Turner’s Lincolnshire Connections: Prospects, Progeny and Politics

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Contrasting Turner with Wright of Derby Benedict Nicolson wrote: ‘I suppose if one were to write a book about an artist like Turner, it would not be necessary to stray far beyond the boundaries of style. The heroic story is contained in the work.’ But few would agree today. Turner’s art is seen now as the product of his social, cultural and political milieu.

On 13 May 1803 Joseph Farington R.A. noted in his diary: ‘... the conversation turned upon men being like their works... Turner confident, presumptuous, - with talent.’ In his earliest appearances in the Farington diaries Turner appears modest and deferential, but a change occurred after 1800, and Farington began to draw attention to his assertive and at times rude behaviour.

The change was surely not unconnected with Turner’s growing artistic success, marked notably by the reception of his watercolour of Northam Castle (1798) and his oil painting The Bridgewater Seapiece (1801), achievements recognized by his election as Associate (1799) and then full member of the Royal Academy (1802).

The growing confidence I would like to suggest was also bolstered by his relationship with Mrs Sarah Danby (1766-1861), who became his mistress around 1800 and remained with him about a dozen years. She came from a Lincolnshire family, and Turner’s tours of that county all belong to those formative years (1794-98). In the following years with Sarah Danby Turner was certainly innovative enough to upset some patrons, notably Sir George Beaumont, but in retrospect his art then looks also conservative and conventional. The radical daring for which he is now famous only really took over afterwards (when he and Sarah had separated). It may perhaps be relevant that both he and Sarah Danby were the eldest children in families which had politically conservative leanings. Yet until recently little attempt has been made to find out more about Sarah and her background.

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Sarah had married in 1788 the Catholic musician John Danby (1757-1798), whose family perhaps originated from Catterick in the North Riding, bearing him four children. A letter from him to her of June 1789 has recently come to light in the possession of one of their descendants. Danby was in London, as apparently were their respective parents, and she was at Fulbeck staying with a Mr Smith. On investigation the latter turns out to have been her great-uncle, George Smith (1711-1806), from whom Sarah may have inherited her longevity and certainly £50! He was a person of property, which was the subject of law suits in the 1820s, which with his long will tell us quite a lot about the ramifications of his family.

These can be traced quite far.

However, the links in the chain connecting Sarah Danby (nee Goose) with George remain the subject of conjecture. Possibly she was the Sarah Goose who was baptized at Baumber (midway on the road from Spilsby to Lincoln, but nearest to Horncastle) on 5 April 1766. Her birthday was on 1 April, and at her death in 1861 she was said to be 100 or 101, but I think it more likely she was 94.

If this was so, then her parents were given as Robert and Mary Goose, who married at Baumber a month later, Robert being a carpenter and son of one of the same name (and also with a wife called Mary) and Mary a servant woman with the maiden name of Abbott. She could have been the daughter (baptized at Caythorpe, 1746) of Thomas Abbott and Sarah Smith (1716-1798), younger sister of George Smith. They are buried with memorials at Leadenham, having moved there from Caythorpe, villages each side of Fulbeck. There too is buried their son George (1749-1834).

Why should Mary Abbott marry so far from home and be a servant when her parents seem not to have been poor? Perhaps she ran away from home - she was only 20 when she married. Perhaps she had employment with the lords of Burton Hall, who were buried at Baumber. Maybe, even, one of these was in fact her father. At this time the owner was Henry Fiennes Clinton (1720-1794), the 9th Earl of Lincoln, who was to succeed his uncle, the Whig Prime Minister, as 2nd Duke of Newcastle. Lincoln preferred the pleasures of the country and sport to politics, and had a reputation as a rake.

Robert Goose’s trade as a carpenter could have taken him about, but connection of some sort with a more exalted family would help explain how they eventually moved to London. Maybe he could have worked at Eresby, the Willoughby de Eresby home near Spilsby, and moved to their London house after Eresby burned down in 1769. Possibly they were at Folkingham from 1769 to 1770, where Robert and Richard were baptized sons of Robert and Mary, and the Clithorns had estates.

Anyhow they seem to have had another daughter, Mary, who in 1787 - and here we leave conjecture and return to history - married a cheesemonger, Roch Jaubert, a friend of John Danby, whom Sarah married the following year. Danby died after several years’ illness in 1798. How the connection with Turner arose is unknown - one conjecture is that it was through the Callcott family of musicians and artists - but we find Turner and maybe his father sharing a house in St Marylebone, previously occupied by John Danby’s elder brother Charles, from 1801 to 1803 with Jaubert. Sarah’s first recorded daughter by Turner was born in 1801. The parents may have known each other before 1800, but it is most likely that their relationship began then. Turner’s mother was admitted to Bethlem Hospital, having been ‘disordered in her senses about 9 months’, in December 1800. (Had Turner’s relationship with Sarah been partly a consequence or cause of that?)

Turner and Sarah were still living together in 1809 and had another daughter about 1811. It seems probable that they separated a year or two later. The villa which Turner had begun to construct at Twickenham was hardly big enough for the two of them, all their children and Turner’s father. There were also difficulties about Sarah receiving money from the Royal Society of Musicians as the widow of John Danby when she was living with another man.

Did Sarah keep up her connection with her cousins in Lincolnshire? It has been suggested that she was the Mrs Danby for whom a benefit performance was held in 1834 at Wisbech Theatre. But Sarah had no known stage or musical history. Family tradition paints her as a fairly robust woman of a domestic rather than an artistic bent. She died in 1861 in considerable poverty, though supported by one of her unmarried Danby daughters who kept a school.

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In 1789 John Danby’s Second Book of Catches, Canons, and Glees attracted subscribers among the nobility, no doubt through his membership of the Noblemen and Gentlemen’s Catch Club. (A family tradition claimed that he denounced his claim to a baronetcy, but that is certainly untrue.) Two of the peers came from Lincolnshire, though that may have been coincidence. The 9th Earl of Exeter (1725-1793) held musical parties at Burghley House. The other was the 1st Lord
Brownlow of Belton (1744-1807), great-grandfather of the Cust who was largely instrumental in splitting up Turner's bequest in 1910.

In 1811 the 2nd Lord Brownlow would have bought from Turner's follower, Callcott, a picture but for adverse comments from Sir George Beaumont, who had become Turner's strongest critic.12

But before Beaumont's influence began to do such damage, Turner acquired another patron. This was the 1st Baron Yarborough (1749-1823), who had been Whig MP for Lincolnshire 1774-94. In the first letter, c.1800-01, in Gage's collection of Turner's correspondence, Yarborough invited Turner to dinner in London.13 And in 1802 he was one of three noblemen (the others are not named) who paid Turner's expenses when he made his first trip abroad, to Paris and Switzerland. That was in the company of Newby Lowson (1773-1853), squire of Witton-le-Wear, County Durham.14 How they came into contact is not known. (Nor indeed is it known how Turner met his companion of the year before, 'Mr Smith of Gower Street', with whom he went to Scotland just before the birth of Turner and Sarah's daughter.) 15 He was probably no relation of hers, but Nicholas Smith of 42 [Lower] Gower Street and of Hill House, Stammore. However, a cousin of her mother, Robert Smith, is not found at Fulbeck, and it is possible that he or another had moved to London.

Yarborough inherited a collection of old masters from his father-in-law, the Chelsea collector and dealer G. R. Auffere MP, who died in 1801. This included landscapes by Claude, Cuyp, etc. Farington said he, West and Lawrence 'found the collection very indifferent' (7 May 1805). Charles Tatham, who had been educated at Louth Grammar School, designed a gallery for it in 1807 at Yarborough's seat, Brocksley. Miss Sophia Auffere (Lady Yarborough) had been painted by Reynolds, as had her father, and Yarborough's son.

Yarborough was hailed as the greatest friend of Nollekens, who made the statue of Lady Yarborough (d. 25 January 1786) for the mausoleum at Brocksley designed by James Wyatt 1787-94. Farington recorded on 24 October 1798: 'W. Turner called on me. Has been in Lincolnshire at Lord Yarborough's and made three drawings of his Mausoleum...' The sketchbook of this trip has been dated 1800-04, but Farington fixes the correct date, though Luke Herrmann in his recent book on Turner's prints ignores this and suggests a date near 1804, mainly because Turner sent a print of it to Sir John Soane on 4 July 1804.16

In 1804 Lord Yarborough bought Turner's The Festival upon the Opening of the Vintage of Macon, based upon a sketch made on the trip for which the peer had helped pay. In 1810 or earlier Yarborough's son (the first Earl, Whig MP for Grimsby 1803-07 and for Lincolnshire 1807-23) commissioned Turner to paint a work of about the same size, The Wreck of a Transport Ship. Possibly they were intended to form a contrasting pair. In 1806 both father and son had subscribed to a place after Turner's Shipwreck, and maybe the idea went back to that year. (Turner was said to state in 1849 that it was intended to show the wreck in December 1810 of the Minotaur, but maybe that was a confusion.) The Earl was wont to give princely hospitality for members of the Yacht Club and died on his own yacht.

On 27 April 1804 Turner had brought to a view of the Royal Academy 'Coll. Sibthorpe'. Fizberg identified him as Charles de L. W. Sibthorpe, but he must have been Colonel Humphrey Waldo Sibthorpe (1744-1815) of Canwick Hall, just outside Lincoln.17 His father and brother were professors of botany at Oxford, and his youngest son became a Catholic divine. His second son, the aforementioned Colonel Charles de la Lat Waldo Sibthorpe, became MP in 1826 and was an ultra Tory and ultra Protestant. The Usher Art Gallery at Lincoln has a large watercolour of Lincoln Cathedral from the Holmes, Brayford. (Fig. 1) painted from almost the direction of Canwick and attributed to Turner.18 This was said to have been 'painted for one of the family', and in 1887 belonged to Coningsby C. Sibthorpe.19 It was bequeathed to the Usher in 1962 by the Hon. Mrs Dudley Pelham of Canwick Hall and is catalogued as painted for Colonel Humphrey Waldo Sibthorpe before the cathedral spires were removed in 1807.20 At any rate it must be based on a drawing made before that event.

Turner had visited Lincoln as part of a larger tour in 1794. He listed as places to visit Stamford and Crowland and made several large drawings of Lincoln Cathedral and Crowland Abbey.21 At the Royal Academy in 1795 he exhibited two watercolours of Lincoln Cathedral.22

Fig. 1. J. M. W. Turner, 'Lincoln Cathedral from the Holmes, Brayford', c.1802-03 (Lincolnshire County Council, Usher Gallery).
In the summer of 1797 he was again in the county as part of a tour and drew Louth church, Boston church, Sleaford church, a street (in Grantham), the front of a mansion, and Stamford. He recorded what were evidently the commissions that took him there:

Mr Howlett, Boston Church, V.S.
" Louth Church, V.S.

In the event, Bartholomew Howlett included in his A Selection of Views in the County of Lincoln two designs by Turner - Sleaford Church, published 1801, and Grantham Church, published 1 March 1797, after a sketch by Schneebeli, son of another artist and grandson of a lieutenant in the Dutch navy. Girtin contributed from someone else’s design a view of Crowland.21

The work was issued in parts from c. 1797. Subscribers to the 1805 edition included Lord Yarborough, Colonel Sibthorp and Turner himself (‘W. Turner Esq., R.A., Harleyn Street’). His copy was kept by heirs with the rest of his library, now belonging to Rosalind Turner.22

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We thus find Turner associated with Lincolnshire patrons from both sides of the political divide.23 Acceptance of patronage was of course not an indication of political allegiance. Nor can much be read into the choice of dedicatess for prints after his works. These included in 1828 the Tory Lord Chancellor Lord Lyndhurst and the Earl of Caversfort, Whig MP for Stamford 1790-1801.24 But Lyndhurst was the son of J. S. Copley R.A., and Caversfort had been the friend of Sir Joshua Reynolds. With Turner art came before politics, but politics could not be ignored in the age of the French Revolution and the Reform Bill.

It has been argued that all the arts were profoundly affected by the former event. Already in 1803 Turner was called the ‘over-Turner’, and the revolutionary developments in his art reflected the spirit of the age.

The political content of Turner’s work has been emphasized by the late Jack Lindsay and more recently by Eric Shanes, both taking a left-wing standpoint. The attempt of Shanes to read symbolism into Turner’s scenes has been criticized by some for taking interpretation too far. However he has been fairly restrained in his account of the three watercolours of Lincolnshire subjects (Louth, Stamford and Boston) which Turner made c. 1828-34 for the ‘England and Wales’ series based on his drawings done in 1797. Of the first, Louth he has proposed that in Turner is addressing the question of Reform and the abolition of Church of England tithes, an unpopular imposition on farmers.22 But it is difficult to see how. What is evident is how his original concern with architecture has been joined by a competing one with human beings. Even at first he could be cavalier with topographical accuracy, and this has partly spoiled the incomparable proportions of the church tower and spire.23

Likewise in his drawing of Stamford he had rearranged the four church towers and spires slightly so as to suit his composition.24 Now in the watercolour (Fig. 2 also of c. 1828) he had added a couple of stagecoaches.25 Stamford was on the Great North Road, and through it Turner would pass on his almost annual visits (1810-24) to spend the late autumn or Christmas with his friend and patron Walter Fawkes at Farnley in the West Riding (also a home of a branch of the Danbys, though whether they had a connection with the Catholic Danbys of the North Riding is unclear).26 The time of year would account for the rather blustery weather in the watercolour. In 1816 on the stop at Grantham he recorded paying 1s. 6d. for brandy and water.26 After Grantham the road forked left, bypassing Fulbeck.

Fawkes had been a Whig MP, who had fought a notable election against the Tory Lascelles family, which had also patronised Turner but which was not on the same terms of friendship. Partly because of his attachment to Fawkes, it has
been assumed that Turner shared his views about liberty, slavery and the like. But was Turner ever a Whig? He never appears to have been a Radical or Revolutionary like his friends Girtin and Chantrey in their youth. His biographer, Thornbury, wrote: ‘though I believe he was a Tory, he loved liberty and those who fought for it.’ And ‘in Academic matters Turner was essentially conservative’, which was certainly true of his attitude to the Royal Academy in his last decade. Of course Tories as well as Whigs laid claim to uphold Liberty. Meanwhile Turner was always avowedly patriotic, never republican and repeatedly seeking royal patronage. He may like others such as Chantrey have become more conservative as he grew older, but I suspect that in his case the change was not a great one, and that his political position was always basically that of a Liberal Tory in the mould of Canning. This basic Toryism would have been consonant with the family backgrounds both of himself and Sarah Danby. Confirmation of this in the way he voted appears to be lacking, as the poll books for the relevant years for Middlesex do not survive. But quite a few do for Lincolnshire.

In the 1807 and 1841 elections Sarah Danby’s relatives all seem to have voted for the Tory candidates. These included in 1807 her presumptive uncle George Abbott at Leadenham. In that election they voted not for Turner’s patron, the Whig, the Hon. Charles Anderson Pelham (later Earl of Yarborough), but for the Tories Charles Chaplin and Col. Richard Ellison, who came respectively at the top and bottom of the poll. Chaplin (1759-1821) was the forebear of a line of staunch Tory MPs. His seat at Blankney Hall was not far from the Smith territory around Fulbeck. In fact two of his sons married into respectively the Fane of Fulbeck and Reeve of Leadenham families.

Ellison (1753-1807) of Sudbrooke Holme near Lincoln was a supporter of Pitt and brother-in-law of Turner’s patron, Col. Humphrey Waldo Sibthorpe. Both had been elected MPs for Lincoln in 1802; in fact Ellison was MP for that city 1796-1812, although unsuccessful in his candidacy for the county. Maybe local influence as much as causes determined electors’ votes. The outcome in 1807 suggests as much. In 1841 most farmers would have opposed repeal of the Corn Laws. Turner would have had a different interest. What his attitude to Peel was is unknown, though he came into repeated contact with him in the art field.

That many of Sarah Danby’s relatives had sufficient property to have the vote was itself significant. Though her husband mixed with the nobility, he could never have earned much and probably never inherited much. Turner’s parents were poor, and Turner was determined to avoid sharing their fate. But in both cases (of Turner and Sarah) their immediate families seem to have been the poor relations of ones that were on the whole more prosperous.

Thornbury saw Turner’s origins as essentially middle class. A family like Turner’s, that produced a small tradesman, a bank clerk, and a solicitor, must at least have been of as good yeoman rank as Shakespeare’s. His father’s father had been a Freeman of the City of Exeter. On his mother’s side he was even more middle class. This is illustrated in part by the history of Dr John Shaw (1811-1888), who claimed that Turner’s mother, Mary Marshall, was first cousin to his grandmother.

Shaw was the son of a hatter of the same name of East Retford. They claimed to have lived at some time at Shelford Manor near Nottingham. The son qualified as a doctor of medicine, and was proud of the fact that he was a person of independent means. He took up residence at Boston, where in 1844 his address was Hop House and by 1888 Vittorius Villa. The second name alluded to the fact that he travelled widely to the Antipodes and America and wrote several books about those journeys which were published between 1852 and 1861. He died unmarried, but a half-sister married John Trolove at Firsby in 1829. The Trolove family was an old Lincolnshire one, sporting a crest, and in partnership with members of Dr Shaw acquired land in New Zealand. When he introduced himself to Turner (in the 1840s?), he allayed the artist’s suspicions that he might be a poor relative coming beggar. By that date, while Turner had grown notoriously rich, some of his maternal cousins had suffered the opposite transformation in fortune.

Some accounts of Turner see him as a single-minded and anti-social person pursuing his ambitions regardless of friends and family. But that is hardly the picture we gain from letters to intimate friends such as James Holworthy of Leicestershire and Derbyshire.

How far Sarah Danby was important to him cannot be gauged from the evidence that we have so far. Talking of her and Turner’s love, David Hill has written, ‘it seems to me that here we look deep into the very wellsprings of his imagination’. Others have hasted to rate his sexual impulses as central to his creative processes.

If it is true that Turner and Sarah were only together for about a dozen years, this connection was kept alive by their daughters and by Sarah’s niece, who continued as Turner’s housekeeper to the end, cooking the goose pies sent to him annually by the Fawkes family (Turner’s connection with which testifying to his deep if concealed affections).

Signing himself with a drawing of a mallard, punning on the Mallord ancestors of his mother, Turner made periodic references to geese which consciously or unconsciously were probably linked to Sarah. At the beginning of their liaison he is found drawing a flock of geese. After it ended the term ‘goose’ took on a pejorative connotation. Thus those who broke up the sets of plates of his Liber Studiorum he dubbed ‘geese’. And in a depiction of Wycliffe in Yorkshire he used geese to represent the superstitions which the genius of the Reformation (Wycliffe) drove away.

The theorists of the day, such as the Rev. Archibald Alison, preached that landscape should be associated with ideas about the people and events connected with it, and that was a doctrine with which Turner was imbued. One imagines that, just as he associated Yorkshire with the Fawkes family, unable to revisit it after Walter Fawkes died, so he linked Lincolnshire with Sarah.66 The biographies say that he never stayed in the county again after 1798, but in fact we do not know. There are many unidentified drawings in his sketchbooks, and one purpose of this article is to suggest to the cataloguers of these that they look at Lincolnshire amongst other places as a potential subject. It had largely been overlooked until recently that in 1816 he made a watercolour of Belvoir Castle, near Grantham.67 It is possible that this was based on someone else’s drawing, but that is uncertain. Even with what is already known there is material for an interesting exhibition on Turner’s depictions of Lincolnshire and contiguous counties, and perhaps one might hope that the anniversaries of his known visits (1794-98), might be the occasion for commemoration at Lincoln?

ACKNOWLEDGEMENTS

I am very grateful for the help which I have had from the following: Dr J. M. I. Becker, Archivist & Curator, Lloyds Bank; Mrs Winifred Butt of Stutton, near Newark; Mrs J. M. Cottingham of Fulbeck; Mr J. R. Disley of Jubb & Tunnard, Boston; Mrs Mary Fry of Fulbeck Hall; Mrs Jane Jones of Stamford; Mrs Olive Kelway and Mr Tim Kelway of Fulbeck; Dr G. A. Knight, Principal Archivist, Lincolnshire Archives Office; Mr Anthony Nixon; Mrs Sue Pittendrigh of Bilhingham; Mrs Valerie Payne; Mrs Gill Rayment, Wisbech and Fenland Museum; Mrs Eileen Robson, Honorary Secretary, Lincolnshire Family History Society; Mrs Linda Shaw, Assistant Keeper of Manuscripts, University of Nottingham; Mr R. H. Wood, Keeper of Art, Usher Gallery, Lincoln.
by the Sibthorp sale (Christie’s, 12 April 1856), which included a later ring-engraved Harrison. Humphry married the sister of Richard Ellinson, who became a fellow MP. In 1860 Ellinson’s heir (to whom the Sibthorps became heir) Mrs Elizabeth Ellinson, gave a large collection of watercolours to the Victoria & Albert Museum, bequeathing more in 1873. Among those were Turner’s Waterwork Castle (W.256), exhibited in 1797 and owned in his North of England sketchbook used also in 1797 in Lincolnshire (T.B. XXXIV-40). Did Turner call on both Ellinson and Sibthorp in 1797 and receive commissions from them?

21. Mrs Dunley Pelham was the daughter of Magdalen Waldo Sibthorp and married a son of the 3rd Earl of Yarborough.
22. T.B. XIX page 5. The large drawings of Crowland Abbey and Lincoln Cathedral are in T.B. XXI, XXII.
25. Girin provided the illustration of Louth for Howlett. Howlett (1767-1817), an engraver and draftsman, was born at Louth according to the Dictionary of National Biography (1917), X, p.127.
26. The copy of this book has however been lost since 1938.
27. R. J. Oates, Lincolnshire Politics 1832-1885 (Oxford, 1973) gives a picture of things from 1832 and partly of before that. The area round Folkestone had mostly Conservative landlords (p.17). The Packes of Caythorpe were mild Liberals (p.156), and Anthony Peacock Willson (whose father was already a supporter of the bank Peacock, Handley and Peacock at Shalford) was a moderate Conservative (p.156). Records of Peacock Willson & Co. are now held by Lloyds Bank, whose Archivist has kindly let me see the two early ledgers, which include accounts for Sarah Danby’s cousins Thomas Lamb of Folkestone and Michael Aikinson prior to the latter’s bankruptcy. The Peacock Willson family’s daughters later ran a school in Minster Yard, Lincoln (1841 census, P.R.O. HO 107/61), though it had passed to others by 1851.
28. Andrew Wilton, Turner and the Sublime (London, 1980), p.139. Cursory supported Pitt 1793-1801, but reverted to being a Whig. He was an abolitionist and reformer whose views might have chimed in with Turner’s, according to Wilton. The subject of the plate dedicated to Lyndhurst (perhaps by the printsters rather than Turner) was one thought to convey a clear political message.
30. Turner made two drawings of Louth, and in the watercolour combined these. The main one left out the spire, as it did not fit on the page. Girin took the church from the east and made a more convincing attempt, Howlett reproducing it in an upright format.
31. A. J. Finberg, Turner’s Sketches and Drawings (London 1910) pl. LXXVIII (T.B. XXXIV-86). Turner made a composite drawing taken from each side of St Martin’s High Street, which is made to appear broader than it is. Between the date of the drawing and that of the watercolour many of the houses had been altered from their seventeenth century or earlier appearance to their present one. On the right mastside is the arch into the Bull and Swan Inn (25 High Street). The history of the houses is given in the Royal Commission on Historic Monuments’ The Town of Stamford (1977).
34. David Hill, In Turner’s Footsteps (London, 1984), p.35. T.B. CXLI.186. Turner proposed going to Yorkshire on 17 August 1810 (Garlick, Macintyre and Cave, X, p.3712), which may have been his first visit to Farnley (Finberg, Life of J. M. W. Turner, p.170). He was there again in November 1811; was going there for a month on 4 November 1812 (Garlick, Macintyre and Cave, XII, p.4399); was there November 1813; and possibly November 1814; July-September 1816; November 1817 (both the Continent); Christmas 1817; 19 November-14 December 1824 (Finberg, Life of J. M. W. Turner, pp.184-85, 193, 203, 214, 234-49, 249-50, 272, 285-87).
35. Turner’s friend, Prince Hoare, remarked that ‘The history of our constitutional FREEDOM...is the triumph of all that is dear to the heart of man’ (Prince Hoare, Epistles of the Arts (London, 1813), p.330).

37. In 1807 George Abbott and John Daughtry at Long Leadenham, Michael Atkinson at Lincoln (with freehold at Falbeck), Thomas Lamb at Fulbeck (with freehold at North Kyme). In July 1841 William, Thomas and George Lamb at Fulbeck, Thomas Matkin at Caythorpe. This was the poll for the S. Division of the county held at Navenby.

38. Chaplin 1889; Ellison 948; Pelham 1162.


44. In the Salisbury Sketchbook of c.1799-1800 (T.B. XLI).1.

45. Shanes, *Turner’s England*, p.86. The watercolour was made c.1820. Sarah, having become a Catholic after her marriage to Danby, would presumably have been in favour of Catholic emancipation and so in that respect opposed to the conservative politicians for whom her relatives voted, who were all against it. Shanes assumes that Turner also supported emancipation, but how far he was in sympathy with Catholics seems a debatable point. This watercolour suggests that at the date it was made Turner equated Catholics with geese and superstition.

46. Geese were long associated with the Lincolnshire fens. Thus the wild fowl, including brand geese and wild geese, near Spalding were commented on by Daniel Defoe in *A Tour Through the Whole of Great Britain* (Pat Rogers, ed., *Penguin English Library*, 1971, p.416), a work which Mrs Ann Livermore has claimed in a hitherto unpublished book Turner used in his travels round Britain.


48. There was an exhibition, ‘Turner in Eastern England’, in the Fenway Gallery at the King’s Lynn Festival, July-August 1986. But it covered in a very sketchy way a large area of no cohesion. A much more interesting exhibition would limit the area and also bring in artists such as Girtin, who visited Lincolnshire in 1794, and Cotman, who made notable watercolours of Cawthornand Abbey a few years later. A new catalogue of Turner’s sketchbooks has long been planned by the British Museum and then the Tate Gallery, but the first volume, covering the years down to 1800, has yet to appear.