Art at the Archives

The repository boxes in Lincolnshire Archives hold many wonderful and beautiful documents. Sadly, many of these documents rarely see the light of day. This selection of these documents concentrates on original drawings and paintings. The Archives also has numerous etchings and prints of artistic merit, but, by definition, these are more widely available. There are numerous hand drawn maps of considerable beauty, but they deserve a dedicated selection of their own.

The art works in this selection are drawn from official and private sources. There are works by professional artists ranging from bored scribes to leading figures of the art establishment. However, many of the works are by amateurs. However, they are “amateur” works in the original sense of the word, labours of love. Taken from letters, journals and diaries, this art was intended for private expression rather than public show. These works are intimate, beautiful, sometimes whimsical and, occasionally, disturbing.

For many of the selected documents, we have recommended further documents that are related or similar in style and subject matter. We hope you will be encouraged to explore the Archives collections for yourself.

High resolution digital images of the selected documents can be found on the DVD-Rom that accompanies the printed volume of Art at the Archives (available in the Search Room at Lincolnshire Archives). Digital images of many of the further recommendations are also on the DVD-Rom (indicated by this symbol ◙ ).
Unknown Scribe (14th Century)
Detail from Folio 11 of Constitutions of Pope Clement V - Bardney Abbey Manuscript
(Ref: MON 7/52) 14th Century

This Manuscript, known as the Constitutions of Pope Clement V (Constitutiones Clementae), is a collection of papal letters carrying authoritative decisions on matters of Church discipline, first issued in 1317. This copy was made shortly afterwards and belonged to the Benedictine Abbey at Bardney.

The surviving manuscript is only a fragment with 22 of the original 52 constitutions. The manuscript was broken up after the dissolution of Bardney Abbey in 1538 and the surviving folios were rebound (in the wrong order) in the 19th century.

Also see 2-CRAGG/4/2 The Bussey Psalter ☞
Unknown Scribe (16th century)
Detail from BRA/1681 (16th century)

This depiction of Henry VIII hardly has the realism of a Hans Holbein portrait. Both the mode of dress in this portrait and the stiff drawing of the drapery of these clothes are medieval in style. Perhaps this is intentionally so to portray the new, upstart Tudor dynasty in the traditional manner of the monarchy.

Also see JARVIS/1/A/0 for another portrait of Henry VIII, LIND DEP/78/3 for Edward VI, BOSTON/GS/4/1 for Queen Mary & Philip of Spain, Gainsborough GS 4/1 and BNLW Letters patent for two contrasting portraits of Elizabeth I.
Unknown Clerk (16th Century)
Lincoln Consistory Court Wills/1558/ii/146-147

The records of the Consistory Court of Lincoln contain hundreds of volumes of probate wills. The text of the wills almost invariably began with the word “In” and the initial letters “I” were often written larger than the rest of the text. This particular volume, however, is unusual because it contains a large number of highly decorated initial letters incorporating images of people, rabbits or hares, cats, bird, dragons, lions and foliage. Probably the work of an artistic clerk bored with the mundane task of transcribing wills day after day.

See also LCC WILLS 1558/ii/68, 88, 95, 166, 199, 203,287 LCC WILLS 1611-ii-225, LCC WILLS 1557-72/152 and WEST HALTON PAR 1/1 (c1598) for further examples of such decoration.
Unknown Artist (18th Century?)

Sheet of heraldic crest designs (Ref: JOHNSON/3/1) 18th Century?

Drawings with paint and gold highlights applied.

Also see MISC DON 564 Heraldic Manuscript Notebook c. 1580-1600, 2-PG/12/17/1 Arms of De Cordes aux Pays Bas (undated), 2-PG 12/17/2 "My late bro: in law, Wm. Williams esqr. deceased his coat of arms" (undated), 2-PG/12/17/4 Armorial bearings. "Crux Scutum".. (undated), 2-PG/12/17/5 De Ligne Arms (undated), 2-PG/12/17/6, Armorial bearings: Williams quartered with Gregory (undated), 2-PG/12/17/7 Arms of Gregory of Highhurst, Lancashire (undated), 2-PG/12/17/8 Armorial bearings: de Ligne (undated), 2-PG/12/17/10 Armorial bearings: Gregory of Nottingham impaled with Williams of Abergavey, and, sewn on, Williams impaling, 2-PG/12/17/50 Arms of Mrs Susanna Gregory (d 1755)
Buchinger was born in Germany in 1674 with no hands or feet. As an adult, he stood a mere 28 inches tall. Using knobs of muscle at the end of his arms as substitutes for fingers, he became an incredibly skilled craftsman, calligrapher, engraver, musician, conjurer and marksman. He came to England in the retinue of George I in the forlorn hope that the king would provide him with a pension that would save him from having to put himself on public exhibition to make a living. Eventually, he settled in Ireland where he was much respected. He married at least 4 times and had 11 children. Though he died in 1740, his notoriety lived on. Francis Grose’s “1811 Dictionary of the Vulgar Tongue” lists Buchinger as the derivation of the rather rude slang term “Buckinger’s Boot”.

Specimen of mirror writing alleged to be written by Matthew Buchinger. (Ref: 2-PG/13/26) 1718

Image by courtesy of Messrs Farrer & Co
Unknown Artist (18th Century?)
Illustrated poem on the death of a dog (Ref: JOHNSON/3/1) 18th Century?

To the modern eye this image is initially unsettling. It looks like a dark occult or masonic rite with masked and cloaked figures with lit torches standing guard at a mausoleum. Only on closer inspection does it become apparent that this is a dog’s tomb with dogs paying their respects to the deceased canine. That this image and poem were presumably intended to be a comfort to the dog’s grieving owner indicates a somewhat more macabre sensibility than we have today.
Sir Thomas Worsley (18th century)
"Some account of a Tour made into the Island of Sicily in the months of June and July, 1766" (Ref: 1-WORSLEY 54)
Handwritten travelogue and history of Sicily with illustrations of historical sites and geographical features including a colour drawing of Mount Etna in eruption.
Also see JARVIS/6/C/3 ☐, FANE/6/3/13 ☐
Unknown Artist (late 18th to early 19th century)

A framed picture of an unnamed young woman. (Ref: JOHN-SON/3/2) c.1800

Also see MISC DON 1142/6/1/1
Benjamin West (1738-1820)
Illustration from a letter to Sir Richard Worsley from Benjamin West (Ref: 1-WORSLEY/55) 1802

A letter from Benjamin West to ardent art collector Sir Richard Worsley proposing the purchase of a painting by Paduano, possibly Ottavio Leoni “Il Paduano” (1578-1630), of the centaur Nessus slain by Hercules’ arrow as he abducts Deianira. The letter includes a pen sketch of the painting by West. The painting was 9’ 7” by 6’ 2” and the asking price was a mere 300 guineas (the equivalent of around £15,000 today).

Born in Springfield, Pennsylvania, West was one of the first American painters to gain an international reputation. He moved to England and became painter to George III (1772-1801). He was a founder of the Royal Academy and succeeded Sir Joshua Reynolds as its president in 1792.
Cotman was one of Britian’s finest watercolour artists and a leading light of the Norwich school of artists. Cotman was born in Norwich. He moved to London in 1797-8 where he made the acquaintance of JWM Turner and Peter De Wint. At the age of 18, Cotman exhibited for the first time at the Royal Academy. In 1825, became an Associate of the Royal Society of Painters in Watercolours. In 1834, he was appointed Professor of Drawing at King’s College School in London on the recommendation of Turner. One of his pupils was Dante Gabriel Rossetti. This inkwash sketch by Cotman is similar to one of a cottage in Wales dating from the same year which is in the British Museum (ref: AN294716001).
This drawing comes from a folder of pencil, wash and watercolour views of English and continental scenery. The series of drawings of continental scenes are particularly attractive. As well as this view of Venice, they include the following drawings: mountain landscape (H/56/2/37), landscape with abbey (H/56/2/38), mountain landscape (H/56/2/46), mountain valley with a bridge (H/56/2/47), town in the mountains (H/56/2/54), townscape with bridge (H/56/2/56), mountain scene with castle ruins (H/56/2/66) and houses in a valley (H/56/2/67).

Also see inkwash sketch by John Sell Cotman (HOLYWELL/56/2/19).
Unknown Artist (Early 19th century)

Sketch of Lincoln (Ref: CLARIBEL 4/9) pre 1807

Pasted on to the last page of an album of wild flower drawings is this charming sketch of Lincoln from the South drawn sometime before 1807 when the Cathedral’s spires were taken down.
Unknown Artist (19th century)

Watercolour of Mary Leman (MISC DON 1142/6/1/1) 1819

Inscribed on reverse: "Eldest daughter of John Leman, farmer and grazier, of Croft, near Wainfleet, Lincolnshire" August 1819.

Also see 1-DIXON/21/2/17 ☉, JOHNSON/3/5 ☉ for other miniature portraits
Thomas Espin FSA (c.1767 to 1822)

Watercolour of the Old Bishops’ Palace Ruins, Lincoln (Ref: EX/32/3/19) undated.

Espin was a Louth based mathematician, artist and architect. He was master of Mapletoft’s Free School in Louth from 1790 until his death. In 1818, he built Louth Priory (now Louth Priory Hotel). Inspired by childhood memories of the Gilbertine Abbey at Bullington, he reused materials from the demolished Louth Town Hall and Louth Abbey to create this Gothic “cottage” with a ruined abbey folly in its grounds. He was buried in the summerhouse at Louth Priory.
G.K. Jarvis (19th century)

Small book of drawings made in Italy (Ref: JARVIS 6/C/3) 1829-30

A fascinating series of sketches by G.K. Jarvis of Doddington Hall. Unlike other such records of the Grand Tour, Jarvis concentrates on people rather than landscape and architecture.

Also see HOLYWELL/56/2/60 and 1-WORSLEY/54 for more art on Italian themes.

Images by courtesy of Claire Birch, Doddington Hall
Unknown Artist (19th century)

A drawing of Kingston Lisle, Buckinghamshire (Ref: JOHNSON/1/2 p.68) 19th century

The house of Edwin Martin Atkins who married the General Johnson’s daughter, Mary Georgiana Johnson in 1862

Also see JOHNSON/1/2 p.25 insert for a portrait of Mary Georgiana Johnson (1840-1863) ⚫
A.A. Burnside (19th century)

Miniature Oriental Landscape “done by A.A. Burnside. January 7th 1834” (Ref: MISC DON 430/3)

At a mere 13 cm by 10.5 cm, this is by far the largest of four miniature landscape drawings belonging to Willingham Franklin and ascribed to A.A. Burnside, a relative of his mother’s side of the family. The other drawings are little more than credit card size. Willingham Franklin was the son of Sir Willingham Franklin, the Chief Justice of Madras. When he was still a boy, Willingham’s mother and father died of cholera. He was also the nephew of Sir John Franklin, the ill-fated polar explorer.
Unknown Artist (19th century)

Mounted miniature portraits, probably of Mr. and Mrs. R.R. Dixon (1-DIXON/21/2/17) 19th century

A very finely painted pair of miniature portraits.

Also see JOHNSON/3/3, MISC DON 1142/6/1/1

Images by courtesy of Mr P Gibbons
Doctor George Robert Freer

Doctor George Robert Freer’s Diaries (Ref: MISC DEP 88/1-3) 1845-1857

An extraordinary artistic tour de force – a painting per day for thirteen years from 1845 through to 1857. The paintings are of considerable charm and variety. They range from everyday subjects to apocalyptic visions populated by angels and demons. The diaries give an unusual and intimate insight of the Victorian mind, revealing what how frightening the Victorian imagination could be.
Unknown Artist (19th century)

A framed picture of an unnamed young woman. (Ref: JOHNSON/3/3) 19th century

Also see JOHNSON/3/5 and 1-DIXON/21/2/17
Emily Mary Osborn (1828-1925)

A framed drawing of a small girl in riding clothes. A note on the back says it was Maggie Johnson. (Ref: JOHNSON/3/4) Dated “Oct. 4” but no year given, probably c.1860

Emily Mary Osborn (1828-1925) was a Victorian painter with a similar style to the Pre-Raphaelites. She exhibited successfully at the Royal Academy for many years. Queen Victoria was amongst those who purchased her paintings. Osborn is now highly regarded a proto-feminist. From the 1850s, she was a member of the Society of Female Artists and associated with the Langham Place circle which advocated women’s rights, education and suffrage. Her paintings often address the position of women in a patriarchal society. In 2009, the Tate Gallery purchased “Nameless & Friendless”, one of her best known paintings, for £300,000.
F.M.F. (perhaps member of the Foster family) (19th century)

Pencil drawing of a thatched cottage by a bridge (ref: FL/MISC/12/2/16) 19th century

Also see HOLYWELL/56/2 and MISC DON 555/1
Claribel (Charlotte Alington Barnard) 1830-1869

Envelope addressed to Miss Amy Robinson, Irby Rectory, Caistor, illustrated with a church scene. (CLARIBEL/5/3/3) 1866

Claribel was a successful Victorian songwriter, poet and artist. She was the only daughter of Henry Pye, mayor of Louth and county treasurer. She was one of the most popular ballad composers of the day and signed a £300 a year contract with music publishers Boosey and Son. In 1868, however, Claribel world was shattered by the revelation that her father had been embezzling money. Claribel later sailed with her father to Belgium where she wrote her last poems. She returned to England in 1869, but died after just two weeks near Dover, aged 38.
Claribel (Charlotte Alington Barnard) 1830-1869

Page from an album with "Wild Flowers" embossed on the cover. Inscribed inside: CA Barnard from HAP (perhaps Henry Alington Pye, her father), March 1859 (Ref: CLARIBEL/4/9)

Working under the name Claribel, Charlotte Alington Barnard from Louth was a song-writer of great fame in Victorian times. Amongst her possessions held in Lincolnshire Archives is this lovely album of sketches of flowers and plants with extracts from verses.

Also see HOLYWELL/56/1 Watercolours of flowers by Jemima Reynardson 1792-1793 and JOHNSON/1/3 illustrated calendar ☞
Unknown Artist (19th century)

A framed picture of a woman at a desk. (Ref: JOHNSON/3/5)

19th century

Painted on ceramic tile and housed in a frame with protective shutters.

Also see JOHNSON/3/3 ☐, 1-DIXON/21/2/17 ☐
Unknown Artist (19th century)
Chinese painting on rice paper (ref: MISC DON 555/1) 19th century

From the early 19th century, Europeans bought rice paper paintings as souvenirs of their travels in China. These extremely colourful and attractive images were painted on very fragile paper made from the pith of the rice paper plant (Tetrapanax Papyrifer).

Also see other paintings in MISC DON 555/1 ☐, folder of Chinese paintings DIXON/21/4/9 ☐
Unknown Designer (19th century)

Sketches and designs (some coloured) for windows Nocton church, including two in memory of Albinia Mary Hobart and Maria Adelaide Cust. (Ref: NOCTON PAR 9/1) c. 1867

Also see DIOC/FAC/PLANS/1907/2 and other DIOC/FAC/PLANS for more stained glass window designs
Artists including F Squire and Miss Alice Hunt (19th century)

Watercolour of interior view of Lincoln Cathedral (Ref: Misc Don 555/1) c1890.

From a folder of various drawings and paintings including some very fine watercolours and sketches of the interior of Lincoln Cathedral. The artists include F Squire and Miss Alice Hunt (later Mrs Evison, whose daughter donated these pieces to Lincolnshire Archives).
The deposit of Faculty plans offers hundreds of architectural plans of Lincolnshire churches including quite exquisite designs for stained glass windows, such as this one for Barrow on Humber, which are beautiful in their own right.

Also see NOCTON PAR/9/1 and other DIOC/FAC plans for more stained glass window designs.
Mansfield Pennell (1825-1914)

Portrait believed to be of Annie Lieschen Pennell
(Ref: 2-PENNELLS/1/4/1) undated

From a folder of watercolours and pencil sketches of by Mansfield Pennell that includes two portraits that may be of Mrs Pennell's children, possibly Annie Lieschen Pennell and either Charles Waldegrave Pennell or Walter Richard Pennell.

Other watercolours include the head of a woman dressed in a type of national costume (?); pencil sketches of a man's head and a child or cherub; watercolours of a church, a street view and scenery perhaps painted on holiday (includes one view identified as being in Dalmatia).

Image by courtesy of Mr Richard Pennell
Unknown Belgian Soldier (20th Century)

“Wounded Goose” (Ref: MISC DEP 30/49) First World War

Wooden figure of a wounded goose wearing German military helmet. The base of the figure is inscribed “Made by Belgian Soldier”.

Also see MISC DON 625/1 cartoons and caricatures by POW Schmid ✗ and MCD 1581 photographs of murals at Donna Nook POW camp ✗
W. Schmid (20th century)
"Here Comes Prisoner of War Kantin" (Ref: MISC DON 625/1/31) 1919

One of a series of cartoons, pencil drawings and portraits produced by W Schmid whilst he was a Prisoner of War labouring on the Sutton Bridge land reclamation scheme from 1917 to 1919.

Also see MISC DON 625/1 for the other pieces by Schmid ☐, MCD 1581 for photographs of murals at Donna Nook Prisoner of War Camp ☐ and MISC DEP 30/49 for the “wounded goose” figure made by a Belgian soldier ☐.
Unknown Artist (20th century)

Portraits and Caricatures (Ref: HOLYWELL/56/3) c.1920s

Drawings of three people in profile, one of a young woman (above), one of a dapper young man ("The Wallflower") ☐ and one of a middle aged bearded man ☐.

Image courtesy of Lieut Cdr A Fane RN
Unknown Artist (Second World War)

“Of course we can go to Iceland—The Lincolns are going home next week”

(Ref: REGI BOX 25 1435) Second World War

One of two cartoons with caricatures of Hitler and Goerring from an album of war diaries and artefacts relating to the Lincolnshire Regiment.

Also see the other of these cartoons ☐, HOLYWELL/56/2 for two cartoons regarding naval engagements of the Napoleonic era.
Other Documents of Interest

3-ANDERSON/4
Volume dated 1851 with sketches of various places in Edinburgh, Durham, Yorkshire, Peterborough and Lincolnshire.

WORSLEY 37
Contains coloured sketches of Henry, Duke of Warwick, King of the Isle of Wight, and his sister, Eleanor, Duchess of Somerset. There follows a series of drawings of seals of various of the nobility connected with the Isle of Wight; most of these have the accompanying reference "Aspilogia J C Brooke" Somerset Herald: 1748-94].

HILL/22/8/3
Cartoon by Sir Joseph Banks lampooning the removal of Lincoln Cathedral’s west spires in 1807.

3-ANC/9/17/110
Letter dated 15 November 1891 from John Everett Millais to G.H. Heathcote, 2nd Lord Aveland, 24th Lord Willoughby and 1st Earl of Ancaster expressing thanks for the opportunity to take the Shobhutt shooting at Drummond Castle. “Already I have found a subject for a landscape.”

FANE 6/3/13
Letter from William Prinsep to his cousin Mrs. Louisa Hay Fane at Muzufferpore, Tyrhoot, written in the form of a journal and illustrated with water-colour sketches (6-20 August 1819). A beautifully illustrated letter describing the voyage by river from Patna to Calcutta after visiting the Fanes at Muzufferpore.