unassuming Regency house'. The property had been owned in the Middle Ages by Francis, Lord Lovel and d'Eyncourt and there were traces of a medieval castle by the house. Through this ancestor of the Tennysons, the family were able to trace their lineage ultimately to King Edward III.

In 1835 George Tennyson died, his son Charles inherited and almost immediately added d'Eyncourt to his name as both a romantic gesture and a demonstration of the antiquity of his lineage. Along with the new name came a very impressive lineage, courtesy of J.B. Burke. Tennyson d'Eyncourt, as he now became, also began to convert his house into 'a huge castle of honey coloured stone, a cluster of gables and towers surrounded by battlements and a moat' (Fig.1).

It is worth quoting at length the extraordinary changes that this gentleman brought about in order to enhance the newly venerable Tennyson d'Eyncourt name:
The first step was a modest one, merely involving the addition of a medieval dining hall. This was, however, only a beginning. During the next two years, the house was entirely reconstructed in the Gothic manner, or rather entirely buried in a new and splendid Gothic edifice. A skilled craftsman was employed for many months carving decorations at suitable points in the facade and elaborate chimney-pieces within. Everywhere there were to be seen badges and coats-of-arms of the d'Eyncourts, Lovels, Beaumonts, Marmions, Greys, Plantagenets, Lancasters, Bardolphs and others, through whom Charles claimed descent. Changes were not only effected to the house:

Cottages were pulled down and roads sunk and diverted, to form a fine rolling park, which was populated with deer and horned sheep. A moat was made along the western front and the lake below stocked with curious aquatic birds. Stained glass, tapestry, armour and old pictures were purchased for the interior and a special wallpaper for the state rooms copied from one in the palace at Blois. Special portraits were commissioned of Edward III and other royal personages who figured in the new pedigree. As for the general plan, Charles had endeavoured to give the impression of an ancient manor house, which had gradually evolved out of a feudal castle. Accordingly, the architecture was of many different medieval periods, the ruined keep on the rocky eminence behind the house being Anglo-Saxon or Early Norman; the eastern towers, the curtain, the large central flag-tower and two of the gates of a period ending about the accession of Edward III, the great hall and its oak fittings in the style of Richard II and the more decorated portion towards the west representing for the most part the period between Henry V and Henry VII.

Antique statues of English kings adorned the walls; there were concealed staircases and secret rooms, the great hall and great library occupied the whole height of the building and were covered with fine open roofs...

Finally Charles diverted the drive, which used to run straight from the park gates south-west of the mansion to the front door on its southern side, now flanked by the great hall. The new approach was so arranged that to reach the entrance the visitor must drive right round the entire building, passing below the moat, which extended along the western front, turning due east over the wooden drawbridge (often dangerously slippery for horses in wet weather), under the great gate and portcullis, across the barbican, then through a postern gate...

Such an arrangement made every visitor drive about half a mile further than was necessary. It is clear from the description of the changes brought about by Tennyson d'Eyncourt that he was obsessed with establishing the antiquity of his family, yet at the same time, his actions must be seen in the context of the Victorian Medieval revival and the influence of the picturesque movement. All over the country, churches were being rebuilt or restored in Victorian Gothic, whilst the Georgian style of architecture was replaced by Victorian styles many of which alluded to a mythical Medieval past. D'Eyncourt's actions were merely an extreme example of this sea-change within society.

Whilst his architecture may seem exotic, his landscaping was much more conventional following the lines established earlier by Capability Brown and Humphrey Repton; sweeping drives, removing cottages to create a deer park, planting trees and creating lakes, were all common elements in the landscaping practices of the time.

The combination of epic house and impressive park also reflected the dynastic ambitions of the Tennyson d'Eyncourts. Although they created an aristocratic landscape, they never achieved the peerage to which both Charles and his sons, George and Edwin, aspired - a failure given heightened irony by the ennobling of the poet laureate, standard bearer of the poorer, ' disinherited' Somersby branch of the family.

Apart from work carried out at Bayons Manor and in the Park, the family also left an impact elsewhere in the village. The chancel of Tealby All Saints contains no fewer than nine recessed memorial stones and a stained glass window behind the altar bearing the various coats of arms relating to the Tennyson d'Eyncourt family, giving the appearance, almost, of being a private shrine. The chancel was enlarged in 1872 at the expense of Admiral Edwin Tennyson d'Eyncourt
specifically to accommodate the d'Eyncourt tombs and memorials. The impression of the chancel being a private appendage to the parish church is reinforced by the fact that until as late as 1965 the maintenance of the chancel was the responsibility of the owner of the Bayons Manor Estate. Apart from the church, Tennyson d'Eyncourt also created a school which was later extended to form a rural institute.

It would be easy to dismiss Tennyson d'Eyncourt as an eccentric, indeed he was subjected to some ridicule in the press, but nevertheless it does illustrate how the ruling classes sought credibility in their timelessness. Theirs was an order from *time immemorial* passed on from *generation to generation*, residing in their *ancestral* home, and so on. This was all part of the myth that supported and justified their dominance in rural areas. It was an image reflected in the pastoral, they paid their artists to paint it and their architects and landscape gardeners to build it, and almost certainly they believed it themselves. It would surely be stretching the bounds of conspiratorial theory too far to suggest that d'Eyncourt did all this simply to assert his supremacy over the neighbourhood.

Seen from the viewpoint of the late 1830s, or from the rather more cynical late twentieth century, Tennyson's actions may have appeared somewhat extravagant, if not to say absurd. However seen from the viewpoint of, say 1860, the appearance would have been somewhat different. Indeed, the report of the funeral of Charles Tennyson d'Eyncourt in 1861 laments,

The flag was drooping at half-mast high on the tower of the beautiful house, that poem in stone which his genius has left.

It is not inconceivable that Tennyson d'Eyncourt's self-veneration had become the conventional wisdom. To reinforce this point about popular perception, the *Stamford Mercury* of 1844 described Willingham Hall, home of the Boucheretts as their *ancestral mansion*. It was exactly 54 years old at the time.
THE SOMERSBY AND BAG ENDERBY ESTATE

Terence R. Leach

Somersby Grange or Manor
The north front. Postmarked 1909 and one of the many postcards made of the house.
[T.R. Leach Coll.]

It is frequently the case that the rise of a landed family follows close upon the decline of another such family; this was certainly the case with the Somersby and Bag Enderby estates, which in the time of Alfred Tennyson belonged to the Burton family.

Somersby had belonged to the Littlebury family, seated at nearby Stainsby and allied with many other county families. Bag Enderby had belonged to the Gedneys. The Gedneys were selling land in Somersby in 1595, and when John Gedney of Swaby was in financial difficulties, he mortgaged the manor and advowson of Bag Enderby to William Langhorne, a London lawyer, who eventually acquired it in 1627. He had obtained Somersby manor and advowson in the same way in 1619. Langhorne never lived in Lincolnshire, and apparently had no connections with the county in which he chose to acquire a substantial property. The family acquired further land...
from a declining Lincolnshire family in 1640 when William Langhorne bought two messuages in Bag Enderby from Francis Copledeike of Belaugh, Norfolk. The Copledeikes had for many generations held Harrington.

William Langhorne, who died in 1792, was the son of Richard Langhorne, who had inherited the estates of his uncle, Sir John Langhorne, bart. (d.1715). He had succeeded his father in 1681, but died unmarried, and by 1736 his sister Katherine was his sole heiress. She was buried at Somersby in 1742 and had married Robert Burton, a London merchant, who was buried at Somersby in 1754.

The Burtons son, William Langhorne Burton (buried at Bag Enderby in 1739) married Anne Self, of Loughton, Essex, only heiress of Daniel Self, a London citizen and haberdasher. They had three sons, and a daughter who died in infancy.

It is not known when the Burtons left London for Somersby, but William Langhorne Burton was of Somersby in 1736, Richard Burton from 1741. It seems likely, of course, that the move was planned before 1722, when Somersby Grange, said to have been designed by Sir John Vanbrugh, was built for Robert Burton. The owner may have been familiar with The Nunnery, built in Greenwich by Vanbrugh before 1721. A drawing in the Banks Collection at Lincoln shows the house with side pavilions which were never built - had they been built, the house in which Tennyson was born would have been demolished, and the story of Somersby and the Tennysons would have been rather different.

![Somersby Grange or Manor](image)

_The south front. The large window which disfigured the symmetry of this front has been removed and replaced by one of the correct size. [T.R. Leach Coll./]_

The eldest of the three Burton sons, Langhorne Burton, married Mary Walker of Great Hale but had no children. (She married secondly Thomas Coltman of Hagnaby). The second son, Robert Burton, was born at Bag Enderby in 1738 and lived latterly in The Close at Lincoln. He died in 1815. His first wife was Elizabeth, daughter of William Houghton, a Lincoln apothecary, and the second was Susannah, daughter of William Tomline of Riby. Both marriages were childless, as was that of the third son, William Burton, (1740-1808).

Robert Burton of Lincoln was a friend of George Tennyson, the poet’s grandfather, and was fond of George Tennyson junior, the poet’s father. He knew of the distress caused by the father’s treatment of the son. When young George was at Cambridge, Burton wrote to his father about the
possibility of the living of Somersby falling vacant. The incumbent, Chambers, left in 1806 and Tennyson was inducted to the living in the latter part of the year. There was much argument about who should pay for the alterations to the old manor house - Burton, old Tennyson or young Tennyson. The kitchen was enlarged, a nursery, two servants rooms, stables and a coal house were added. The family moved in early 1808 and Charles Tennyson (Turner) was the first of the children of the family to be born there. The house was not, in fact, the rectory, but the private property of Burton; the old rectory, as was so often the case, was a mere cottage, quite unsuitable for the rector and his family.

William Langhorne Burton had two sisters. Katherine Burton (buried at Somersby in 1752) married Samuel Tatlock (buried at Somersby in 1743) a citizen and mercer of London. Their son Samuel Tatlock (1743-1785) was baptised and buried at Somersby. Mary Burton, the second sister, married James Rayner (buried at Somersby in 1772) without the consent of her father. Rayner, of the parish of St. Sepulchre, London, and a founder, was not a successful business man, and his affairs were far from satisfactory.

The Rayners had three sons - James, Thomas and Burton. Burton Rayner was Rector of Somersby and Bag Enderby and died in 1798. His wife Anne Mumby (d.1791) was apparently from Somersby. They had six sons and daughters, all mentioned in the will of Robert Burton in 1814 by which the property was entailed. Langhorne Rayner (b.1775), Robert Rayner (1776-81), Samuel Tatlock Rayner (b.1786) and Burton Rayner (b.1775) had no children. The second son of the family therefore inherited the property under the will of Robert Burton, and assumed the additional name of Burton as a consequence of this.

William Burton Rayner Burton married Anne, daughter of Andrew Tonge of Grantham, and died in 1849. His son, the Rev. Langhorne Burton Burton (1802-1878) was baptised at Somersby and in 1837 married Charlotte, daughter of the Rev. John Hale, Rector of Holton and Buslingthorpe. He inherited the Somersby and Bag Enderby estate. (Another son, Robert, lived in New Zealand, and there were three daughters.)

When the poet's father died in 1831 the new incumbent was George Robinson, a young bachelor, who acted as a warming pan for the young Langhorne Burton Burton. The Tennyson family were therefore able to remain in the Rectory and extended their tenancy for another four years when Burton was inducted.
Charles Tennyson fell in love with Catherine Burton, the sister of the new Rector, but she broke off the attachment – perhaps because of his addiction to drugs.

The Rev. Langhorne Burton Burton had four sons and a daughter (Lucy Katherine, who married in 1865 Bennet Roths Langton of Langton by Partney). Robert William John Burton (1845-1902) was a soldier and died at Indianpolis, Florida; Alfred Langhorne Tatlock Burton was born in 1847 and died at Germiston, South Africa. He was the godson of the poet. The poet remained on friendly terms with the Burton family after the departure from Somersby, and on November 24, 1846 was writing to Catherine Burton to say: “Nothing could be sweeter than Cathy’s Somersby violets and doubt not but that I shall keep them as a sacred treasure. The violets from one’s native place gathered by the hands of a pure innocent child must needs be precious to me … kiss her for me very sweetly on lip and cheek and forehead and assure her of my gratitude ….”

In late July, 1847, Tennyson wrote to Mrs. Burton to say: “I shall be very happy to be godfather to your little one and so I am sure will Charles: he is not here, but in town but he shall be written to today and there is no doubt of his compliance with your kind and flattering proposal …. Call your child Alfred if you will – he was born in the same house, perhaps in the same chamber as myself and I trust he is destined to a far happier life than mine has been – poor little fellow.”

On May 17, 1848, Tennyson wrote again to Mrs. Burton – “I have sent a silver cup for my Little Godson. I had intended to have sent it many a long month ago, but somehow or other I let the days slip on without doing so; for this I beg his pardon which he must grant me as soon as he can hubble. I trust that you will receive the cup at the same time as this letter … Best love to my dear little violet-girl.”

Another son of the Burton family, the Rev. Harold Gustavus Burton, born in 1856, was Vicar of Fulls, Salop, from 1883 to 1927. He formed a link with the poet’s family when he married Edith, daughter of William Franklin of Syston, nephew of Sir John Franklin, and cousin of Tennyson’s wife. They lived latterly at Northbeck House, Hundleby where he died in February, 1939 at the age of 83. He had no children. He had been a keen huntsman, possessed a steam yacht and was a member of the Royal Dart Yacht Club.

The eldest son of the family was Langhorne Burton (1842-1922). He married in 1897 Edith, Grace, younger daughter of the Rev. Thomas Henry List, of Scrcymby Hall. List was incumbent of Somersby and Bad Enderby. Their son Langhorne Burton was born in 1889 and in 1909 married Marjorie Brand. His son John Langhorne Burton was born in 1913.

The Burtons lost the Somersby estate in the way in which their ancestors the Langhorne had acquired it, for by 1896 the owners of the property were the mortgagees of Langhorne Burton. The mortgagees retained the estate until at least 1905, but by 1909 it belonged to Meaburn Staniland, who lived at the Old Hall, Langton by Partney. Between 1913 and 1919 he moved to Somersby House (as the old Rectory was now called). He presented a new organ to Somersby church in memory of his nephew Lt. Col. Richard Stanley Worsley, D.S.O., A.S.C., who was killed in the Mediterranean on May 4, 1917, when the troopship Transylvania was torpedoed. In 1926 the trustees of Meaburn Staniland owned the estate, and by 1927 it had been sold to William Gainsford, whose family lived at Skendleby Hall. Gainsford moved into Somersby House in 1927 and was still there in 1939 when, I think, he died.

In 1940 the house was advertised to let on lease and described as follows:

Equi-distant 7 miles Spilsby and Horncastle, Lincolnshire. Reception area. Village only 13 houses. (Birthplace and home for 30 years of Alfred Lord Tennyson and the setting for ‘In Memoriam’). Facing south on the edge of the Lincolnshire Wolds, sheltered from the North East and situated amidst lovely rolling wooded country made famous by the Poetry of Tennyson. The accommodation is as follows: Ground Floor: Sitting Room-Hall, Dining Room, Study, Gun Room with lavatory basin and W.C., The Famous Tennyson Room, Pantries, Scullery with Central Heating Stove and Kitchen with excellent ‘Herald’ Range and separate Hot Water Domestic Boiler, Good Cellars and usual Outoffices. First Floor: Dressing Room, 6 Bedrooms, Large Bathroom with Lavatory Basin, Nursery, W.C. and Housemaid’s Pantry. Outside: Modern Stabling for 4 Horses, Garage for 2 Cars, Workshop, W.C., Greenhouse, Potting Sheds, etc. and Children’s Playhouse, Gardener’s Cottage, Ornamental and Kitchen Gardens well stocked with fruit trees and
vegetables. Small Paddock with Moat. The whole covering an area of approximately 3¼ acres. The Property has been thoroughly modernised, but still retains much of its old-world character, and is in an excellent state of repair throughout. It has Electricity from its own Plant. Central Heating throughout the House and up to date Sanitation. Shooting is available over the adjoining estate of 1,300 acres and Hunting with the South Wold Pack. Golf is also easily obtainable at either Woodhall Spa or Skegness (2 courses). A Trout Stream 'Tennyson's Brook', runs through the Estate. it is an ideal home for children, being sunny and secluded and the Country Roads free from any considerable amount of Traffic. Early possession can be given by arrangement. For permission to view, apply direct to Mr. Gainsford, Somersby, Spilsby. Further particulars from Messrs. Broomhead, Wightman and Read, Solicitors, 14 George Street, Sheffield, or Messrs. Simons, Ingamells and Young, Estate Agents, Boston, Lincs.

["The setting for 'In Memoriam' is perhaps not so much 'poetic licence' as 'estate agent's licence'."]

The 'Rectory' at Somersby c.1900. The 'Gothick' wing added by Dr. Tennyson has been rebuilt. [T.R. Leach Coll]

The association of the birthplace of the poet and the rectors of Somersby ceased when the Rev. Langhorne Burton died in 1878. His successor, the Rev. Thomas Henry Lister, was Rector from 1878 to 1882 but lived at Scremby. His successor, the Rev. John Soper, lived at Bag Enderby, as did the Rev. Arthur James Skrimshire who became Rector in 1894. The next incumbent was the Rev. James Stovin Lister, younger son of the previous Lister incumbent. He was Rector from 1906 until his death in 1928. He and his successor, the Rev. Henry Francis Crofton, both lived at Bag Enderby.

The history of the house designed by Vanbrugh - sometimes called the Hall, sometimes the Manor, sometimes the Grange - is somewhat obscure. It seems to have been unpopular with the Burton family. The Baumber family seem to have been its occupants in the time of Tennyson, and John Baumber was described as the occupant in Directories from 1842 to 1876. In the Directories for 1882 and 1889 Langhorne Burton lived there, but in 1892 Thomas Edwin Rutter was there. Percy Rutter is listed as the occupant from 1900 to 1909. The Directories for 1913 and 1919 list no occupant, but in 1922 Albert Enderby is listed. Later Directories are silent about the house, but Morton's Almanacks give occupants as A. Davy (1928 and 9), E. Davy (1930), F. Scamon (1931–2), H.S. Rainthorpe (1934–5). I suspect that they were farm workers.

In 1935 Major E.D. Newman moved into the Grange, and he remained (as tenant) until 1971, when he moved to Brook Cottage in Somersby. He had previously lived at Scremby.
Sir John Maitland, M.P. for Horncastle, had bought the Somersby and Bag Enderby estate in 1949 or thereabouts. In 1951 he bought Harrington Hall. For a time Somersby House was the home of his cousin, Cdr. Hans Hamilton. Later it became the home of his son. After Major Newman left the Grange it became the home of another of the sons of Sir John and Lady Maitland.

The Burtons deserve to be remembered for being the cause of the Tennyson family moving to Somersby. It is unfortunate that more is not known of them. I am not aware of any portraits of members of the family. Perhaps readers of Lincolnshire Past & Present may be able to add to this account and help fill in the many gaps it contains.

The Dining Room - Somersby House
Showing the Gothic plaster fireplace and vaulting. Built by the poet’s father.
[T.R. Leach Coll]

NATURE’S CURiosITIES

Teresa Williams

From: The L.R. & S.M., Friday, 5th November, 1807

“A few days ago a person ploughing in a field of George TENNYSON, Esq.,’s at Tenalby in this county, turned up at one end of a considerable tumulus (which promises to reward the labour of a thorough examination) a curious glazed earthen pot which contained about 5,000 silver pennies of the reigns of Henry I and Henry II of various mints and some of them in excellent preservation.”

From: The L.R. & S.M., Friday, 15th February, 1805

“Mr. BOOTH of No. 15 Margaret Street, Westminster, Grotto and Hermitage Builder is gone to Louth in this county, for the purpose of exploring the curiosities of the Reverend Mr. JOLLAND’s Hermitage at that place. We understand that Mr. BOOTH is about erecting a Hermitage for a great personage in Kent.”
81. J.M.W. TURNER'S MISTRESS (LP&P 7 p.22) Mr. Paul Williams writes: Whilst I have no direct information regarding Sarah's birth, I felt that I ought to pass on other relevant knowledge. I have been investigating JMW Turner, especially his very early career in order to bring to light interesting information regarding an oil painting he executed in 1792, some five years earlier than previously thought. This has now been accepted by the Tate Museum and I am hoping to publish my findings later in the year. If you have not already come across them the following books deal with Turner and his relationship with Sarah. The biography by Thornbury is useful as it contains reproductions of Turner's Wills, in which Sarah is mentioned. According to Wilkinson, in his book, Turner Sketches, 1789-1820, Sarah was the widow of a "...composer of glees, who died at the age of 41, after an illness paralysed his legs." Apparently the Danbys had four children, and lived in Henrietta Street, not far from Maiden Lane. Turner's first daughter by Sarah married in 1817, and Wilkinson states that Turner's interest in ballads etc. stems from 1798.

The only contemporary reference to Sarah is in Farington's Diary, for the month of February 1809. Wilkinson states that biographers of Turner prior to Lindsay ignore Sarah, or confuse her with Hannah Danby, her niece, who was Turner's servant.

At the end of 1799 Turner moved to 64 Harley Street, but due to trouble with the wife of a fellow lodger, he moved to 75 Norton Street. Sarah Danby was living at 46 Upper John Street at this time. Mention is also made of a daughter Georgiana, this in a sketch book of 1809. There appears in this book a sketch of a female nude, tentatively identified as Sarah. (Lowther Sketch Book, folio 59. British Museum.) Wilkinson makes no further mention of Sarah, or the remaining children, except to state that Sarah died in 1861.

I found Thornbury to be particularly unreliable as a biographer, being given to invention, but his reproduction of the Will is accurate. Thornbury also deals with Turner's romances.

I have not read Lindsay, as he did not cover my sphere of interest, but he does deal fully with Sarah and Turner.

The Life and Correspondence of JMW Turner. Thornbury. 1862. 1877.
JMW Turner: his life and work. Lindsay. 1966.
Last Will and Testament of JMW Turner. PRO Chancery Lane.
Last Will and Testament of Sarah Danby. Probate Registry, Duncombe Place, York.

Whilst reading through the Catalogue of the 1983 Turner Exhibition in Paris I came across the following in the Biographical section of the catalogue. I apologise for not translating, but the reference is for the year 1799, and is based upon the information held at both the Tate Gallery and the British Museum.

4 November 1799
"... il est élu membre associé de la Royal Academy; il devient membre du club de l'Academie; il emménage au 64 Harley Street, à Londres, où il partage l'appartement avec un peintre de marines, J.T. Serres. Premiers importants essais de poésie (TB XLII), parmi lesquels des chants du genre qui a été rendu populaire par John Danby, de qui la veuve, Sarah, devint à ce moment la maîtresse de Turner."

Mr. Williams seeks information on Mortimer Tucker, who was the owner of a Turner painting and married Margaret Douglas at St. George's Church, Hanover Square, London, on May 23 1811.

82. SOUTH BAR UNITED REFORMED CHURCH, LINCOLN The March 1992 Monthly News of Lincoln United Reformed Church referred to the closure of South Bar Church and the sale of the buildings and site. It noted that "In clearing the safe and cupboards we came across much of historic interest. These articles and documents have been lodged in three places:
Books (including 1907 Lincoln Congregational Churches Manual) with the Local History Department of the Library.
Documents & Records with the City Archives at the County Archives Office.
Photographs & Memorabilia at the Museum of Lincolnshire Life.
It would be interesting to compile a history of Congregational/URC Witness in Lincoln - but we are unable to find a suitably enthusiastic historian. However, since the necessary resources are safe, perhaps one day in the not too distant future?"

If any reader of LP&P is interested, please contact the Rev. Alasdair Walker (Tel. 521015).

[F.A.R. Murray]
TWO HOUSES ASSOCIATED WITH TENNYSON. By coincidence two houses with Tennysonian associations are currently for sale.

It was announced in April that the Dalby Estate, which once belonged to Tennyson’s uncle, is to be sold. The 18th century house in which the Bourne family lived was destroyed by a fire on 5 January 1841 - supposedly caused by a jackdaw’s nest lighting. Much of the furniture and some of the doors were saved.

An early house had occupied a different site. The Rev. Titus Bourne had gone to Dalby about 1720 after living at Orby and at Sausthorpe, of which parish he was rector. He was a Lancashire man who came to Lincolnshire as a boy to be educated at Louth Grammar School. He became perpetual curate of Dalby. He married Catherine Wilby of Wrangle, and leased lands in Dalby which were inherited by his son John Bourne (1711 - 1761) in 1734. In 1739 John Bourne increased the acreage to 657 acres when he bought land from Richard Fydell. He was the builder of the house which was destroyed by fire, and a great sheep breeder. He married Elizabeth Dobbs, who, when she died in 1808, at the age of 93, has survived her husband by 46 years and outlived three of her four sons. (She was painted by Reinagle, who painted other Spilsbyshire portraits). John Bourne II (1739 - 1788) was agent for the Drakes of Shardeloes, who inherited the marsh estates of the Tyrwhitts. Both of his John Bourne's wives were Fowlers; Sarah Fowler of the Boothby Hall family had a large family; the second, Elizabeth Fowler, had two sons and died at the age of twenty.

The heir to the estate was John Bourne III (1768 - 1850) who apparently considered rebuilding Dalby but never did so. He married his Lancashire cousin Mary Mather and had a daughter Mary, who never married. He married Mary Tennyson in 1811.

Mrs. Bourne, a rigid Calvinist, spent many hours weeping at the goodness of God. “Has he not damned most of my friends, but me, me he has picked out for eternal salvation, me who am no better than my neighbours” she said. She told her nephew Alfred that when she looked at him she thought of the biblical words “Depart from me, ye cursed, into everlasting fire”. She must have been very popular.

Two of the Bourne daughters from Alford, cousins of the Dalby family, Mary and Alice, are said by Rawnsley to be portrayed in Tennyson’s poems Margaret and Adeline. They married Marcus and John Huish. Their sister Eliza married her cousin Henry Allenby (later Allanby) of Kenwick Hall (His mother was Elizabeth Bourne niece of the second John Bourne of Dalby) She was the grandmother of Field Marquess Viscount Allenby.

When Dalby Hall was destroyed John Bourne was 72. He became an invalid. He and his brother, James the water colour artist, did not get on. The estate was managed by his first cousin John Henry Bourne of Partney. When John Bourne died in 1850 the estate was placed in trust for the children of his brother James, the trustees being Charles Tennyson D'Eyncourt, and his brother in law, John Henry Bourne. However in 1856 his widow sold Dalby to her husband’s young cousin, John Wilby Preston. He employed Fowler to build the new house.


Bartholomew Garfit’s fourth and youngest daughter married Frank Dawson, who died a short time ago. He was the descendant of James Dawson, founder of the Lincoln leather works - a remarkable man whose business career began as a shoemaker at Welton near Lincoln. Additions were made to Dalby Hall by Temple Moore in 1898.

The second property, the old Rectory at Halton Holegate, was the home of the Rev. Thomas Hardwick Rawnsley. It used to have a wooden footbridge across the ‘hollow-gate’, providing access to the church. Rawnsley was a great friend of the poet’s father and he was much involved with the family after Dr. Tennyson died in 1831. When the Tennyson's left Somersby in 1837
they spent their final night in Lincolnshire with the Rawesleys at Halton. Tennyson visited the house several times after this.
The south front of the Rectory dates from the mid 18th century. It has a Regency verandah below five Georgian windows. This part of the house was originally thatched. There is a drawing room dating from c. 1790 which once had an exterior staircase. The remainder of the house was added by the Rev. Robert Drummond Rawesley. He married Alfred Tennyson and Emily Sellwood when he was vicar of Shiplake (1850). His son Willingham Franklin Rawesley was the author of *Highways and Byways in Lincolnshire* (London, 1911); another son Rev. Hardwick Drummond Rawesley (1851 - 1910) was a co-founder of the National Trust.

BRICKS. David Robinson will be the tutor for a course on Bricks - Their history & Uses at Horncastle Residential College, September 4 - 6. There will be a visit to a local disused brick pit and restored scotch brick kiln.

BILLY BUTLIN. Mr. T.E. Merriman, who lives in Middlesex, is researching the life of Billy Butlin and will be pleased to hear of possible sources of information.

ANOTHER CENTENARY - BERNARD LORD MANNING. A centenary which Lincolnshire seems to have missed has been celebrated in Cumbria in June, where the Windermere Centre promoted a weekend ‘The Calvinist Catholic: Bernard Lord Manning 1892 - 1941’ A Centenary Jubilee to celebrate the life and significance of Bernard Manning, Christian, Congregationalist & Catholic. Born 31 December 1892’.

Bernard Manning was born at Caistor, son of a Methodist teacher who married the daughter of a local farmer, Mary Lord. The father became a Congregationalist Minister and the family left Caistor in 1896, but Bernard Manning went to Caistor Grammar School and lived with his grand father. His father became minister of South Bar Church, Lincoln in 1909 and was there for seven years so that Lincoln became Bernard’s home for the rest of his school days. Manning went to Cambridge where he did research from 1915 - 18 (partly under the supervision of Dr. G.G. Coulton, who had Lincolnshire connections). He edited the Cambridge review and was the first holder of the Donaldson - Bye - Fellowship. This brought him into close contact with A.C. Benson, Master of Magdalen, who became a close friend. He became Bursar of Jesus College (1920 - 1933). He was involved in the attempt to save St. Peter at Arches Church in 1927 and often visited Lincolnshire. He became Senior Tutor of Jesus College in 1933 and remained so until 1941.

When he died requiems were said for him at Anglo-Catholic and Roman Catholic altars - a great tribute to “one who lived and died an uncompromising Dissenter, and gloried in the name of Calvinist. Details of his life will be found in Bernard Lord Manning - A Memoir by F. Brittain (Camb. N.D. but c.1943) which contains a list of many publications.

The Windermere programme included lectures on “The Calvinistic Catholic” by Dr. Clyde Binfield, on Manning’s book “The Hymns of Wesley & Watts”, on his theology and personal memories of him. There was a visit to his house at Raven stonedale and readings from his works. Is it too late for Lincolnshire to mark this centenary?

PEWTER FLAGONS. Over the next two years the Pewter Society will be recording as many famous pewter flags as they are able to identify. Anyone who knows of surviving flags in churches or elsewhere is asked to contact the First Flagon Study Group, The Pewter Society, Hornsby, 97 Corn Street, Witney, Oxon OX8 7DL.

LINCOLN CIVIC AWARD. The trustees of the Lincoln Civic Award made two commendation awards this year - one of them to our Vice President and former Chairman F.T. (Tom) Baker - whose work for SLHA, Lincoln Civic Trust, The Tennyson Society, many archaeological bodies, the Lincolnshire Naturalist’s Union and other organisations in the city and county is deservedly well known. We congratulate him on the award.

BUILDINGS IN DANGER. Planning officers for West Lindsey District Council have put seventy listed buildings on an ‘at risk’ register. They include five of the area’s Grade One listed buildings. Three of these – the Hermitage at Brocklesby, the gate at Nettleham Hall and the ruins of Torksey Castle are ‘at extreme risk’ (Some work to stabilise the latter building has been done). Other buildings on the list are Corringham Windmill, the bridge at Norton Place, the Garden House at Morton Hall and Northorpe Old Hall. We hope to publish further information in our Autumn issue.
PROFESSOR SIR CLIFFORD DARBY. The death occurred in April of Clifford Darby, of whose books *The Draining of the Fens* (published in 1940) and *The Medieval Fenland* (1940) (reissued in 1974) added greatly to the literature of Lincolnshire history. (The books were dedicated to Bernard Manning, mentioned elsewhere in this issue). His life's work was the reconstruction of the geography of England on the basis of the Domesday Survey. At the age of 26 he edited *An Historical Geography of England Before 1800*. His book *The Changing Fenland* appeared in 1983.

THE LATE ARNOLD BURTT. The death occurred in April of Arnold Wigham Burtt, M.Sc., FRSC, of Brant Broughton. Mr. Burtt, who was 91, was a member of the well known Lincolnshire Quaker family. He and his second wife were for many years members of this society.

THE LATE JOHN BERGNE-COUPLAND. Mr. John Bergne-Coupland died in April at the age of 85. He lived at Skellingthorpe Hall, which has belonged to his family for two hundred years. He was High Sheriff of Lincolnshire in 1960. He became an apprentice with Ruston & Hornsby of Lincoln in 1924 and eventually became a director. He retired in 1967 as assistant managing director. He was a magistrate for many years and worked for several charities.

THE BROWNLOW ARCHIVES. The attempt to raise £220,000 to purchase the archives from Belton House has been successful. Donations of £125,000 came from sources such as the National Heritage Memorial Fund, the Victoria & Albert Museum etc. £60,000 came from individuals and organisations. The County Council gave £40,000.

THE BROWNLOW FLAGONS. The Brownlow Flagons left Belton in 1965 when they were sold by the late Lord Brownlow. They have recently been on the market again and were sold with the collection of Jaime Ortiz-Patino in New York in May. A writer in The Daily Telegraph said "these have enjoyed a special reputation. For, beyond their decoration, they have a presence, a dignity, a weightiness and a surface that I could never hope to see bettered; qualities not unlike those one looks for in sculpture."

REVESEBY ABBEY. The long saga of this unhappy house continues. It was to have been auctioned in May, but was withdrawn for technical reasons and will, apparently, be auctioned in London in July. The house, Listed Grade I, was designed in 1844 by William Burn. English Heritage carried out substantial repairs at a cost of £119,000. Shortly afterwards the house was sold to FIL, a property company which planned to create 28 units in the main house and 15 in the stable courtyard.

TENNYSON CENTENARY EVENTS

Some of the events planned for the second half of 1992:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Saturday, July 4, 2.30pm</td>
<td>Annual Brackenbury Memorial Lecture at Raithby by Spilsby Chapel. Prof. Phillip Collins on <em>Tennyson and Lincolnshire</em>. Teas available after the lecture.</td>
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<tr>
<td>Tuesday, July 7</td>
<td><em>Tennyson Centenary Exhibition</em> opens at Usher Gallery, Lincoln (until 12 September).</td>
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<tr>
<td>Friday, July 10, 7.30pm</td>
<td><em>Alfred the Great</em>. Dramatic presentation by Gabriel Woolf, Usher Gallery.</td>
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<tr>
<td>Thursday, July 23, 7.30pm</td>
<td><em>Distant Voices</em>. Tennyson, Man of Lincolnshire. Play based on Tennyson's dialect poetry performed by Bob Hewis. Usher Gallery.</td>
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<tr>
<td>July 24/27</td>
<td>Tennyson Flower Festival, Lincoln Cathedral.</td>
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<tr>
<td>Friday, July 31</td>
<td>Great the Master......sweet the magic. First public performance of new video on life of Tennyson. Usher Gallery.</td>
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<tr>
<td>August 8/9</td>
<td>Bag Enderby/Somersby Weekend. Various events - separate programmes available. Includes Tennyson Memorial Sermon at 3pm on Sunday by Bishop of Chichester.</td>
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<tr>
<td>Friday, August 14</td>
<td><em>Emblems of Infinity</em>. Tennyson landscape lecture by Richard Whittcn whose photographs will be on show in the Usher Gallery.</td>
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<tr>
<td>August 21/23</td>
<td>Grasby Tennyson Weekend. Separate programmes available (Tel. 0652 62 295 Mrs. E. Colley) includes lecture on Charles Tennyson Turner by Roger Evans on 22nd at 2.30. Arranged by SLHA.</td>
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LINCOLNSHIRE PLACES - SOURCE MATERIAL

Part Twenty

We are indebted to Eleanor Nannestad, Local History Librarian, Central Reference Library, Free School Lane, Lincoln, for compiling the material. Additional references for places already listed have been sent in by readers. Please write in if you know of an article which has been omitted. Please note that no references to articles from Lincolnshire Life are given; your local library will have copies of the Indexes to the earlier numbers, some of which contain quite useful items. The volumes of Lincs. Enclosure Acts referred to are kept in the Lincolnshire Local Studies Reference Library at Free School Lane, Lincoln; they are not publications as such.

UP (unbound pamphlet) references also supply to the Local Studies Library.

As this issue is devoted to Tennyson we have published the list for places associated with the poet. The normal alphabetical order will continue in the autumn issue. Note that Bag Enderby was included in the list in SLHA Newsletter January 1989.

BAG ENDERBY

CHURCH, A.J., The Laureate’s Country (1891), pp. 44 - 7
NAPIER, G.G., The Homes and Haunts of Alfred Tennyson (1892), pp. 32 - 8

GRASBY

BARTON, K.J., All Saints Church, Grasby: a brief history (1990)
CHURCH, A.J., The Laureate’s Country (1891) pp. 66 - 69
Grasby School Log Book 1864 - 1906 (Bound photocopy)
GREEN’S LINCOLNSHIRE Village Life. Vol.6 pp. 159 - 61
NAPIER, G.G., The Homes and Haunts of Alfred Tennyson (1892), pp. 41 - 60
ROSS Manuscripts Vol. III, Yarborough Wapentake.
RUSSELL, R., Enclosures of Sarby, Owney and Grasby (1815 - 1844), typescript (U.P. 7436)

SOMERBY

ANDREWS, W., Bygone Lincolnshire, 1 (1891), pp. 156 - 59 (Manor and Cross)
‘As the Crow Flies Due North. Lincoln to Somersby’, All the Year Round, 6 November 1869 (U.P. 728)
CHURCH, A.J., The Laureate’s Country (1891), pp. 8 - 60
CORNELIUS, R., Rural Churches: their histories, architecture and antiquities (1869), pp. 21 - 24
FLUCK, P., Somersby Church and Somersby and Alfred Lord Tennyson (N.D.) (U.P. 5600)
GREEN’S LINCOLNSHIRE Village Life. Vol. 3, pp. 52 - 5
HAMILTON, G.C.H., Somersby Countryside and Tennyson (1955)
NAPIER, G.G., The Homes and Haunts of Alfred Tennyson (1892), pp. 3 - 30
OGDEN, R.J., A Brief History of Horncastle, Tattershall etc. (1913), pp. 77 - 79
ROSS Manuscripts. Vol.V. Hill Hundred
SUDDY, N., ‘Brass to a Seventh Son at Somersby’, Transactions of the Monumental Brass Society N.D. U.P. 5005
TENNYSON, C., Alfred Tennyson and Somersby (1974)
Thirty-three views and pictures of Lincoln with Somersby (c.1900)
TROLLOPE, E., Churches of Horncastle and other parishes visited... 14 and 15 June 1876 (U.P. 9623)
WALKER, H., ‘A Christmas Pilgrimage to Somersby’ Gouldings Illustrated Household Almanack (1937)

TEALBY

BIRK, J.R., Bayons Manor in the County of Lincoln (1852)
BIRK, J.R., Genealogical history of the family of Tennyson d’Eyncourt of Bayons Manor in the County of Lincoln (1840)
BIRK, J.R., Memorials of Bayons Manor in the County of Lincoln (1852)
BIRK, J.R., ‘A Visitations of the seats and arms of the noblemen and gentlemen of Great Britain’ 1 (1851) pp. 236 - 41
Castle Farm, Tealby: a country diary of 1904 (U.P. 9836)
GIROUARD, M., ‘Picturesque Gothic in decay’, County Life, 3 March 1960 (U.P. 3179)
GIROUARD, M., The Victorian Country House, (rev edn 1979), pp. 103 - 09
GREEN’S LINCOLNSHIRE Village Life, Vol. 6, pp. 117 - 26
Inclosure Act. 1792 (Lincolnshire Inclosure Acts, Vol. XII)
KIGHTLEY, C., Churches in the Western Wolds (1991), pp. 35 - 46

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TENNYSON'S HOUSE, MABLETHORPE

The house in which the Tennysons stayed at Mablethorpe was popular with producers of post cards. The two reproduced here were posted in the reign of Edward VII.