

# ***Swinnerton Family History***

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# The Swinnerton Society

A non-profit making organisation devoted to the research and publication of Swinnerton family records and the welfare of Swynnerton Church.

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## FROM THE EDITOR'S DESK

The start of a new Volume and the end of an old year.

It has been a troubled year on all fronts, let us hope that 1985 will bring some Peace at home and abroad.

May I thank you for all your letters, contributions and support during the year - I certainly never thought, when I took on the Rev. Charles's mantle 10 years ago that we would progress so far.

At the end of the year we have 96 Full UK. members, 39 Senior Citizens and 2 Students, a total of 137 plus our Patron, President and 2 Vice-Presidents. In the USA we have 24, 12 in Canada, 8 in Australia, 4 in Africa which together with 5 other overseas members makes a grand total of 195.

However, 17 members did not renew their subscription for 1984 so membership has declined. If we are to keep up the good work, this must not happen so I would ask you all to try and recruit a new member from amongst your family.

A renewal notice for your 1985 subscription accompanies this journal - may I make the same plea as last year, please pay promptly - it causes so much extra work to have to keep on sending reminders.

1985 is a 'Gathering Year' - I shall hope to see many of you there but in the meantime, A Merry Christmas to all of you and my very best wishes for the New Year.



## A Manx Sculptor and his Work.



ANY men are the favourites or victims of their early environment, and it was among distinctly unfavourable surroundings that Joseph William Swynnerton, the fourth son of Charles Swinnerton and Mary

Collister his wife, was born in Douglas on July 6th, 1848. Those youths who have now all the advantages of a properly equipped School of Art, Art Guilds, and so on, can hardly understand the difficulties that beset the aspirant to artistic distinction in Douglas before those things came into being. Nevertheless, despite these disadvantages, Douglas has produced two notable artists.

His schooling he had at the old Middle School, now the Grammar School, Douglas, but at the age of fourteen he was withdrawn, as it was intended that he should follow his father's business, monumental sculpture. This, under the circumstances, was the best thing that could have happened to him, as to this he owed at least whatever training of eye and hand he received up to his twentieth year, and it may be observed that his father before him had aspirations to artistic distinction.

I do not intend to dwell upon this period of his life, "wasted time" as he afterwards emphatically called it. Not altogether so, as during it his natural artistic ability was strongly displayed, and created considerable interest in the young man. It is needless to say that John Nicholson and he found much in common to discuss, and indeed, much to dispute, in religion and art, and lucky it was that each found in the other someone to sympathise with his artistic aspirations. But they had to depend largely upon books, as the Art Journal, etc., for their knowledge of current art, and John Nicholson was an early disciple of John Ruskin.

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At the age of twenty he went for a few months to Edinburgh to study at the Academy in that city. There, for the first time, he was initiated into the mysteries of modelling in clay, and there he gained a prize. Returning to the Isle of Mann, he executed busts of his father, his brother Robert, and Mr. Brearey, which in spite of small defects due to want of proper training, were highly promising works, and showed that he possessed a fine sense of form and proportion curious in one who had hardly, if at all, drawn from the human figure. After carrying out some work for his father, studying anatomy meanwhile, he was sent to Rome in his twenty-first year, that is to say he began the serious study of his art at an age when most sculptors have almost completed their education. It would be vain to deny that in this he was heavily handicapped, and it may also be said that in selecting Rome and not Paris a great mistake was made.

Upon arriving in Rome in 1869 he at once entered the Academy of St. Luke. This famous institution was founded in the sixteenth century, its first director being Federigo Zuccaro. Many of its directors and pupils have been distinguished painters, sculptors, architects and engravers. It contains a fine collection of casts from the antique, and some of modern works, as Canova's and Thorwaldsen's, and an indifferently good collection of pictures by the old masters. There is a fine theatre for the study of the living model, besides anatomical, painting, and modelling class-rooms. There he passed two years of assiduous study among a cosmopolitan crowd of students drawn from every nation in Europe, whose absurd pranks at times, caused laughter in after years.

In his first year he won Pope Pius IX's second (silver) medal, and in his second year the first (gold) medal for Sculpture,—the silver medal being probably



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the last that bore that Pope's effigy. This was an astonishing success, it must be owned, for the "raw Manx boy," as he afterwards described himself, competing with so many men from the academies of various cities of Europe, especially considering the nature of his previous training. But so it was, and this fact speaks more strongly than anything else in favour of his natural talents. Had they been properly developed from his boyhood it would have made a vast difference to him. But after this too short study he had immediately to fend for himself.

I have little to say about his student days in Rome. It was still under Papal government for part of the time, insanitary, and despotically ruled it may be, but yet with all those semi-medieval features and associations dear to artists which modern "improvements" have destroyed. It was still the Rome of *Dumas*' "Count of Monte Cristo," the home of long-haired artists and of Papal "sbirri," where foreign newspapers were vigorously censored, stabbings and religious functions the most prominent events, where the inhuman "mazzolato" executions drew as great crowds as did an occasional "miraculous" picture, where picturesque *contadina* models waited for hire on the *Scala di Spagna*, where the streets were with few exceptions narrow and ill-lighted, but where living and wine were ridiculously cheap. Life was joyous and picturesque. Upon one occasion he accompanied an artist friend who wanted to make a sketch of one of those artificial caverns which have been hollowed out of the soft tufa rock of the Campagna to procure the well known volcanic ash used in building. They tied one end of a string to the entrance to guide them out of the labyrinth, but the string breaking they passed a very anxious space of time wandering by candle light among the interminable pillars of rock before they hit upon the exit. He became a member of the British Academy in

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Rome. He made the acquaintance of many foreign artists of various nationalities, and besides Italian, he studied German and French sufficiently to be able to read the works of *Molière* and *Schiller* in their proper languages.

He was in Rome during the historical breaching of the ancient wall of Aurelian by the troops of King Victor Emmanuel. His curiosity on that occasion carried him within the danger zone, so that he was witness of a shell rolling among a group of Papal artillery-men, exploding, killing and wounding six of them. A piece of the same shell struck an iron pipe just above where he had thrown himself on the ground.

Immediately upon leaving St. Luke's he executed a half-life sized statue of "Cain," which manifested a healthy feeling of naturalism, and called forth commendation from Mr. Ruskin in a private letter. It was well placed in the Royal Academy, and was favourably noticed by the critics. Upon exhibiting this in Manchester he was given numerous orders for Manchester magnates, which, perhaps, was not an unmixed blessing, as it may have interfered with purely creative work. He was elected a member of the Manchester Literary Society, and of the Manchester Academy of Art. He brought "Cain" to the Isle of Mann, and exhibited it in Douglas. This was followed next year by his "Cupid and Psyche," and during this visit to the Island he executed some exquisite small busts of his father, mother, and his brother Charles. He also modelled busts of Mr. Speaker Goldie-Taubman and his eldest son, and then, or afterwards, Mr. Robert Collister of Ramsey.

Space forbids following his career closely. For many years after he produced "Cain" he exhibited at the Academy, and there are numerous single figures, groups, and busts in England, the Isle of Mann, and elsewhere, to witness to his powers and industry.

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Though always frail in physique he was a hard and cheerful worker, and was never so happy as when busy in his studio in Rome. For several years this was in the Piazza Trinità dè Monti, and we lived close by in the Via Gregoriana. Afterwards he had his studio on the ground floor of the house he built himself, in the new part of the city—No. 2 Via Montebello, overlooking the British Embassy garden. In the earlier period we used to have frequent excursions together, nor shall I forget how we went riding among the Alban woods and vineyards, mounted on our hired nags, whether horses or mules, tilting at each other with long canes to the amusement of the countryfolk. Or, on foot, generally with congenial friends, we have climbed Mount Soracte, the Alban Hill, and Monte Gennaro, the highest peak of the Sabines, crossed Lake Bracciano in a ramshackle canoe and were nearly sunk in a storm, and have tramped through the innermost recesses of the Sabine and Volscian mountains, visiting their classical sites or prehistoric cities, buying ancient coins or majolica pottery, not forgetting, as an accompaniment to rather coarse rustic fare, the famous vintages of that beautiful country. He was a genial companion.

About his thirty-second year he belonged to the Roman Section of the Italian Alpine Club, and with its members he climbed the highest peaks of the Apennines. In one descent while negotiating a knife-like ridge between two peaks, the party being roped together, and he the last man, several of the leading men slipped on the steep and hard snow slope, and had it not been for his cool and timely dispositions the whole party would probably have perished. In spite of his frail build he was an indefatigable walker.

He extended generous hospitality to his friends and relations, and when John Nicholson visited Rome he was

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the guest of his fellow townsman.\* His father was also his guest in Rome on two separate occasions, which visits probably added several years to the old gentleman's life. Among those who called on him in Rome were Deenster Sherwood and Mr. A. W. Moore.

His favourite authors were Dickens and Molière, and latterly Tom Brown the poet. He did not care much for the remains of antiquity outside art. During his last years he acted as Hon. Treasurer to the Committee of the British Academy in Rome.

Among his works may be mentioned "Cain"; "Cupid and Psyche"; "Cain and Abel," an amplification of "Cain"; "Hiawatha and Minnehaha," a fine group executed for Benjamin Whitworth, Esq., Manchester; "The Victor," now, I believe, in Peel Park collection, Manchester; "Immortal Youth," a large fountain twenty feet high, of graceful design surmounted by a group of three life-sized youths. This last was greatly admired by many of our leading artists, and after the Royal Academy was exhibited at Rome in the National Exhibition, and was awarded the medal. "Love's Chalice," another fountain, remarkable for the beautiful figure of the faun, now in the Camberwell Gallery; "Santa Francesca Romana," a statue in coloured marbles, a return to ancient and mediæval usage, and a "Christ Bound," both in the Jesuit Church, Farm Street, London; a colossal bust of Cromwell; a colossal bust of Garibaldi, to model which he visited the hero at his home in the Island of Caprera,—both these in Peel Park collection; "St Winifred" for Holywell, which had to be carried into the Vatican to be inspected by the Pope, on which occasion he had a long talk with Pope Leo XIII; a colossal public statue of Queen Victoria, at Southend-on-Sea; one of Hugh

\*To this visit I owe it that I possess one of the two paintings done by John Nicholson in Italy,—a memory sketch painted for me, of the launching of the Douglas life-boat on the occasion when it was overturned and six of its crew were drowned—F.S.



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Mason, Q.C., Ashton-under-Lyne ; another of Joseph Verdun, Northwich; busts of many public men as Lord Russell; the Nizam of Hyderabad, and Vicar-ul-Mulk, Hyderabad ; Abel Heywood, Mayor of Manchester, Manchester Town Hall; a bust in plaster of Mr. Hall Caine, a splendid likeness; various half-life size statues as "Virginia"; "Ganymede"; "Mona"; "St. John"; "Daniel"; ideal busts and bas-reliefs. Among his notable busts of ladies were those of Mrs. Matheson in marble, and Mrs. Boddington in bronze. This list, while not pretending to include all his works, shows that he possessed considerable versatility.

During his career he was necessarily brought into contact with many of the principal English artists of his time, and he is referred to by Mr. Crofts, the eminent painter, who was his guest at Carrara, in his book of reminiscences lately published. Also in the *Encyclopædia Britannica*, 10th edition, among the leading English artists.

About his thirty-first year he married Annie L. Robinson, a very talented artist, one of whose pictures has lately had the distinguished honour of being purchased by the French Government for the Luxembourg Gallery, Paris. With her he lived in the greatest harmony and affection until his death. He left no children.

He loved Rome and knew it well. It was a pleasure to walk with him through the Eternal City, as he was versed in much lore concerning its churches, palaces, and so forth. In advanced years he told me that he loved to perambulate its silent streets at night, and doubtless there was much in his character which gave him a melancholy pleasure in thus wandering among the scenes of his early manhood. Naturally, as he lived so much in Rome it became a second home to him. He had many Italian friends, and hence, upon invitation, he took part in an educational movement among the Italian troops, and this resulted in

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his presentation to H.M. Queen Margarita, the Patroness of the movement.

His love for the Isle of Mann was however still greater, and he delighted in books concerning it. Small wonder then that he was a constant reader of Brown's poems. He generally visited it upon his returns from Italy, and spent a few weeks near the sea, generally at Port St. Mary. Not long before he died he executed a bust of Tom Brown. And this brings the reflection that if we take the three men, Brown, Nicholson, and Swynnerton, as Manx exponents of their several arts, it is curious that they all lived and died about the same time.

He early rebelled against the classicality of Roman tradition, and many of his works show a strong leaning to naturalism. This was perhaps over emphasized in his "First Steps," a group of a woman and a child in ordinary garments. But such efforts were in the nature of a forlorn hope against convention, which hide-bound tradition viewed askance. The traditionists of every age run in their rut, until there comes a Rodin who, as with his "Burghers of Calais," liberates men from mental servitude. His works show that he was gifted with poetical imagination of a high order, joined to originality of idea, perfect drawing, and a correct knowledge of human anatomy. As a bust modeller, not the least difficult branch of his art, he had few superiors. His "Immortal Youth" may be regarded as his masterpiece, and one cannot but regret that it cannot be set up in his native town, as it would honour it and him, for it may fairly claim to be pronounced one of the greatest efforts of art that any Manxman has produced. In it he successfully coped with that most difficult of all branches of art, the representation of ideal human beauty adapted to utilitarian purposes unassisted by the charm of colour. It is well to remember that the study of the human figure



TREE OF JOSEPH, THE SCULPTOR'S BRANCH AS GIVEN BY THE REV. CHARLES SWYNNERTON  
(HIS BROTHER) IN VOLUME VII OF 'COLLECTIONS FOR A HISTORY OF STAFFORDSHIRE'

SWYNNERTON OF WHITMORE.

Roger Swynnerton, of Whitmore, son of John Swynnerton; =  
oc. 1479-1513.

Richard, son of Roger Swynnerton, of Whitmore, =  
oc. 1503-1547; d. at Whitmore, 1547.

John, son of Roger Swynnerton, of Whitmore,  
ancestor of the Swynnertons of Yewtree; oc. 1510-  
1547; d. at Whitmore, June, 1547.—See Table III.

Thomas Swynnerton, =  
2nd son of Richard  
Swynnerton, oc.  
1547; bur. at Whit-  
more, 8 April, 1570.

John Swynnerton, the = Ellen, re-married Stephen, of Trent-  
eldest son of Richard to John Ren- ham; bur. at  
Swynnerton, of Whit- shaw, 3 Dec., Whitmore, 6  
more, oc. 1547; buried 1565. April, 1575, with-  
at Whitmore, 14 April, out issue.  
1560, without male is-  
sue.

Christopher, of (1) Margaret; bur.  
Whitmore; bur. at Trentham, 24  
at Whitmore, 6 Dec., 1569.  
Nov., 1570, with- (2) Elizabeth, wife  
out issue. of John Wright.

John Swynnerton, of Whitmore, son of Thomas Swynnerton; bap. = Margaret, oc. 1602, 1613.  
at Keele, 8 January, 1553 —bur. at Whitmore, 12 Dec., 1613.

Richard Swynnerton, of Whitmore; = Ann.  
bur. at Whitmore, 25 March, 1614.

Edward Swynnerton, of Whitmore, son =  
of John and Margaret Swynnerton; m. Edward Swynnerton, at  
bap. at Whitmore, 29 Aug., 1602; Barthomley, 24 Nov., 1632.  
bur. at Whitmore, 23 Dec., 1633.

Thomas Swynnerton, son  
of John; bap. at Whit-  
more, 29 Nov., 1607;  
buried, 4 Nov., 1608.

William, d. an infant, 1602. Roger; bap. at  
Whitmore, 1 (1) Ann.  
Jan., 1609. (2) Alice.  
(3) Sarah.

John Swinnerton, of Haslington, son of = Ann Cartwright, of Haslington;  
Edward and Debora Swynnerton, of m. John Swynnerton at Bar-  
Whitmore; baptized at Barthomley, 19 thomley, 12 December, 1663;  
January, 1634; buried at Barthomley, buried at Barthomley, 18 April,  
12 September, 1705. 1695.

George; bap. at Whitmore, 15 Sept., 1644. Isaac; bap. at Maer, (1) Katherine.  
28 Sept., 1651. (2) Ann.  
(3) Jane.

John Swinnerton, of Haslington, s. of John and Ann Swinnerton; born = Sarah, dau. of Thomas Symond, of Haslington; baptized at Haslington,  
at Haslington, 1664; buried at Betley, 25 November, 1713. buried at Barthomley, 14 January 1694;  
buried at Barthomley, 13 September, 1704.

John Swinnerton, of Betley, son of John Swin- = Mary [Swinnerton], b. 1701;  
nerton, of Haslington; baptized at Hasling- died at Betley, 30 June,  
ton, 8 December, 1695; died at Betley, 30 1797.  
July, 1782.

Thomas, baptized 1. Mary } baptized at Barthomley, 29 Sep-  
at Lawton, 19 2. Ann } tember, 1694.  
December, 1701.

John Swinnerton, of Chester, =  
son of John and Mary Swinnerton; baptized at Barthomley, 28 November, 1731. Ancestor of the Swinnertons now resident at Chester.

Thomas, baptized at Barthomley, 29 December, 1733; buried at Betley, 19 July, 1772, leaving issue.

William, of Betley, son = Hannah, dau. of Joseph Hilditch,  
of John and Mary Swinnerton; bap- of Betley; baptized at Betley,  
tized at Betley, 25 21 February, 1741; m. William  
February, 1740; died at Swinnerton, at Betley, 27 May,  
Betley, 31 May, 1762; died at Betley, 20 March,  
1809. 1828.

Mary, bap-  
tized at  
Betley, 12  
Decem-  
ber, 1736.

John Swinnerton, son of William and Hannah; born at Betley, 30 July, 1770; died at Betley, 7 March, 1797, leaving issue.

William, born at Betley, 7 May, 1772; d. 12 October, 1839, leaving issue.

Ralph, born at Betley, 2 December, 1773; died at Betley, 3 July, 1858, leaving issue, James and William.

Joseph, of Ches- = Hannah, dau. of  
ter; born at Daniel Dod, of  
Betley, 6 March, of Chester;  
1777; died at b. 21 Febru-  
Liverpool, 23 ary, 1776; d.  
July, 1836. 10 January,  
1840.

1. Ann, wife of Hugh Cork, of Betley.  
2. Mary, wife of William Hodgkins, of Craddock's Moss.  
3. Lydia, wife of William Plant, of Stockport.  
4. Sarah.  
5. Elizabeth, twin with John.  
6. Hannah, wife of Rev. W. Evans, of Stoke.

William Swinnerton, son of Joseph and Hannah; born at Chester, 11 Feb., 1798; died at Liverpool, 26 January, 1861, leaving issue.

John, born at New- castle, co. Staf-  
ford, 21 March, ford, 1804; died in  
1804; died in Liverpool, leav-  
ing issue.

Joseph, born in London, 27 July, 1802, leaving issue.

Daniel, born at Newcastle, co. Stafford, 22 August, 1810.

Charles, of Dou- = Mary, dau. of Robert  
glas, born at Callister, of Castletown;  
Liverpool, 19 baptized at Malew, 25  
October, 1813; died at  
now living. Douglas, 1 January, 1874.

1. Mary, wife of John Machin.  
2. Ann, wife of John Cutt.

Mark Swinnerton, of the United States, eldest son of Charles and Mary; m. Sarah Garrett of Glenwood, Iowa, U.S., and has issue, Charles, Mary, and Sarah.

Charles Swin- = Maud, dau. of  
nerton; one Major H.  
of H.M.'s W. Massy,  
Bengal of Rosanna,  
Chaplains. co. Tipper-  
ary; died at  
Mussorie, 8 Nov. 1882.

Robert, in business; m. Olivia, dau. of Henry Syl-  
vani, of Edinburgh.

Joseph Wil- = Annie  
liam, Sculp- m. Annie  
tor of Rome; Robinson,  
of Manches-  
ter, Artist.

Godfrey Lloyd, Mer-  
chant Ser-  
vice.

Frederick, Artist, of Rome.

Katherine Margaret, m. Robert Platt, Blakeley Esq., of Manchester, and has issue, Charles Swinnerton Blakeley, b. 12 Nov., 1870; Gertrude Mona, b. 25 Nov., 1866; Katherine Swinnerton, b. 6 July, 1868; Edith Mary Platt, b. 8 July, 1874; Maud Giuseppina, b. 9 October, 1875.



has always been regarded as the highest aim in art.

He had been affected with an aneurism for many years, and that it should have culminated just when he might have looked forward to a pleasant rest from his labours and manifold worries, is a matter of infinite regret. He was taken ill in Rome. Towards the end he went to a specialist in London, whence he wrote to me two weeks before he died expressing a wish that I were with him "to go for some fishing to the Port." There, indeed, he went soon afterwards, a dying man, accompanied by his wife, and after a slight rally he died on the 10th August, 1910, attended in his last moments by his wife and by his niece, Miss Katherine Blakeley. He was buried in Kirk Maughold Churchyard, where some years before he had expressed a wish to lie.

FREDERICK SWYNNERTON.

Reprinted from 'MANNIN', 'A Journal of Matters Past and Present Relating to Mann'.

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The author was a brother of Joseph, the sculptor and Grandfather of our members Roger Allan, Colonel Jeremy and Timothy Swynnerton and Great Uncle to our President, Sir Roger Swynnerton and his brother, member Dr. Brian FitzAlan Swynnerton.



CUPID AND PSYCHE, by J. W. SWYNNERTON

A letter written by Frederick Swynnerton, the author of the previous article to his eldest brother Mark in America when he was 12 years old.

60 Port Street,  
August 14 1870  
Douglas,  
Isle of Man

Dear Mark,

I hope that you are well at present. Father took ill on Sunday last, but is now much better. He got ill with eating plumbs. Godfrey is gone to Shrewsbury yesterday for he has got a situation there. I am going to a Mr (?) Gluckacres School, but now I have got a sore foot. Are you ever thinking of coming home. Would you mind trying to collect for me a few foreign stamps. Have you got any more curiosities, write and tell us if you have. Joseph has won two medals, a first class one and a second class medal. Father is just now facing me writing a letter to Joseph. Mother is sitting on my left reading the Daily Courier. We are in the Drawing Room. I was fishing down on the jetty and caught a good many fish. I remain your affectionate brother.

Frederick Swynnerton

PS. Please excuse my bad writing.



## NEWS FROM DOWN-UNDER.

A few weeks ago my telephone rang and a voice said "This is Bill Swinnerton from Australia and I have come over to meet you". It quite made my day. A few minutes later, having directed the voice to my office, I was able to welcome William James Swinnerton from Victoria, Australia and his wife Grace.

Over a pot of tea, he produced an application form to join the Society and a Family Record form already filled in! Apparently he had received these about 3 years ago (Mrs. Helen Swinnerton, wife of my cousin Derek Harding Swinnerton had taken some back after a visit here and had done a mail-shot from the telephone directories for me) but had decided to wait until he could apply in person!

An examination of the Record Form showed that it had been completed back to his great-grandfather and there, staring me in the face, was the answer to a mystery that puzzled me for many years.

On page 165 of the printed history of our family (Collections for a History of Staffordshire: Volume VII. Part II) is a tree headed 'Swynnerton of Whitmore. Table IV - Descent of James Swinnerton, Mayor of Macclesfield.' On the last line of the tree appears James Swinnerton, born at Stafford 1857 but no more.

Well now we know why the Reverend Charles could discover no more - James went to Australia and was the grandfather of my visitor.

I was therefore able to show Bill his descent right back to the very beginning of the family. He joined on the spot!

He also enrolled his two sons and, sometime later, left my office with a copy of every journal and book we have ever printed 'to read on the plane' - a very welcome addition to Society funds.

## SWYNNERTON OF WHITMORE.

TABLE IV.

Descent of James Swinnerton, Mayor of Macclesfield.

Benjamin Swinnerton, the fifth son of Thomas and Mary Swinnerton, of Yartree; baptized at Whitmore, = Elizabeth Turner his first cousin.  
12 January, 1727; Mayor of Newcastle in 1762; died at Newcastle in August, 1770.

James Swinnerton, b. 31 December, 1763; died on the Continent, without issue, 30 December, 1794.	Benjamin Swinnerton, son = Elizabeth, dau. of James Poole, of Finney Greene; born in 1771; died in 1840.	1. Anne. 2. Elizabeth, b. 31 July, 1767; wife of William Harding, Attorney, of Betley. 3. Jane, b. 3 April, 1769; died at Millend, Audley, 4 December, 1784. 4. Charlotte, b. 9 December, 1770; wife of Thomas Moyle, of Newcastle.
James Swinnerton, J.P., born at Newcastle, 15 May, 1799; Mayor of Macclesfield, 1846; died in Macclesfield, February, 1881, s.p.	Sarah Wright, nee Siddeley, of Marthall, near Knutsford; m. J. Swinnerton, 9 Aug., 1826.	Joseph Swinnerton, b. 13 March, 1803.
James Henry Poole Swinnerton, b. 19 March, 1825.	William Walter, born at Liverpool, 1831; died at Bradford, 13 Sept., 1876.	Joseph Swinnerton, b. 22 May, 1806; d. 5 August, 1807. 2. Thomas Poole, b. 29 June, 1807. 3. Charlotte, b. 3 June. 4. Elizabeth.
James Henry Poole Swinnerton, b. 19 March, 1825.	William Walter, born at Liverpool, 1831; died at Bradford, 13 Sept., 1876.	1. Letitia Poole, b. 23 September, 1826; died at Liverpool, 30 March, 1831. 2. Elizabeth, b. 16 May, 1828.
William Thomas Swinnerton, born in Australia, 1852.	James Henry, born at Stafford, 1857.	1. Mary Elizabeth, of Stone, now living. 2. Julia Caroline, born at Macclesfield, 1865, now living. 3. Jane, born at Hertford, 1868.

16.

So - we give a very warm welcome to a 'lost branch' in the persons of:-

WILLIAM JAMES SWINNERTON [REDACTED]

GERALD JAMES SWINNERTON [REDACTED]

JOHN WILLIAM SWINNERTON [REDACTED]

Bill is a retired Optometrist, Gerald is a Printing and Packaging Executive and John a Company Manager. Both have sons so the line will continue.

You will see on the tree that Bill's 6 x Great-grandfather, Benjamin II, had a sister Elizabeth Swinnerton who married William Harding. Their daughter, Sarah Harding, married John Swinnerton of Adbaston who was my Great-great- great grandfather thus bringing Swinnerton blood on both sides.

Thus Bill and I are related through the female line - what a small world it is!

\* \* \* \* \*

We also welcome another new member, Mrs. Elizabeth May (nee Swinnerton) of [REDACTED] who is a sister of our Member Mrs. Margaret Taylor.

# THE WALSALL OBSERVER AND SOUTH STAFFORDSHIRE

CHRONICLE, SATURDAY, JUNE 16, 1900

## THE LATE DR. HEAP.

The announcement of the death of Dr.G.Swinnerton Heap, which took place at his residence at Edgbaston on Monday was received in Walsall with surprise and profound grief. For many years - we believe since the formation under the name of the Walsall Choral Union - Dr.Heap has been the conductor of the Walsall Institute Philharmonic Union and in that position he was known and looked up to by every musical amateur in the town. In addition to this he has had the training of many eminent Walsall musicians and his occasional public appearances as an artiste has made him a familiar figure among us so that everyone has felt that by his death not only the musical world but our own town has suffered a heavy loss. As the conductor of the Walsall Society Dr.Heap spared no pains or time being always ready to devote his great abilities to the musical success of the organisation which seemed to be one of his favourites if not chief among them. His feelings were fully recognised as was shown after his serious illness some time ago. The Society then presented him with a baton as a slight tangible expression of their congratulations but the presentation itself was as nothing compared with the evident sympathy and esteem evinced by the many members who attended the meeting. Of his ability in the profession he chose and loved so much it is not necessary for us to speak as it has been so well done by those who knew him best and who were fully authorised to judge. For instance, the "Birmingham Daily Gazette" says of him:- "From whatever point of view the attainments of Dr.Swinnerton Heap were regarded, they were perforce looked on with respect. There are pianists who know nothing of the theory, and theorists who are no executants. Thousands of excellent organists understand their instrument alone; others add to this a knowledge of harmony and counterpoint without any orchestralos or practical composition. Dr.Heap was a pianist of sufficient force to satisfy the most exacting. At 20 he played



from memory Schumann's Piano forte concerto in A minor at a Gewand-hause concert in the eminently critical and conservative town of Leipzig, and played it so as to extort the utmost admiration of the German critics. Thirty years later, on the 4th February 1877, he played it in the Birmingham Town Hall at a concert of the Festival Choral Society, Mr. Fred Ward conducting the orchestra for the time being. Not long before that Dr. Heap had given an organ recital in the same building, among other pieces playing Bach's great three-movement fugue known as St. Ann's with the prelude, so rarely heard. But his versatility did not end here. He was one of the profoundest theorists in England, and a composer of solid merit. His music is of the sort that endures. Everywhere musicianly in the highest degree, perhaps his thorough mastery of all that a complete musician should know, is best seen in his Four Organ Studies, a comparatively late work published in Leipzig. But though he was pre-eminently a busy man - alas, that we must now say it, a too-busy man - he found time for composition. Perhaps his best known works are the Overture in F, given at the Birmingham Triennial Festival of 1879; the Overture in C, a Quintet for piano and wind instruments; sonatas for clarinet and piano, violin and piano, and piano solo; Benedictus for soprano solo, chorus and orchestra; "The Maid of Astolat", produced at Wolverhampton Festival of 1896; "Fair Rosamond" produced at Hanley at the third Staffordshire Festival of 1890; and a large number of miscellaneous pieces, among which perhaps the best known is the March in E flat, which appeared in the "Organist's Quarterly Journal" more than a quarter of a century ago, and which was instrumented by the composer and given at the Hanley Festival of 1896.

A pathetic interest now attaches to this piece, which was written by the young musician to celebrate the birthday of the lady who afterwards became his wife.

## SWINNERTON RECIPES.

I have, so far, not received any response for Regional family recipes which I made in Volume 4 No.10. I hope you will send me some but in the meantime, here is a good Staffordshire one which my wife found in a book of Puddings.



### The Queen's Own Staffordshire Yeomanry Pudding

The mystery of Bakewell Pudding deepened when I found it in a Leicestershire notebook of the 1930s with a different title and containing raspberry jam and blanched almonds in the filling. This second title is supposedly given to a rich version of Queen of Puddings (see p. 94), but since Staffordshire and Derbyshire are neighbouring counties it could well be that the Staffordshire Yeomanry were particularly fond of the pudding from Bakewell.

However, I then discovered that the dish was a speciality of the Swan Hotel, Lichfield, and a recipe dated 10 October 1838 gave the pudding a thin pastry base spread with raspberry jam and topped with a filling of 8 egg yolks, 2 egg whites, 8 oz (225g) each of sugar and melted butter flavoured with almonds. Best of all, with this recipe was a poem written by Rowland Warburton, Esq. at that time to explain the triumph of the dish.

Line the dish with thinnest paste,  
 Raspberry jam upon it place,  
 Freshest eggs in beated state,  
 Whites of two and yolks of eight.  
 With lump of sugar pounded fine,  
 Butter melted must combine.  
 Half a pound of each apply  
 Flavour'd well with almonds dry.  
 Mix the whole, let it be,  
 Pour'd upon the Raspberry.  
 Oven slowly heat and in it  
 Bake the dish for 90 minute.  
 Sound the trumpets, beat the drums,  
 Smoking hot the pudding comes.  
 Yeomen stout prepare to strike  
 Feasting, fighting, both alike,  
 Silver spoon instead of sword,  
 Brandish'd at the Lichfield board.  
 Napkin for a standard spread,  
 Wav'd in triumph overhead,  
 Sugar far excels saltpetre,  
 Raspberries than bullets sweeter.

*Puddings slash'd instead of foemen  
 Cut away, my Stafford Yeomen.*

It seems a rather overblown tribute for a pleasant pudding, but I give here the Yeomanry version with raspberry jam, which seems to give a richer flavour than the Bakewell strawberry jam.

8 oz (225g) shortcrust pastry  
 3 oz (75g) raspberry jam  
 4 oz (100g) butter  
 4 oz (100g) caster sugar  
 4 egg yolks  
 3 egg whites  
 2 oz (50g) ground almonds  
 4 drops of almond essence      Serves 4-6

Roll out the pastry to line an 8in (20cm) pie plate or sandwich tin. Spread the jam on the base of the pastry. Melt the butter and when it is boiling hot, pour onto the sugar, egg yolks and whites, almonds and essence. Beat well and pour onto the jam. Bake at 400°F/200°C/Gas Mark 6 for 30 minutes. Eat while freshly baked.

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