

Friends of Lincoln Museums and Art Gallery

50th Anniversary



Charity number 507636



Lincoln Cathedral and Exchequer gate – William Logsdail 1907 oil on canvas

One of the collection of over 500 paintings and thousands of watercolours and drawings held by the Usher Gallery which may require conservation in future

Welcome to

THE FRIENDS' 50TH ANNIVERSARY

In this booklet we are putting on record some of the objects to which we contributed, explaining why the objects are significant to the Museums and Gallery. They tell the history of the City and County and reveal the civic pride on which the Museums and Gallery were founded.

Over the recent years of austerity we have been compelled to question the relevance and value of these records; the Coronavirus will exacerbate the questioning.

The Friends of Lincoln Museums and Art Gallery present this booklet as illustrating the passions and interests of our members over the last 50 years and hope that our future members will be able to continue to promote the importance of these collections.

Since 1971, as well as contributing to the restoration and conservation of objects in the collections, the Friends have assisted in the purchase of over 127 items. The full list of Friends' funding contributions is shown at the end of this booklet.

With the able assistance of Dawn Heyward at The Usher, Antony Lee and Adam Daubney at The Collection and Sara Basquil at The Museum of Lincolnshire Life, we are presenting here the most significant items to which we contributed to their purchase or their restoration.

The selection of Archaeological finds has been made by Mick Jones. Dr Jones was the Lincoln City Archaeologist for many years and is visiting Reader in Archaeology at Bishop Grosseteste University. The selection of items from MLL has been made by Catherine Wilson who, as the former Curator at MLL has a long association with the Museum. The Usher Gallery selection has been made by Richard Wood who was formerly Curator there and who is now the Secretary of the Friends of Lincoln Museums & Art Gallery.

Who are

THE FRIENDS OF LINCOLN MUSEUMS & ART GALLERY?

The purpose of the Friends is to promote the use and enjoyment of the Museums and Gallery. To encourage the appreciation of the collections by arranging lectures, meetings, discussions and visits. To raise money by subscriptions and by the events we arrange in order to assist the Museums and Gallery in acquiring, conserving, displaying and publicizing the collections.

At its inaugural meeting on 27th May 1971, The Friends of Lincoln Libraries, Museum & Gallery elected Mr Baker President, Mr Sutcliffe Chairman, Mr Drury Honorary Secretary and committee members Miss John, Mr Chenstone, Mrs Knight and Mr Wood.

The Friends initially involved the City Libraries, The City and County Museum in Greyfriars and The Usher Gallery. With the opening of the Museum of Lincolnshire Life and the departure of the Libraries, the name changed to the Friends of Lincoln Museums & Art Gallery. The Greyfriars Museum closed and The Collection Museum opened in 2005.

We have to thank the chairmen, Mr Sutcliffe, Mr Drury, Mrs Collinwood, Norrie Summerville Jacklin, Tim Wheeldon, David Freeman and Hugh Cooke and their committees for successfully navigating the Friends through our first Half Century.

In the early years the Museums and Gallery received adequate public funding. Many people had energy and leisure even before retirement, to enjoy the companionship of people of similar interests in the Friends. Nowadays our membership includes many more retired folk and consequently our programme has come to reflect this. We continue to enjoy ourselves but we become more aware of the absence of younger members which we are anxious to remedy.

The Friends has survived through the disruptions, social changes and economic hardships of the last 50 years. For the future we can only hope that our public cultural assets will be valued and conserved.

Items selected from

THE MUSEUM OF LINCOLNSHIRE LIFE



Cooke plough LNCLL 1973/736

Single furrow horse-drawn plough by Cooke and Sons Ltd of Lincoln

On the face of it, this object is a simple horse plough of a functional design that was little changed from its medieval predecessors. Its purpose was to plough the land to suppress weeds and prepare a seedbed for the next crop. It would have been pulled by two heavy horses and steered by a ploughman. As such it represents the working lives of thousands of Lincolnshire's farm workers and the hard graft and drudgery associated with life on the land in the pre-tractor era. But this is no ordinary plough, nor was the man who used it 'just' a farm labourer. This particular plough is a 'top of the range' match plough, model XLSS, specifically designed for competition work at Ploughing Matches. It is the sports car of its type, an elite model, and its work was designed to impress but it could only do so in the hands of a highly skilled operator. Its near perfect condition complete with original paint work and its associated implements indicates that it was someone's pride and joy. It has been well-looked after and obviously stored undercover. Most notably it retains the name W. Ablewhite painted on the beam. It is assumed that Mr. Ablewhite was the first owner and his name was painted on to establish his ownership.

The plough was acquired by MLL in 1973 from Spilsby but nothing further is known about its life before that though clearly it has been treated with respect. It was made by the firm of J. Cooke and Sons of Lincoln. Between the 1850s and the 1920s, John Cooke's Lindum Plough Works was the largest plough maker in Lincolnshire and its products were sold both in this county and widely elsewhere. For the full story of this important Lincolnshire engineering firm see Hugh Cooke's article in *'Ploughs, Chaff Cutters and Steam Engines'* published by SLHA in 2007.

The plough is constructed of timber and iron, known as a composite design. Throughout the 19th century there were continuous improvements in the design and production methods of ploughs and many manufacturers changed to making ploughs entirely of iron but John Cooke continued to perfect a composite design which was lighter and more flexible.

In 2011 the Rural Museums Network undertook a survey of horse ploughs in public collections across the UK. Over 600 ploughs were recorded. Many were not associated with any particular maker but of the ones that were, J. Cooke and Sons of Lincoln was the third most represented make, showing how popular and widespread Cooke ploughs were and how robust their products were considering that most Cooke ploughs are largely of timber whereas other makes are entirely of iron. This indicates that Cooke ploughs were valued and cared for by their owners. Very few of the ploughs in the survey have survived in their original condition with original paintwork. The Cooke XLSS is an extremely rare example and is significant in a national context.

It is significant on many levels: as a horse-drawn plough it represents the working lives of thousands of Lincolnshire folk up to the mid-20th century; as the product of a significant Lincolnshire manufacturer it represents the importance of agricultural engineering locally and nationally; its survival is testament to the abilities of the craftsmen who made it; the quality of its production, its sleek design and the detail of its decoration makes this plough a thing of beauty as well as functionality; its original but conserved condition, thanks to the Friends, ensures that this great object will remain one of the most important items in the MLL collection for many years to come.



Painting of sheep in a landscape LCNLL: 1985/15 Oil on canvas

Henry Dudding and his shepherd Richard Aves with Riby flock, Sybil Hutchinson, signed SH and dated 1906 in bottom right-hand corner.

This painting is selected not as a work of art, though it is a competent painting, but as a social history record of an important time in the county's agricultural history. It shows three Lincoln Longwool ewes in a parkland landscape with two gentlemen and a dog in the background. The location is almost certainly Riby in north Lincolnshire. Riby was the home of Henry Dudding, (1843-1912) a substantial tenant farmer on the Yarborough Estate.

It was painted by Sybil Hutchinson, Manor House, Catterick, Yorks. So far it has not been possible to find out any more about this artist. The painting was purchased by FLMAG in 1984 from Wheeldons on The Strait, Lincoln. The Wheeldon family have been collectors of Lincolnshire works of art over many years and share with the Heritage Service an interest in preserving the county's artistic and rural history.

Henry Dudding was one of the foremost livestock breeders in the country at the turn of the 19th/20th century. Having inherited a good quality flock of Lincoln sheep from his grandfather and father, Henry went on to improve the sheep even more as well as making similar improvements to his cattle. Such was his skill and reputation that his animals commanded some of the highest prices in the country. In 1897 Dudding started holding annual livestock sales at Riby which were attended by farmers and dealers from all over the country and abroad. The reputation of

the Dudding flock was enhanced by the quality of his head shepherd, Richard Aves, who was arguably the greatest shepherd of his generation. This painting shows Richard Aves in his trademark bowler hat, with his sheep dog, and Henry Dudding in his straw boater right in the background, emphasising his recognition of Aves as a man of standing, not just a 'hired hand'.

The three Lincoln Longwool ewes in the picture are classic examples of this once popular breed. Sadly the breed is now classed as 'vulnerable' by the Rare Breeds Survival Trust as there are less than 1,000 of these animals around today. This is a far cry from their heyday when, in 1897 alone, 5,561 rams were exported to South America! 1906 was the most successful of the Riby sales; a record-breaking year when the ram 'Riby Derby Champion' sold for 1,400 guineas (over £150,000 today). Richard Aves made the journey to Buenos Aires to ensure that 'Champion' arrived safely. It is therefore significant that this picture was painted in 1906 though the exact circumstances are unknown.

This object represents the high quality and enterprise of Lincolnshire's farming families over the years. Both Henry Dudding and Richard Aves had national and international reputations for excellence in the field of livestock breeding, reinforcing the county's high standing in all branches of farming.



Silver Bugle LINRM: 2004/46

Military bugle of the type commonly used in the British Army from the late 18th century onwards.

However this is not a 'standard issue' as it is made of silver rather than the usual brass and is engraved with the words 'Presented by Mrs Edward Rawnsley on behalf of the ladies of Spilsby A.D. 1860'. It was presented to the recently formed 7th company of Lincolnshire Rifle volunteers.

Details of its manufacture are unknown but the inscription detailing its provenance and date give this apparently commonplace object an unusual and very special significance.

It was purchased with the support of the Friends in 2004 from a private seller and forms part of the Regimental Collection at MLL.

The use of the brass bugle as a signalling device became widespread in the military in the early 19th century. The bugle call indicated the daily routines of military life and could be used to relay instructions during battle. So bugles were essential to the smooth running of any kind of military activity. But why would the ladies of Spilsby want to be involved with bugles? The date 1860 on this bugle gives the clue. In that year there was a very real risk of invasion by the French under Napoleon III. The Government requested a large expansion of local volunteer forces to counter this threat. The concept of volunteer soldiers proved popular and within a year of the request over 600 Rifle Corps had been formed in most parts of England including Lincolnshire's market towns. The requirements of a Rifle Volunteer were described in *'Rifle Volunteers – how to organise and drill them'* (Busk, 1859). Amongst other things they needed to be proficient in light infantry drill, able to fire a rifle accurately and understand words of command and *bugle calls*.

The local gentry often took a prominent role in establishing and running the groups whilst local tradesmen and farmers would sign up as members. Patriotic pride and enthusiasm were in evidence. The men established drill practice, found buildings in which to hold the drills and the necessary meetings, decided on a uniform, formed a band and found somewhere to practice their rifle shooting. Obviously in Spilsby the ladies did not want to be left out or to be found wanting in their patriotism. The fine inscribed silver bugle was their contribution to 'the cause' and would have added prestige to ceremonial events in the community. Mrs Edward Rawnsley, who presented the bugle, was prominent in the area. One other reference to her recorded that she 'embroidered and sold exquisite needlework' to raise funds for the rebuilding of Hundley Church in 1854/5. Edward Rawnsley was the owner of Raithby Hall near Spilsby, and himself would undoubtedly have been involved in the Rifle Volunteers.

This object has both local and national significance. For Spilsby it is a reminder of a local organisation, the 7th company of the Lincolnshire Rifle Volunteers, which was in existence from 1860 probably until 1908 when the Territorial Army was formed and all volunteer forces were subsumed into it. The well-known Franklin Hall in Spilsby was built in 1899 as a Drill Hall for the 7th Lincolnshire (Spilsby) Rifle Volunteer Corps and the building is still an important part of Spilsby's social life. The bugle owes its origin to the patriotic response of a small Lincolnshire town to a major national emergency when the country pulled together to repel a potential invasion.

Mantua LCNUG: 1927/678

Early 18th century mantua style dress; a gown and petticoat made of Spitalfields silk, black decorated with a white lace pattern, brocaded with large stylized brightly coloured flowers. Trimmed with Brussels lace at sleeves and neckline. Dated to 1735.

The mantua comprises a gown and petticoat made from Spitalfields silk. The ground weave is died black and is decorated with a white lace pattern, brocaded with large stylised brightly coloured flowers. Although black was a fashionable colour in the 18th century very few examples have survived as the methods used to dye materials black were destructive to fabrics particularly silk.

The mantua was donated to the Usher Gallery in 1935 by Miss Charlotte Epton, a schoolmistress from North Willingham, who claimed it had been in her family for 200 years.

The Friends paid for the conservation particularly of the Brussels lace which decorates the neckline and sleeves (the lace is on loan to us from Burghley House) in 2012.

Miss Epton's family were gentleman farmers from the Wragby/Langworth area, but their family history, as far as it has been traced, does not suggest they were of high enough status to have worn the dress. It was usual for high value feminine items such as jewellery or ceramics to be passed down the female line from mother to daughter.

Miss Epton's mother came from the Brocklesby family so the dress may have come from that family.

The mantua had lain in storage at the Usher Gallery and then at MLL from 1935 until 1993 without its importance being recognised until 1998 when a survey of the whole costume collection was undertaken by Sheila Landi. She recognised the significance of the mantua and this was confirmed by Natalie Rothstein, an internationally known expert on 18th century woven fabrics. She was able to date the production of the item precisely to 1735. The survival of this example of Spitalfields silk in such excellent condition and the precise dating make the mantua of national significance. It is a very rare early example and in black silk which rarely survives. Its precise association with a local family gives added significance to this wonderful object.

The above information was kindly provided by Sara Basquill who carried out much research into this magnificent item. The full details are recorded in an article by her in *Lincolnshire Life Magazine* of January 2013.





Hornsby Traction Engine, 'Bob' MLL number T1300.

10 ton 8nhp single cylinder traction engine of 1892, No. 7297,

This engine was built by Richard Hornsby and Sons of Grantham. Hornsby's was major agricultural engineering company during the second half of the 19th century, producing a wide range of farm implements, threshing machines and steam engines as well as pioneering oil engines. No. 7297 is a standard traction engine designed primarily for farm work and local haulage. It is however a rare survivor of this Lincolnshire manufacturer. There are thought to be only two others in the UK.

Richard Hornsby (1790-1864) was born in Elsham but moved to Grantham in 1810. He started work with Richard Seaman the blacksmith in Barrowby. Seaman made him a partner in the business and when he retired in 1828 the firm became Richard Hornsby and Sons. From that point it expanded rapidly and from making ploughs and seed-drills developed into making the full range of agricultural implements including steam engines – stationary, portable and traction engines in considerable numbers. By 1900 the firm employed 1,500 people and was the largest employer in Grantham. Hornsby's continued as a limited company until 1918 when a merger took place with Ruston & Proctor of Lincoln, forming the world-renowned Ruston & Hornsby company.

Even before this amalgamation though the Hornsby company had world-wide contacts with agents in several countries including Australia. During the 1890s a number of traction engines, and other items, were exported from Grantham to Tasmania including No. 7297. The engine worked for Ed Hobbs at Ulverstone, on Tasmania's north coast, before being sold to W. J. Tucker of Derby and, subsequently, to R. G. Arnold, in 1930. Robert (Bob) Arnold used the engine for many years but at the end of its working life all 10-ton of it was given to the Scottsdale Rotary Club to be used as an attraction in the local playground. After a number of years without maintenance in the open air the engine deteriorated to the point where

it was considered dangerous and there was a proposal to scrap it. However a member of the Rotary Club knew of Ray Hooley and his interest in all things to do with Ruston and Hornsby. Ray was contacted and after considerable negotiations the engine was donated by the Rotary Club to the Museum of Lincolnshire Life if the transport costs could be covered. A fund-raising campaign, to which the Friends contributed, managed to raise the money, and in 1988, the engine was put in a container by Ray Hooley's contacts and shipped to Felixstowe from where it was transported to Lincoln. It was named 'Bob' after its last working owner.

'Bob' was transferred to Church Farm Museum at Skegness, which at that time was run as part of MLL, to be displayed alongside the Hornsby threshing machine which was already there and so they remained. Sadly, LCC decided that they no longer wanted to operate Church Farm. Despite the close association of the MLL and CFM collections, the material that happened to be at Skegness at the time was transferred to a recently set-up voluntary organisation, called 'The Village'. So this rare and important object that was given to LCC has been transferred to another organisation and out of its ownership.

The significance of the Hornsby traction engine is as a rare example of one of the county's leading manufacturers before its amalgamation with Rustons in 1918. It is an example of the worldwide trade which made the name of Lincolnshire famous and contributed to its wealth. Its loss from the County's heritage collection is to be regretted.

Footnote: During a holiday in Tasmania I had the pleasure of visiting Scottsdale, meeting members of the Rotary Club and seeing the countryside where No.7297 had worked. I also met the granddaughter of Bob Arnold with her husband who turned out to be the gentleman I had already been in contact with who was responsible for initial restoration of the 'Lincolnshire' windmill at Oatlands. Its a small world!

Items selected from
THE USHER GALLERY



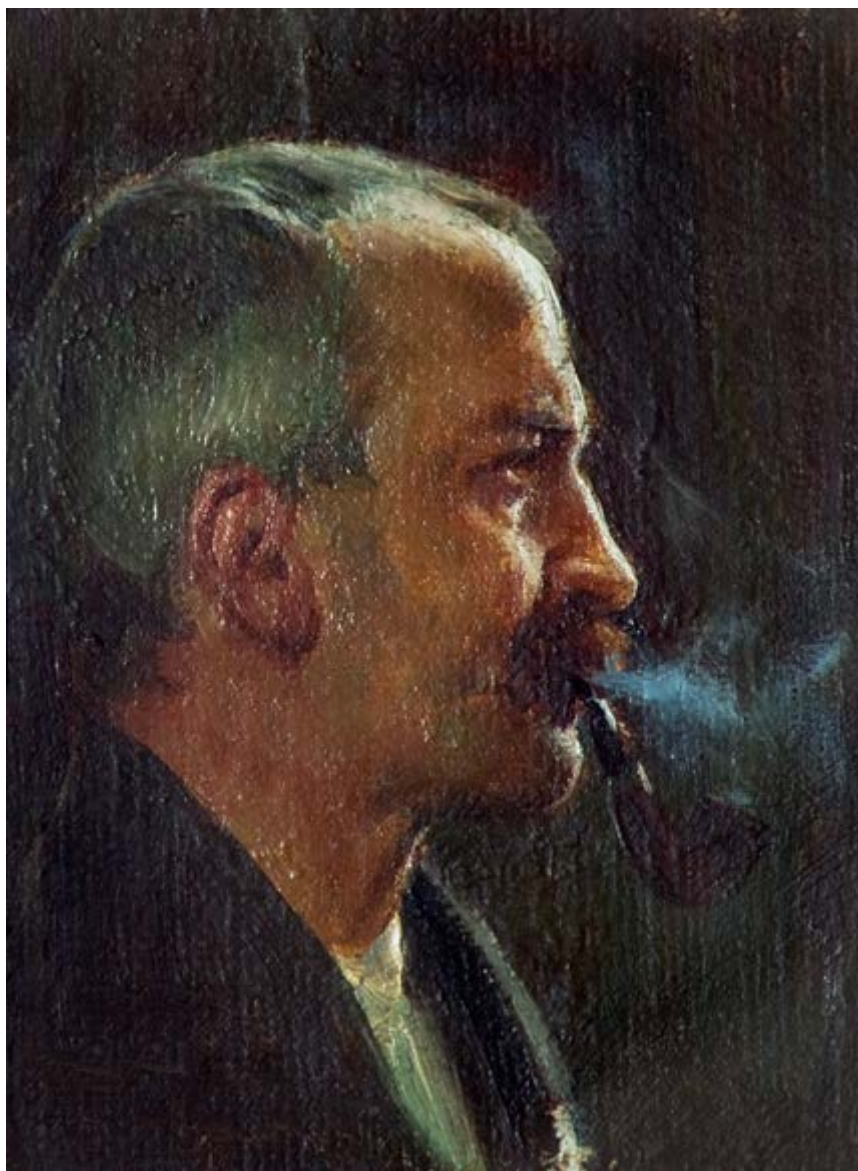
"A view of Lincoln from the South at Little Bargate" c.1824 by Peter De Wint (1784 – 1849)
LCNUG : 1995/4

Purchased 1995

It is always important that sketches are acquired for completed works, so that we can learn how the artist develops their compositions and the progression they make towards the finished work. This oil sketch is for a finished work already in the Usher. The Gallery houses one of the largest nationally important collections of Peter De Wint's watercolours, oil paintings and personalia.

De Wint was not born in Lincolnshire, but in Hanley, Staffordshire. His association with Lincoln came about through the Lincoln born artist William Hilton RA (1786 – 1839) when they met at the studio in London of John Raphael Smith as apprentices. After their apprenticeship, they took rooms in Broad Street, Golden Square, London.

Before settling down to serious work in 1806, they visited each other's homes. It was on the visit to Lincoln together, that De Wint met Hilton's sister Harriet, who he married in Lincoln in June 1810. De Wint and Hilton bought a property in Lincoln in 1814, near to the south west corner of Lincoln Castle at the junction of Drury Lane and Union Road. The residence was for Hilton's parents and also for themselves when they were in Lincoln. It was known as '*Hilton House*' although it would appear that De Wint had a greater financial interest in the property. De Wint enjoyed great success with his work, especially with the Old Watercolour Society. He travelled extensively throughout the country and had many patrons and pupils. He is particularly noted for his rural landscapes and topographical views.



“Self Portrait. 1921” by William Logsdail (1859 – 1944) LCNUG : 1983/35

Purchased in 1976

This portrait has to be one of my more favourite works in the Usher by the Lincoln born artist William Logsdail, who was born at number 19 Minster Yard. It is a good atmospheric depiction of the artist who always enjoyed smoking his pipe. You almost expect the smoke from his pipe to move and disperse.

William studied at the Lincoln School of Art where he received numerous awards. His greatest friend Frank Bramley was also there and later became a leading member of the Newlyn School of painters. William never became a member of any specific artistic group. In 1878 William followed Bramley to study at Verlat’s Academy at Antwerp. After his time in Antwerp, William worked in Venice from 1881 to 1887 and again from 1892 for several years following his marriage. It is from his first period in Venice, that he produced some of his finest work, followed by his subjects in London from 1887 to 1890. The highlight of his Venetian painting was *‘The Piazza’* exhibited at the Royal Academy in 1883 to great acclaim, and by a great number

of the Academicians at the time. The picture was sold to the Lincoln industrialist and collector Joseph Ruston.

In 1907 William embarked on a new phase in his career, in portraiture after the success of the painting of his daughter Mary, *‘An Early Victorian’* (Usher Gallery Collection), which was voted ‘Picture of the Year’ at the Royal Academy in 1907. He was now in a position to select his sitters, knowing that a commission would follow on from another. It was also at this time that he became a member of the Lincoln Drawing Club with William Warrener. Logsdail never received the honour of being a Royal Academician, which he justly deserved. He was a reserved person, and never requested a single vote either, from his close friends Frank Bramley and J. W. Waterhouse and never called upon any Academicians even when he was invited to do so. His impressive painting skills are aptly shown in all of his work. Logsdail continued to exhibit at the Royal Academy, but it was in 1912 that he was elected a member of the Royal Society of Portrait Painters.



“Un Aveu” by William Tom Warrener (1861 – 1934) LCNUG : 1976/151

Purchased in 1976

William Tom Warrener’s career is perhaps one of the more interesting of artists represented in the Usher Gallery. Warrener was born in 1861, the second son of William John Warrener, one of the richest and most influential families in Lincoln, who had built up a large coal merchant business. Warrener’s artistic career started in the early 1880’s when he attended the Lincoln Art School where he gained several awards, leaving it towards the end of 1884, having won a scholarship to the Slade School. Warrener stayed in London only for a year before going to Paris to study at the Académie Julian. Paris was full of inspiration for a young artist as the Impressionists had achieved a certain amount of acceptance and acclaim. Warrener first exhibited at the Paris Salon in 1886. His work at this time was in the accepted ‘Narrative’ style and this painting, “*Un Aveu*” which is a fine example, was exhibited at the 1887 Paris Salon and in 1881 at the Royal Academy.

William Rothenstein (1872-1945) who also attended the Académie at around the same time, records that it was at 13, Rue Ravignon, Montmartre that Warrener was to meet

and befriend Henri Toulouse Lautrec. Warrener features in his classic poster and painting of “*L’Anglais au Moulin Rouge*” (Metropolitan Museum of Art, New York). He also figures in a portrait sketch (Musée de’ Albi), and a painting of “*Jane Avril dancing*” (Jeu de Paume). His later work was to develop into the brightly coloured experiments in painting influenced by the Toulouse Lautrec circle in Paris.

Until 1938, the Usher had only one of his paintings, ‘*Le Lavoir*’, presented by his sister Maud Warrener. Following research on Warrener, the exhibition in 1974 featured some 27 paintings and sketches. The Friends later assisted in the purchase of 11 of these paintings. In 1906, Warrener took over the family business after the death of his brother and his artistic output gradually declined. Warrener retained his interest in the arts and was a founder of the Lincolnshire Drawing Club (later the Lincolnshire Artists’ Society), and the Lincoln Music Club. In some ways it seems a shame that he decided to return from Paris, instead of developing his artistic skills further.



“Study of Angelica Garnett” c 1955 by Duncan Grant (1885 – 1978) LCNUG : 1991/12

Purchased 1991

This study, is among a small group in the Usher and they are important, simply because of what was finally depicted in the colourful murals by Duncan Grant in the Russell Chantry Chapel at Lincoln Cathedral. This sketch of Angelica Garnett, is for one of the three figures on the west wall of the murals in the Chapel. It was towards 1910 that Duncan Grant became associated with the important Bloomsbury Group and later in 1916 with Charleston, Sussex.

Grant’s model for the beardless Christ, shepherds and porters, was his friend Paul Roche. The trio of women on the quay depicted other friends, Vanessa Bell, Anne Olivier Bell (Vanessa’s daughter in law) and his daughter (by Vanessa), Angelica Garnett. The brightness of Grant’s colours in his murals, show the influence of Gauguin, Van Gogh and Matisse. The murals were completed in 1958.

The story of the murals and the associated controversy before and after their production is interesting in itself. This is detailed in the publication *‘The Duncan Grant Murals in Lincoln Cathedral’* by Edward Mayor and the Archival & Visual research by Judith Robinson, published 2001 by Lincoln Cathedral Publications, Lincoln Cathedral.



“Sunset over a Motorway Flyover” by Grayson Perry CBE, RA (1960 –) LCNUG : 2007/19

Purchased 2007

This contemporary vase is important as it shows the necessary changes that are required in developing a collection. The Usher Gallery has an interesting range of English, Continental ceramics and Studio Pottery. The latter has been changing for a number of years and includes works by Leach, Cardew, Rie, Hamada, Baldwin, and Moss.

The Contemporary artist Grayson is well known for his ceramic vases, tapestries, as a broadcaster and cross dresser. His vases have a classical form and are often highly decorated, dealing with various social issues. Perry has exhibited widely and gained the prestigious Turner Prize in 2003.

The Friends support the contemporary development of the Usher collection and have for a number of years, covered the cost of the annual subscription to the Contemporary Art Society. Works are then periodically allocated to galleries for their collections.



Neolithic jadeite axe from Potter Hanworth.
165x55x10 mm LCNCC : 2014.169

This polished axe was originally found in 1975. It was later analysed petrologically and was identified as coming from a quarry in the Italian Alps, in the foothills of Mont Viso, close to the French border.

It is of a type known as 'Puy', first manufactured c.4000BC but not found in Britain until later, and showed signs of having been reworked. An item that had required such long hours of manufacture and travelled such a huge distance from its origin would have conveyed great prestige on its owner.



Boar Figurine of Iron Age date from Great Sturton. 37mm long LCNCC : 2013.124

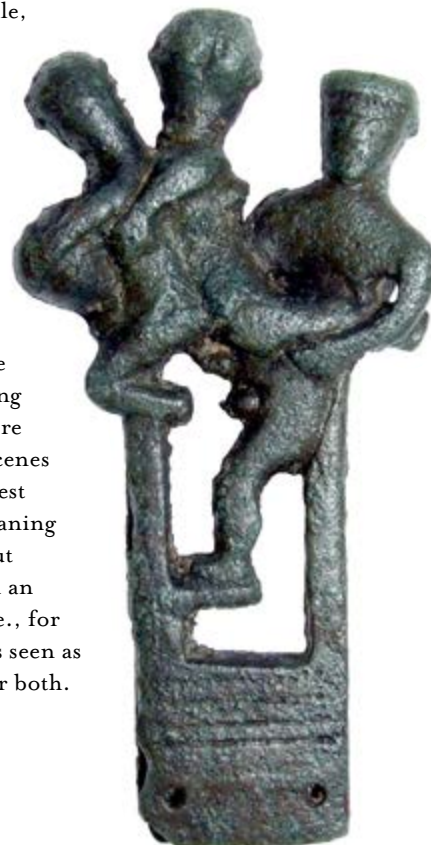
Boars were a common theme in Iron Age art and, of course, one features on the Witham Shield. Acquired in 2013, this miniature figurine is one of the smallest examples known, and as it appears to be freestanding may have been a votive object or perhaps a talisman to provide protection.

Items selected from

THE COLLECTION

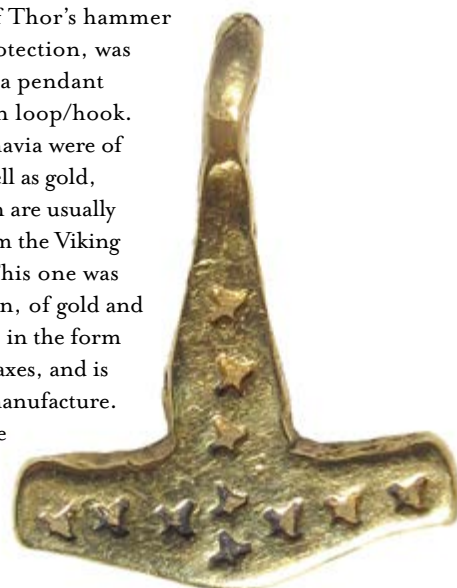
Roman knife handle with erotic scene from Syston. 64mm long LCNCC : 2009.129

This copper alloy handle, found in 2007, carried a fixed blade. Its small size might suggest that it was used for shaving or grooming. It is notable for displaying in openwork a group of three figures, a larger and smaller male and a female, interacting in an erotic scene. There are parallels for such scenes in the Roman north-west provinces, its exact meaning remains speculative, but it is possible that it had an apotropaic purpose, i.e., for warding off evil, or was seen as a humorous artefact, or both.



Viking gold pendant from near to Spilsby.
19mm by 15mm LCNCC : 2015.15

This object, in the form of Thor's hammer (Mjöllnir), a symbol of protection, was discovered in 2013. It was a pendant with an integral suspension loop/hook. Many examples in Scandinavia were of copper alloy and silver as well as gold, while those found in Britain are usually of silver (including one from the Viking winter camp at Torksey). This one was made, unusually for Britain, of gold and decorated with small stamps in the form of quatrefoils or miniature axes, and is probably of Scandinavian manufacture. It is likely to date to the late 9th or early 10th century, when evidence of Danish settlement is plentiful in the county.





Iron Age gold quarter-staters from Stainfield, c.60-30BC 18mm by 15mm by 3mm

These two gold coins, known as Lindsey scyphates, have a distinctive dished shape and are of a type that is unique to the Corieltavi tribe. The two coins were found very close to each other and are so similar it is likely they may have been struck by the same die. The design includes an abstract boar, S shaped motif and crescents. Coins like these are relatively rare.



Roman 'TOT' finger-rings from Fillingham and Low Toynton. 10x11x1 mm LCNCC : 2004.230

Rings with a 'TOT' inscription, in copper alloy, silver and gold, have become common finds in the county. They appear to refer to the native British god Toutatis ('protector'), often paired with the Roman god Mars. Of more than 100 examples known, including several from excavations in the city, almost all came from the East Midlands, the territory of the Corieltavi tribe, and must have had special significance for its people.



Anglo-Saxon gold and garnet pendant from near to Horncastle. 20x25mm LCNCC : 2005.280

Found in 2003, this is a stunning object representing an insect, with flared wings and the face indicated by triangular cells. It was suspended from a chain via an attached bead, of bi-conical shape.

These two elements belong to separate centuries. The inlay in 'cloisonné' form is composed of fish-scale cells, known only from 5th-century objects in Europe. The suspension bead, meanwhile, is a 7th-century type that enabled the older object, which had been slightly damaged, to be converted into a pendant. Its owner would no doubt have valued this historic link.



Late medieval reliquary pendant from Wragby. 19x16x3 mm LCNCC : 2014.120

This lozenge-shaped, silver pendant was found without its suspension loop. Its sliding cover allowed it to contain two coins, one dating to the reign of Henry VI (late 1420s-early 1430s), and the other to the second reign of Edward IV (1471-83). The incised (and possibly at one time enamelled) decoration on the front of the pendant shows a facial image of Christ, and the rear the *agnus dei* (lamb of god). Such objects of personal devotion were important at a time of political uncertainty.

The Friends are proud to have assisted with the purchase of more than 120 objects over the years 1971 – 2019

Items included above are marked in bold

FOR THE MUSEUM OF LINCOLNSHIRE LIFE

- 1983 Lincoln Elk Motorcycle, c1912
- 1984 Henry Dudding and three prize sheep**
- 1990 'Bob' Traction Engine from Tasmania**
- 1992 Aprons, white Edwardian
- 1995 Evening dress, black chiffon
- 1998 Aveling Barford road roller
- 1999 Royal Lincs Regiment Sword
- 2004 Silver Bugle Educational Programmes**
- 2004 Wyndham Hine Agricultural Collection
- 2005 Fur Stole Exhibition publicity
- 2005 Lincoln Horse Parade Silver Cup
- 2006 Tail suit
- 2006 Costume collection
- 2009 18th Century Silk Mantua, conservation**
- 2010 MLL entrance panel
- 2014 Purchase of a Display Case for garments
- 2014 Cooke plough conservation**

FOR THE USHER ART GALLERY

- 1975 Old Houses in Lincoln Peter De Wint
- 1979 Lincoln Cathedral from the South East John Buckler
- 1976 Un Aveu William Tom Warrener**
- 1976 Sketch for Un Aveu William Tom Warrener**
- 1979 Sheraton Shell Wheel Barometer Louis S Bellatti
- 1979 Wheel Barometer William Hewson
- 1980 Lincoln Cathedral John Piper
- 1980 Chalice Tom Jones
- 1983 Seal top spoon John Tooley
- 1983 Eastgate Lincoln Nathan Drake
- 1983 Southgate Lincoln Nathan Drake
- 1983 Brooch (oval cameo set in silver showing Lincoln Cathedral) Unknown
- 1983 An Art Collector's Treasures, plus letters James Ward Usher
- 1983 Self Portrait William Logsdail**
- 1983 George William Logsdail William Logsdail
- 1985 Lincoln from the river at sunset Peter De Wint
- 1986 Captain Philip Blundell Bicknell Hubert von Herkomer
- 1987 Sketch for Prodigal Daughter John Maler Collier
- 1990 Sir Joseph Banks Benjamin West

- 1991 Lincoln Cathedral from the South West Frederick Mackenzie
- 1990 Miriam Charles Haslewood Shannon
- 1991 Col. Lord Barnby on 'Crusader' with the Blankney Hounds Alfred Munnings
- 1991 Angelica Garnett Duncan Grant**
- 1993 Leonline William Tom Warrener
- 1993 December day at Grez William Tom Warrener
- 1993 Quadrille I William Tom Warrener
- 1993 Quadrille II William Tom Warrener
- 1994 Landscape with Trees William Tom Warrener
- 1994 Landscape with Trees William Tom Warrener
- 1994 Reflections William Tom Warrener
- 1994 Vineyard William Tom Warrener
- 1994 Undergrowth William Tom Warrener
- 1994 Harriet Hilton William Hilton
- 1995 A view of Lincoln from South at Little Bargate Peter De Wint**
- 1996 A drover at the edge of a wood, Lincoln in the distance Peter De Wint
- 1996 A view of Lincoln Cathedral from Drury Lane M Clausen
- 1996 Blossom Thomas George Storey
- 1996 Lincoln from the South Thomas George Storey
- 1996 Lincoln from the South West Thomas George Storey
- 2000 Millennium Chest Ed Teasdale
- 2007 Sunset over a motorway flyover Grayson Perry**
- 2007 Dryburgh Abbey James Usher
- 2008 Seeds Mitsuru Hiraki
- 2008 An empty cup in the garden Mitsuru Hiraki
- 2008 Thomas Middleton Trollope Joshua Reynolds
- 2008 Isabella Thorold Joshua Reynolds
- 2009 Lincoln Cathedral from the North East Peter De Wint
- 2010 Alber Collection of 20th Century prints and engravings various
- 2011 Funding for Exhibition of 20th Century Paintings
- 2011 Usher costs for FLMAG Anniversary show
- 2012 Duncan Grant studies
- 2013 Duncan Grant Study
- 2013 Glass Microbiology (Swine Flu H1N1) by Luke Jerram
- 2014 Short Seaplane restoration/conservation
- 2014 Sorrento from Mount Vesuvius, JW Usher watercolour

- 2015 Warrener letter
 2017 Clausen, The Mowers, conservation
2017 William Tom Warrener, Un Aveu, conservation
 2017 R. Pitts pestle & mortar MOVED
 TO USHER SECTION
 2019 Old Houses on the High Bridge Peter De Wint
 2019 V&A Exhibition banner
 2019 Banner support repair (Temple Gardens)

FOR THE COLLECTION

- 1988 Gold Coins from Pinchbeck Pinchbeck
 1990 Anglo-Saxon Hanging Bowl with
 Enamelled Escutcheon Ingham
 1994 Later Bronze Age Solid Gold Torc Sudbrook
 1995 Medieval Silver Gilt Brooch Sleaford
 2002 Late 6th Century Anglo-Saxon copper
 alloy Coptic Bowl Loveden Hill
**2002 Romano-British TOT Ring with
 cambered hoop Low Toynton**
 2002 Anglo-Saxon Silver gilt disc headed pin Low Toynton
 2002 Anglo-Saxon Gold and garnet pendant Low Toynton
 2003 Romano-British Silver Mount in form
 of an eagle Manor Farm and Stow
 2003 Anglo-Saxon Silver Boar's head terminal
 with gilding and garnet eyes Horncastle
2004 Romano-British TOT Ring Fillingham
 2004 Iron Age Gold Brooch Normanby le Wold
 2004 Anglo-Saxon Sword Ring and Pendant Lissington
 2004 Post Medieval incised Silver oval
 Tag or Pendant Claxby
**2005 Anglo Saxon Pendant (Gold and
 garnet insect) Horncastle**
 2006 Romano-British Silver Ring with
 Gold Intaglio Caythorpe
 2006 Medieval Pendant Silver Cross with
 suspension loop Timberland
 2007 Romano-British Coin – gold solidus
 of Valentinian II Lincoln
 2007 Romano-British Coin – gold solidus
 of Theodosius I Lincoln
 2007 Romano-British Coin – gold
 solidus of Gratian Lincoln
 2007 Romano-British Seated Greyhound Brooch Fulbeck
 2008 Medieval Needle Case Manby, Lincoln
 2009 16th Century Dress hook Whaplode
2009 Romano-British Bronze Knife Handle System
 2009 Medieval Coin Brooch Covenham
 2009 Late Iron Age bronze terminal Branston
 2011 Medieval Silver Mount Claythorpe
 2011 Late Saxon silver-gilt fragment Market Rasen
 2011 Medieval Silver-gilt coin brooch Claxby
 2011 Post-Medieval silver cap badge Great Hale
 2011 Roman Finger Ring
 2011 Spherical headed Pin Horncastle
2011 Spanish-American Coin Hoard SE Lincoln
 2012 Post-Medieval gold Finger Ring Frampton
 2012 Hire of a Display case for the Mantua
 2012 Banks Exhibition funding support
 2012 Silver-gilt finger ring Sleaford
 2012 Bronze Penannular ring
2013 Purchase of Iron Age Boar figure
 2013 Purchase of Anglo Saxon tweezers
 2013 Anglo Saxon jewellery fittings
2013 Medieval Reliquary Pendant
2014 Neolithic Jadeite Axe
 2014 Medieval Gold Brooch
 2014 Thor's hammer pendant
 2014 Iron Age Gold Torc Caistor
 2014 Anglo Saxon glass & gold pedant
 2015 Roman marble bull statue
 2015 Luttrell Psalter display desk
 2016 Iron Age & Roman finds Rothwell
 2016 Roman gold Earrings Wickenby
 2016 Early medieval Bracteate Holton le Moor
 2017 Middle Bronze Age Gold Torc Keelby
 2017 Bronze Age tool hoard Legsby
 2017 Bronze Age penannular ring W. Newton
 2017 Two late Iron Age Gaulish coins Linwood
 2017 Early Medieval silver & gold Buckle Nettleton
 2018 Normanton Roman ring bezel Normanton
 2019 Three late Iron Age gold coins Bardney
2019 Two late Iron Age gold coins Stainfield
 2019 Roman coin hoard Bardney
 2019 Early Medieval gold & garnet
 pendant Maltby le Marsh



**Hoard of Spanish-American doubloons (late 18th-early 19th century), found south-east of the city of Lincoln. each 37mm in diameter
LCNCC : 2012.52.1=6**

These eight coins were minted in various countries in what was the Spanish South Americas, which contained extensive gold deposits, and were made for bullion. They were of the highest denomination in circulation at the time, eight escudos. The obverses show the head of Charles IV of Spain, and the reverses crowned arms of Spain within the collar of the Golden Fleece. Apparently these coins were just remnants of a buried hoard of 18 in all, found near to Lincoln in the early 19th century. The rest of their story is a mystery.

Hugh Cooke

In memory of the late Hugh Cooke initiator of this project and our Chairman since 2008 which was a difficult time for the Friends. Through his persistence and courtesy, and sheer determination he steered us through at that time.

Inspired by his background in engineering and his love of the arts he promoted the cause of our museums and gallery within the Friends and in negotiation with LCC Heritage Services. He used his organising skills to take us on many enjoyable and informative trips and holidays. We always enjoyed his company, valued his insights and opinion and will miss him greatly.

If you would like to join us in our activities so that we can continue to support the heritage of Lincolnshire please either go on our website:

<http://lincolnmuseumfriends.co.uk/membership>

or phone our Membership Secretary on **01522 589357**

or write to **6 Hamilton Road, Lincoln LN5 8ED**

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Charity number 507636

The Friends of Lincoln Museums & Art Gallery's social activities have generated the money with which we have supported the heritage collections; our fun has enabled us to fund these important objects for the Museums and Gallery.

It is our hope that the "Friends" will continue to enjoy the comradeship of shared interests and continue to provide support to sustain Lincoln's heritage collections, for the next 50 years!

