

**SAMUEL LINES AND SONS:
REDISCOVERING BIRMINGHAM'S ARTISTIC DYNASTY 1794 – 1898
THROUGH WORKS ON PAPER AT
THE ROYAL BIRMINGHAM SOCIETY OF ARTISTS**

VOLUME II: CATALOGUE

by

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INTRODUCTORY NOTE TO CATALOGUE

This catalogue lists all drawings on paper by the sons of Samuel Lines (1778-1863) in the permanent collection of the Royal Birmingham Society of Artists (RBSA). Samuel Lines played an integral part in the establishment of the Society, helping to set up the Life Academy in 1809 that eventually evolved into the Birmingham Academy of Art in 1814. This subsequently became the Birmingham Society of Arts in 1821, the Birmingham Society of Artists in 1842 and finally the Royal Birmingham Society of Artists in 1868. Samuel was an enthusiastic drawing master and remained so until his death at the age of 85. He passed on his artistic knowledge to all his sons, who also went on to pursue careers in the field of art.

The names and occupations of Samuel Lines's sons are as follows:

Henry Harris Lines (1800-1889): Artist (mainly landscapes), Drawing Master and Archaeologist

William Rostill Lines (1802-1846): Modeller

Samuel Rostill Lines (1804-1833): Artist and Lithographer

Edward Ashcroft Lines (1807-1875): Artist and Drawing Master

Frederick Thomas Lines (1809-1898): Portraitist and Drawing Master

Please note that throughout the catalogue, the sons are referred to by their first and middle names. Samuel Lines and Samuel Rostill Lines are distinguished in this manner, or through the use of 'Senior' and 'Junior', where the former will refer to Samuel Lines and the latter Samuel Rostill Lines.

The drawings that feature in this catalogue were originally purchased as an album by the RBSA in August 2005, at Richard Winterton Fine Art Auctioneers, where it was described as 'a documentary album of pencil drawings'.¹ Although the drawings were known to be by the sons of Samuel Lines, at the time of purchase it was uncertain which son was responsible for each drawing.² The sketchbook had previously been passed down generations of the Lines family, from the Frederick Thomas Lines branch. This catalogue attempts to attribute the drawings by referring to exhibition catalogues from the Birmingham Society of Arts 1827-89.³ This has been achieved through matching the titles of the drawings with titles of paintings previously exhibited at the Society. Henry Harris Lines's personal Exhibition Ledger Book has also been used to determine artist and dates.⁴

This catalogue forms part of my doctoral thesis *Samuel Lines and Sons: Rediscovering Birmingham's Artistic Dynasty 1794 – 1898 Through Works on Paper at the Royal Birmingham Society of Artists*. Both are requirements of the Collaborative Doctoral Award, funded by the Arts and Humanities Research Council (AHRC) in conjunction with the University of Birmingham and the RBSA. The Collaborative Doctoral Award enables curatorial training alongside academic research, resulting in various outputs of information of which this catalogue is one. The three-year long project has resulted in this catalogue, a thesis and an exhibition of the family's works, also curated by the author. The exhibition, entitled *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century*, took place at the RBSA Gallery from 30 April - 23 May 2009. It was the

¹ This information is stated in the original invoice from Richard Winterton Fine Art Auctioneers, dated 31/08/05. The document is currently in the possession of the RBSA.

² The album was originally attributed to Samuel Lines senior and Frederick Thomas Lines in the auction catalogue from Richard Winterton Fine Art Auctioneers, despite their being signatures belonging to Henry Harris and Samuel Rostill Lines on a selection of the drawings. Therefore, the original attribution was considered inaccurate.

³ For a full list of works exhibited by the Lines family at the Birmingham Society of Arts, and later Birmingham Society of Artists and Royal Birmingham Society of Artists, refer to Appendix 1. This list was compiled by the writer as initial research for this catalogue and thesis.

⁴ Exhibition Ledger Book at Worcester City Art Gallery and Museum, WOSMG:2006:22:77. For further details see Appendix 3, transcribed by the author.

first exhibition to be dedicated specifically to works by the Lines family and went to show the broad scope of their work and also their influence on Birmingham's artistic development. I also wrote a summary catalogue to complement the exhibition, which has been integral to formulating the framework of ideas for this academic catalogue. The exhibition catalogue was entitled *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* and copies can be accessed through the RBSA.

The catalogue is the first academic study of the drawings and therefore certain explanations concerning its content need to be given. An introductory essay begins this catalogue, outlining the family's lives, careers and achievements to put the catalogue into a biographical context.

The majority of works have here been attributed to Henry Harris Lines because of the prolific nature of his work, a result of his long-spanning career as an artist. Professionally active for approximately 69 years, his career can be documented through exhibition catalogues from 1818 until 1886. Further evidence used to support these attributions includes his personal Exhibition Ledger Book, which lists where and when he exhibited works and occasionally their price and purchaser. Furthermore, there is a significant number of surviving works by Henry Harris in museum collections today to compare with these drawings, mainly in the Birmingham Museum and Art Gallery (BMAG) and Worcester City Art Gallery and Museum (WCAGM). Although there are also examples of Samuel Rostill's and Frederick Thomas's work, there is a greater abundance of Henry Harris's. Works have not been attributed to William Rostill or Edward Ashcroft because they were known to exhibit only three-dimensional works such as wax models, thus it can be assumed that neither specialized in

depicting the subjects that appear in this catalogue. Moreover, there are very few examples of their work for comparison.⁵

This catalogue proposes dates for the drawings, where sufficient evidence allows. This has been achieved by identifying the titles and subjects of works exhibited by the Lines family at the Birmingham Society of Arts, or listed in Henry Harris's Exhibition Ledger Book. These titles and subjects have been matched with those that appear in the drawings, thus giving an indication of dates when they were produced. In some instances it can be convincingly suggested that the drawing was the original study for the watercolour or oil painting.

The earliest date given for execution of the drawing will be one year prior to the date of exhibition, as it is feasible the artist made the drawing in the year previous to the show. The date range 1817-1886 covers the period when Henry Harris Lines was exhibiting his works in exhibitions. His earliest documented exhibition was at the Royal Academy in 1818 and his last took place at the Royal Birmingham Society of Artists Autumn Exhibition in 1886.

However, since it is possible that drawings were made up to one year prior to the exhibition in preparation, the dating 1817-1886 has been used. Individual members of the family were also active for varying lengths of time within this given period. Therefore, if a drawing cannot be dated using other means, 1817-1886 is given as the suggested time of production.

However, the given period does not include works produced by Frederick Thomas Lines after 1886 (he did not die until 1898). Frederick Thomas stopped exhibiting at the Birmingham Society of Artists in 1847 but remained a Member of the Society until 1855, although there are no other records to support his continuing work as an artist.⁶ It can be presumed that he was no longer as active or relied solely upon private patronage of his portraits as a main source of income. Since neither presumption can be determined, this catalogue proposes 1886 as the last year that any member of the family was known to

⁵ The author was unable to find any works by William Rostill Lines during the course of researching this catalogue and accompanying thesis.

⁶ Although Frederick Thomas remained a Member until 1855, and then an annual subscriber until 1871. See Appendix 1.

have produced work. It should also be noted that undated works by Samuel Rostill Lines are suggested as 1826-1833, indicating the year prior to his first documented exhibition at the Birmingham Society of Arts (1827) and the year of his death. Although it is highly likely that he had been working as an artist before 1826, there is a lack of dated work by Samuel Rostill to support this fully.

The catalogue also provides explanations for the purpose of the drawings, considering their uses as preparatory studies for paintings, documentation of objects of interest to particular members of the family, or as visual study aids made by the family from which their students were able to copy. Research into the latter has revealed an extensive collection of varnished drawings in the collection of BMAG by Henry Harris Lines, adding another dimension to the family's operations as an artistic dynasty. Several of the drawings in the RBSA collection are akin to the BMAG drawings. Some are linked by subject matter and others are precise copies. Therefore, some drawings from the RBSA collection are here suggested to be the original studies for a selection of the BMAG drawings. Where appropriate, other drawings, paintings and watercolours by the Lines family from other collections are mentioned to broaden the scope of this catalogue, and emphasize the spectrum of the family's artistic pursuits.

The lack of literature regarding the artistic production of the drawings is apparent, since this is the first occasion they have been researched. Therefore, the reference literature for each catalogue entry relates primarily to the published and unpublished works associated with the subject of the drawing. However, information derived from literature of this nature has been considered in conjunction with the exhibition catalogues from the Birmingham Society of Arts (and Artists) and Henry Harris' Exhibition Ledger Book (amongst other sources) to provide an overall view of the family's artistic pursuits and aid dating and attribution.

Drawing styles are discussed in the catalogue to assess the techniques and approaches applied by the individual members of the family, with the aim to identify the artist. Proving a difficult task at first, since their drawing characteristics are very similar, it is ascertained that Henry Harris in particular progressed from creating very precise and refined drawings (for example *Vaughton's Hole* (1831) (cat. no. 2) until approximately his sixties, when his style becomes looser and more impressionistic, for example in *Oaks in Malvern Chase* (1879) cat. 38. This is taken into account when assessing the date of certain drawings attributed to Henry Harris.

Various photographs of sites depicted by the family, in their present state, are included in this catalogue. All of the photographs have been taken by the author in the period 2007-2010. The photographs are important for demonstrating the accuracy of the family's drawings, and also the extent to which some sites have been renovated or altered. This emphasizes the value of the drawings as historical documents, as often few visual representations of these sites exist from the nineteenth century.

A number of the drawings were exhibited in the exhibition, *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century*, which took place 30 April – 23 May 2009 at the RBSA Gallery. References made to *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* in this catalogue refer to this exhibition.

The drawings are arranged chronologically by date of artist's birth, date of execution and certainty of attribution. All attributions have been made by the author, unless otherwise stated. The drawings are identified by their title and accession number. Sight size measurements are given in millimeters, height before width and the size of the image itself

is given in brackets afterwards. All works are executed on paper unless otherwise stated.

An index containing all of the listed works, their dates and attributions may be found on page 262.

CATALOGUE ABBREVIATIONS

RBSA – Royal Birmingham Society of Artists

bc. – Bottom centre

BMAG – Birmingham Museums and Art Gallery

br. – Bottom right

bl. – Bottom left

Cat. – Catalogue Entry (referring to works within this catalogue)

Cat. no. – Catalogue Number (referring to images within this catalogue)

c. – Centre

cl. – Centre left

cr. – Centre right

Exh. - Exhibition

Fig. – Figure

Lit. – Literature

MS. – Manuscript

No. – Catalogue Number (referring to works exhibited at the Birmingham Society of Arts)

Prov. - Provenance

tr. – Top right

tl. – Top left

YCBA – Yale Center for British Art, New Haven, Connecticut, U.S.A.

V&A – Victoria and Albert Museum, London.

All museum or accession numbers are given in square brackets, as are author's comments.

It should be noted that authors referenced in the bibliographic footnotes are mentioned by initial(s) and surname to provide consistency. This is followed by the title of their work, place of publication and year published. For a full reference please see the Bibliography on page 428.

CATALOGUE

1

Henry Harris Lines

Holt Church, Worcestershire (in 1829), 1829

Pencil; 350mm x 414mm (187mm x 262mm)

Inscr. tr.: *Holt Church Worcestershire as it appeared in 1829/ 1829*

Lit.: Bernard, E.A.B. (ed.), *Transactions of the Worcestershire Archaeological Society for 1933*, Vol. X, 84-86; Hewitt, D., *St. Martin's Church, Holt, Visitor's Guide*, (2nd ed.), Worcester, 2007; Pakington, H., *The Church of St. Martin, Holt*, Worcester, 1955; *Transactions of Worcester Diocesan Architectural Society*, Vol. VII, 1863-64, Report of October 5 1864, 110

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (23)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.519

St. Martin's Church, situated in the village of Holt, is depicted in this detailed drawing showing the chancel arch. The architectural style of the structure is mainly Norman, which is seen in the rounded arches and windows. Built alongside Holt Castle sometime after 1066, the church was once the centre of village life before the erection of Telford Bridge (in 1826) at Holt Fleet that shifted the population to Holt Heath where local residents reside today.⁷

It is uncertain when this drawing was executed due to the ambiguous title: 'Holt Church as it appeared in 1829' which might suggest that this study was drawn with hindsight or that the inscriber was simply trying to recall when the drawing was made with the knowledge that changes had been made to the building. Henry Harris Lines exhibited a painting entitled *Holt Church* in the Birmingham Society of Arts exhibition of 1830 (no. 183). The painting was sold

⁷ H. Pakington, *The Church of St. Martin, Holt*, Worcester, 1955, 4.

to Mr W. Betts at the exhibition for the sum of £10.⁸ Although this painting no longer exists, it is likely that the drawing was the original study.⁹

A fully completed watercolour relating to the drawing is currently in the collection of the Worcester City Art Gallery and Museum [FAO/272], donated by Elizabeth Lines (Henry Harris Lines' daughter) in 1904 (cat. no. 1a). It is signed by Henry Harris Lines and dated 1876, which would suggest that this was not the original version exhibited at the Birmingham Society of Arts mentioned above. Another drawing of Holt church is also in the collection of BMAG entitled *Holt Church Worcestershire* [1976V209]. Samuel Rostill Lines is also known to have visited Holt, having made the drawing *Pollarded Lime and Oak in the Woods at Holt* (undated) [not catalogued] now in the W.A. Clark Collection, Birmingham (see cat. no. 1b).¹⁰ The church in its present condition can be seen in cat. no. 1c.

⁸ See Appendix 1, a list of works exhibited by the Lines family at the Birmingham Society of Arts, Birmingham Society of Artists and Royal Birmingham Society of Artists, 1827-1885, compiled by the author.

⁹ The author has not been able to trace any other painting of Holt Church by the Lines family, other than *Holt Church* at Worcester City Art Gallery and Museum [FAO/272]. Therefore, it can be assumed that the painting originally sold to Mr Betts has been destroyed or is in an unidentified private collection.

¹⁰ The W.A. Clark Collection was a private collection and research has not been able to find its current location. W.A. Clark lived in Moseley in Birmingham and owned several works by the Lines family. He later donated twelve of these to BMAG. A reproduction of the drawing can be seen in *Country Life*, 13 Oct 1928, Vol. LXIV, no. 1656, 529.

2

Henry Harris Lines

Vaughton's Hole, 1831

Pencil; 320mm x 388mm (197mm x 279mm)

Inscr. bl.: *Vaughton's Hole 1831/ H H Lines*

Inscr. on mount bl.: *now Vaughton St B'ham*

Lit.: Pollock, J.S., *Vaughton's Hole – Twenty-five years in it*, Oxford, 1890; Pearson, H.S., 'A Romance of the Rea' from 'Romances of Old Birmingham', *The Central Literary Magazine*, January 1922, 169

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (34)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.490

This drawing is one of the few in the RBSA collection that are signed by Henry Harris Lines. It depicts a floodgate on the River Rea at Vaughton's Hole, now Vaughton Street in Deritend. It is precisely executed, with neat lines of shading made with a pencil. The structure of the floodgate itself looks sturdy and strong, able to withstand the velocity of the waterflow.

Conditions at Vaughton's Hole were not pleasant in the later nineteenth century, as a result of industrial degradation. This was documented by Father James Pollock who published *Vaughton's Hole: Twenty-five Years in It* in 1890. A later account recalling the area in the nineteenth century by Howard S. Pearson, dated 1922, also comments that "Vaughton's Hole", "Pudding Brook" and various other places were then scenes such as would not now be tolerated for an hour.'¹¹ A journalist visiting the area was greeted by 'upwards of a hundred men and boys with twenty to forty dogs in a small pool. The howling of the dogs and shouting of the men and boys was truly hideous.'¹² Although this drawing is dated 1831 by Henry Harris Lines, it is known that he later exhibited *Vaughton Hole now Vaughton St*.

¹¹ H.S. Pearson, 'A Romance of the Rea' from 'Romances of Old Birmingham', *The Central Literary Magazine*, January 1922, 169.

¹² *Ibid.*

Birmingham as it appeared in 1835 at the Royal Birmingham Society of Artists exhibition in 1875 (no. 222). The painting was sold to the Birmingham and Midland Institute for £15. However, the work is no longer in their possession.¹³

Another study of Vaughton's Hole can be found at BMAG, a drawing entitled *Vaughton's Hole, Balsall Heath* (1831) [1953V461] (cat. no. 2a). Depicting the same floodgate, the drawing is made from the far right of the structure, looking diagonally across. It is also dated 1831 and signed by Henry Harris, thus supporting the identification of the artist responsible for *Vaughton's Hole*.

¹³ This was confirmed in an email from Philip Fisher, General Secretary at the Birmingham and Midland Institute.

3

Henry Harris Lines

Llanbedr Well, 1871-1873

Pencil; 387mm x 321mm (279mm x 220mm)

Inscr. br.: *H H Lines*

Inscr. bl.: *Llanbedr Well July 15th*

Lit.: Royal Commission on the Ancient and Historical Monuments and Constructions in Wales and Monmouthshire, *An Inventory of the Ancient Monuments in Caernarvonshire. Vol. 1, East : The Cantref of Arllechwedd and the Commote of Creuddyn*, Royal Commission on the Ancient and Historical Monuments and Constructions in Wales and Monmouthshire, London, 1956, 103; Hughes, H. & North, L.H., *The Old Churches of Snowdonia*, Gwynedd, 1984, 98; Jones, F., *The Holy Wells of Wales*, Cardiff, 1954, 153

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (32)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.532

Depicting the ancient holy well at Llanbedr-y-Cennin, approximately 5 miles north of Betws-y-Coed, Conwy, the drawing shows a barefooted woman holding a basket walking down the slope next to the well. She is not wearing costume that would typically be described as Welsh. The well itself is known as Ffyonnon Bedr ('Peter's Well') and was a healing place, supposedly for children with illnesses.¹⁴ However, the picture seems to suggest that by the late nineteenth century, the well was more commonly used as a communal water source, which is suggested by the unceremonious bucket that holds the trickling water. The site today is unrecognisable (see cat. no. 3a), due to the well being covered up and no longer in use. The trees have become overgrown and the rocks built around the well have been moved and rearranged. However, there is still a water source at the site in the form of a spring, running down the hillside and through several rock arrangements. One particular area

¹⁴ Francis Jones, *The Holy Wells of Wales*, Cardiff, 1954, 153.

where a yew tree grows is the suggested remains of the old well but this is still difficult to distinguish.¹⁵

It is highly likely that this drawing was a study for *The Village Well, Llanbedr* that was exhibited at the Royal Birmingham Society of Artists in 1873 (no. 292) by Henry Harris Lines.¹⁶ The work was sold for £5, which reflects his average price for a small watercolour or watercolour sketch from that period.¹⁷ The suggested date for the production of the drawing is 1871-73, as he also exhibited *On the Arthro, Llanbedr* at the Royal Birmingham Society of Artists in 1872 (no.288), indicating that he had also travelled to Llanbedr before 1872.

4

Henry Harris Lines

Colwall Oaks, 1877

Pencil; 302mm x 389mm (136mm x 228mm)

Inscr. br.: 'x' *May 4. 1877* ['x' marks the tree furthest to the right in the drawing]

Inscr. verso: 'x' *46 feet 6 inches round the projectory base roots*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.514

Oak trees were common subjects for artists of the nineteenth century, amongst them John Constable (1776-1837) whose drawing and watercolour *An Oak Tree in a Hayfield* (1819) [V&A, 357-1888] and *An Oak in Dedham Meadows* (1827) [V&A, 802-1888] are good examples of works depicting the species.¹⁸ Oak trees, much like their rural counterparts the country cottage and the village mill, were symbolic reminders of the ancient countryside and its survival despite the encroachment of the towns and cities. More importantly, the oak tree also symbolised the increasing awareness of an English national identity that had filtered

¹⁵ *Ibid.*

¹⁶ See Appendix 1 and 3.

¹⁷ See prices in Appendix 1.

¹⁸ See Ron Clarke, et al., *The Blasted Oak, The Oak Tree: Natural History, Art and Myth in European Culture*, exhibition catalogue, Coventry, 1987. Both works mentioned are in the collection of the V&A.

through from the late eighteenth century. Manifested in poetry and landscape painting, this sense of 'Englishness' was heightened by the rise in demand for English landscape paintings during this period, a subject excelled in by artists such as Constable, Turner and their contemporaries.¹⁹ Their works epitomised the landscapes of England and were consumed by a growing market of patrons whose wealth had very often derived from expanding industrial activity. The Napoleonic wars in Europe also raised England's patriotic profile and stressed the importance of the oak tree used for building the ships responsible for defeating Napoleon Bonaparte.²⁰ Thus the culmination of war and industrial development succeeded in creating a social consciousness of national identity and pride.

At first, the significance of this drawing of two oak trees in Colwall, on the borders of Herefordshire and Worcestershire, is not obvious. However, taking into consideration the archaeological interests of Henry Harris Lines, its importance becomes apparent. The village of Colwall is located in close proximity to the Malvern Hills, and especially the British Camp (also known as the Herefordshire Beacon), which is the site of an Iron Age hill fort camp once occupied by the ancient Britons. Henry Harris spent much of his later life surveying the Malvern Hills, producing large aerial maps of the individual hills with cross-sectional diagrams, examples of which can be found at Worcester City Art Gallery and Museum and also BMAG.²¹

The inscriptions on the drawing refer to the girth of the oak on the far right, indicated by 'x'. This suggests that Henry Harris was attempting to date the tree, and therefore the site, using the size of its girth as guidance. Dating oak trees was a common practice amongst archaeologists, due to their abundance in the British countryside.²² The drawing also

¹⁹ L. Parris, *Landscape in Britain*, exhibition catalogue, London, 1973, 9.

²⁰ Clarke, et al., 18.

²¹ For example his survey of the Herefordshire Beacon in 1869, Worcester City Art Gallery and Museum [WOSMG:1966:79].

²² M.G.L. Baillie, 'Oak Growth and Ring Measurement', *Tree-Ring Dating and Archaeology*, London, 1982, pp 45-68.

complements cats. 5 and 38 in the collection, which visually record other oak trees in the vicinity.

Although Henry Harris did not exhibit any paintings specifically of oaks in Colwall, he was known to exhibit works depicting the species and was also commissioned by Edward Archer of Beresford Teme in Malvern to complete *A Drawing of an Old Oak, Brockenhurst*, which was sold at £10' 10s in 1885.²³ Furthermore, the nature of this work is representative of Henry Harris's association with archaeology and ancient history that occupied much of his time from his sixties onwards.²⁴ Moreover, cat. 5 is of an extremely similar nature and has been signed and dated by Henry Harris. This further suggests that the present drawing was made by him.

5

Henry Harris Lines

Worcester Beacon, Colwall Oaks, 1877

Pencil; 318mm x 388mm (176mm x 248mm)

Inscr. below tree on far left bl.: *16 6 at girth at 3*

Inscr. below central tree bc.: *22 in girth at 5*, and br.: *Worcester Beacon/ Colwall Oaks/ april 28. 1877/ H H Lines*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (4)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.494

Worcester Beacon, Colwall Oaks is a prime example of how Henry Harris combined his skills as a draughtsman and scientist by visually recording the oaks and measuring their girths.

Similar inscriptions regarding the girths of oaks also appear in cat. 4 where it was suggested

²³ Appendix 3. It is not certain whether this drawing still exists.

²⁴ Anonymous, Introduction to H.H. Lines's 'Breidden Hill Camp, and other Camps in the Vicinity', *Montgomeryshire Collections*, Vol. XXIII, London and Welshpool, 1889, pp. 321-344, 321.

that he was attempting to date them, and therefore the use of the land, which surrounded the trees. Note the small figure to the left of the drawing who is eclipsed by the size of the oak tree. This technique is employed by artists to emphasise the size of these lofty trees. It should be remarked that this drawing was made in 1877, when Henry Harris Lines was 77 years of age, demonstrating his vivacity and dedication to the subjects which he most enjoyed. Also see cats. 4 and 38 for further reference to oak trees.

6

Samuel Rostill Lines

Country Track with Cottage, 1826-1833

Pencil; 320mm x 390mm (172mm x 250mm)

Inscr. c.: *gorse*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.488

The drawing of a narrow country track leading to a cottage has the character of a casual sketch made in the countryside by Samuel Rostill Lines (his name is inscribed on the page in the sketchbook on which this drawing was originally mounted). It was not uncommon for the Lines family to execute sketches of this kind, depicting various aspects of the rural scenery such as cottages or churches (see cats. 7, 22 and 31 for further examples). The looseness of the pencil marks suggests that he did not intend to work the study into a painting or watercolour for exhibition. However, it demonstrates attention to detail, even in a seemingly insignificant study such as this, where the artist has indicated the growth of gorse to the right of the track. It is also evident that the artist had a sound understanding of perspective and compositional formulae as he has utilised the track to lead the eye towards the unidentified building.

7

Samuel Rostill Lines

Distant Landscape with Windmill, 1826-1833

Pencil; 320mm x 386mm (175mm x 240mm)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.503

The drawing of a windmill, almost lost in the vastness of the countryside, is noticeably different in its compositional structure from the majority of the other drawings in the collection. The focus here has been placed on objects in the far distance, in a similar way to cat. 14, which also looks to buildings far away. The artist has also decided to leave the foreground empty, using only faint pencil lines to suggest the contours of a field.

Samuel Rostill Lines was responsible for this drawing as indicated by an inscription on the sketchbook page on which the drawing was mounted.²⁵ It is likely that he began it whilst on a sketching trip. However, the ambiguity of the location and general lack of visual information (such as the sky and the texture of the foreground) would suggest that he did not have any intention to develop it further into a painting.

²⁵ All of the drawings have been removed from the sketchbook in which they were originally mounted, for the purpose of individual study. The drawings are now all individually mounted.

8

Samuel Rostill Lines

Foreground Tree with Buildings and Stone Wall, 1826-1833

Pencil; 318mm x 390mm (210mm x 298mm) Inscr. tl.: *Poplar*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.489

The drawing of a large tree, towering over a cluster of buildings, is a typical example of the family's fascination with the subject. Trees, especially oaks, were often planted near houses to provide shelter and protection, as seems to be the case to here. Realistic shadows have been created through careful hatching and shading, allowing the artist to build up areas of darkness, whilst being able to see dappled light seeping in through the leaves and branches. The purpose of this drawing is unknown, as is the specific year it was made. The artist is Samuel Rostill Lines, as inscribed on the sketchbook into which this drawing was pasted.

9

Samuel Rostill Lines

Wyrley from the Grove, 1826-1833

Pencil; 388mm x 323mm (233mm x 170mm)

Inscr. br.: *Wyrley from the Grove*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.509

A view looking out to a set of gates at the end of a path, the purpose of this drawing is uncertain. It can be assumed that 'Wyrley' refers to Great Wyrley, in Staffordshire, due to its proximity to Birmingham. The artist of this drawing is Samuel Rostill Lines, which is indicated by an inscription on the sketchbook page on which it was mounted. It is not known that any member of the Lines family, including Samuel Rostill, had depicted Wyrley in exhibitions at the Birmingham Society of Arts. However, there is a comparable drawing in the collection of

BMAG, untitled and undated, on tracing paper (cat. no. 9a).²⁶ The drawings are highly similar but the BMAG version contains greater detail, especially to the far left where a tree stands. It is uncertain why the BMAG drawing was made on tracing paper, although there is a possibility that it was traced from *Wyrley from the Grove*.

10

Samuel Rostill Lines

At Bolsover, 1833

Pencil; 320mm x 390mm (187mm x 230mm)

Inscr. bl.: *about 5 feet 6 inch in height*

Inscr. bc.: *At Bolsover Sept 16th 1833*

Inscr. br.: *S R Lines Junr/about Septe*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.537

A study of a hexagonal sixteenth-century court cupboard or buffet at Bolsover Castle, this drawing demonstrates Samuel Rostill Lines's skill in capturing detail with a pencil, although the drawing is not as finished as others in this collection.²⁷ Samuel Rostill is able to record the decorative details on the object using a series of loose and irregular pencil lines. The smaller study of an individual panel to the right suggests a particular interest in the pattern that appears in the lower segment to the far right of the object. Furthermore, the inscription of the size of the object suggests that Samuel Rostill intended using this study at a later date and recorded its measurements as a reminder of its scale.

It is possible that Samuel Rostill had travelled to Derbyshire in 1833, to see Bolsover Castle and other sites such as Haddon Hall (in Bakewell) that were popular with nineteenth-century

²⁶ The accession number was not written on this drawing, which was loose in a box of works by the Lines family.

²⁷ Gareth Hughes, Conservator for English Heritage (and Bolsover Castle) suggested in email correspondence that the object is likely to be a sixteenth-century court cupboard or canteen.

artists such as Samuel Rayner of Bath (active 1821-1874) and David Cox (1783-1859).²⁸ For David Cox in particular, Derbyshire became an important area for studies in pencil. He favoured the county during his second residence in London, where he lived from 1827 to 1835.²⁹ He began sketching more regularly in Derbyshire from 1831 and focused on Haddon Hall, Hardwick Hall, Bolsover Castle and Bolton Abbey.³⁰ Cox depicted Bolsover Castle on several occasions, although concentrating on its context within a landscape rather than its interior. An example of this is *Bolsover Castle* (undated) [384'07] at BMAG (cat. no. 10a), where Cox has drawn the castle from the bottom of a hill, emphasising its prominence within the Derbyshire landscape, and further demonstrating the attraction of Bolsover to artists.

The buffet itself is no longer in the collection of Bolsover Castle, now a property owned by English Heritage. The property was empty when acquired by the Ministry of Works, and therefore this piece of furniture no longer forms part of Bolsover's collection.³¹ Its unusual hexagonal shape (most court cupboards of the sixteenth century were rectangular) has led Gareth Hughes to suggest that it was a nineteenth-century antiquarian revival piece, possibly purchased by the Reverend John Hamilton Gray and his wife when they occupied the hall during the period.³²

The present drawing was made in the September of the year that Samuel Rostill Lines died. As a result, he did not exhibit any works relating to Bolsover Castle at the Birmingham Society of Arts, and neither did the other members of the Lines family.³³ None of the members of the Lines family exhibited works at the Birmingham Society of Arts in 1834 (and

²⁸ Examples of Cox's work: *The Great Hall, Haddon*, 1832, Birmingham Museums and Art Gallery, [1925P316] and *Bolsover Castle, Derbyshire*, Birmingham Museums and Art Gallery, [1907P334]. See further exhibition catalogue *Sun, Wind and Rain: The Art of David Cox*, Birmingham Museums and Art Gallery, New Haven and London, 2008, 25-29.

²⁹ N. N. Solly, *Memoir of the Life of David Cox*, London, 1873, 61.

³⁰ *Ibid.*

³¹ Email correspondence dated 2 January 2010 with Gareth Hughes, Conservator for English Heritage, confirms that this piece of furniture is no longer in their collection.

³² This was suggested in the email correspondence dated 2 January 2010.

³³ See Appendix 1.

therefore there were no works relating to Bolsover Castle), quite possibly as a mark of respect for Samuel Rostill. On the evidence of the later catalogues (up to 1885), it seems that the family never revisited the castle as a theme for any of their works.

11

Attributed to Henry Harris Lines

Hampton Lovett, 1817-1858

Pencil; 399mm x 323mm (233mm x 180mm)

Inscr. br.: *Hampton Lovet* [sic.]

Lit.: Walker, J.S., *Worcester Archaeological Papers 1854-1901*, 1858, Vol. V, Part 1, 161-175

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (26)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.523

This is a drawing of a doorway in St. Mary and All Saints' church, Hampton Lovett, which is situated to the north of Droitwich. The doorway depicted is likely to be the north door that is now blocked. The *Worcester Archaeological Papers* (1858) describe the distinctive features of the 'blocked up north doorway', in particular the arch that is 'supported by cylindrical shafts, with plain cushion capitals, and having star and roll mouldings.'³⁴ These features can be seen in the drawing. It is unclear in the drawing whether the door was then totally blocked, as the dark shadow suggests either the door leads into a narrow passage, or that it is blocked from behind the doorway. However, the photograph in cat. no. 11a, shows that the doorway is currently blocked, by masonry flush with the doorframe, and not behind it. It is here asserted that the doorway was not blocked at the time the drawing was made, thus dating it before 1858, by when it had definitely been sealed (as mentioned in the *Worcester Archaeological Papers*).

³⁴ J.S. Walker, *Worcester Archaeological Papers 1854-1901*, 1858, Vol. V, Part 1, 161.

Although the church was noted at the time as ‘possessing no striking architectural feature’, it was also described as being ‘eminently a *picturesque* structure’.³⁵ Its picturesque qualities lay in the ‘variety of outline’, a reference to the church’s unusual layout, notably the situation of the tower and the attachment of a large chapel on the north side of the structure.³⁶ The *Worcester Archaeological Papers* also reveal that the church had fallen into an unfit state, until approximately 1856 when restoration work was carried out.³⁷ This included the building of a new arch between the chapel and the nave, as well as the repair of various roofs and the removal of the colour-wash and plaster from the interior.³⁸

This introduces a theme common to many of the family’s drawings of church interiors, which were often made prior to major restoration. Such restoration projects were the result of the rising concern for ecclesiastical architecture, particularly prevalent from the mid-nineteenth century onwards. A perceived fall in moral and religious standards led to the establishment of groups such as the Oxford Movement (1833) and the Cambridge Camden Society (1839, but known as the Ecclesiological Society from 1845 onwards) who advocated a revival in Christian values. The Cambridge Camden Society, in particular, were concerned with the restoration of churches, the better to embody and represent the faith.³⁹

Norman arches can also be seen in works by the family’s contemporaries, such as John Sell Cotman, notably in *Doorway to the Refectory, Kirkham Priory* (1804) [D.1967.WS.24] (Courtauld Gallery) seen in cat. no. 20a. During his first visit to Yorkshire with Paul Sandby Munn (1773-1845) in 1803, Cotman made many similar drawings and watercolour sketches of historic ruins such as Kirkham Priory and Rievaulx Abbey including at least two other

³⁵ *Ibid.*

³⁶ *Ibid.*

³⁷ Walker *Worcester Archaeological Papers 1854-1901*, 162.

³⁸ Walker, *Worcester Archaeological Papers 1854-1901*, 163. Note that all further details regarding the restoration have been taken from the same source unless stated otherwise.

³⁹ The influence of the Christian revival is explored in greater depth in chapter 3.

known depictions of portals at Kirkham Priory.⁴⁰ David Hill asserts that ‘Meditations on portals of one kind or another form a distinct and recurrent theme in Cotman’s work of this period’.⁴¹ According to Hill, *Doorway to the Refectory, Kirkham Priory* is particularly outstanding because of Cotman’s ability to capture both the interior and exterior space, which is alluded to by the view of the river, but is also entirely imaginary.⁴² The creation of tension between staying inside and exploring the outside makes the study ‘more than a mere antiquarian study’.⁴³ No evidence suggests that the Lines family had access to this particular work by Cotman, but such views demonstrate that imagery of doorways and portals was common during the nineteenth century.

Initially, the attribution of this drawing was problematic because there is no indication from the catalogues of the Birmingham Society of Arts (or Artists) or Henry Harris’ Exhibition Ledger Book, that any particular individual exhibited works relating to St. Mary and All Saints’ Church in Hampton Lovett. However, a signed drawing at BMAG confirms Henry Harris as the artist. Entitled *At Hampton Lovet* [sic] (undated) [1976V185] it depicts the same Norman archway, with the addition of two large barrels and two long wooden poles resting in front of the disused door (cat. no. 11b). *At Hampton Lovet* has been varnished, giving it a shiny, hardened and yellowed appearance. This suggests that it was a work that was passed amongst students to copy in the Lines family’s drawing academy. This idea is supported by other works in the BMAG collection such as *Hornby Castle* (undated) [76’93] (cat. no. 30b). Donated to BMAG by ‘Miss Lines’, most likely to be one of Henry Harris’s daughters, this drawing is accompanied by a label that describes its original use as ‘A drawing made for pupils.’

⁴⁰ D. Hill, *Cotman in the North: Watercolours of Durham and Yorkshire*, New Haven and London, 2005, 27.

⁴¹ Hill, *Cotman in the North*, 27.

⁴² *Ibid.*

⁴³ *Ibid.*

Attributed to Henry Harris Lines

Rural Scene with Small Bridge, 1817-1886

Pencil; 319mm x 390mm (167mm x 220mm)

Inscr. on mount br.: *size 20 by 26 inches/ from a picture in the possession of W Roberts Esquire*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (9)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.485

Drawn after a picture of a landscape 'in the possession of Mr W. Roberts', great attention has been paid to the details in the image. It is likely that 'W. Roberts' refers to William Roberts who bought several of Henry Harris Lines' paintings throughout the late 1820s, often favouring landscapes or studies from nature.⁴⁴ Roberts is also mentioned on several occasions in Solly's *Memoir of the Life of David Cox* (1873), where he is described as 'an enthusiastic amateur, and a great admirer of Cox's genius, [and] made many subsequent sketching excursions with him, and became one of the most intimate and very dear friends.'⁴⁵ In a letter from David Cox to Roberts reference is made to a 'Mr Lines', who is thought to have been Henry Harris since he had been on a sketching trip with Cox earlier in 1830.⁴⁶ It can therefore be deduced that Roberts was acquainted with the Lines family, and allowed Henry Harris access to his personal art collection to copy. However, it is uncertain whether this drawing was made from a print or painting, due to the ambiguous inscription that only describes 'a picture'. This drawing is unusual in the RBSA collection, as it is the only drawing that is recognized as a copy of an existing work owned by Henry Harris's patron. Furthermore, there are no other drawings bearing such a description to suggest which patrons allowed Henry Harris access to their collections.

⁴⁴ See Appendix 3.

⁴⁵ Solly, *Memoir of the Life of David Cox*, 68.

⁴⁶ Solly, *Memoir of the Life of David Cox*, 68-69 and Potter, *A Provincial from Birmingham*, 12.

13

Attributed to Henry Harris Lines

Walton on Trent, 1817-1886

Pencil; 387mm x 321mm (228mm x 160mm)

Inscr. cr.: *Walton on Trent*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.527

Walton on Trent is situated in Derbyshire, and it is likely that this drawing was made whilst the artist was on a sketching trip to the area. St. Lawrence's church appears behind the houses at the end of the lane on the left. A further drawing by Henry Harris, entitled *Walton-on-Trent* (undated) [1976V205] in the collection of BMAG (cat. no. 13a), has here led to the attribution of this work to him. That drawing is made from the opposite bank of the River Trent, looking over the river to the church. Its varnished appearance makes it likely that it was used as a study aid for students, as indicated by other varnished works in the BMAG collection such as *A Church by a River* (undated) [77'93] also by Henry Harris Lines (cat. no. 22a). *A Church by a River* has been specifically described as a drawing used by the Lines Academy's students to copy.⁴⁷ However, the precise date of the drawing is still unknown as Henry Harris never exhibited works depicting the area.⁴⁸

⁴⁷ See photograph of the label attached to *A Church by a River*, cat. no. 22a.

⁴⁸ See Appendix 1.

14

Attributed to Henry Harris Lines

Bridgnorth, 1818-1829

Pencil; 320mm x 388mm (180mm x 257mm)

Inscr. bl.: *Bridgnorth*

Lit.: Bellett, G., *The Antiquities of Bridgnorth*, Bridgnorth, 1856, 173; Mason, J.F.A., *The Borough of Bridgnorth 1157-1957*, Bridgnorth, 1957

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (6)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.505

It is possible that this drawing depicting the town of Bridgnorth in Shropshire was completed during the same period as *Northgate, Bridgnorth* (cat. 15) and also *Town Mills, Bridgnorth* (cat. 16). It has been drawn from the southern side of the town, looking in a northerly direction, beyond the River Severn. Several prominent buildings can be seen on the hill to the left of the river, including (from left to right) the leaning structure that is Bridgnorth Castle, St Mary's Church and St Leonard's Church. Running through the town was one of the main medieval roads of England leading from Bristol to Chester via Shrewsbury.⁴⁹ The existence of the town was therefore crucial as the bridge situated there was the only point on the route where travellers were able to cross the river.⁵⁰

Bridgnorth Castle played an especially important role in the town's history, and has been appropriately included in this panoramic scene that depicts its most recognized buildings. The structure was originally built shortly before 1102 and by the thirteenth century it was used as a Royal residence, mainly as a stop-off point for long journeys to Wales.⁵¹ Kings Henry I, Henry II and Henry III had all resided at the castle in its heyday but Edward I's

⁴⁹ J.F.A. Mason, *The Borough of Bridgnorth 1157-1957*, Bridgnorth, 1957, 14.

⁵⁰ *Ibid.*

⁵¹ *Ibid.*

conquest of Wales 'deprived it of some of its military importance' and as a result, the castle was left unused.⁵² The castle was eventually bought by the Whitmore family (see entry for *Town Mills, Bridgnorth* cat. 16) who allowed it to be used by the Royalists during the Civil War.⁵³ It was during this period that considerable damage was inflicted upon the building, which was attacked and partially demolished by the Roundheads.⁵⁴ This caused the distinctive leaning position that is visible today.

Watercolourist and printmaker Paul Sandby (1730-1809) made studies of the town having visited for the first time in 1770.⁵⁵ His most notable watercolour, *Bridgnorth [sic], Shropshire* (1801) [B1983.9.1] is currently at the Yale Center for British Art.⁵⁶ The watercolour depicts a large tree prominent in the foreground, with a view of Bridgnorth in the distance. The work is described as 'one of Sandby's finest extant late bodycolours' and is possibly the same work he exhibited at the Royal Academy in 1801, entitled *East Side of Bridgnorth [sic], Shropshire* (no. 629).⁵⁷

Bridgnorth was not a particularly popular subject for the Lines family, and only Henry Harris Lines chose to exhibit works depicting the town. However, the subjects that he chose to study, all have a historical resonance which may have encouraged his later interest in archaeology and antiquarianism. The similarity in subject matter to the painting entitled *View on Severn, Bridgnorth* by Henry Harris that was exhibited at the Birmingham Society of Arts exhibition in 1829 (no. 249), makes it highly probable that this drawing was the original study.⁵⁸ He first exhibited *View of the Tower of the Old Church, Bridgnorth* at the Royal

⁵² *Ibid.*

⁵³ Mason, *The Borough of Bridgnorth*, 18.

⁵⁴ G. Bellett, *The Antiquities of Bridgnorth*, Bridgnorth, 1856, 173.

⁵⁵ *The Art of Paul Sandby*, exhibition catalogue, Yale Center for British Art, April-June 1985, 96-100, cat. 130. There is also a bodycolour at the V&A [FA-383].

⁵⁶ *Ibid.*

⁵⁷ *Ibid.*

⁵⁸ Although *View on Severn, Bridgnorth* cannot be traced and is assumed lost, the title at least suggests a similar subject.

Academy in 1819 (no. 570), and therefore the dates suggested for the execution of the drawing reflect the earliest year that he visited the town.

There is another drawing attributed to Henry Harris Lines at BMAG entitled *Bridgnorth Landscape* (1823) [P.70'51] (cat. no. 14a).⁵⁹ This drawing has similarities to *Bridgnorth*, although it looks towards the town from the opposite direction, from the north to the south. This drawing situates the River Severn in the centre of the composition, separating the two banks and thus the high town and the low town, incorporating a compositional formula used by the Lines family.⁶⁰ Noticeably, the drawing styles of *Bridgnorth Landscape* and *Bridgnorth* differ greatly. Obvious differences include the method of shading which in *Bridgnorth Landscape*, is heavier, bolder, and has a blocky appearance which suggests the use of a softer grade of lead or the application of greater pressure onto the paper. Furthermore, a comparison of the towers of St. Leonard's and St. Mary's in both drawings shows how the artist has focused on the shapes of the structures as a whole, whereas the towers in *Bridgnorth* demonstrate greater attention to individual architectural details such as the castellation on St. Leonard's. The buildings in *Bridgnorth Landscape* also lack the linear quality and detail at which Henry Harris was particularly skilled. Consequently, it is here argued that *Bridgnorth Landscape* has been incorrectly attributed to Henry Harris Lines and therefore cannot be used to support the dating of *Bridgnorth*.⁶¹ Although it is possible that *Bridgnorth Landscape* was executed by another member of the Lines family, such as Edward Ashcroft or William Rostill, it is not representative of Henry Harris's work, especially considering that he was already an experienced draughtsman by 1823. The identification of

⁵⁹ Image also available from the Witt Library in the Courtauld Institute, [Neg. No.: 588/45/10] from the 'Lines' box no. 1504B. However the Witt Library lists its title as *View of Bridgnorth* [sic] and attributes it to Samuel Rostill Lines, whereas at BMAG it is entitled *Bridgnorth Landscape* and attributed to Henry Harris Lines. All works in this catalogue retain the attributions given by the originating museum or gallery institution.

⁶⁰ A similar composition can be seen in *Near Edgbaston*, (cat. 44), where a river is situated centrally in the drawing, with the banks of the river on either side.

⁶¹ The attribution of *Bridgnorth Landscape* has not been reassessed since its acquisition according to Victoria Osborne, Curator, Prints and Drawings (Oral communication, 23 August 2010).

these stylistic qualities and exhibited works has therefore enabled the attribution of *Bridgnorth* to Henry Harris Lines.

15

Attributed to Henry Harris Lines

North Gate, Bridgnorth, 1818–1854

Pencil; 350mm x 414mm (190mm x 265mm)

Inscr. bc.: *Northgate Bridgnorth*

Lit.: Gwilt, C.F., *Bridgnorth – A Portrait in Old Photographs and Postcards*, Shropshire, 1988; Macefield, W.J., *Bridgnorth as it was*, Lancashire, 1978; Mason, J.F.A., *The Borough of Bridgnorth 1157-1957*, Bridgnorth, 1957, 10-11 & 38; Rutter, M & Dent, H., *Bridgnorth: A Pictorial History*, West Sussex, 1998

MS.: *Bridgnorth and District Historical Society Minutes 1910*, Shropshire Archives, [DA2/35/127/1], 1910; Invoices to Charles T. Smith Builder and Contractor (regarding the renovations of the North Gate), unpublished manuscript, Shropshire Archives, [DA/135/127/8-11], 1911; Notes on specification of labour and materials to be used in the restoration of the North Gate, unpublished manuscript, Shropshire Archives, [DA/135/127/21]

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (15)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.501

The drawing of the Northgate (the central structure with a single archway) has been made from outside the town walls, looking towards the gate and through to the lower stretch of the High Street. The tower on the far left of the drawing is that of St Leonard's church. However, in actuality the church is situated almost directly south of the Northgate (and therefore behind it) and cannot be seen if facing this angle (see cat. no. 15a). The Northgate is today one of Bridgnorth's major tourist attractions and currently home to the town's museum.

The Northgate was built at a similar time to the other four gates of Bridgnorth: Whitburn Gate, West/Hungary or St. Mary's Gate, Listley Gate and Cow Gate.⁶² It was constructed c.1260 and is now the only one of the five entrances still standing on the town's old perimeter.⁶³ The gate was one of the main entrances into the town but it has also had an unusual variety of other uses, which may have been of interest to the artist. It had one of its first restorations in 1608 and shortly after in 1636, it was used as a prison.⁶⁴ Ten years later it was used as the local town hall (1646-1652) until the acquisition of the present building.⁶⁵ In the twentieth century, during the period 1910-1929, it became the home of the Blue Coat Charity School. The school provided clothing and education for '30 boys of the artisan class'.⁶⁶

The drawing of the Northgate is of great significance since it is the only depiction of the structure with one archway, no battlements and windows with rounded arches.⁶⁷ The gate had several more restorations in its recent history where various architectural elements were added or altered, including battlements added in 1910 and the windows that were made rectangular.⁶⁸ A second archway was added (presumably to facilitate pedestrian access) before 1875.⁶⁹ A third archway was constructed in 1910 during the restoration in memory of Thomas Martin Southwell (founder of the local Friars Carpet Works).⁷⁰ This drawing is therefore not only an accurate sketch of the structure, but plays an important role in documenting its history.

⁶² J.F.A. Mason, *The Borough of Bridgnorth 1157-1957*, Bridgnorth, 1957, 10.

⁶³ C. F. Gwilt, *Bridgnorth – A Portrait in Old Photographs and Postcards*, Shropshire, 1988, 3.

⁶⁴ *Ibid.*

⁶⁵ *Ibid.*

⁶⁶ Mason, *The Borough of Bridgnorth*, 38.

⁶⁷ No other depictions of the Northgate in this condition have been traced to date.

⁶⁸ Gwilt, *Bridgnorth – A Portrait in Old Photographs and Postcards*, 3 and *Bridgnorth and District Historical Society Minutes 1910*, Tenders from 17/06/1910, Shropshire Archives, [DA2/35/127/1], 1910. The latter states that the windows with rounded arches were 'too ornate' and should be made plain at the top.

⁶⁹ No written evidence documents the addition of the second arch. However, this conclusion has been reached from assessing photographs from Gwilt's *Bridgnorth – A Portrait in Old Photographs and Postcards* and Rutter and Dent's *Bridgnorth: A Pictorial History*, 1998. The earliest photograph showing the second arch is dated 1875 in Rutter and Dent, *Bridgnorth: A Pictorial History*, image 155.

⁷⁰ See *Bridgnorth and District Historical Society Minutes 1910*, Shropshire Archives, [DA2/35/127/1], 1910 for further details on the restoration.

It has not been recorded that any works of the same title or subject matter were exhibited by the Lines family. However, Henry Harris exhibited *View of the Tower of the Old Church, Bridgnorth* at the Royal Academy in 1819 (no. 570) and *View on Severn, Bridgnorth* at the Birmingham Society of Arts exhibition in 1829 (no. 249). This indicates that his first visit to Bridgnorth may have been as early as 1818, before the exhibition at the Royal Academy, or later in 1829 before the exhibition at the Birmingham Society of Arts. However, his study of Bridgnorth's Town Mills (cat. 16), dates from as late as 1854, the year that the mills were rebuilt by William Whitmore, hence it is here suggested that this drawing was made between 1818 and 1854.

16

Attributed to Henry Harris Lines

Town Mills, Bridgnorth, 1818-1854

Pencil; 350mm x 414mm (179mm x 265mm)

Inscr. br.: *Town Mills, Bridgnorth*

Lit.: Fothergill, C., 'Fort Pendlestone – in the Mill of History', *Bridgnorth Journal*, 5, January 25 1985; Raistrick, A., *Dynasty of Iron Founders: The Darbys and Coalbrookdale*, 2nd ed., York, 1953

MS.: Anonymous, The Town's Mills of Bridgnorth, unpublished typescript, Bridgnorth Library

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (40)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.498

The drawing of Bridgnorth's town mills again demonstrates the family's reputation as skilled draughtsmen. The neat and precise execution of the subject shows its situation within a tall and imposing rock escarpment. Bridgnorth's town mills are situated to the north of the town and the site has been home to multiple industries. The first mention of the mills dates back to

1225 and they were subsequently given by King Henry III, under the great seal to the burgesses in 1227 for the grinding of corn.⁷¹

The mills became central to the Industrial Revolution when Abraham Darby of Coalbrookdale (the son of Abraham Darby the elder) and Thomas Gooldney leased the site in June 1760 to use as an iron foundry. They were effectively overseers of the foundry and it was the brothers George and Thomas Cranage who, at Bridgnorth, changed the iron industry, refining their iron-smelting process by using coke rather than charcoal in the reverberatory furnace.⁷² Although their process was soon improved upon by other iron founders, they had set the precedent on which those developments were based.

In 1794, Darby leased the mills out in order to pay off some company debts and fund further expansion of the company through improving rail and canal links to and from his foundries. It is uncertain to whom he leased the mills at this point, but it is known that MacMichael & Co. took over in 1814. They used the mills for wool spinning but the building was burnt down. Undeterred by this, the company returned to the site, this time specialising in spinning worsted. The most significant changes to the mills took place in 1854 when William Whitmore rebuilt the site, using a 'Castellated pseudo-gothic style after the manner of Apley Hall'.⁷³ Apley Hall was Whitmore's stately home that he also designed in 1811.⁷⁴ The family had their ancestral roots firmly secured in Bridgnorth with forebears who could be traced back to 1377. They bought much of the land in the area in the sixteenth century with money acquired from successful business enterprises in trading with Spain. In 1605, it was estimated that the family owned 12000 acres of land in Shropshire. Whilst changing the physical features of the mills dramatically, Whitmore insisted on the use of local materials – particularly the

⁷¹ Charles Fothergill, 'Fort Pendlestone – in the Mill of History', *Bridgnorth Journal*, Jan 25 1985, 5.

⁷² *Ibid.*

⁷³ Anonymous, *The Town's Mills of Bridgnorth*, unpublished typescript, Bridgnorth Library.

⁷⁴ Fothergill, 'Fort Pendlestone – in the Mill of History', 5.

sandstone which was quarried from the road opposite. When rebuilding was completed, it was leased to Joseph Macowen and again used as a wool-spinning mill. Today, the site is being renovated into modern apartments.

The drawing is here attributed to Henry Harris, who was the only member of the family to exhibit works depicting the town of Bridgnorth. It is possible that this drawing was made during the same period as *Bridgnorth* (cat. 14) and *Northgate, Bridgnorth* (cat. 15), although there is no other evidence to support this. The attribution of this drawing can be verified by comparison with a signed drawing at BMAG, known to have been made by Henry Harris entitled *Old Town Mills, Bridgnorth, Salop* (1857) [1976V217] (cat. no. 16a). Given a protective layer of varnish, it has become yellow in appearance. This occurs on several drawings in the BMAG collection and it served a purpose in preventing damage to the drawing in the studio, where it was possibly used as a teaching aid. It can therefore be assumed that the RBSA drawing was the original study from which *Old Town Mills, Bridgnorth, Salop* was made. Both compositions are identical but the latter is dated 1857. This makes the dating of *Old Town Mills, Bridgnorth* problematic because the structure of the buildings and title of the drawing suggest that they were drawn sometime before the rebuilding by Whitmore, and therefore before 1854. Another drawing *At the Town Mill, Bridgnorth* (1840) [P.66'51] also from BMAG again drawn by Henry Harris, is inscribed with '[first word illegible] the Town Mill, Bridgnorth/ Oct 9th 1840' (see cat. no. 16b). This time depicting a floodgate, presumed to be on the site of the mill, the untitled work is additional evidence that he had visited the site before 1854. Henry Harris first exhibited views of Bridgnorth in 1819, at the RA (*View of the Tower of the Old Church, Bridgnorth* at the Royal Academy in 1819, no. 570). Therefore it is here suggested that the earliest date he began

depicting Bridgnorth is 1818. Consequently, it is highly likely that this drawing was made sometime between 1818-1854.⁷⁵

17

Attributed to Henry Harris Lines

Floodgate, Perry Mill, 1829-1830

Pencil; 388mm x 320mm (266mm x 210mm)

Inscr. tr.: 1830, and br.: *Floodgate, Perry Mill*

Lit.: Twist, M., *Images of England: Aston and Perry Barr*, Gloucestershire, 1999, 92 & 99;

Dilworth, D., 'Perry Hall Mill', *The Tame Mills of Staffordshire*, West Sussex, 1976, 29-31

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (33)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.487

Floodgates and mills were popular motifs for Henry Harris Lines and his contemporaries and this is one of two drawings depicting a floodgate in the RBSA collection (see also cat. 2).

This drawing is comparable with the drawing *Landscape with Sluice Gate* [1977V192] and ink study of the same title [1977V225] (both undated) at BMAG (cat. nos. 17a and 17b). All three drawings have similar compositional structures, placing the gate centrally, and are orientated in a portrait format.

The floodgates themselves were devices used to divert water, usually from a water wheel, to a stream. Constable in particular was especially fond of his 'mill dams', a similar device that controlled the flow of water to a mill. He famously wrote [in 1821] in reference to his childhood spent by the River Stour: 'the sound of water escaping from mill dams etc., willows, old rotten planks, slimy posts and brickwork, I love such things...As long as I do

⁷⁵ Henry Harris first exhibited views of Bridgnorth in 1819, at the RA (*View of the Tower of the Old Church, Bridgnorth* at the Royal Academy in 1819, no. 570). Therefore it is here suggested that the earliest date he began depicting Bridgnorth is 1818.

paint, I shall never cease to paint such places.’⁷⁶ *A Sluice, perhaps on the Stour* (1830-1836) at the V & A [131-1888] (cat. no. 17c) is an example of his use of the motif, which is compositionally similar to *Floodgate, Perry Mill* though infinitely more agitated in mood.⁷⁷ Painted in ‘forced colours’, this was made towards the end of Constable’s working life.⁷⁸ Constable’s oil-sketch is thus contemporary with Henry Harris’s drawing and emphasizes the significance of the motif in symbolizing the English countryside. For Constable, these subjects also evoked memories of his childhood spent in Dedham, and he associated his ‘...careless boyhood’ with all that lies on the Stour; those scenes made me a painter, and I am grateful...’⁷⁹ Constable also locates the gate in the centre of his painting, further suggesting a compositional convention employed by artists when depicting such devices.

The floodgate seen here is most likely to have been situated near the Perry Mill by old Perry Barr Hall, near Handsworth, Birmingham.⁸⁰ The mill was used for corn grinding in the early nineteenth century.⁸¹ Their use and situation in the countryside made such mills an appealing subject during a period when industry was rapidly expanding.⁸² The gates not only referred to a rural industry that was in decline, but their location also embodied increasing sentimentality towards a contracting countryside.

Henry Harris made a painting very probably from this study sometime in 1830 or shortly before. This is documented in the Birmingham Society of Arts catalogue of 1830 where the work is entitled *The Floodgate* (no. 60). It was also noted in his personal Exhibitions Ledger Book where it is entitled *Floodgate, Perry Barr*. The dating of this drawing is here suggested

⁷⁶ C.R. Leslie, *Memoirs of the Life of John Constable*, third edition, London, 1995, 73.

⁷⁷ G. Reynolds, *Catalogue of the Constable Collection*, V&A, London, 1960, 233. Further information relating to *A Sluice, perhaps on the Stour* can be found at <http://collections.vam.ac.uk/item/O82727/oil-painting-a-sluice-perhaps-on-the/>. Accessed 15 June 2010.

⁷⁸ Reynolds, *Catalogue of the Constable Collection*.

⁷⁹ Leslie, *Memoirs of the Life of John Constable*, 73.

⁸⁰ D. Dilworth, ‘Perry Hall Mill’, *The Tame Mills of Staffordshire*, Sussex, 1976, 29-31.

⁸¹ *Ibid.*

⁸² G.E. Mingay, ‘Introduction: Rural England in the Industrial Age’, *The Victorian Countryside Volume I*, G.E. Mingay (ed.), 1981, 3- 6, 3.

as 1829-30, allowing the possibility that Henry Harris had completed it up to a year prior to the exhibition of *The Floodgate*. He subsequently sold this painting to William Roberts for the sum of £30. Roberts was an acquaintance of David Cox and a keen artist himself (see cat. 12).⁸³ The price that he paid for the work indicates an oil painting, rather than a watercolour.⁸⁴ This can be substantiated by the Birmingham Society of Arts exhibition catalogue, 1830, which lists the medium of a work if it is not in oils. There is no indication that Henry Harris's *The Floodgate* is a watercolour.

18

Attributed to Henry Harris Lines

Buildwas Abbey, Shropshire, 1829-1838

Pencil; 350mm x 414mm (204mm x 277mm)

Inscr. br.: *Buildwas Abbey Shropshire*

Lit.: Moseley, W.M., 'Some Account of Buildwas Abbey, Shropshire', John Britton, *The Architectural Antiquities of Great Britain Represented and Illustrated in a series of Views, Elevations, Plans, Sections, and Details, of Various Ancient English Edifices: with Historical and Descriptive Accounts of Each*, Vol. IV, Longman, Hurst, Rees, and Orme: London, 1814, 65-76; Rowe, E. (ed.), *Buildwas Abbey*, London, 2002

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (22)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.507

Stylistically, this drawing is comparable to cat. 40 that also depicts Buildwas Abbey. Both drawings have been carefully composed with a fine pencil point, enabling the artist to capture small details such as the textures of the stonework and overgrown foliage. The draughtsman of this drawing has taken a panoramic approach to the Cistercian abbey, showing its dilapidated tower and a portion of the nave. The only distinguishable features between this

⁸³ Roberts and Cox often exchanged letters and travelled together on sketching trips, as documented by Solly, *Memoir of the Life of David Cox*, 68-69.

⁸⁴ See Appendix 1.

drawing and cat. 40, are the handwritten inscriptions at the bottom of both. The differences between the inscriptions strongly suggest that they were made by separate individuals. This drawing has therefore been attributed to Henry Harris Lines, who exhibited a painting of the same title in the 1838 exhibition at the Birmingham Society of Arts (no. 238). However, it should be noted that in Henry Harris's personal Exhibition Ledger Book, he refers to this painting merely as 'Buildwas Abbey', yet he did not always write the full titles of paintings in his ledger book.⁸⁵

The Cistercian Abbey of Buildwas was built during the period 1150-1190 and housed a self-sufficient community of both lay brothers ('*conversi*') as well as a group of choir monks.⁸⁶ The structure of the building is considered typically Cistercian, consisting of a cruciform shape with transepts on both sides of the crossing and a nave of seven arches in length (four of which can be seen this drawing).⁸⁷ The site originally covered 34 acres, furnishing the monks with enough land to provide for themselves, but the size gradually diminished following the dissolution of the monasteries in 1536.⁸⁸ Buildwas Abbey became a popular destination for artists in the late eighteenth and nineteenth centuries, encouraged by Walter Michael Moseley (d. 1827) who owned the estate in the early nineteenth century.⁸⁹ He was the first owner to take an active interest in the historic importance of the property and went on to publish an account of his findings in 1814.⁹⁰ Through its reputation as a landmark of beauty and interest to antiquarians, Buildwas Abbey became synonymous with works by artists such as John Sell Cotman (1782-1842) who exhibited *Buildwas Abbey, Shropshire* at the Royal

⁸⁵ This occurs occasionally in the Exhibition Ledger Book, for example the painting known in the Birmingham Society of Arts catalogue as *The Vale of Gwynant, North Wales* (1827, no. 91) is written in the Exhibition Ledger Book as *The Vale of Gwynant*. See Appendix 3, for a full transcription of Henry Harris Lines's Exhibition Ledger Book, Worcester City Art Gallery and Museum, [WOSMG:2006:22:77], by the author, 2008.

⁸⁶ E. Rowe (ed.), *Buildwas Abbey*, London, 2002, 5.

⁸⁷ *Ibid.*

⁸⁸ *Ibid.*

⁸⁹ Rowe (ed.), *Buildwas Abbey*, 35.

⁹⁰ W. M. Moseley, Esq., 'Some Account of Buildwas Abbey, Shropshire', J. Britton, *The Architectural Antiquities of Great Britain Represented and Illustrated in a series of Views, Elevations, Plans, Sections, and Details, of Various Ancient English Edifices: with Historical and Descriptive Accounts of Each*, Vol. IV, Longman, Hurst Rees, Orme, and Brown, Paternoster-Row; J. Taylor, Architectural Library, 59, High Holborn, 1814, 65-76.

Academy in 1803 (no. 446) and J.M.W. Turner (1775-1851) who executed the drawing *Interior of the Ruins of Buildwas Abbey, Shropshire* (1794) [D00662, Finberg number: XXVII A].⁹¹

Although the village of Buildwas was considered 'a place of no importance in itself' its popularity was heightened in the early nineteenth century by its proximity to the Shropshire and Welsh borders.⁹² Besides the abbey, the village also possessed an outstanding iron bridge that had been made at Coalbrookdale.⁹³ Wales had become a fashionable destination for tourists as a result of improved road networks to the area and the dangers posed by the Napoleonic Wars for European travel. This made Buildwas a convenient stopping point on the long journey from the south to North Wales. Cotman had painted *Buildwas Abbey, Shropshire* whilst on his second and last tour of North Wales in 1802.⁹⁴ From London, Cotman travelled north to Wolverhampton and through Bridgnorth and Wenlock in Shropshire before finally reaching North Wales.⁹⁵ It was whilst travelling through Shropshire, that Cotman would have encountered the abbey. An indication of the opportunistic nature of nineteenth-century artists, Cotman's documented travels demonstrate how they made the most of their trips by executing studies along the way. The route taken by Cotman raises the possibility that Henry Harris also made this particular drawing whilst *en route* to North Wales.

This architectural study is comparable to *The State Room, Kenilworth Castle* (1819) [265'24] by Henry Harris Lines from BMAG (cat. no. 18a), which depicts the dilapidated castle in a similar manner, although not as worked up. In that drawing, he also chose to focus on the length of the structure, thus orientating the composition horizontally, rather than vertically, and emphasizing his understanding of perspective and compositional conventions.

⁹¹ J.M.W. Turner, *Interior of the Ruins of Buildwas Abbey, Shropshire* (1794), Tate, [D00662, Finberg number: XXVII A].

⁹² F. Calvert, *Picturesque Views, and Descriptions of Cities, Towns, Castles, Mansions and other Objects of Interesting Features in Staffordshire*, Birmingham, 1830, 85.

⁹³ *Ibid.*

⁹⁴ S. D. Kitson, *The Life of John Sell Cotman*, London, 1937, 41.

⁹⁵ *Ibid.*

The date of the present drawing is here suggested as 1829-1838 as it may have been made on the same sketching trip as *Buildwas Abbey* (cat. 40) together with Samuel Rostill, and revisited at a later date, or closer to the period when it was shown at the Society's Exhibition of Modern Works (in 1838). However, Henry Harris exhibited *Buildwas Abbey*, (title according to his Exhibition Ledger Book) at the Worcester Exhibition of Fine Arts in 1838 and again in 1839 at the Norwich Exhibition, where it sold for £8. Although there is no visual evidence, the title (and subject) do not appear again in his Exhibition Ledger Book so it is possible that the same painting was exhibited three times until it was eventually sold.⁹⁶

19

Attributed to Henry Harris Lines

The Ramparts (of Richmond Castle), 1831

Pencil; 388mm x 323mm (275mm x 223mm)

Inscr. bl.: *Sept 26th 1831*, and br.: *The Ramparts Richmond*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (17)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.535

The drawing depicts a rampart of Richmond Castle in Yorkshire and is somewhat unusual as it focuses upon a very specific aspect of the building, and not one that is often depicted. For instance, William Callow's *Richmond Castle, Yorkshire* (1843) [N02435] (cat. no. 19a) and Turner's *Richmond: Castle and Bridge from Upstream, with Yorke House to Left* (1797) [D01012], both in Tate Britain, depict the whole structure upon the hill, rather than a specific element as seen here. The addition of the sketchbook and walking stick or telescope in the foreground is suggestive of the artist's equipment, and its inclusion is unusual as it gives the drawing an informal character. Furthermore, the objects were not conventional motifs that

⁹⁶ See Appendix 3.

other artists used, and so it is unlikely that they would have been included in an oil or watercolour painting, if this drawing were intended for such purpose. Alternatively, it is possible that this drawing was never intended as a preparatory sketch, but instead a general study of the castle's rampart.

Ruined castles such as the eleventh-century Norman castle of Richmond, Yorkshire, were popular subjects for paintings in the eighteenth and nineteenth centuries and were often depicted set in a vast landscape. Ruins exuded picturesque qualities, sought by tourists and artists alike. Rough buildings were recommended by William Gilpin (1724-1804) to make a scene more picturesque: 'from a *smooth* building we must turn into a *rough* ruin. No painter, who had the choice of the two objects, would hesitate a moment.'⁹⁷ In his day Gilpin was the key advocate for the Picturesque aesthetic and his preference for rough and irregular forms derived from the irregularities seen in nature itself: 'the picturesque eye abhors art; and delights solely in nature: and that as art abounds with regularity, which is only another name for smoothness; and the images of nature with irregularity, which is only another name for roughness, we have here our solution of our question.'⁹⁸ For Gilpin, roughness and irregular textures and forms were therefore symbolic of nature's variety, and by depicting them in art, the artist brought the image closer to its real subject. No evidence directly links Henry Harris to Gilpin's essays since it is not known whether he owned any of his publications. However, Gilpin's works were circulated widely, and it is quite possible that Henry Harris had access to them, either personally or through his professional contacts.

Ruins also had a historical significance and were therefore simultaneously able to satisfy the interests of antiquarian travellers. This trend was evident in books such as Storer's *The*

⁹⁷ W. Gilpin, *Three Essays on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: to which is added a Poem, on Landscape Painting*, London, 1792, 7-8.

⁹⁸ W. Gilpin, *Observations on the River Wye, and Several Parts of Wales etc. Relative Chiefly to Picturesque Beauty*, 1782, 26-67.

Antiquarian Itinerary....⁹⁹ Storer's *Itinerary* functioned as a guidebook and offered historical information and illustrations of must-see sites to antiquarian tourists. Yorkshire and the North were favoured destinations for enthusiastic travellers and artists. The young Turner travelled to Yorkshire in 1797 and it has been suggested that his trip was 'one of the most important tours of his career' and 'the one at which in many ways he discovered himself and his future direction as a painter of landscape.'¹⁰⁰ The Lines are also known to have visited Yorkshire, and exhibited works depicting its various locations.¹⁰¹ In particular, Henry Harris Lines travelled there with David Cox on a sketching trip in 1830.¹⁰² An example of Henry Harris's treatment of the theme in a conventional style can be seen in *Richmond Castle* (undated) [FAO.363] in Worcester City Art Gallery and Museum (cat. no. 19b).

The present drawing also has an archaeological significance, relating to Henry Harris's own work as an archaeologist. His interest later extended to the ramparts of ancient British and Roman hillfort camps, as demonstrated in his surveys of the British Camp (Herefordshire Beacon).¹⁰³ As Richmond Castle is here depicted as an archaeological rather than romantic subject, Henry Harris Lines seems the likely artist. Although he did not exhibit works depicting Richmond Castle in 1832 (there was not an exhibition of Modern Works in 1831), he did show a view of Yorkshire at the Birmingham Society of Arts entitled *A Glen at Malham, Yorkshire* (no.75). It was not until much later in 1884 that he exhibited *Richmond Castle, Yorkshire* (no. 676).

⁹⁹ J. Storer, *The Antiquarian Itinerary, Comprising Specimens of Architecture, Monastic, Castellated, and Domestic; With other Vestiges of Antiquity in Great Britain*, London, 1815-16, Cadbury Special Collections, University of Birmingham, [r DA 625].

¹⁰⁰ D. Hill, *Turner in the North: a Tour Through Derbyshire, Yorkshire, Durham, Northumberland, the Scottish Borders, the Lake District, Lancashire and Lincolnshire in the Year 1797*, New Haven and London, 1996, 1.

¹⁰¹ See Appendix 1 and 3.

¹⁰² Solly, *Memoir of the Life of David Cox*, 68-69 and also Potter, *A Provincial from Birmingham*, 12.

¹⁰³ Worcester City Art Gallery and Museum, [WOSMG:1966:79].

Attributed to Henry Harris Lines

Upton Cressett, 1831-32

Pencil; 414mm x 350mm (267mm x 221mm)

Inscr. on the pew cr.: *Oak/plastered/make this an inch long*

Inscr. br.: *Upton Cressett*

Inscr. bl.: *Pelham*

Lit.: Cox, D.C. (ed.), *Sir Stephen Glynne's Church Notes for Shropshire*, Keele, 1997, 110-111; *Documents Concerning the Parish of Upton Cressett from Local Studies Library*, unpublished document, Shrewsbury, Shropshire, 1988, Bridgnorth Library; *Kelly's Directory*, London, 1891, 455; *Post Office Directory of Shropshire 1856*, London, 1856, 133; Leonard, J., *Churches of Shropshire and Their Treasures*, Herefordshire, 2004, 41-42, 48-49, 245; Salter, M., *The Old Parish Churches of Shropshire*, Wolverhampton, 1988, 72

MS.: George, D., *Upton Cressett Church and its Nineteenth-Century Restoration*, unpublished manuscript, January 1990, Shropshire Archives, [0497v.f]

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (27)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.508

The small village of Upton Cressett is set amongst the picturesque Shropshire countryside, a short distance from the main route from Bridgnorth to Shrewsbury. The name 'Upton Cressett' derives from the Upton and Cressett families who were joined together in marriage in the fourteenth century (when Constance de Upton married Thomas Cressett).¹⁰⁴

Henry Harris's depiction of the Norman arch is reminiscent of Cotman's studies of portals, as mentioned in cat. 11. Cotman used archways as a visual tool to experiment with the flow of light in his pictures, ultimately to emphasise the building's sublimity (cat. no. 20a).¹⁰⁵

However, the chancel arch in *Upton Cressett* does not aim for this; instead, it seeks to be a realistic and accurate portrait of the church's interior structure which is indicated by the

¹⁰⁴ John Leonard, *Churches of Shropshire and their Treasures*, Logaston, 2004, 245.

¹⁰⁵ Hill, *Turner in the North*, 38.

inscription 'Oak/plastered/make this an inch long'. Henry Harris's attention to detail and accuracy in this drawing, suggests it to be an antiquarian study as well as an artistic.

The drawing depicts the interior of St. Martin's Church, and in particular the arch that separates the nave from the chancel. The church dates to the second half of the twelfth century and is noted for its outstanding chancel arch in the Norman style.¹⁰⁶ The arch is prominent in the drawing, however the chevron detailing on the four orders remains unfinished, possibly because the artist felt that he had compiled enough visual information in that small section to enable him to finish the remaining section. Norman arches are common amongst the Lines family's depictions of church interiors, featuring in *Holt Church* by Henry Harris Lines (cat. 1), and *Tettenhall Church* by Samuel Lines (Worcester City Art Gallery and Museum [FAO.294]), as well *Tettenhall Church* by Frederick Thomas Lines after Samuel Rostill Lines in the RBSA permanent collection [BIRSA:2007X.477].¹⁰⁷ This demonstrates that the family used Norman archways as focal points for several of their compositions of church interiors.

The font that is partially visible in the lower left of the drawing is also Norman, and is still in the disused church today (see cat. no. 20b).¹⁰⁸ It is decorated with carved arches and cable moulding on the top and bottom and lined with lead. The pulpit, although currently situated to the right of the chancel arch (see cat. no. 20b), was previously located to the left (as seen in the drawing) and elevated higher. A series of nineteenth-century photographs depicting the interior of the church, although undated, shows that the lectern was situated to the left for a period of time.¹⁰⁹ *Upton Cressett (Church interior) as in 1855* [PR/2/515] (cat. no. 20c), a reproduction of a drawing from Shropshire Archives also shows the raised pulpit on the far

¹⁰⁶ *Ibid.*

¹⁰⁷ The original watercolour by Samuel Rostill Lines, which Frederick Thomas Lines copied, is at BMAG [1977V133].

¹⁰⁸ Leonard, *Churches of Shropshire*.

¹⁰⁹ These photographs can be accessed at Shropshire Archives, which include [PR/3/222], [PR/2/512], [PR/2/513], [PR/2/514], [PR/2/515].

left and the reading stand/lectern on the far right.¹¹⁰ To the bottom left of the drawing, there is the inscription 'Pelham', which refers to the Pelham family who were responsible for the church's upkeep during the period.¹¹¹

This drawing is here attributed to Henry Harris Lines who exhibited a painting, now lost, of the same title at the Birmingham Society of Arts in 1832 (no. 224). This indicates that the drawing was made during the period 1831-1832 and was possibly the original study for the painting. Inspection of the exhibition catalogues of the Birmingham Society of Arts and his Exhibition Ledger Book also reveals that Henry Harris Lines exhibited church interiors only between the years 1819 and 1844.¹¹² It can therefore be reasonably assumed that the majority of his studies of the subject, such as this drawing, were also produced within this period.

21

Attributed to Henry Harris Lines

The Teme, Ludlow, 1835-1882

Pencil; 320mm x 389mm (160mm x 230mm)

Inscr. bl.: *the Teme Ludlow*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (45)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.528

This drawing is a study of the River Teme, which flows through Ludlow before it joins the River Severn to the south of Worcester. The drawing shows two buildings to the left, possibly houses, with steps that lead down into the river. Clusters of leaves on the central tree seem

¹¹⁰ There is no indication on the image itself where the reproduction drawing was published, nor the artist responsible.

¹¹¹ *Kelly's Directory*, London, 1891, 455, states that the church was maintained by the Pelhams who were also the current representatives of the Cressett family. It is assumed that this refers to the family of Reverend Henry Thursby Pelham who was 'lord of the manor and sole landowner' according to the *Post Office Directory of Shropshire 1856*, London, 1856, 133.

¹¹² Refer to Appendix 3. There are no extant exhibition catalogues from the 1836 Worcester Exhibition of Fine Arts.

swept to one side, suggesting that the drawing may have been executed on a breezy day. The drawing is also highly worked, with heavy shading used to depict the strong shadows caused by the tall trees. The flat edge of a pencil has been used to create the effect (as opposed to the pointed tip) and bears a resemblance to the techniques in cats. 28 and 52 where the trees and shadows have also been drawn in this loose manner.

The drawing is attributed to Henry Harris, because of the proximity of the River Teme to his home in Worcester, and also because it was a subject he revisited on several occasions c.1835, shortly before he exhibited *View on Teme* at the Worcester Exhibition of Fine Art in 1836, through to 1882 when he showed *Banks of the Teme, Worcester* at the Royal Birmingham Society of Artists (no. 253).¹¹³ However, it is also likely that this drawing was made towards the latter half of Henry Harris's life as it is comparable to cat. 55 which is drawn in a looser style with a linear quality that is less defined and precise than that seen in cat. 14, for example.

22

Attributed to Henry Harris Lines

Alrewas, Staffordshire, 1837-1851

Pencil; 320mm x 360mm (180mm x 244mm)

Inscr. br.: *Alrewas, Staffordshire*

Lit.: *Staffordshire Illustrated*, Lichfield, 1899, 9-11

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.486

The drawing partially depicts All Saints' Church of Alrewas in Staffordshire. In contrast to the previous depictions of churches by the Lines family, the artist here has chosen to represent

¹¹³ See Appendix 1 and 3.

the church from its exterior, looking over to the building from across the River Trent.¹¹⁴ The church itself dates from approximately AD. 822 and the site was originally of Saxon origin.¹¹⁵ The prominent tower has distinctive battlements with pinnacles at the angles. It appears that it was subject to several restorations, as mentioned in *Staffordshire Illustrated* of 1899: 'The old tower has nothing peculiar about it to strike the eye, but this is doubtless owing to the fact that each restoration has had the effect of modernising its appearance.'¹¹⁶ However, the photograph which accompanies this extract, taken circa 1899, shows the tower in the same state as the drawing, therefore suggesting that modifications were made some time in the first half of the nineteenth century if the dating of this drawing is correct.¹¹⁷

A comparable drawing signed by Henry Harris Lines is in the collection of BMAG, entitled *A Church by a River* (undated) [77'93] (cat. no. 22a).¹¹⁸ Although that title does not specify the location, both compositions are almost identical and are certainly linked. The main differences between the drawings are the arrangement of the figures and cows drinking from the river in the foreground, and a more pronounced river bank to the left of *A Church by a River*. It is likely that *Alrewas, Staffordshire* was the initial study for *A Church by a River*, as the latter is bolder in its execution and has a greater extent of shading, tonal and textural detail. *A Church by a River* has also been varnished, which indicates that it was possibly used in the family's academy as a study from which students copied.¹¹⁹ This evidence supports the identification of Henry Harris Lines as the artist responsible for the RBSA drawing.

¹¹⁴ Since the village is situated on the south bank of the River Trent, it can be assumed that the water source is that river. *Staffordshire Illustrated*, Lichfield, 1899, 9.

¹¹⁵ *Ibid.*

¹¹⁶ *Staffordshire Illustrated*, 10.

¹¹⁷ *Ibid.*

¹¹⁸ The drawing is signed 'H H Lines'.

¹¹⁹ This is indicated by the label on the reverse of the drawing (see cat. no. 22a).

However, any deeper significance of this scene is uncertain as neither All Saints Church nor Alrewas appear as subjects in works exhibited by the family at the Birmingham Society of Arts nor do they appear in Henry Harris's personal Exhibition Ledger Book. Although drawings of towns and villages in Staffordshire appear in the RBSA collection of drawings (such as Stowe in cats. 23 and 24, and Wall in cat. 27), the lack of the county's representation (in comparison to counties such as Yorkshire and Derbyshire) in the Lines' exhibited works argues against its popularity amongst the family's patrons. The only member of the family known to have exhibited works depicting areas of Staffordshire was Henry Harris Lines, who painted Shenstone and Lichfield for exhibitions in Birmingham (1838, 1843, 1850 and 1851), Liverpool (1844) and Norwich (1839).¹²⁰ A pattern of frequency is apparent, with works exhibited at Liverpool and Norwich in the years succeeding the Birmingham exhibitions of 1838 and 1843, but there is little substantiating evidence to suggest reasons for this. It is possible that the first two paintings exhibited at Birmingham and Norwich were in fact the same (their titles are identical), and Henry Harris was re-exhibiting unsold works from the Birmingham exhibitions elsewhere. The drawing has thus been dated between 1837-1851, which indicates the period when he was actively exhibiting works depicting the county.

¹²⁰ Works included: *View at Shenstone, near Lichfield* at the Birmingham Society of Arts in 1838 (no. 57), *View at Shenstone* at the 'Norwich exhibition' of 1839 (possibly the same work). These were followed in infrequent succession by *At Shenstone* (listed as *A View at Shenstone* in Exhibitions Ledger Book but here assumed to mean the same work) in 1843 (no. 168) at the Birmingham Society of Artists, *The Village of Shenstone* in 1844 at Liverpool, *Lichfield* in 1850 (no. 290) and *Shenstone, Staffordshire* in 1851 (no. 253) at the Birmingham Society of Artists. See further Appendix 1 and 3.

23

Attributed to Henry Harris Lines

Stowe, Lichfield, 1837-1851

Pencil; 390mm x 322mm (238mm x 180mm)

Inscr. br.: *Stowe, Lichfield*

Lit.: Clayton, H., revised by Cox, P., Preston, B. & Smith, A., *St Chad's Church, Lichfield*, Shropshire, 2006; Hewitt, J., *Handbook for Lichfield*, Lichfield, 1874, 17-18

MS.: Various Faculties relating to restorations undertaken at St. Chad's in the late nineteenth-century, 1885, 1894, 1897, Lichfield Record Office [B/C/12/1/284]

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (30)

Prov.: Purchased by the RBSA 2005

BIRSA: 2007X.520

This is a study of the trefoil-headed south doorway at St. Chad's Church in Stowe, a suburb located one mile from Lichfield's town centre. The accompanying photograph (cat. no. 23b) shows the south doorway in its current state, which remains much unchanged.¹²¹ This church was founded in AD 669 by St. Chad, (d. 672) who became the first Bishop of Lichfield.¹²² He established a monastery on the site of the present church that was subsequently dedicated to St. Mary.¹²³ It was not until after his death that it was re-dedicated in his name.¹²⁴ In the nineteenth century, the city was considered an important ecclesiastical centre for those visiting holy sites such as the Shrine of St. Chad.

The church has several outstanding characteristics that may have attracted the artist to the site. The architecture itself is unusual due to the amalgamation of different styles and features added to the building at various periods of its history and this drawing plays a part in documenting some of its more unusual aspects. Originally the site of a Saxon church, it was

¹²¹ The lattice window and wooden door are later additions.

¹²² Howard Clayton, *St Chad's, Lichfield*, visitor's guide, Shropshire, 2006, inside front cover.

¹²³ *Ibid.*

¹²⁴ *Ibid.*

replaced by a solid stone structure in the twelfth century. The doorway seen here is thought to have been made during the early part of the thirteenth century and is possibly the oldest surviving part of the building.¹²⁵ However, the original entrance was through the west door, where the west tower now stands.¹²⁶ The present churchwarden advised that the porch over the door was added sometime in the nineteenth century, and could aid the dating of the drawing.¹²⁷ However, there is no documentary evidence of its erection to support the claim.¹²⁸

The pillars that can be seen through the doorway are also a distinctive feature of the church, which may explain why the artist has chosen to include them. Those on the south side of the church (nearest the door) are hexagonal in section and were constructed in the early thirteenth century.¹²⁹ Those on the north side however, are octagonal and added later in the century. It is also possible that the octagonal columns were originally square but the corners were shaved in order to make it in keeping with the south side pillars.

The church has a distinctive character and rich history that would have been attractive to the Lines family, who exhibited a number of church interiors at the Birmingham Society of Arts.¹³⁰ The present attribution is problematic because none of the Lines family members is known to have exhibited works relating to St. Chad's. However, Henry Harris Lines exhibited works depicting Shenstone and Lichfield, and between 1838 and 1851 he exhibited a total of 6 of these works at Birmingham, Norwich and Liverpool.¹³¹ Although the works exhibited were not

¹²⁵ Clayton, *St Chad's, Lichfield*, 5.

¹²⁶ *Ibid.*

¹²⁷ Michael Sturgess, Oral communication, August 2008.

¹²⁸ Churchwardens' accounts and vestry minutes, 1735-1868, Lichfield Record Office [D29/4/1]. Many of the minutes of the Vestry meetings are unreadable (as a result of poor handwriting) and therefore finding this specific piece of information has been problematic.

¹²⁹ Clayton, *St Chad's, Lichfield*, 5.

¹³⁰ These included *Upton Cressett Church*, by Henry Harris Lines, 1832 (no. 24) (also see cat. no. 11), *Interior of Tettenhall Church, Staffordshire, painted on the spot*, by Samuel Rostill Lines, 1832 (no. 253) and *Interior of Goodrick Chapel*, by Frederick Thomas Lines, 1837 (no. 421).

¹³¹ For example, *At Shenstone* by Henry Harris Lines, Birmingham Society of Arts, 1843, no. 168. See further Appendix 1 and 3.

church interiors, they furnish evidence that he had visited the area. In further support of this, BMAG have in their collection a drawing entitled *Stowe Church, Nr Lichfield* (undated) [1976V208], which is signed by Henry Harris, proving that he knew the church (see cat. no. 23a). That drawing was possibly a study for students, as it is made on card and has been varnished, giving it a durable surface. The practice of copying such examples was a common technique employed by drawing academies of the nineteenth century, including Samuel Lines's, which placed emphasis on copying from works in order to develop the student's observational and technical skills. However, the 'progressive' technique, whereby students were taught composition using a gradual step-by-step approach, was introduced at the turn of the nineteenth century and was largely applied to drawing manuals for amateur artists.¹³² This encouraged a visual step-by-step approach to teaching drawing, which *Stowe Church, Nr Lichfield* does not employ, thus suggesting its use in an academy where there was the aid of a drawing master.

The BMAG drawing is also undated, but it is likely to have been made in a period close to the RBSA drawing. The dates suggested for the production of this drawing are given as 1837-1851, when Henry Harris was known to be exhibiting works depicting the Lichfield area. This drawing is comparable to cat. 24 *Stowe, Lichfield, Interior with Woman*, which is also unsigned and undated, but suggested here to be by the same artist.

¹³² Although the subjects were mainly restricted to landscape drawing. A. Bermingham, *Learning to Draw, Studies in the Cultural History of a Polite and Useful Art*, New Haven and London, 2000, 165. Examples of progressive drawing manuals include Rudolph Ackermann's *Lessons for Beginners in the Fine Art*, London, 1796 and David Cox's series *A Treatise on Landscape Painting and Effect in Water Colours. With examples in Outline, Effect, and Colouring*, London, 1813-1814. Both manuals were consulted at the Yale Center for British Art [ND1135 A25 1796 + Oversize] and [L 115 (Folio A)] respectively.

24

Attributed to Henry Harris Lines

Stowe, Lichfield, Interior with Woman, 1837-1851

Pencil; 388mm x 320mm (237mm x 180mm)

Inscr. br.: *Stowe, Lichfield*

On verso: Two pencil studies of a font.

Lit.: Clayton, H., revised by Cox, P., Preston, B. & Smith, A., *St Chad's Church, Lichfield*, Shropshire, 2006

MS.: Churchwardens' Accounts and Vestry Minutes 1735-1868, Lichfield Record Office [BD29/4/1]

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (31)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.522

This drawing depicts the interior of St. Chad's Church and complements cat. 23. It is here likewise attributed to Henry Harris Lines. Both drawings were most likely made on the same visit to the church. The costume of the woman sitting in the pew is typical of the mid-nineteenth century, comprising a bonnet worn when travelling and a shawl. Her actions are uncertain, but she is holding a large book in her lap that may be a sketchbook.¹³³

The unusual orientation of this drawing should be noted, facing the rear of the church rather than following the convention of looking towards the altar.¹³⁴ Photograph cat. no. 24a shows a more conventional view of the church's altar and Chancel arch. The view in the drawing itself has been taken from the Lady Chapel, situated in the south aisle, showing a large archway in the background that is attached to the church tower (which now houses the church bells at the top and the vestry below). Prior to the addition of the tower, added in the

¹³³ Henry Harris Lines's daughters Elizabeth (b. 1825) and Catherine (b.1829) demonstrated artistic ability. Although there is no written evidence that they went sketching together, there is a possibility they accompanied Henry Harris on his sketching trips. Thus, there is a small likelihood that the woman in the pew may have been one of his daughters. However, they would have been only teenagers in 1837.

¹³⁴ The format of the other church interiors in the RBSA collection depicts the chancel arch from the west end of the nave. For example cats. 1 and 20.

late thirteenth century and not completed until the fourteenth, in keeping with the church's original twelfth-century Norman architecture, the original west entrance to the building stood in its place.¹³⁵ The present composition therefore alludes to the old entrance and suggests that the artist had some prior knowledge of this architectural feature that would explain its unusual orientation.

It is known that the congregation sat in box pews in the early nineteenth century, which were rectangular and had seating on all four sides, rather than those depicted in this drawing.¹³⁶ It is possible that the box pews could not be seen from this position but more likely that the drawing was made after the box pews were removed. There are few relevant documents, but the first recorded proposal for the replacement of the pews dates from 1790.¹³⁷ When the proposal was eventually carried out is undetermined, and therefore cannot support the dating of this drawing. The pews seen in the drawing were also later removed, possibly in 1894-5, when the church underwent major restoration work that included 're-seating'.¹³⁸ The replacement pews are used by the congregation today, and can be seen in cat. no. 24b. However, there remain in St. Chad's four of the original pews from the nineteenth century (i.e. those seen in the drawing), now located in the church's north aisle. The photograph (cat. no. 24c) shows these, and their similarity to those pews in the drawing. They differ slightly from those pews seen in cat. no. 24b (that were added later), which have some small decorative details and are larger in size.

On the reverse of this drawing are two studies of a font (cat. no. 24d). However, it is uncertain whether the studies depict the font that was in the church during the period when

¹³⁵ Clayton, *St Chad's, Lichfield*, 5.

¹³⁶ *Ibid.*

¹³⁷ Faculty of Lichfield, St. Chad, Staffordshire, 1790, Lichfield Record Office [B/C/5/1799/145] (note that the record office lists the date as 1799, although the document is clearly dated 1790).

¹³⁸ See Reverend John Graham's letter to the Town Clerk's office listing a series of proposed restorations, 1885, Lichfield Record Office [B/C/12/1/284] and also correspondence from H.C. Hodson (Churchwarden at St. Chad's) to Town Clerk's office applying for a faculty, dated August 2, 1894, Lichfield Record Office [B/C/12/1/284].

Stowe, Lichfield, Interior with Woman was made (the drawing does not show the font). On the left, three sides of the font have been drawn, but the study on the right demonstrates how Henry Harris attempts to include a fourth face. This reveals how he experimented with different perspectives from which he drew, to make the font appear more three-dimensional. This sketch is particularly significant in demonstrating an aspect of Henry Harris's working process and no other drawing from the RBSA collection reveals it to this extent.

25

Attributed to Henry Harris Lines

Avenue of Trees, Bishop's Palace, Lichfield, 1837-1870

Pencil; 320mm x 390mm (170mm x 240mm)

Lit.: Bull, A.J., *Lomax's Pictorial Book of Lichfield*, Lichfield, 1968, 15; Pugh, R.B. (Ed.), *The Victoria History of the County of Stafford*, Vol. III, London, 1970, 176-177

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.530

This is a drawing of the Bishop's Palace in Lichfield that was constructed in 1687 and is situated on the north east corner of the Cathedral Close. Bishops of Lichfield had previously resided at Eccleshall Castle. The castle suffered from structural damage during the Civil War and its damaged remains were later used for rebuilding other structures.¹³⁹ The late nineteenth century (some time in the 1870s) saw extensions to the palace in the form of two wings added to the building, by Bishop Selwyn (Bishop from 1867-78).¹⁴⁰

The drawing is akin to a varnished drawing from BMAG entitled *Tree-Lined Walk, Lichfield* (undated) (cat. no. 25a) [1976V202], signed by Henry Harris Lines. It depicts a figure walking down a very similar avenue, lined with trees on the left, with a stone wall on the right. The inscription on the lower right also identifies the location as Lichfield, further suggesting that

¹³⁹ A.J. Bull, *Lomax's Pictorial Book of Lichfield*, Lichfield, 1968, 15; R.B. Pugh, (ed.), *The Victoria History of the County of Stafford*, Vol. III, London, 1970, 176-177.

¹⁴⁰ Pugh, *The Victoria History of the County of Stafford*, 195.

the drawings are linked, and most likely by the same artist. However, the BMAG drawing does not show the Bishop's Palace. The fact that *Tree-Lined Walk* is varnished suggests its use as a study by the Lines family's students.

The drawing complements cat. 26, which depicts the wall and parade outside the palace. It should be noted that the drawing was made prior to the addition of the two wings that were instigated by Bishop Selwyn, and must have been completed before the 1870s. However, the artist responsible for the drawing is proposed as Henry Harris Lines who is known to have exhibited works depicting Lichfield (see cats. 23 and 24), though it does not appear that he exhibited works depicting the Bishop's Palace.

26

Attributed to Henry Harris Lines

Bishop's Palace, Avenue of Trees with Figure, 1837-1870

Pencil; 318mm x 390mm (170mm x 240mm)

Inscr. cl.: *very dark*

Lit.: Bull, A.J., *Lomax's Pictorial Book of Lichfield*, Lichfield, 1968, 15; Pugh, R.B. (Ed.), *The Victoria History of the County of Stafford*, Vol. III, London, 1970, 176-177

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.531

This drawing complements cat. 25, but omits the Palace itself, focusing only on the avenue and wall which separate the Close from the city. There is also the addition of a figure that does not appear in cat. 25. It is uncertain why Henry Harris has chosen to draw this scene, which neglects to include the large building. However, it is likely that this drawing was a preliminary more informal study for cat. 25, which could also explain the inclusion of the casual figure strolling down the avenue. This drawing is also related to the BMAG study *Tree-Lined Walk, Lichfield* (see cat. 25) (cat. no. 25a) by Henry Harris Lines.

Attributed to Henry Harris Lines

Hawthorne at Wall, Lichfield, 1838

Pencil; 414mm x 350mm (287mm x 220mm)

Inscr. bc.: *Hawthorne at Wall in Lichfield/ Sept 12th 1838*

Lit.: Erdeswick, S., *A Survey of Staffordshire*, London, 1844, 300; Gould, J., 'Lichfield: Ecclesiastical Origins', offprint from *In Search of Cult: Archaeological Investigations in Honour of Philip Rahtz*, Woodbridge, 1993, 101-104; Hewitt, J., *Handbook for Lichfield*, Lichfield, 1874, 33 & 46; *Staffordshire Illustrated*, Lichfield, 1899, 137; Lomax, T.G., *A Short Account of The City and Close of Lichfield*, Lichfield, 1831, 185; Pitt, W., *A Topographical History of Staffordshire*, Newcastle, 1817, 128-129

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (12)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.496

This detailed study of two tall trees is characteristic of the 'tree portraiture' for which nineteenth-century Birmingham artists were known.¹⁴¹ The long, winding branches have been captured using precise and measured lines, demonstrating the skill of the draughtsman. The drawing has been made on distinctive paper, which is comparable only to that used for *Llanbedr Well* (cat. 3). It has a blue/grey tone whereas the other drawings in the RBSA collection are off-white.¹⁴² Wildman identifies Frederick Henry Henshaw (1807-1891) and the Baker family Samuel Henry Baker (1824-1909) and Henry Baker (1849-1875) as the most prominent artists of this genre.¹⁴³ However, tree studies or 'portraits' were not limited to the Birmingham School and they were also the subject of various drawing manuals such as *Lessons on Trees* by James Duffield Harding (1850) and Samuel Rostill Lines's own

¹⁴¹ S. Wildman, *The Birmingham School*, exhibition catalogue, Birmingham Museum and Art Gallery, Birmingham, 1990, 43.

¹⁴² It has not been possible to explore this further due to limited resources dedicated to paper conservation at the RBSA, but it would be a suggested follow-up task for the archive team there. Contact has already been made with Peter Bower (Paper History and Analysis) in April 2009, regarding the Lines's varnished works, thus he would be a suitable expert to approach for further exploration of this matter.

¹⁴³ Wildman, *The Birmingham School*, 43.

Progressive Drawing Book, Studies of Trees (c.1831) published by S & J Fuller.¹⁴⁴ This interest in depicting nature highlighted the new concern for naturalism in landscape painting that preoccupied artists and art critics alike such as Constable and John Ruskin.¹⁴⁵ This was demonstrated in Constable's letters to his acquaintances including Archdeacon Fisher where both express their concerns for nature and its application to painting, and also in Ruskin's *Modern Painters* (1843-1860).¹⁴⁶

Wall was a place of interest to antiquarians and archaeologists of the nineteenth century, such as Henry Harris Lines, hence the attribution of this work. He was particularly interested in ancient Roman and British iron-age hill fort camps, such as the Herefordshire Beacon and the Breidden Hill Camp. Therefore, it would not be surprising if he had visited the village for his own academic interests. Wall is located near the Roman military road to North Wales known as 'Watling Street' (now the A5). The small village is the site of a Roman staging post (known as '(L)Etocetum') that also houses foundations of an excavated Roman bath house.¹⁴⁷ There are also known to be remains of Roman pavements.¹⁴⁸ In 1831 Lomax commented how coins dating back to the Roman period were often found.¹⁴⁹ Furthermore,

¹⁴⁴ James Duffield Harding, *Lessons on Trees*, London, 1850, YCBA, [NC810 .H37 1850+ Oversize]; Samuel Rostill Lines, *Progressive Lessons, Tree Studies*, London, approximately 1831, Worcester City Art Gallery and Museum, [WOSMG:2006.22.70].

¹⁴⁵ Ruskin's concern with nature is expressed in discourses such as 'That the Truth of Nature is Not to Be Discerned by the Uneducated Senses', *Modern Painters*, Vol. I, Part II, Section I, Chapter 2, 2nd ed., 1898, London, 53-61. Constable's preoccupation with nature is indicated in his letters to Archdeacon Fisher, as documented by Leslie, *Memoirs of the Life of John Constable*, for example 72-73.

¹⁴⁶ Constable was fascinated by nature and his passion was present in his landscape paintings. Constable's expertise in landscape painting led him to present six lectures to the Literary and Scientific Society of Hampstead and Worcester in (1835) and the Royal Institution (1836). Notes by Constable relating to these lectures appear in Leslie's *Memoirs of the Life of John Constable*. Ruskin's main concerns were with depicting the 'truth' in art, and in particular, nature. His essay 'That the Truth of Nature is Not to Be Discerned by the Uneducated Senses' argues that the viewer needs to 'cultivate' the skills needed to observe the truth of nature in art.

¹⁴⁷ Spelling of 'Letocetum' or 'Etocetum' depends on the chosen convention by the author, for example, Jim Gould (J. Gould, 'Lichfield: Ecclesiastical Origins', offprint from *In Search of Cult: Archaeological Investigations in Honour of Philip Rahtz*, Woodbridge, 1993, 101-104) chooses the latter and John Hewitt (J. Hewitt, *Handbook for Lichfield*, Lichfield, 1874, 33) the former.

¹⁴⁸ Sampson Erdeswick, *A Survey of Staffordshire*, London, 1844, 300.

¹⁴⁹ T.G. Lomax, *A Short Account of The City and Close of Lichfield*, Lichfield, 1831, 185.

Hewitt wrote in 1874 'It has been proposed to explore this site...' suggesting that it had not yet been excavated by that date.¹⁵⁰

Modern re-interpretation of the excavations that took place at Wall in the nineteenth century has enabled scholars to reassess the village's religious significance, especially its role in the ecclesiastical development of Lichfield.¹⁵¹ Evidence unearthed has suggested that it was once the site of a Christian Roman settlement. It could therefore be suggested that the images of Stowe in Lichfield (cats. 23 and 24) are also linked to the ecclesiastical importance of Wall.

Henry Harris Lines was also the only member of the family to exhibit works at the Birmingham Society of Arts (and Artists) depicting Lichfield and Shenstone, and consequently cats. 23, 24, 25 and 26 have all been attributed to him. Furthermore, a drawing entitled *Study of Hawthorn* (1841) [588/46/15] at BMAG by Henry Harris Lines supports the likelihood that he later went to study the species again, and had possibly built up a familiarity with it by 1841 (cat. no. 27a). The suggested dates for the production of those drawings are 1837-1851, because Henry Harris was exhibiting works depicting Shenstone and Lichfield in Birmingham during this period. However, *Hawthorne at Wall* is one of a few dated by the artist, specifying that it was drawn in 1838. This coincides with the year in which Henry Harris exhibited *View at Shenstone, Lichfield* at the Birmingham Society of Arts (no.57). The date of this drawing further confirms his visits to the area during the suggested period. It may have been drawn by Henry Harris whilst *en route* to North Wales.

¹⁵⁰ Hewitt, 33.

¹⁵¹ J. Gould, 'Lichfield: Ecclesiastical Origins', offprint from *In Search of Cult: Archaeological Investigations in Honour of Philip Rahtz*, Woodbridge, 1993, 101-104.

Attributed to Henry Harris Lines

Farewell Lichfield, 1841

Pencil; 350mm x 414mm (176mm x 256mm)

Inscr. br.: *Oct 5th 1841/ Farewell Litchfield [sic]*

Inscr. C.: *Stone/Brick*

On verso: A pencil study of buildings, possibly Charlton Mill near Hartlebury, Worcestershire.

Lit.: Pitt, W., *A Topographical History of Staffordshire*, Newcastle, 1817, 188-89;

Staffordshire Illustrated, Lichfield, 1899, 66-68

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (24)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.502

'Farewell' is a small village to the north west of Lichfield, and should not be mistaken for the valediction 'Farewell'. In the late nineteenth century, the village was known as occupying 'a position far from any noisy centre of civilization', making it a suitable, quiet location for artists to sketch.¹⁵² St. Bartholomew's Church is distinctive in that it is made from both red brick and stone. This has been documented by the artist and indicated by the inscription 'Stone/Brick' written on the church in the drawing.¹⁵³ It was also noted that the church was hidden behind extensive foliage.¹⁵⁴ This has been captured by the artist who depicts the church in the distance, almost hidden behind bushes and trees. In a similar way to that employed in cat. 22, he has chosen to depict the church at a distance from its exterior possibly as an indication that he was passing through the village on a sketching trip.

The drawing has been attributed to Henry Harris Lines, who is known to have exhibited works depicting Shenstone and Lichfield.¹⁵⁵ However, the inscription at the lower right raises

¹⁵² *Staffordshire Illustrated*, 66.

¹⁵³ As substantiated by *Staffordshire Illustrated*, 68.

¹⁵⁴ *Staffordshire Illustrated*, 67.

¹⁵⁵ See Appendix 1 and 3.

problems with this attribution. Lichfield has been spelt 'Litchfield', whereas the drawings of Stowe church (cats. 23 and 24) and *Hawthorne at Wall, Lichfield* (cat. 27), have both used the form 'Lichfield'. The drawing could therefore have been made by a sibling who accompanied Henry Harris on a visit to the area, but this is also questionable since Samuel Rostill, who had the most similar skills and interests to Henry Harris, had died in 1833. It has therefore been ascribed here to Henry Harris, who was still very active and sketching in the countryside during this period, whereas his remaining brothers were less so. The spelling variant can be understood as a simple misspelling.

The church was restored in 1887, when the pews were replaced, a new oak pulpit and porch were installed, by Mr Bridgeman, who also carried out restoration work at St. Chad's, Stowe (cats. 23 & 24) in 1894.¹⁵⁶ It is unlikely that the artist ever knew of this, since it occurred much later in the nineteenth century, when Henry Harris's eyesight was deteriorating and he was unable to continue working as an artist. Frederick Thomas Lines had stopped exhibiting works at the RBSA in 1848 and it is therefore unlikely that he was still producing works at this late date.

On the reverse of this drawing, is a study of a large building, with two or three smaller buildings to its left (cat. no. 28a). It is inscribed on the lower left: 'look for Chorton [Charlton] Mill near Hartlebury'. The significance of the inscription is uncertain, but it is likely that it was a reminder written by the artist. The handwriting resembles that on *Farewell Lichfield*, and therefore this study is also attributed to Henry Harris Lines. Although the inscription reads 'Chorton', it is likely that Henry Harris meant Charlton Mill, near the village of Hartlebury in Worcestershire. It is possible that the study depicts the buildings attached to the mill, but the mill itself does not seem to be in the drawing.

¹⁵⁶ *Staffordshire Illustrated*, 188.

29

Attributed to Henry Harris

Cottage in the Trees, Weening [sic] 1845-47

Pencil; 315mm x 387mm (188mm x 267mm)

Inscr. bl.: *green field*

Inscr. br.: *at weening* [sic]

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.516 (on verso of BIRSA:2007X.517)

The drawing, on the verso of cat. 30, depicts a cottage at the end of a country track located near the River Wenning (not 'Weening' as inscribed), Lancashire. The type of subject appears elsewhere in this collection of works, such as cat. 6, where a cottage or building is obscured by the trees surrounding it. Nature is therefore the main concern for the artist, and the building used as an anchor in the composition. The receding track has also been used by the artist as a tool to lead the eye further into the drawing.

The drawing is attributed to Henry Harris Lines and dated 1845-47, on account of the study of Hornby Castle on the recto, which is suggested as the study for *The Vale of the Lune, Lancashire* exhibited at the Birmingham Society of Artists in 1847 (no. 62) or *Hornby Castle, Lancashire* which Henry Harris implies (in his Exhibition Ledger Book) was shown at the Birmingham Society of Artists in 1846. For further explanation of this, see the entry for cat. 30.

Attributed to Henry Harris Lines

Hornby Castle, Weening Church [sic], 1845-1847

Pencil; 315mm x 385mm (267mm x 188mm)

Inscr. cr.: *Hornby Castle Weening church*

Lit.: Austin, S., et. al., *Lancashire Illustrated*, London, 1832, pp 27-28

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (19)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.517 (on verso of BIRSA:2007X.516)

Within the distant landscape, Hornby Castle can be seen on the left and the tower of what appears to be 'Weening' Church to the centre. There is also a separate smaller study of Hornby Castle to the lower left of the drawing where it is assumed the artist intended to study the building in greater detail. Hornby Castle is in Lancashire (to the north east of Lancaster), not Hornby Castle of Yorkshire. However, the inscription 'Weening Church' is somewhat misleading as 'Weening' does not actually exist.¹⁵⁷ It can only be assumed that the artist was referring to 'Wenning', which is a small river that runs through Hornby from the north east past the foot of the hill on which the castle is standing.¹⁵⁸ In 1832 Austin noted a church located near the castle (St. Margaret's), which showed 'a handsome octagonal tower, crowned with battlements'.¹⁵⁹ This further complicates the identity of the church seen in the drawing, which is in close proximity to the castle but does not have an obvious octagonal tower.

The valleys near Hornby, its winding streams and wooded banks made the small market town a popular tourist attraction during the nineteenth century.¹⁶⁰ In particular, it gained the

¹⁵⁷ This can be verified by viewing common road atlases.

¹⁵⁸ S. Austin, et al., *Lancashire Illustrated*, London, 1832, 27.

¹⁵⁹ *Ibid.*

¹⁶⁰ Austin, et al., *Lancashire Illustrated*, 28.

attention of Turner who made several studies of Hornby Castle and its environs in 1816.¹⁶¹ Turner's studies were subsequently made into watercolours such as *Hornby Castle, from Tatham Church* (1818) at the Victoria and Albert Museum [FA.88] (cat. no. 30a).

This drawing has been attributed to Henry Harris Lines who proves to be the most prolific artist in the family, especially in the range of subject matter that he studied and painted. He was the only member of the family to exhibit work depicting Hornby Castle and its surrounds. Other works included *The Vale of the Lune, Lancashire* exhibited at the Birmingham Society of Artists in 1847 (no. 62) and *Hornby Castle, Lancashire* which Henry Harris implies (in his Exhibitions Ledger Book) was shown at the Birmingham Society of Artists in 1846. However, the catalogue entries do not tally with the latter and therefore it is not certain whether *Hornby Castle, Lancashire* was ever exhibited. Henry Harris also noted that *Hornby Castle, Lancashire* was on sale for £50 but was 'in the possession of Mr. F.T. Lines' at the time of writing.¹⁶² This is feasible as the brothers were known to purchase from and give works to one another.¹⁶³

BMAG also have in their collections a drawing by Henry Harris entitled *Hornby Castle* (undated) [76'93] (cat. no. 30b). It shows the castle in the far distance to the right, with a winding river (presumably the Wenning) in the foreground and a tree leaning over from the bank on the left. Again this drawing has been varnished for use in the family's drawing academy as works for their students to copy (see photograph of label, cat. no. 30b). The trees in the foreground of *Hornby Castle* also bear a resemblance to the *Hawthorne* (cat. no. 27a), protruding from the left bank at a similar angle. It should be noted that the silhouette of

¹⁶¹ Turner's drawings of Hornby Castle are found in *Yorkshire 2 Sketchbook*, Tate Britain, [D11133]-[D11135], [D11137], [D11145], [D11511], [D11512], [D11524].

¹⁶² See Appendix 3.

¹⁶³ This is evident from Appendix 3 where occasionally Henry Harris indicates the purchase of a work by his father or brothers.

the castle here is identical to the studies in the RBSA collection. It is therefore suggested that this present drawing was the original study for *Hornby Castle*. See also entry for cat. 29.

31

Attributed to Henry Harris Lines

Stream with Figure and Distant Cottages (Barbourne), 1856

Pencil; 320mm x 386mm (164mm x 225mm)

Inscr. br.: *May 29 1856 Barbourne*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.491

Barbourne is a small locality situated to the north of Worcester town centre and a short walk from Henry Harris Lines' home at Albany Terrace. The drawing shows a small river running through the composition with several large trees on either side of the banks. A small figure walks along the river's edge, which is engulfed by the foliage and tall trees. Having moved to Worcester in the early 1830s, Henry Harris transferred to Albany Terrace sometime between 1848 and 1849.¹⁶⁴ His proximity to Barbourne in 1856 encourages the idea that he was responsible for this work. Cats. 33 and 36 also depict views of Worcestershire, and for the same reason have been attributed to Henry Harris Lines.

¹⁶⁴ According to the exhibition catalogues of the Birmingham Society of Arts (and Artists), Henry Harris's first Worcester address was Bath Road (listed in the 1837 catalogue). The catalogues also list his later addresses, which included Red Hill, listed in the 1843 catalogue, London Road in 1846 and finally Albany Terrace in 1849.

Attributed to Henry Harris Lines

Norton, Craven Arms, 1860-1889

Pencil; 387mm x 320mm (220mm x 150mm)

Inscr. various areas: *Brown Yellow, Dark Brown, The darkest mass, very dark, grey storm*

Inscr. bl.: *Norton Craven Arms*

Lit.: Details of Norton Camp can be accessed through:

<http://www.discovershropshire.org.uk/html/search/verb/GetRecord/CCS:MSA198> (accessed 24/04/2010)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.500

Norton is a hamlet situated in on the borders of Worcestershire, to the south east of the town of Craven Arms and north west of Ludlow, Shropshire. The drawing depicts a thatched cottage and has been heavily annotated with notes concerning colours. These appear most extensively in this drawing, compared to the others in the collection. This may suggest that the artist had trouble remembering the details, and had to record them in order to recall them at a later date.

At first, the drawing seems fairly insignificant, and much like many of the other drawings of cottages in the RBSA collection. However, Norton is also the site of the Norton Camp, another hillfort camp, dating to the Bronze to late Iron age.¹⁶⁵ It is especially unusual because it is a multivallate hillfort, which has more than one rampart.¹⁶⁶ Moreover, its size (350m by 360m) allowed a large population to live in the settlement.¹⁶⁷ The site's archaeological importance enables the attribution of the drawing to Henry Harris Lines, who was an active surveyor of similar hillfort camps in his later years. This is confirmed by an unfinished sketch of the entrance to Norton Camp that appears on the reverse of this drawing. The aerial map

¹⁶⁵ <http://www.discovershropshire.org.uk/html/search/verb/GetRecord/CCS:MSA198> (accessed 24/04/2010).

¹⁶⁶ *Ibid.*

¹⁶⁷ *Ibid.*

on the reverse is comparable to Henry Harris's aerial maps of the Herefordshire Beacon and Midsummer Hill such as *On the Herefordshire Beacon*, (1869) [1966:78] at Worcester City Art Gallery and Museum. According to his daughter, Henry Harris Lines did not take up archaeology until the age of sixty, and therefore it can be assumed that this drawing was made between 1860 and his death in 1889).¹⁶⁸ This is supported by the watercolour *Farm Buildings, Worcester* and *The Tithe Barn, Norton-juxta-Kempsey* (medium uncertain) that he exhibited at the RBSA in 1873 (no. 256) and 1874 (no. 380).¹⁶⁹ *Farm Buildings, Worcester* is referred to as *Farm Buildings at Norton, Worcester* in Henry Harris's Exhibition Ledger Book, thus identifying the exact location of the subject.¹⁷⁰ These works were exhibited late in Henry Harris's life and confirm that he travelled to Norton during the period 1860-1889.

33

Attributed to Henry Harris Lines

Kempsey on Severn, 1871

Pencil; 321mm x 389mm (135mm x 208mm)

Inscr. br.: *Sept 25. 1871*

Inscr. on mount: *Kempsey (?)*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (7)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.518

The picturesque village of Kempsey is situated south of Worcester, and lies to the east of the River Severn, a five-mile journey from Henry Harris's home at Albany Terrace (now Albany Road) in the heart of the city.¹⁷¹ The inscription 'Kempsey' is followed by a question mark, which suggests that it was written by someone other than the artist. However, the tower of

¹⁶⁸ *Montgomeryshire Collections, op. cit.*, 321.

¹⁶⁹ Appendix 1.

¹⁷⁰ Appendix 3. Note that *Tythe Barn Norton near Kempsey* is entitled *Tythe Barn Norton near Kempsey* in the Exhibition Ledger Book.

¹⁷¹ Henry Harris's address is found in the Worcester 1851 Census folder, Parish of Claines, Tything of Whistones, Worcestershire History Centre.

St. Mary's Church in the drawing is instantly recognizable with its battlement detail and pinnacles on each corner. These features are visible in cat. no. 33a, which show the artist's accuracy in depicting the architectural details. The sharp bend of the River Severn in the drawing was achieved by the artist sitting down on the ground. Cat. no. 33b, a photograph taken from the same viewpoint, was made by author who had to kneel down in order to achieve the same perspective.

Again, this drawing has not been signed by the artist, but it can be attributed to Henry Harris Lines for a number of reasons. Firstly, he exhibited a work entitled *The Village of Kempsey, on the Severn* at the Royal Birmingham Society of Artists in 1872 (no. 359), suggesting that this drawing was an initial sketch for the subject. Secondly, its proximity to both his home and the Malvern Hills (where he was surveying the Herefordshire Beacon and British Camp), would suggest that it was a location where he travelled, on his journeys between the two. By 1871, only one of his brothers remained alive since Samuel Rostill had died in 1833 and William Rostill in 1846. Frederick Thomas, the remaining sibling, made much of his living as a portraitist and drawing master but seemed to rely upon his income from the rent from properties which he, or his wife owned.¹⁷² He became inactive at the Birmingham Society of Arts after 1847, despite being listed as a Member until 1855, and then as an annual subscriber until 1871.¹⁷³ It is uncertain whether he was still actively painting at this point, but he did not exhibit after 1847 and it can therefore be assumed that he was relying upon other forms of income to make a living. The evidence therefore strongly argues that Henry Harris was the artist responsible for this particular drawing. To support this argument further, a drawing at BMAG entitled *St Mary's Church, Kempsey* (undated) [1976V216] (cat. no. 33c), depicting the same church, is signed by Henry Harris Lines.

¹⁷² See the list of property owned by Frederick Thomas Lines from his will, dated 11 October 1888 at Worcester City Art Gallery and Museum [WOSMG:2006:22:41] and the miscellaneous list noting the sale of properties belonging to Frederick Thomas, E. Butler and Mrs Butler [WOSMG:2006:22:120:2].

¹⁷³ See Appendix 1.

Attributed to Henry Harris Lines

Mill with Waterwheel (View of a Water-Mill near Ridware), 1873-1874

Pencil; 320mm x 388mm (189mm x 263mm)

Lit.: Jackson, J.W., *Historical Incidents In and Around Lichfield and Its Ancient Charities*, Lichfield, 1936, 46-45; *Staffordshire Illustrated*, Lichfield, 99-104; Pitt, W., *A Topographical History of Staffordshire*, Newcastle, 1817, 72-77

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (38)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.524

This precise and accurate study of a waterwheel and mill upholds the family's reputation for exquisite draughtsmanship. The most detailed area of the drawing focuses upon the wheel itself, which is a complicated structure to replicate, since it is not only circular, but has flat paddles that radiate outwards from the circular frame. Watermills, much like floodgates, had a symbolic significance in portraying England's rural landscape and its industries. These motifs were particularly common in works by English landscapists of the early and mid-nineteenth century, again notably Turner's *Watermill at Nolton Haven, St Bride's Bay*, from South Wales Sketchbook (1795) [D00584 Finberg number: XXVI 31] at the Tate Gallery (cat. no. 34a) and Constable's *A Watermill at Gillingham, Dorset* (1823-27) [1632-1888] at the V&A (cat. no. 34b). Mills were especially important to Constable whose childhood was spent amongst them after his father, Golding Constable, inherited property from an uncle, which included a watermill at Flatford.¹⁷⁴ He later purchased an addition watermill at Dedham, where he brought up his family in the idyllic Suffolk countryside.¹⁷⁵ For Constable the watermills were both a reminder of his happy childhood and the importance of the industry to his family. However, the perspective from which the *Mill with Waterwheel* has been drawn is more complex than those of Turner's or Constable's, again highlighting the Lines family's

¹⁷⁴ Leslie, *Memoirs of the Life of John Constable*, 2.

¹⁷⁵ *Ibid.*

artistic capabilities.

A watercolour study made by Henry Harris Lines after this drawing is currently in the collection of the Victoria and Albert Museum entitled: *View of a Water-Mill, Near Ridware* (undated) [E.2163-1929], (cat. no. 34c). The V&A's curatorial file suggests it may be Pipe Ridware, near Lichfield, Hamstall Ridware or Mavesyn Ridware situated on the bank of the River Trent.¹⁷⁶ However, neither Henry Harris Lines nor his brothers exhibited works depicting these mills except for Mavesyn Ridware. Therefore it is possible that this drawing depicts the mill at Mavesyn Ridware which was mentioned in *Staffordshire Illustrated* (1899): 'The old mill here is still a curiosity, with its big waterwheel...'.¹⁷⁷ In further support of this, Henry Harris exhibited a painting entitled *Mavesyn Ridware Mill* at the Royal Birmingham Society of Artists in 1874 (no. 455). This was the only occasion where he exhibited a work depicting this particular mill and so it is here suggested that the present drawing is the original study and dated 1873-74, allowing the possibility that he produced the drawing a year before the exhibition. The painting was advertised at £50 (and is therefore likely to have been an oil painting). Later it was exhibited at the Crystal Palace exhibition of 1875 at the reduced price of £30.¹⁷⁸ It did not sell at either venue.

¹⁷⁶ The V&A only proposes the possible locations depicted in the drawing. The situation of Mavesyn Ridware can be found in J.W. Jackson, *Historical Incidents In and Around Lichfield and Its Ancient Charities*, Lichfield, 1936, 46.

¹⁷⁷ *Staffordshire Illustrated*, 99.

¹⁷⁸ See Appendix 1.

Attributed to Henry Harris Lines

On Severn (Jetty and Boat), 1875

Pencil; 320mm x 388mm (150mm x 225mm)

Inscr. tl.: *dark*,

Inscr. tr.: *House*,

Inscr. tc.: *Willow*,

Inscr. cl.: *nettles*,

Inscr. bl.: *July 6 1875*

Inscr. on mount: *on Severn*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.504

The drawing of a small wooden boat tied to a jetty on the River Severn, might be a casual sketch made by the artist whilst on a walk in the country. This is indicated by the looseness in drawing style, and also the lack of detail in the background. The drawing is one of a few which have been dated, and the date strongly suggests that the artist responsible was Henry Harris Lines. By 1875, all of his brothers were deceased, apart from the youngest, Frederick Thomas Lines who ceased exhibiting at the Birmingham Society of Artists after 1847. He can be assumed to be making a living via other means, either exclusively through his portraiture or from the income made from the rent of property.¹⁷⁹ Furthermore, the annotations on the drawing resemble those on cat. 32, which is also attributed to Henry Harris. It can be speculated that these annotations were made to aid his memory on return from the trip, taking into consideration that he was in his 75th year when this drawing was made. The location was also familiar to him, as the River Severn runs through Worcester and he was known to exhibit works depicting the river. For example *Banks of the River Severn, near*

¹⁷⁹ See the list of property owned by Frederick Thomas Lines from his will, dated 11 October 1888 at Worcester City Art Gallery and Museum [WOSMG:2006:22:41] and miscellaneous list noting the sale of properties belonging to Frederick Thomas, E. Butler and Mrs Butler [WOSMG:2006:22:120:2].

Worcester was shown at the Spring Exhibition of the Royal Birmingham Society of Artists in 1883 (no. 108), on sale for £26 5s.¹⁸⁰

36

Attributed to Henry Harris Lines

Severn above Worcester, 1877

Pencil, charcoal and white chalk; 318mm x 385mm (180mm x 255mm)

Inscr. on mount bl.: *Severn above Worcester*, br.: 1877

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (8)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.495

This is the only Lines drawing in the RBSA collection that includes the use of charcoal and white chalk. As a result, the mark-making process has become more impressionistic in comparison to the other drawings. This looseness in style is also representative of Henry Harris's later drawings. The present one features the River Severn (as do cats. 33 and 35) with a boat sailing in from the right, a horse about to cross the small bridge and livestock in the distant background. As well as depicting idyllic country life, the artist has juxtaposed the features of rural life and industry that were prevalent in the Midlands in the nineteenth century. Featuring a river and a bridge with figures tending livestock, the countryside seems peaceful and untouched by the industrial age. Yet to the right of the river, a figure is seen steering a boat, possibly carrying coal, the product and fuel of the Industrial Revolution. An important transportation and communications route during the eighteenth century, the River Severn connected coalfield ports such as Broseley and Buildwas with trading ports such as

²⁹⁴ See Appendix 1 and 3. Appendix 1 lists the painting as *Banks of the Severn, Worcester* on sale for 25gs. However, it is possible that the artist had misremembered the title as the Exhibition Ledger Book was written retrospectively and therefore the two titles are presumed to describe the same painting.

Bristol.¹⁸¹ Trevor Rowley, author of *The Shropshire Landscape* (1972), quotes *The Gentleman's Magazine* (1758), which described the river's significance:

'The river, being justly esteemed the second in Britain, is of great importance on account of its trade, being navigated by vessels of large burdens, more than 160 miles from the sea, without the assistance of any lock; upwards 100,000 tons of coal are annually shipped from the collieries about Broseley and Madeley to the towns and cities situated on its banks, and from thence into the adjacent counties; also great quantities of grain, pig and bar iron manufactures, and earthen wares, as well as wool, hops, cyder [*sic*] and provisions constantly exported to Bristol and other places...'¹⁸²

The second half of the nineteenth century saw the decline in the use of river transportation due to the construction of the Severn Valley Railway (in Shropshire) in 1862 and barges became completely defunct in the county from 1890.¹⁸³ Dated 1877, this drawing was made in Worcester during a period when rail transportation was becoming increasingly available and convenient, thus providing a nostalgic interpretation of this country scene. Its exact setting is unknown, but in view of the date and the proximity of the River Severn to his home, it is likely that Henry Harris Lines made this sketch on one of his many walks in the Worcestershire countryside.

¹⁸¹ T. Rowley, *The Shropshire Landscape*, London, 1972, 236.

¹⁸² Extract originally appeared in *The Gentleman's Magazine*, 1758 but has been quoted from Rowley, *The Shropshire Landscape*, 237.

¹⁸³ Rowley, *The Shropshire Landscape*, 237.

37

Attributed to Henry Harris Lines

Brick Barns, 1879

Pencil; 321mm x 389mm (183mm x 268mm)

Inscr. br.: *Brick Barns April 19th 1879*

On verso: A landscape featuring cattle and a river, with a ruin on the right

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.513

The attribution of this drawing has been made in view of its date and the subject matter depicted. It shows a small farmstead with brick barns, possibly in the Worcestershire countryside. The production and use of bricks for building increased in the mid-nineteenth century as a consequence of growing industrialisation.¹⁸⁴ Although bricks were used for building barns as early as 1700, their use accelerated with the industrial age and as a result, the dependence on using only local materials for barn-building fell.¹⁸⁵ Bricks in particular were often more economical than using local stones.¹⁸⁶ Moreover, a farmstead's use of brick also depended on its proximity to its production, or transportation routes such as a river or canal.¹⁸⁷ Worcestershire in particular had efficient transport networks on the River Severn that was known for transporting fuel such as coal (and possibly bricks), thus it also makes it probable that this drawing was made in the area. Brick barns are also present in cat. 32, which was executed in the same year, but two months previously.

By 1879, all of Henry Harris's brothers had died apart from Frederick Thomas who was not known to depict subjects of this type. It also seems appropriate to propose that this drawing was made by Henry Harris whilst on a local walk, or on an expedition to survey his beloved

¹⁸⁴ N. Harvey, *A History of Farm Buildings in England and Wales*, Newton Abbott, 1970, 142.

¹⁸⁵ Harvey, *A History of Farm Buildings*, 109.

¹⁸⁶ Harvey, *A History of Farm Buildings*, 143.

¹⁸⁷ *Ibid.*

Malvern Hills. Stylistically, this is not one of his greatest achievements. However, it was unlikely this drawing was meant for anything other than his own pleasure.

38

Attributed to Henry Harris Lines

Oaks in Malvern Chase, 1879

Pencil; 323mm x 390mm (177mm x 268mm)

Inscr. bl.: *Oaks in Malvern Chase Feb 22nd 1879*

Inscr. bc.: *Mid Winter*

Inscr. br.: *Brick Barns*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.533

This drawing complements cats. 4 and 5. The subjects are again oak trees, however, there are no measurements that accompany them on this occasion. There is also a large hill prominent in the background, possibly the British Camp (Herefordshire Beacon). Again, the subject matter, location and loose drawing style strongly suggest that this work was made by Henry Harris Lines. Although it does not reveal any obvious archaeological information, such as measurements or dates, it does demonstrate his ability to combine art with his interest in history.

The drawing, made in Henry Harris's 79th year, also clearly shows the development of his later drawing style, which is looser and more impressionistic even than that of cats. 4 and 5, possibly caused by his deteriorating eyesight.¹⁸⁸ In common with cats. 4 and 5, it also shows an overall darker tone as a result of using a softer lead pencil or through the application of greater pressure onto the paper. These differ from his earlier drawings, such as *Vaughton's Hole* (cat. 2), which are more defined and precise.

¹⁸⁸ Potter stated that 'Lines [Henry Harris] continued painting, drawing and measuring old camps until his eyes grew dim...', Potter, *A Provincial from Birmingham*, 33.

39

Attributed to Samuel Rostill Lines

Allesley, 1828-1829

Pencil; 388mm x 320mm (258mm x 200mm)

Inscr. br.: *W Turner/ Allesley*

MS.: Philpott, L.C., *Allesley Lands and People being A Brief History of some Properties and their Owners*, Vol. I, unpublished typescript, 1970, Lichfield Record Office; Philpott, L.C., *Allesley Lands and People being A Brief History of some Properties and their Owners*, Vol. III, unpublished typescript, 1974, Lichfield Record Office

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (14)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.497

Allesley, near Coventry was the birthplace of Samuel Lines senior and therefore had a major significance for the family. Samuel Rostill Lines painted numerous scenes of Coventry during the late 1820s, exhibiting eight views of the town at the Birmingham Society of Arts in 1829 alone.¹⁸⁹ The view here has been drawn from the path leading from Allesley church, looking down the main high street. Remarkably, much of what is seen in the drawing still remains today (see cat. no. 39a).

The tantalising inscription 'W Turner' refers not to J.M.W. Turner, or even William Turner of Oxford but to William Turner, of Allesley.¹⁹⁰ Interestingly, Samuel senior's uncle, John Rostill, was an ale seller at the 'Rainbow Inn' which is located on the far left side of the street, somewhat hidden behind trees. This public house had been in existence since the sixteenth century and remains operational to this day (see cat. no. 39b).

¹⁸⁹ *Cottage at Allesley* (no. 336), *Old Buildings in Coventry* (no. 349), *Bailey Lane, Coventry* (no. 358), *Bailey Lane, Coventry* (no. 391), *Darby Lane, Coventry* (no. 402), *Bailey Lane, Coventry* (no. 407), *Composition, from Buildings in Coventry* (no. 438), and *Darby Lane, Coventry* (no. 455).

¹⁹⁰ See Philpott, L.C., *Allesley Lands and People being A Brief History of some Properties and their Owners*, Vol. III, unpublished typescript, 1974, Lichfield Record Office, 492-493.

A complementary drawing of Allesley village is held at BMAG, entitled *Allesley Village* [1979V557] (cat. no. 39c). The BMAG drawing has been made on a similar type of paper to this, which may suggest that the two were executed by the same artist on the same occasion. However, the drawing from BMAG is also unattributed and undated.

40

Attributed to Samuel Rostill Lines

Buildwas Abbey, 1829

Pencil; 414mm x 350mm (234mm x 179mm)

Inscr. bc.: *Buildwas Abbey*,

Inscr. br.: 1829

Lit.: Moseley, W.M., 'Some Account of Buildwas Abbey, Shropshire', John Britton, *The Architectural Antiquities of Great Britain Represented and Illustrated in a series of Views, Elevations, Plans, Sections, and Details, of Various Ancient English Edifices: with Historical and Descriptive Accounts of Each*, Vol. IV, Longman, Hurst, Rees, and Orme: London, 1814, 65-76; Rowe, E. (ed.), *Buildwas Abbey*, London, 2002

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (21)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.506

The view seen here has been drawn from the south transept of the abbey, looking diagonally through the crossing towards the nave. The drawing style is comparable to *Buildwas Abbey, Shropshire* (cat. 18). Both focus on the structural qualities of the stone ruins, especially the Early English archways that punctuate the nave. Research into the titles of works exhibited by the brothers has revealed that Samuel Rostill Lines exhibited a watercolour entitled *Buildwas Abbey* in 1830 at the Royal Birmingham Society of Arts (no. 262). Therefore, this study is here attributed to Samuel Rostill, because the title of his exhibited work matches that of the inscription to the lower right of the drawing. This strongly suggests that he made this drawing as a study for that particular watercolour. Furthermore, the difference in handwriting

styles between the inscriptions at the bottom of this drawing and cat. 18, suggesting that they were made by different artists, has already been stated (under cat. 18).

Samuel junior applies similar compositional principles to those of Turner's drawing *Interior of the Ruins of Buildwas Abbey, Shropshire* (1794) [D00662] at the Tate Gallery (cat. no. 40a). In both drawings, the sense of perspective is heightened by situating the archways in the forefront of the drawing, using the archway itself as a mechanism to view through. To a great extent, Turner's drawing demonstrates his own concern with perspective, which culminated in his appointment as Professor of Perspective at the Royal Academy in 1811. It is likely that this approach to architectural studies was common, since there is no evidence to suggest that Samuel junior had direct access to Turner's *Interior of the Ruins of Buildwas Abbey, Shropshire*. Samuel Rostill did not exhibit any more works depicting Buildwas Abbey at the Birmingham Society of Arts after 1830.

The drawing *Kenilworth Abbey* (1819) [262.24] attributed to Henry Harris Lines in the collection of BMAG (cat. no. 40b) is also comparable to *Buildwas Abbey*. Taken from a similar perspective, both drawings focus on two adjacent walls of the structures joining at right angles and the arches within them. Possibly demonstrating a concern for perspective in architecture drawing, the composition of this drawing may also suggest conventions in architectural drawing during the period, as seen in drawings such as Turner's (cat. no. 40a).

Attributed to Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines

Near Coalbrookdale, 1817-1886

Pencil; 321mm x 387mm (205mm x 266mm)

Inscr. br.: *near coalbrook dale*

Lit.: Raistrick, A., *Dynasty of Iron Founders: The Darbys and Coalbrookdale*, London, 1953

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (39)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.499

Coalbrookdale contributed very significantly to the Industrial Revolution during the eighteenth century and was the site where Abraham Darby established the Coalbrookdale Company and successfully smelted iron using coke as fuel. Darby was also responsible for the building of the first cast iron bridge (today aptly known as Ironbridge), and for using cast iron instead of brass in steam engine cylinders.¹⁹¹ His entrepreneurial approach to promoting the substitution of cast iron for existing metals changed the metal-manufacturing industry and its consumption for good. Having relocated there between 1707-08 from Bristol, the company remained at the historical site of Coalbrookdale for almost two and a half centuries.¹⁹² It was a prime location for such industrial activity due to its proximity to various water sources essential for powering the machines used for manufacture. Therefore, mills were a common sight in the area, and they often had various functions including forging and boring metal.¹⁹³ Coalbrookdale and its surroundings were open to visitors who were often 'much astonished at the extensiveness of the manufactory...'.¹⁹⁴ Graham also comments during the period in which his notes were written, that free access was given to visitors wanting to walk around

¹⁹¹ Arthur Raistrick, *Dynasty of Iron Founders: The Darbys and Coalbrookdale*, London, 1953, vii.

¹⁹² *Ibid.*

¹⁹³ H. Graham, A Description of Coalbrook Dale Iron Works and the Environs, notebook, nineteenth century, Shropshire Archives [1987/64/6].

¹⁹⁴ *Ibid.*

the 'romantic spot'.¹⁹⁵ It is likely that the artist of this drawing was one of those who gained access to the area via this method.

The identification of the mill in the drawing has not been possible, as it is difficult to distinguish its specific location using the little source material available.¹⁹⁶ The attribution of this drawing is also problematic as there were no works of this title by the Lines family exhibited at the Birmingham Society of Arts (and Artists). However, there is a possible link with the Darby family that is revealed in Henry Harris's Exhibition Ledger Book. He recorded that 'Mr Darby of Coalbrook Dale' purchased a watercolour (assumed to be a watercolour due to its price) entitled *The Pine Tree Terrace, Haddon Hall* for the price of £14 at the Worcester Exhibition of Fine Art in 1834 (catalogue number unavailable).¹⁹⁷ There is a possibility that this may have been Abraham Darby IV (1804-1878) or Alfred Darby (1807-1852) but the work is untraceable.¹⁹⁸

42

Attributed to Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines

Brief Sketch of Cottage, 1817-1886

Pencil; 320mm x 387mm (234mm x 150mm)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.525 (on verso of BIRSA:2007X.526)

The unfinished sketch of an unknown cottage reveals drawing methods employed by the Lines family. The cottage has been drawn using a sharp pencil, with very little extra working detail. As a result, each line looks decisive and purposeful. The most defined part of the drawing is the cottage itself, showing how the artist concentrated on the building first, leaving

¹⁹⁵ *Ibid.*

¹⁹⁶ Shropshire Archives do not hold any photographs or images that depict this particular water mill.

¹⁹⁷ See Appendix 3. It is uncertain whether there were any exhibition catalogues which accompanied this exhibition as the Worcestershire History Centre do not know of any in existence, nor do the County Hall Branch of the Worcestershire Record Office.

¹⁹⁸ Raistrick, *Dynasty of Iron Founders*, 3.

the surrounding trees and bushes, only suggesting them using a faint outline. This implies general familiarity with trees and bushes, which could be added at a later date. Instead, time was spent on the less familiar, in this case the structure of the cottage.

Dating and attribution have not been possible for this drawing as the location is unknown, the subject is common to members of the family and the notation too slight.

43

Attributed to Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines

Wych Elm (Hollow – Trees and Cottage), 1817-1886

Pencil; 387mm x 320mm (267mm x 220mm)

Inscr. cr.: *wych elm*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.526 (on verso of BIRSA:2007X.525)

The drawing appears on the verso of cat. 42 and it is likely that the cottage seen in the distance to the far left, is the same cottage as that partially drawn in cat. 42. Both have similar shaped roofs and 2 chimneys. However, *Wych Elm* seems to have been drawn from the opposite face of the building to cat. 42 because a window can be seen in the outfacing wall in the present drawing. With a wych elm in the foreground, the dark hollow underneath appears to be a small ledge. The heavy shading in this area is comparable to that in cats. 53, 54 and 55, where grooves are seen on the paper where the artist has applied pressure. Stylistically, this drawing is bold, with jagged lines and rugged shading. It is not as finely drawn as cat. 42 and the artist's attention is focused mainly on the dark underside of the small ledge. Its similarities to the method of shading in cats. 53, 54 and 55 point to an attribution of this drawing to Henry Harris or Frederick Thomas Lines. However, the drawing itself is undated and made on a different type of paper to cats. 53, 54 and 55 and so it is

difficult to ascertain whether it was made during the same period. As a result, the work is here attributed to Henry Harris, Samuel Rostill or Frederick Thomas Lines.

44

Attributed to Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines

Near Edgbaston, 1830

Pencil; 320mm x 390mm (195mm x 270mm)

Inscr. br.: *19 May 1830/ near Edgbaston*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (2)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.484

This topographical view, *Near Edgbaston* was made possibly by Henry Harris or Samuel Rostill Lines and complements cats. 45 and 46. The drawing depicts a small winding river, with cows and a farm or cottage in the distance. Much like the depiction of Edgbaston in cat. 45, this drawing focuses upon its identity as rural pasture, rather than its reputation as a developing affluent suburb of Birmingham, which it was fast becoming in the 1830s.

It is likely that this drawing was made on a local sketching trip to Edgbaston. This is supported by the fact that the family occasionally exhibited works known to depict Edgbaston.¹⁹⁹ However, despite its casual nature, special attention has been given to the trees on either side of the bank and also the large tree in the middle ground to the left. Their distinctive characteristics are carefully documented, recording the twisting of the branches and the clusters of the leaves. The compositional structure of the drawing is very typical of early nineteenth-century landscape composition, echoing William Gilpin's discourses upon the Picturesque. In Gilpin's popular *Observations on the River Wye* he stated that: 'winding rivers like the Wye is [*sic*] composed of four grand parts: the area, which is the river itself; the

¹⁹⁹ See Appendix 1.

two side screens, which are the opposite banks, and mark the perspective; the front-screen, which points out the winding of the river.’²⁰⁰ Gilpin’s descriptions can be observed in this drawing, which employs one of the basic compositional structures favoured by him and landscape artists of the period.

As with cats. 45 and 46, believed to have been made on the same sketching trip and by the same artist, more precise attribution has not been possible. The locality of the areas depicted, and also the subject matter, make it possible that either Henry Harris or Samuel Rostill Lines was responsible. Although Frederick Thomas Lines was known for his portraits, he was also adept in studies from nature such as this.²⁰¹ However, with no eliminating factors, no precise identification the naming of the artist can be made.

45

Attributed to Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines

Moseley Park/Edgbaston, 1830

Pencil; 388mm x 323mm (262mm x 210mm)

Inscr. below top image cr.: *Moseley Park May 19th 1830*

Inscr. bottom image br.: *Edgbaston 1830*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (3)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.534

This drawing records both Moseley Park (above) and Edgbaston (below) in 1830, depicting them as large expanses of park and farmland. The present suburbs of Moseley and Edgbaston are now both affluent and built-up areas of Birmingham that are unrecognizable in the drawings. However, during the period in which these drawings were executed, the areas

³¹⁴ W. Gilpin, *Observations on the River Wye, and Several Parts of Wales etc. Relative Chiefly to Picturesque Beauty*, London, 1782, 18.

²⁰¹ For example, Frederick Thomas Lines exhibited *Forest Scenery* (no. 156) at the Birmingham Society of Arts in 1827, see Appendix 1.

were only just beginning to grow as suburban developments. The population of Edgbaston, for example, increased from 1155 in 1801 to 3954 in 1831, demonstrating its popularity amongst the wealthy middle class at whom the new housing developments were aimed.²⁰² The drawing is therefore significant in capturing the area before its transformation from farmland into one of Birmingham's most desirable neighbourhoods.

Despite Edgbaston and Moseley being easily accessible to members of the Lines family who remained at 3 Temple Row West, few paintings depicting the areas were exhibited at Birmingham. In fact, the family did not exhibit any views of Edgbaston in Birmingham until 1868, when Henry Harris exhibited his watercolour *In Edgbaston Park*, at the Birmingham Society of Artists (no. 566) on sale for a modest £7.²⁰³ However, since the date of this drawing is much earlier, and within the period when Samuel Rostill and Frederick Thomas were still alive and active, it is uncertain which of the brothers was responsible. This drawing also complements *Near Edgbaston* (cat. 44) and *Uprooted Tree in Water* (cat. 46) that are also inscribed with the same date, suggesting that they were possibly made by the same artist.

²⁰² W.B. Stephens (ed.), *Victoria History of the Counties of England, Warwickshire Vol VII: The City of Birmingham*, London, 13.

²⁰³ See Appendix 1. However, in Henry Harris's Exhibition Ledger Book (Appendix 3), the watercolour is noted to have been on sale for £5.

46

Attributed to Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines

Uprooted Tree in Water, 1830

Pencil; 320mm x 390mm (270mm x 195mm)

Inscr. br.: *May 19th 1830*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (41)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.483

This drawing of an uprooted tree in a stream was made on the same day as *Near Edgbaston* (cat. 44) and *Moseley Park and Edgbaston* (cat. 45), as inscribed by the artist in the lower right of each drawing. It demonstrates the curiosity of the draughtsman and his great attention to detail when recording something as seemingly commonplace as a dead tree, and also how the family made use of their local surroundings. It is here suggested that this drawing was made by the same artist as cats. 44 and 45, due to the similarity in materials used and also in its careful execution. Specific areas of similarity between *Uprooted Tree in Water* and cats. 44 and 45 include the branches in all three drawings, which are all thin, contorted and twig-like. Furthermore, the pattern of shading on the uprooted part of the tree relates to the area on the bank to the far right of *Near Edgbaston* (cat. 44). Although these similarities are not conclusive, Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines are the suggested artists responsible for this drawing because William Rostill and Edward Ashcroft were known to exhibit only three-dimensional works (for example sculptures and wax models) at the Birmingham Society of Arts and it can therefore be assumed that they specialized in these areas, unlike their brothers.²⁰⁴

²⁰⁴ For example, William Rostill Lines exhibited a *Bust of Thomas Wright Hill* (no. 498) at the Birmingham Society of Arts in 1829, and Edward Ashcroft exhibited a sculpture entitled *Musidora* (no. 490) at the same exhibition. It should also be noted that Frederick Thomas Lines also occasionally exhibited three-dimensional works such as *The Mendicant* (wax model) at the Birmingham Society of Arts Exhibition in 1827 (no. 249).

Attributed to Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines

In the Hall at Haddon, 1830-1852

Pencil; 386mm x 320mm (257mm x 200mm)

Inscr. tr.: *lower compartment of screen lefthand corner only*

Inscr. tl.: *screen middle side compartment*

Inscr. cl.: *pair compartment screen*

Inscr. cr.: *screen middle compartment center [sic.]*

Inscr. b.: *In the Hall at Haddon*

Lit.: Cleary, B., *Haddon Hall*, Derby, 2005; Emery, A., *Greater Medieval Houses of England and Wales, East Anglia, Central England and Wales*, Vol. II, Cambridge, 2000, 383-390;

Nash, J., Re-edited by Anderson, J.B., *The Mansions of England in Olden Time*, Vol. I, London, 1869, 13-16

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (16)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.482

This twelfth-century house captured the romantic imaginations of nineteenth-century artists and writers, including Joseph Nash (1808-1878) and inspired his illustrations in *The Mansions of England in Olden Time* (1869) and David Cox's watercolour *The Great Hall, Haddon* (1832).²⁰⁵ The house is currently the home of Lord Edward Manners, brother of David Charles Robert Manners, 11th Duke of Rutland. Haddon has been in the Manners family since the mid-sixteenth century when Sir John Manners married Dorothy Vernon, the daughter of Sir George Vernon, the previous owner. Situated in the Derbyshire countryside on the outskirts of Bakewell, the Hall still retains many of its original features as a fortified manor house. It was built from Derbyshire gritstone and limestone and the main house and accompanying chapel were erected sometime around 1150, with additions, such as the banqueting hall (also known as the Great Hall) constructed in the fourteenth century. The

²⁰⁵ David Cox: *The Great Hall, Haddon*, 1832, Birmingham Museums and Art Gallery [1925P316]. J. Nash, *The Mansions of England in Olden Time*, London, 1869, 13-16.

banqueting hall acted as the main living area for the family and it was directly joined to the kitchen, pantry and buttery. In the early eighteenth century, when the 9th Earl of Rutland was made 1st Duke of Rutland, he moved his family to Belvoir Castle, which became the family home for the next two centuries.²⁰⁶ Haddon was left 'suspended in time' until the 9th Duke began restoration works in 1920.²⁰⁷

This drawing of Haddon Hall was thus made during the period when it was empty, which explains the access gained by the artist to the living areas. The image itself shows small studies of what is described as a screen which can be identified as the wooden screen that separates the banqueting hall from the food preparation quarters. Cat. no. 47a illustrates the components of the screen in the drawing, which can still be seen in the hall today.

As with many of the RBSA drawings, it is hard to determine the artist responsible but there are three possibilities: Samuel Rostill exhibited three related works, *Interior, Haddon Hall, Derbyshire*, *An Interior, Haddon Hall* and *Interior, Haddon Hall* at the 1832 exhibition at the Royal Society of Arts (nos. 248, 283 and 375). Frederick Thomas also exhibited pictures depicting the subject at the Birmingham Society of Arts at a later date in 1837 entitled: *Interior of the Great Hall at Haddon, Derbyshire* and *View in the Court-yard of Haddon* (nos. 405 and 430). Henry Harris is also known to have visited the house having exhibited *The Avenue, Haddon* in 1852 (no. 42) at the Birmingham Society of Artists. More recently, Henry Harris's *Haddon Hall* (1831) was exhibited by the Lower Nupend Gallery, in the Diploma Room of the Federation of British Artists in 1978.²⁰⁸ Haddon's popularity amongst the Lines family has thus made it difficult to determine specifically which son made the drawing. The date range suggested for its execution reflects the year prior to the family's first known

²⁰⁶ B. Cleary, *Haddon Hall*, Derby, 2005, 11.

²⁰⁷ *Ibid.*

²⁰⁸ *Apollo Magazine*, Vol. 191, January 1978, 63.

depiction of Haddon Hall (Henry Harris, *Haddon Hall* in 1831) and the last year they exhibited a view of the Hall (Henry Harris, *The Avenue, Haddon*, 1852).

Amongst surviving works by the family depicting Haddon Hall, a watercolour *The Dais and Dining Table, Haddon Hall* (1833) is in the Victoria and Albert Museum [WD164] and *The Chapel, Haddon Hall, Derbyshire* (1833) at BMAG [266'24] are both signed by Samuel Rostill.²⁰⁹ Both works are fine examples of Samuel Rostill's sketches of interiors.

48

Attributed to Henry Harris Lines or Frederick Thomas Lines

Llanberis (Church Interior), 1826-1829

Pencil; 388mm x 323mm (275mm x 222mm)

Inscr. br.: *Llanberris* [sic]

Lit.: Hughes, H. & North, H. L., *The Old Churches of Snowdonia*, Gwynedd, 1984, 213-215; Salter, M., *The Old Parish Churches of North Wales*, Worcestershire, 1993, 9; *An Inventory of the Ancient Monuments in Caernarvonshire. Vol. II, Central : The Cantref of Arfon and the Commote of Eifionydd*, Royal Commission on the Ancient and Historical Monuments and Constructions in Wales and Monmouthshire, London, 1960, 165

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (28)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.521

This drawing depicts the church of St. Peris, a little-known Welsh saint, in the Welsh village Nant Peris ('the valley of Peris') which is located approximately two miles from the village of Llanberis ('the church of Peris'). Nant Peris is the older village of the two and was originally the more significant. Whereas the population of Llanberis grew, Nant Peris remained unchanged, becoming overshadowed as a result. North Wales as a whole, and Llanberis in particular, were popular destinations for several Birmingham artists, including Samuel Lines

²⁰⁹ A photograph of the latter is in the Witt Library, Courtauld Institute, [C.I. Neg. No.: 588/47/19], 'Lines' box no. 1504B.

senior and David Cox, who popularised the landscapes of North Wales during the nineteenth century.²¹⁰

The oldest parts of St. Peris Church date to the fourteenth century.²¹¹ Its structure differs to the churches seen in cats. 1 and 20, which from an antiquarian perspective, would make it attractive for Henry Harris who had a keen interest in antiquarianism and archaeology.²¹² The drawing has been made from the western end of the nave, looking towards the chancel with the north and south transepts on either side. There is a high altar in the chancel, which is partly visible in the drawing, however it is obscured by the rood screen (used to separate the choir from the nave). The drawing also shows the rood screen in its original position dividing the chancel from the crossing where it also supported the loft above. The screen was moved in the nineteenth century to its current location to the west of the nave, towards the rear of the building and to the immediate right of the entrance to the church.²¹³ Cat. nos. 48a and 48b show the church in its current state, and the rood screen at the rear of the building.

The attribution of this drawing is complicated by the depiction of the church by both Henry Harris and Frederick Thomas Lines. An oil painting of the same title was exhibited at the Birmingham Society of Arts in 1829 (no. 155) by Henry Harris Lines, but Frederick Thomas (better known as a portraitist) exhibited *Interior of Llanberris [sic] Church, North Wales* at the Royal Academy (no. 821) in the same year.²¹⁴ Furthermore, as a general point it is difficult to distinguish the brothers' drawing styles because there are few surviving examples of

²¹⁰ Solly, *Memoir of the Life of David Cox*, 'Chapter XI: Betws-Y-Coed', 158-180.

²¹¹ Harold Hughes & Herbert L. North, *The Old Churches of Snowdonia*, Gwynedd, 1984, 213.

²¹² As demonstrated by his notebooks in the Birmingham Central Library, such as *Practical Observations on Castrametation* by Henry Harris Lines, 1870-1880.

²¹³ *An Inventory of the Ancient Monuments in Caernarvonshire. Vol. II, Central : The Cantref of Arfon and the Commote of Eifionydd*, London, 1960, 165.

²¹⁴ See Appendix 1 and A. Graves, *The Royal Academy of Arts: a Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904, Vol.V, Lawrence to Nye*, London, 1906, 63.

Frederick Thomas's work as a draughtsman.²¹⁵ However, it is possible to speculate that the brothers went together on a sketching trip to North Wales some time prior to the exhibitions, demonstrating their close working relationship and also Frederick Thomas's capabilities at subjects other than portraits. Henry Harris also exhibited *The Pass of Llanberris* [sic] at the Birmingham Society of Arts in 1827 (no. 60), which indicates that he had travelled to the area prior to 1829. As a result, this drawing has been dated 1826-1829 to take account of the likelihood that it was made during that earlier trip in 1826.

49

Attributed to Henry Harris or Frederick Thomas Lines

Large Rocks in Bank, 1844

Pencil; 387mm x 320mm (239 mm x 180mm)

Inscr. br.: *Novm 20 1844/ Sandstone*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (43)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.536

In contrast to previous drawings depicting trees and fields, the present drawing shows a tree close up to emphasise its impressive form. It is akin to cat. 50, which also depicts a large rock protruding from a bank. It is uncertain who executed this drawing, but it is probable that Henry Harris was responsible because of his interest in studies from nature, as seen in examples such as cat. no. 27a. He frequently exhibited landscapes at the Birmingham Society of Arts as well as studies from nature including *Trees, from Nature* in 1829 (no. 255). The inscription 'sandstone' to the lower right is possibly a further indication of this, as he was interested in geology, closely associated with his interest in archaeology. However, there is little other definitive evidence to support this claim and it should be noted that Frederick Thomas Lines

²¹⁵ Most surviving examples of Frederick Thomas' work are portraits, with the occasional drawing such as *Pontcysyllte Aqueduct* [BIRSA:2007X.79] in the RBSA collection. However it was not part of this purchase, and therefore not included in this catalogue.

was still an active artist, exhibiting similar works at the Birmingham Society of Artists (for example *A Study from Nature* in 1844 (no. 224)).²¹⁶ Cat. no. 49a entitled *Walsall (Study of a Cliff)* (1825) at BMAG [P.96'51] attributed to Samuel Rostill Lines by the Witt Library also demonstrates the treatment of the theme by other members of the family.²¹⁷ However, Samuel Rostill has not been considered in the attribution of this drawing, having died in 1833.

The drawing also bears a resemblance to the work of John Ruskin (1819-1900), in particular, *The Rocky Bank of a River* (1853) (cat. no. 49b) which depicts a craggy rock face with a series of distorted branches reaching outwards.²¹⁸ This motif was common amongst the works of many nineteenth-century landscapists, as the rough and rugged surfaces of a rock would add contrast and textural variety to its surroundings. The early date of this drawing suggests it as a precursor to Ruskin's, whose intentions were not only to replicate the shapes and forms, but to give them a realistic character. The artist of the present drawing has likewise achieved this through the application of shade and tone, thus creating a work that does not simply mimic the rock, but its texture, weight and solidity.

50

Attributed to Henry Harris or Frederick Thomas Lines

Steep Bank, Rocks and Trees, 1844

Pencil; 414mm x 350mm (243mm x 184mm)

Inscr. br.: *December 4th 1844*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (44)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.529

²¹⁶ See Appendix 1.

²¹⁷ An image of *Study of a Cliff* is attributed to Samuel Rostill Lines by the Witt Library, Courtauld Institute, [C.I. Neg. No.: 588/45/8], 'Lines' box no. 1504B. However, BMAG attribute it to the Lines family. The lack of a signature makes the attribution inconclusive, but it is here noted that the drawing style differs to the Lines family drawings in the RBSA collection. Therefore, it is probable that *Walsall* may not have been made by the Lines family.

²¹⁸ Ruskin's *The Rocky Bank of a River*, Yale Center for British Art, [B1984.13].

A similar study to *Large Rocks in Bank* (cat. 49), this drawing again demonstrates the family's versatility when representing aspects of nature. It differs from cat. 49 in that it has been executed with a darker pencil – either through use of a softer grade of lead or by a blunt tip. It also places greater emphasis on the background details, such as the roots of the tree to the left, making the stone less confrontational to the viewer. Overall, this drawing displays greater textural and tonal variety and also depicts more of nature's elements. It is worth noting that the drawing was made in the depths of winter, 4 December 1844, just two weeks after cat. 49. The practice of drawing outside was common in the mid-nineteenth century - members of the Pre-Raphaelite Brotherhood including William Holman Hunt (1827-1910) and John Everett Millais (1829-1896) showed their fidelity to nature by making their landscape outdoors using only natural daylight.²¹⁹ Therefore, Hunt *et. al.* would spend long periods painting outdoors in all manners of weather.²²⁰ Although time-consuming and laborious, their endurance culminated in triumphant works such as *Our English Coasts* (1852) by Hunt and *Ophelia* (1851-52) by Millais both at Tate [N05665] [N01506]. This dedication to painting real nature echoes Ruskin's insistence on studying nature in depth in order to achieve its 'truth'.²²¹ Perhaps the artist here was recording this unidentified area for a specific amount of time. As with cat. 49, it has not been possible to attribute this drawing definitively, but is here suggested that either Henry Harris or Frederick Thomas were responsible because both were still active artists at this date.

²¹⁹ C. Wood. *The Pre-Raphaelites*, London, 1981, 80.

²²⁰ *Ibid.*

²²¹ Ruskin, 'That the Truth of Nature is Not to Be Discerned by the Uneducated Senses', *Modern Painters*, Vol. I, Part II, Section I, Chapter 2, 2nd ed., 1898, London, 53-61.

51

Attributed to Henry Harris or Frederick Thomas Lines

Elmley Lovett, 1850

Pencil; 321mm x 390mm (139mm x 210mm)

Inscr. bl.: *Elmley Lovett Sept 14th 1850*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (46)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.515

The hamlet of Elmley Lovett is located approximately 3 miles north of Hampton Lovett, Worcestershire (see cat. 11). Here an unidentified flight of stone steps is shown leading down a bank to the right of a group of trees.²²² The drawing has been dated by an inscription made by the artist but no signature accompanies it. The proximity of Hampton Lovett raises the question whether this drawing was made on the same occasion and by the same artist as *Hampton Lovett* (cat. 11). However, the difference in handwriting styles and inconsistent spelling of the name 'Lovett' (the inscription on cat. 11 spells Lovett as 'Lovet') indicates that the two drawings were possibly made by separate artists. To complicate this further, it is known that a member of the family, possibly Frederick Joseph Butler Lines (Frederick Thomas's son who had possession of this drawing), would inscribe or annotate the family's works.²²³ This uncertainty has here led to the attribution of the work to Henry Harris or Frederick Thomas because both were still active artists in 1850.

²²² The author made a visit to Elmley Lovett, 17 April 2010. However, the location in the drawing could not be identified due to the number of inaccessible routes.

²²³ This is particularly evident in Worcester Art Gallery and Museum's Lines family ephemera collection. Frederick Joseph Butler Lines and the origins of the Lines family sketchbook are discussed in more detail in the Introductory Essay and also in the Introduction to the thesis.

52

Attributed to Henry Harris or Frederick Thomas Lines

Sneads Green, 1850

Pencil; 350mm x 414mm (138mm x 207mm)

Inscr. bc.: *Sneads Green Sept 7. 50*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.492

The drawing depicts a house or farmhouse in Sneads Green, which is located a short distance from Hampton Lovett and Elmley Lovett that are all small villages or hamlets in Worcestershire. Sneads Green is approximately 10 miles from Worcester, which would suggest that Henry Harris Lines (who lived there) was the artist responsible here. However, there is no supporting evidence to validate this fact since he did not exhibit works depicting the area, and neither did the other members of the family. The village is accessible by a small country road today (just off the A442) and identification of this particular house is problematic as properties in Sneads Green are privately owned and often screened from public view, making access difficult.²²⁴ For the same reasons as those given for cat. 51, this drawing is attributed to Henry Harris or Frederick Thomas Lines.

53

Attributed to Henry Harris or Frederick Thomas Lines

Tall Trees, 1852

Pencil; 388mm x 323mm (256mm x 173mm)

Inscr. bc.: *Decr 29th. 1852*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.511

The drawing of tall trees, possibly in a glade or edge of a wood, is here attributed to Henry Harris Lines or Frederick Thomas Lines. This tree study has been drawn using a soft grade

²²⁴ The author travelled to Sneads Green on 11 April 2010 and was unable to identify the property in the drawing.

of pencil, as indicated by the heaviness of the shading, made by either a blunt pencil or the diagonal edge of the pencil lead. There are very heavy areas of shading, in particular on the two trees in the middle ground. Some pencil grooves are visible, suggesting that considerable pressure was used during its execution. It is comparable to cats. 54 and 55, which also depict trees in a very similar manner, on the same type of paper. This study is further linked to cats. 43 and 56 which demonstrate a similar treatment of shade and light.

The textural qualities of this tree study, and also those of cats. 54 and 55, are evocative of Gilpin's descriptions of Picturesque Beauty which favoured roughness, ruggedness and textural variety.²²⁵ In his well-known pursuit of Picturesque Beauty, Gilpin wrote extensively on the subject and defined the various methods to achieve it in art. He notes that both ruggedness and roughness, which in his opinion are essential for the aesthetic appreciation of the Picturesque, can be observed in objects such as the 'bark of a tree, as in the rude summit, and craggy sides of a mountain.'²²⁶ This drawing expresses a similar concern for textural variety, which is particularly noticeable on the tree trunks and branches. The cracked, aged bark is drawn with linear strokes whilst jagged pencil marks represent the climbing plants, which are gradually encasing the bodies of the trees. Although there is no direct evidence to suggest that the Lines family were directly influenced by Gilpin, it is likely that they had access to his publications and were aware of his discourse on the subject due to their vocations as drawing masters and artists.²²⁷

The drawing is dated December 29, 1852, proving that it was made on the same date as cat. 54, and possibly by the same artist. Henry Harris Lines and Frederick Thomas Lines were

²²⁵ W. Gilpin, *Three Essays: on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: to which is added a poem, on Landscape Painting*, Facsimile reprint of 2nd ed., London, 1792, 6-7 and 28.

²²⁶ Gilpin, *Three Essays*, 7.

²²⁷ The Lines family's personal library of books and materials no longer exists and the only publications in their ownership is known from their donations to the Birmingham Society of Arts, which are listed in their exhibitions catalogues. Although Gilpin's books are not listed amongst them, their popularity amongst artists and picturesque tourists suggest that there was a likelihood that the family had access to or had knowledge of them.

both still actively exhibiting in 1852, so it is possible that either was the artist. However, the subject matter is more suited to the skills of Henry Harris who excelled in landscape drawing and painting but since there is no further evidence, and Frederick Thomas did infrequently exhibit works depicting nature, the attribution to either is suggested.²²⁸ Samuel Rostill and William Rostill had already died by this date, and Edward Ashcroft exhibited only three-dimensional works in Birmingham.

54

Attributed to Henry Harris Lines or Frederick Thomas Lines

Woodland Track, 1852

Pencil; 390mm x 320mm (243mm x 170mm)

Inscr. br.: *decr 29th/52*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (42)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.510

This drawing is comparable to cats. 53 and 55, and is a typical example of a tree study by the Lines family. Using the same materials as cats. 53 and 55, it also focuses on one large tree prominent in the foreground, with a series of smaller trees forming an avenue and woodland in the background. However, in this example, a path is included which leads the viewer into the distance. Again, the artist has used considerable pressure, creating grooves in the paper. The date of this drawing also matches that of cat. 53. Thus it is likely the same artist made both. For this reason, it is attributed to Henry Harris or Frederick Thomas Lines who were both active artists during this period.

²²⁸ For example, Frederick Thomas Lines exhibited the watercolour *A Study from Nature* at the Birmingham Society of Arts (no. 224) in 1844.

55

Attributed to Henry Harris Lines or Frederick Thomas Lines

Trees with Dead Gorse, 1853

Pencil; 380mm x 320mm (251mm x 170mm)

Inscr. bl.: *Gorse partly dead and part in blossom/ the gorse 7 or 8 feet high,*

Inscr. br.: *May 28/53*

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.512

As mentioned in cat. 53, the tree studies in this collection are important examples of the Lines family's tree portraits. Why the artist has here decided to write notes concerning the height of the gorse is unclear, as the scale is already suggested through the drawing itself. The date also seems to be an important feature in these drawings. Whether this was for the artist's reference, or for other reasons is undetermined. This drawing was made in May 1853, five months after cats. 53 and 54.

While demonstrating the artist's concern for textural variety, it is also suggestive of the burgeoning Romantic fascination with individual trees, as seen for example in works by Paul Sandby (c. 1730-1809). *Couple in a Farmyard* (1782), by Sandby illustrates this point (cat. no. 55a).²²⁹ From approximately 1780 onwards, Sandby worked on a series of drawings depicting oaks and beeches in Windsor Great Park using pen and brown ink.²³⁰ Cat. no. 55a is comparable to *Trees with Dead Gorse* in its positioning of a tall, imposing tree to the right of the composition, and also in its emphasis on the gnarled and twisted branches of the tree. Again, it is uncertain if the Lines family had knowledge of Sandby's paintings or watercolours. However, it is possible that they saw Sandby's work in print because he was predominantly responsible for developing aquatinting as a means of reproducing topographical watercolours

²²⁹ Sandby's *Couple in a Farmyard*, YCBA, [B1977.14.6271].

²³⁰ YCBA, *The Art of Paul Sandby*, exhibition catalogue, New Haven, 1985, 86.

for mass consumption.²³¹ Sandby also submitted topographical views to *Copper-Plate Magazine*, and aquatints and engravings made by and after him had the greatest circulation compared to any other artist, up until approximately 1784.²³² Although Sandby died in 1809 and *Trees with Dead Gorse* was not made until 1853, the Lines family's study is testimony to his contribution to the development of nineteenth-century landscape aesthetics.

This study has also been made using the same medium and on the same brown-coloured paper as cats. 53 and 54.²³³ It too has heavy shading and pencil grooves in the paper where the artist has applied pressure using the pencil. The format of the date written on this drawing is akin to that of cat. 54, which uses '/' to separate the date from the year (however, this differs from cat. 53, which shows the year in full). Since these marks appear only in cats. 43, 53, 54, and 56, it is highly possible that the same artist was responsible for all five. For the same reasons as given in cat. 53, this drawing has here been attributed to Henry Harris or Frederick Thomas Lines.

56

Attributed to Henry Harris or Frederick Thomas Lines

Stream with Brick Wall and Fencing, 1854

Pencil; 388mm x 320mm (273mm x 231mm)

Inscr. bl.: *June 21/54*

Exh.: *Rediscovering the Lines Family: Drawings of Birmingham and Beyond in the Nineteenth Century* (37)

Prov.: Purchased by the RBSA 2005

BIRSA:2007X.493

²³¹ For example, Sandby's *XII View in Aquatinta from drawings taken on the spot in South-Wales*. See *The Art of Paul Sandby*, 11.

²³² *The Art of Paul Sandby*, 11.

²³³ The majority of the other drawings are made on light cream coloured paper, with the exception of *Hawthorne at Wall*, *Lichfield* (cat. 27) and *Llanbedr Well* (cat. 3).

This study of a small stream running between two high brick barriers also depicts two tree stumps and a small wooden crossing. Perhaps the two tree stumps signify a recent removal of trees, and the artist was attempting to capture the scene as a result. It also echoes Samuel Rostill Lines's *River Cole, Shirley* (cat. no. 56a) which depicts, albeit on a grander scale, a small wooden bridge over the river.²³⁴ Another motif symbolic of the countryside, the small bridge speaks of a period before industrialization took hold of the rural areas.

Stylistically, the areas of foliage surrounding the top of the brick wall are comparable to the gorse seen in cat. 55 (lower left). The markings are similar, in that they have been drawn with an imprecise 'zig-zag' motion. It should also be noted that the date in the lower left corner has been written in the same manner as cats. 54 and 55, where '/' has been used to separate the date from the year. The handwriting is also similar, further suggesting that the same artist was responsible for both drawings.²³⁵ Cat. 55 has been attributed to Henry Harris or Frederick Thomas Lines, who were most likely the artists responsible because Samuel Rostill died in 1833, and so had William Rostill in 1846. Edward Ashcroft was not known to exhibit studies from nature, only three-dimensional works such as sculptures or wax models. There is a likelihood that the drawing was made by Henry Harris, who was known for his depictions of nature, more so than Frederick Thomas who was predominantly a portrait painter.²³⁶

²³⁴ *River Cole, Shirley* is referenced in the accompanying catalogue to the exhibition *Rediscovering the Lines Family: Drawings of Birmingham and Beyond* (36).

²³⁵ Cat. 48 is also comparable to cats. 47, 50 and 51 and therefore it is suggested that all five works are possibly made by the same artist.

²³⁶ See Appendix 1

Appendix 1							
Works exhibited by the Lines Family at the Birmingham Society of Arts, Birmingham Society of Artists and Royal Birmingham Society of Artists 1827 - 1886							
Compiled from the original catalogues held at the RBSA by Connie Wan 2007							
Notes on Appendix 1							
This list of works exhibited by the Lines family uses the original spellings and capitalisation of the printed exhibition catalogues.							
The notes in the 'miscellaneous' column contain discursive information added by the author.							
Where the catalogue has not listed the information required, the corresponding data box is left blank.							
The full title of each catalogue is accompanied by the name of the printer and their location. Inconsistencies in spelling, exhibition titles and punctuation are original to the catalogue.							
A 'Mr Lines' (likely to be Samuel Lines Senior) donated several works of art and books to the Society. However, these have not been listed here as the intention of this appendix is to list the works that the Lines family exhibited.							
1836 was the last year that the Society held exhibitions of works by deceased Masters, hence they are not listed after this date.							
Catalogue	Date	Cat. no.	Artist	Title	Medium	Miscellaneous	Price
<i>Birmingham Society of Arts. First Exhibition. 1827.</i> [Printed in Birmingham by Thomas Knott Junior.]	1827	3	H.H Lines	<i>Mill at Cradley (gained the Silver Medal at the Society of Arts, in Adelphi in 1825)</i>			Prices are not indicated in this catalogue
	1827	8	H.H Lines	<i>Landscape</i>			
	1827	9	H.H Lines	<i>Landscape</i>			
	1827	10	H.H Lines	<i>Landscape</i>			
	1827	11	H.H Lines	<i>Craig Miller Castle</i>			
	1827	20	H.H Lines	<i>The Strid, Yorkshire</i>			
	1827	31	H.H Lines	<i>Landscape</i>			
	1827	43	H.H Lines	<i>Aire Dale Head, Yorkshire</i>			
	1827	44	H.H Lines	<i>Bolton Abbey, Yorkshire</i>			
	1827	50	S. Lines	<i>Vale of Llugwy, near Capel Cerrig, on the Holyhead Road</i>			

Birmingham Society of Arts First Exhibition, 1827. [cont'd]	1827	56	H.H Lines	<i>View of Meriden</i>			
	1827	57	H.H Lines	<i>Lane scene at Saltley</i>			
	1827	60	H.H Lines	<i>The Pass of Llanberris</i>			
	1827	61	H.H Lines	<i>Watering Place, near Aston Hall</i>			
	1827	67	H.H Lines	<i>View at Aston</i>			
	1827	69	H.H Lines	<i>The Forest of Arden</i>			
	1827	73	F.T Lines	<i>Portrait</i>			
	1827	78	H.H Lines	<i>Witton Slade, near Aston</i>			
	1827	91	H.H Lines	<i>The Vale of Gwynant, North Wales</i>			
	1827	111	S.R Lines	<i>Rick-yard, Maxstoke</i>	Watercolour Drawing		
	1827	114	S.R Lines	<i>Sketch from Nature</i>	Watercolour Drawing	First referred to as 'S.R Lines'	
	1827	117	S.R Lines	<i>Oriental Composition</i>	Watercolour Drawing		
	1827	119	S.R Lines	<i>Study from Nature</i>	Watercolour Drawing		
	1827	122	S.R Lines	<i>Italian Composition</i>	Watercolour Drawing		
	1827	123	S.R Lines	<i>Carnarvon</i>	Watercolour Drawing		
	1827	129	F.T Lines	<i>Portrait in Pencil of a Gentleman</i>	Pencil (exhibited with Watercolour Drawings)		
	1827	147	S.R Lines	<i>Sketches from Nature</i>	Watercolour Drawing		

Birmingham Society of Arts, First Exhibition, 1827. [cont'd]	1827	150	S.R Lines	<i>Sketch from Nature</i>	Watercolour Drawing		
	1827	156	F.T Lines	<i>Forest Scenery (gained silver medal at the society of arts, in 1827)</i>	Watercolour Drawing		
	1827	169	S.R Lines	<i>Forest Scenery, Packington</i>	Watercolour Drawing		
	1827	170	S.R Lines	<i>Study from Nature (Chalk drawing)</i>	Chalk Drawing (exhibited with Watercolour Drawings)		
	1827	171	S.R Lines	<i>Forest Scenery (gained silver medal at the society of arts, in 1825)</i>	Watercolour Drawing		
	1827	220	E. Lines	<i>Eve</i>	Statuary, Models etc.	"His gentle dumb expression turn'd at length/ The eye of Eve to mark his play." - Milton	
	1827	224	W.R Lines	<i>Belisarius</i>	Statuary, Models etc.		
	1827	248	E. Lines	<i>Protection, a Model in wax, from souvenir of 1826</i>	Wax model		
	1827	249	F.T Lines	<i>The Mendicant, a Model in Wax</i>	Wax model		

<i>Birmingham Society of Arts, Established 1821. Catalogue of Pictures, Chiefly by the Ancient Masters of Italian, Spanish, and Flemish Schools. Exhibiting at the Rooms of the society in New-Street. With Notices of the Painters. 1828. [Printed in Birmingham by Thomas Knott Junior.]</i>	1828					S., H.H., W.R., S.R. Lines listed as 'committee of artists'	
<i>Birmingham Society of Arts, Established 1821 Exhibition, 1829. Modern Works of Art. [Printed in Birmingham by Thomas Knott Junior.]</i>	1829	44	H.H Lines	<i>Bolton Abbey, Yorkshire</i>		S., H.H., W.R., S.R. Lines listed as 'committee of artists'. 'Mr Lines' (likely to have been Samuel Lines Senior) listed as a donor, giving £5 to the Society.	
	1829	77	S. Lines	<i>The Vale of Nant-Francon</i>			
	1829	89	H.H Lines	<i>A Woody Scene; from sketches made at Packington</i>			

Birmingham Society of Arts Exhibition, 1829. [cont'd]	1829	91	H.H Lines	<i>The village of Kingsthorpe, Northamptonshire</i>			
	1829	92	H.H Lines	<i>A Trout Stream near Apley, Salop</i>			
	1829	111	H.H Lines	<i>Landscape with Muleteers</i>			
	1829	155	H.H Lines	<i>Llanberris Church</i>			
	1829	220	H.H Lines	<i>A Lane at Packington</i>			
	1829	221	H.H Lines	<i>A Lane at Perry Barr</i>			
	1829	249	H.H Lines	<i>A View on the Severn, Bridgnorth</i>			
	1829	255	H.H Lines	<i>Trees, from Nature</i>			
	1829	336	S.R Lines	<i>Cottage at Allesley</i>	Watercolour Drawing	All presumed Watercolour Drawings because the following works were exhibited in 'The Room for Water-colour Drawings'	
	1829	349	S.R Lines	<i>Old Buildings in Coventry</i>	Watercolour Drawing		
	1829	358	S.R Lines	<i>Bailey-lane, Coventry</i>	Watercolour Drawing		
	1829	361	S.R Lines	<i>Landscape</i>	Watercolour Drawing		
	1829	391	S.R Lines	<i>Bailey-lane, Coventry</i>	Watercolour Drawing		

Birmingham Society of Arts Exhibition, 1829. [cont'd]	1829	400	S.R Lines	<i>Kirkstall Priory, Yorkshire</i>	Watercolour Drawing		
	1829	402	S.R Lines	<i>Darby-Lane, Coventry</i>	Watercolour Drawing		
	1829	407	S.R Lines	<i>Bailey-lane, Coventry</i>	Watercolour Drawing		
	1829	417	S.R Lines	<i>A view at Castle Bromwich</i>	Watercolour Drawing		
	1829	423	S.R Lines	<i>Buildings at Beddgelert, North Wales</i>	Watercolour Drawing		
	1829	438	S.R Lines	<i>Composition, from Buildings in Coventry</i>	Watercolour Drawing		
	1829	442	S.R Lines	<i>Ogwen Lake, North Wales</i>	Watercolour Drawing		
	1829	443	S.R Lines	<i>Distant View of Snowden</i>	Watercolour Drawing		
	1829	447	S.R Lines	<i>Pont Aberglaslyn</i>	Watercolour Drawing		
	1929	454	F.T Lines	<i>Portrait of a Lady</i>	Watercolour Drawing		
	1829	455	S.R Lines	<i>Darby-Lane, Coventry</i>	Watercolour Drawing		
	1829	456	S.R Lines	<i>Dolbadern Tower; Llanberris, North Wales</i>	Watercolour Drawing		
	1829	471	S.R Lines	<i>Water Mill on the Ogwen, North Wales</i>	Engraving as it was exhibited in the 'Room for Engravings and Sculpture'		

Birmingham Society of Arts Exhibition, 1829. [cont'd]	1829	489	W.R Lines	<i>Posthumous Bust of the infant Son of Rice Harris, Esq</i>			
	1829	490	E. Lines	<i>Musidora</i>	Sculpture		
	1829	498	W.R Lines	<i>Bust of Mr. Thomas Wright Hill</i>	Sculpture		
	1829	537	W.R Lines	<i>A Wax Model, "The Bereaved"</i>	Wax model		
	1829	538	W.R Lines	<i>A Wax Model of the Duke of Wellington</i>	Wax model		
	1829	539	W.R Lines	<i>A Wax Model; Head of Christ</i>	Wax model		
	1829	540	W.R Lines	<i>A Wax Model: the King</i>	Wax model		
Birmingham Society of Arts. Established 1821. Exhibition, 1830. Modern Works of Art. [Printed in Birmingham by Thomas Knott Junior.]	1830	47	H.H Lines	<i>Lane at Witnash, Leamington</i>		S., H.H., S.R. Lines listed as members	
	1830	60	H.H Lines	<i>The Floodgate</i>			
	1830	109	H.H Lines	<i>A Hovel, Witton Slade</i>			
	1830	111	H.H Lines	<i>A Lane at Meriden</i>			
	1830	128	H.H Lines	<i>A Lane near Oscott</i>			
	1830	147	S. Lines	<i>The Boy</i>		"Creeping like a snail/ Unwillingly to school"	
	1830	148	H.H Lines	<i>Oak Trees, Packington</i>			
	1830	168	H.H Lines	<i>A View on the Irwell, Manchester</i>			
	1830	183	H.H Lines	<i>Holt Church</i>			

Birmingham Society of Arts Exhibition, 1830. [cont'd]	1830	244	F.T Lines	<i>Peasant Boy</i>	Watercolour Drawing	All presumed Watercolour Drawings because the following works were exhibited in 'The Room for Water-colour Drawings'	
	1830	247	S.R Lines	<i>Old Buildings in Dublin</i>	Watercolour Drawing		
	1830	253	S.R Lines	<i>Pont-y-Pair</i>	Watercolour Drawing		
	1830	257	F.T Lines	<i>Portrait of a Lady</i>	Watercolour Drawing		
	1830	259	S.R Lines	<i>Lanercost Priory , Cumberland</i>	Watercolour Drawing		
	1830	262	S.R Lines	<i>Buildwas Abbey</i>	Watercolour Drawing		
	1830	264	S.R Lines	<i>Caesar's Tower, Kenilworth</i>	Watercolour Drawing		
	1830	270	S.R Lines	<i>View in Coventry</i>	Watercolour Drawing		
	1830	286	F.T Lines	<i>The Poacher</i>	Watercolour Drawing		
	1830	291	F.T Lines	<i>Peasant going to Market</i>	Watercolour Drawing		
	1830	294	S.R Lines	<i>Kirkstall Priory</i>	Watercolour Drawing		
	1830	299	S.R Lines	<i>Buildings in Coventry</i>	Watercolour Drawing		
	1830	325	S.R Lines	<i>Drury Passage, Strand, London</i>	Watercolour Drawing		

Birmingham Society of Arts Exhibition, 1830. [cont'd]	1830	335	S.R Lines	<i>View in Coventry</i>	Watercolour Drawing		
	1830	343	H.H Lines	<i>Trees in Packington</i>			
	1830	421	S.R Lines	<i>View in Bell-street</i>			
	1830	422	S.R Lines	<i>Building near Chester</i>			
	1830	429	S.R Lines	<i>Gothic Ruins</i>			
	1830	467	E. Lines	<i>Diana preparing for the Bath</i>	Sculpture		
Birmingham Society of Arts, Established 1821. Catalogue of Pictures, Chiefly by the Old Masters of the Italian, Spanish, and Flemish Schools. Exhibiting at the Rooms of the Society in New-Street. With Notices of the Painters. 1831. [Printed in Birmingham by Thomas Knott, High-Street.]	1831					S., H.H., S.R Lines listed as members.	

Birmingham Society of Arts, Established 1821. Exhibition, 1832. Modern Works of Art. [Printed in Birmingham by Thomas Knott, High-Street.]	1832	25	F.T Lines	<i>Portrait of Mrs. Unett</i>		S., H.H., S.R Lines listed as members	
	1832	75	H.H Lines	<i>A Glen at Malham, Yorkshire</i>			
	1832	111	F.T Lines	<i>Portrait of the Rev. J. Cooke, MA.; painted at the request of the Congregation of St. Bartholomew's Chapel, Birmingham</i>			
	1832	128	H.H Lines	<i>Barnard Castle, Durham</i>			
	1832	142	F.T Lines	<i>Portrait</i>			
	1832	163	F.T Lines	<i>Medora</i>			
	1832	194	H.H Lines	<i>The Guard-room, Haddon Hall</i>			
	1832	224	H.H Lines	<i>Upton Cressett Church, Shropshire</i>			
	1832	226	F.T Lines	<i>Portrait of Henry Clifton Esq. Mayor of Worcester</i>			
	1832	248	S.R Lines	<i>Interior, Haddon Hall, Derbyshire</i>			
	1832	253	S.R Lines	<i>Interior of Tettenhall Church, Staffordshire, painted on the spot</i>			
	1832	264	S. Lines	<i>Pont Aberglasslyn</i>			
	1832	283	S.R Lines	<i>An Interior, Haddon Hall</i>			
	1832	291	S.R Lines	<i>St. John's, Coventry</i>			
	1832	367	S.R Lines	<i>The Monastery</i>			
	1832	375	S.R Lines	<i>Interior, Haddon Hall</i>			

<p><i>Birmingham Society of Arts, Established 1821. Catalogue of Pictures, Chiefly by the Ancient Masters of Italian, Spanish, and Flemish Schools. Exhibiting at the Rooms of the Society in New Street. With Notices of the Painters. 1833. [Printed in Birmingham by Joseph Webb, at the Journal Office, 38, New-Street.]</i></p>	1833					S., H.H., S.R Lines listed as members	
<p><i>Birmingham Society of Arts. Established MDCCCXXI, Exhibition, 1834. Modern Works of Art. [Printed in Birmingham by James Drake, New-Street, Opposite the Theatre.]</i></p>	1834					No member of the Lines family exhibited this year possibly because of the death of S.R Lines. Only S. and H.H. Lines listed as members	

Birmingham Society of Arts. Established MDCCCXXI. Exhibition, 1835. Modern Works of Art. [Printed in Birmingham by James Drake, New-Street, Opposite the Theatre.]	1835	25	H.H Lines	<i>Mill Gate, Halesowen</i>		S. and H.H. Lines listed as Members.	
	1835	72	H.H Lines	<i>Malvern</i>		Sold' written next to entry (unidentifiable handwriting)	
	1835	150	F.T Lines	<i>Portrait of a Lady</i>			
	1835	176	F.T Lines	<i>Portrait of Mrs J. Harding</i>			
	1835	195	F.T Lines	<i>Portrait of a Naval Officer</i>			
	1835	410	S. Lines	<i>The Port of Conway, North Wales</i>	Watercolour	This work is presumed to be a Watercolour because it was exhibited in 'The Water-colour Room'.	

Birmingham Society of Arts. Established 1821. Exhibition of Pictures, by Deceased Masters of the Italian, Spanish, Flemish, and English Schools, Exhibiting at the Rooms of the Society, in New-Street. (1836) [Printed in Birmingham by James Peake, New Street, Opposite the Theatre.]	1836					S. Lines, H. H. and F. T. Lines listed as Members.	
Birmingham Society of Arts. Established 1821. Exhibition, 1837. Modern Works of Art. [Printed in Birmingham by James Drake, New-Street, Opposite the Theatre.]	1837	22	H.H Lines	<i>A Dell near Matlock</i>			
	1837	53	H.H Lines	<i>Little Malvern Church</i>			
	1837	59	F.T Lines	<i>Portrait of Master Hutton</i>			
	1837	100	S. Lines	<i>Idwall, a celebrated Mountain Gorge, near Capel Kerrig, North Wales</i>			
	1837	227	H.H Lines	<i>Helmsley, Yorkshire</i>			

Birmingham Society of Arts Exhibition, 1837. [cont'd]	1837	258	H.H Lines	<i>Oaks, near Harborne</i>			
	1837	263	H.H Lines	<i>Rivereaux Abbey</i>			
	1837	302	H.H Lines	<i>Hop Yard</i>			
	1837	333	F.T Lines	<i>Portrait of a Lady</i>			
	1837	339	F.T Lines	<i>Portrait of Mr. W. Jones, Boston, USA</i>			
	1837	342	F.T Lines	<i>Portrait of a Lady</i>			
	1837	345	F.T Lines	<i>Portrait of a Lady and Child - a sketch</i>			
	1837	353	F.T Lines	<i>Portrait of a Lady</i>			
	1837	361	F.T Lines	<i>Portrait</i>			
	1837	368	F.T Lines	<i>Portrait of a Gentleman</i>			
	1837	395	H.H Lines	<i>Mill near Halesowen</i>	Watercolour	The following works are presumed to be a watercolours because they were exhibited in 'The Water-colour Room'.	
	1837	407	F.T Lines	<i>Interior of the Great Hall at Haddon, Derbyshire</i>	Watercolour		
	1837	409	S. Lines	<i>Piercefield, Chepstow, and the Bristol Channel from Windcliff on the Wye</i>	Watercolour		
	1837	421	F.T Lines	<i>Interior of Goodrick Chapel</i>	Watercolour		
	1837	448	F.T Lines	<i>View in the Court-yard of Haddon Hall</i>	Watercolour		
	1837	458	H.H Lines	<i>View in North Wales</i>	Watercolour		

Birmingham Society of Arts. Established 1821. Exhibition, 1838. Modern Works of Art. [Printed in Birmingham by James Drake, New-Street, Opposite the Theatre.]	1838	57	H.H Lines	<i>View at Shenstone, near Lichfield</i>		S., H.H., F.T. Lines listed as members	
	1838	83	H.H Lines	<i>Gordale, Yorkshire</i>			
	1838	207	H.H Lines	<i>Mouth of the Teme, Moonlight</i>			
	1838	238	H.H Lines	<i>Buildwas Abbey, Shropshire</i>			
	1838	241	H.H Lines	<i>Banks of the Severn, near the Ketch</i>			
	1838	254	H.H Lines	<i>Floodgates - Moon rising</i>			
	1838	310	F.T Lines	<i>Portrait of a Gentleman</i>	Miniature		
	1838	315	F.T Lines	<i>Portrait of a Lady</i>	Miniature		
	1838	318	F.T Lines	<i>Portrait of a Lady</i>	Miniature		
	1838	329	F.T Lines	<i>Portrait of Morton and Howard Jones</i>	Miniature		
	1838	330	F.T Lines	<i>Portrait of Mr Austin</i>	Miniature		
	1838	341	F.T Lines	<i>Portrait of Mr Vernon</i>	Miniature		
	1838	352	F.T Lines	<i>Brother and Sister</i>	Miniature		
	1838	423	S. Lines	<i>View in the Vale of Conway, N. Wales, Moel Shiabod in the distance, the Penmacho Mountains to the left, and Pentre Voelas to the right, with old Welsh and Holyhead Roads, leading to the Vale of Betwys y Coed</i>	Watercolour	The following works are presumed to be a watercolours because they were exhibited in 'The Water-colour Room'.	
	1838	430	F.T Lines	<i>Doorway leading to the Chapel at Haddon</i>	Watercolour		

Birmingham Society of Arts Exhibition, 1838. [cont'd]	1838	444	S. Lines	<i>Worcester Cathedral, from the Banks of the Severn</i>	Watercolour		
Birmingham Society of Arts. Established 1821. Exhibition, 1839. Modern Works of Art. [Printed in Birmingham by James Drake, New-Street, Opposite the Theatre.]	1839	8	H.H Lines	<i>Maxstoke Priory</i>		S., H.H., F.T. Lines listed as members	
	1839	18	H.H Lines	<i>Cottage scene, at Binford, near Worcester</i>			
	1839	52	H.H Lines	<i>Astwood, near Worcester</i>			
	1839	53	H.H Lines	<i>Helmsley, Yorkshire - Evening</i>			
	1839	110	S. Lines	<i>The Falls of the Ogwen, on the Holyhead Road, between Capel Kerrig and Bangor</i>			
	1839	127	H.H Lines	<i>Rowsley Mill, Derbyshire</i>			
	1839	212	F.T Lines	<i>Portrait of a Lady</i>	Watercolour	The following works are presumed to be a watercolours because they were exhibited in 'The Water-colour Room'.	
	1839	254	F.T Lines	<i>Peasant Girl</i>	Watercolour		
	1839	261	S. Lines	<i>Conway - Evening</i>	Watercolour		
	1839	269	F.T Lines	<i>Elizabeth</i>	Watercolour		
	1839	275	F.T Lines	<i>Portrait of Mr. Frank Mason, third son of Admiral Mason</i>	Watercolour		

Birmingham Society of Arts Exhibition, 1839. [cont'd]	1839	341	E. Lines	<i>A Design for a Candellabrum</i>	Sculpture		
Birmingham Society of Arts. Established MDCCCXXI. Exhibition, 1840. Modern Works of Art. [Printed in Birmingham by Alfred Allen, Printer to Her Majesty, 3, Colmore Row.]	1840	68	H.H Lines	<i>A Cow Shed</i>		S., H.H., F.T. Lines listed as members	
	1840	212	H.H Lines	<i>Cottage and orchard, Near Worcester</i>			
	1840	271	H.H Lines	<i>Village scene, Helmsley</i>			
	1840	289	H.H Lines	<i>Morning</i>			
	1840	292	H.H Lines	<i>A Brook at Warfield</i>			
	1840	419	F.T Lines	<i>Portrait of a Gentleman</i>	Watercolour	The following works are presumed to be a watercolours because they were exhibited in 'The Water-colour Room'.	
	1840	420	F.T Lines	<i>Interior of the bakehouse at Haddon Hall</i>	Watercolour		

Birmingham Society of Arts, Exhibition 1840. [cont'd]	1840	421	F.T Lines	<i>Interior of the Guard-room at Haddon Hall</i>	Watercolour		
	1840	468	F.T Lines	<i>Caroline and Fanny, children of Mr. S. A. Goddard</i>	Watercolour		
	1840	484	F.T Lines	<i>Portrait of a Lady</i>	Watercolour		
	1840	491	F.T Lines	<i>Three Portraits of the children of the Rev. Dr. Kennedy, head master of the free grammar school, Shrewsbury</i>	Watercolour		
	1840	499	S. Lines	<i>Chatsworth, a seat of his grace the Duke of Devonshire</i>	Watercolour		
	1840	500	F.T Lines	<i>Moonlight and Sun-set</i>	Watercolour		
Birmingham Society of Arts. Established, MDCCCXXI. Exhibition, 1841. Modern Works of Art. [Printed in Birmingham by Alfred Allen, Printer to the Queen, 3, Colmore Row.]	1841	52	H.H Lines	<i>Ingleton, with Ingleborough Hill in the distance</i>		S., H.H., F.T. Lines listed as members	
	1841	211	H.H Lines	<i>A dell near Kempsey, cloudy morning</i>			
	1841	262	H.H Lines	<i>Ingleton Dale, Yorkshire</i>			
	1841	294	H.H Lines	<i>A Lane near Stonebridge</i>			
	1841	375	H.H Lines	<i>Mill near Worcester</i>			

Birmingham Society of Arts, Exhibition 1841. [cont'd]	1841	406	S. Lines	<i>The approach to Snowden from Capel Curig Vale</i>			
	1841	502	F.T Lines	<i>Portrait of a Gentleman</i>	Watercolour		
Birmingham Society of Arts. Notices of the Exhibition of Modern Works of Art reprinted by permission of the Proprietors of the Midland Counties Herald. 1841. [Printed in Birmingham by Alfred Allen, Printer to the Queen, 3, Colmore Row.]	1841	52	H.H Lines	<i>Ingleton, with Ingleborough Hill in the distance</i>		This second edition of the 1841 catalogue includes various 'notices' including these short reviews: 'A very pleasing scene, and reflects great credit upon Mr. Lines; it might have been improved, perhaps, with a little more breadth and generalisation.' (page 6)	
	1841	211	H.H Lines	<i>A dell near Kempsey, cloudy morning</i>		A clever picture: firmly and accurately painted.' (page 12)	
	1841	262	H.H Lines	<i>Ingleton Dale, Yorkshire</i>		[No mention]	
	1841	294	H.H Lines	<i>A Lane near Stonebridge</i>		A clever painting.' (page 14)	

Birmingham Society of Arts, Exhibition 1841. [cont'd]	1841	375	H.H Lines	<i>Mill near Worcester</i>		Mr. Lines never exaggerates. This picture is bold and natural in tone. The sky is a little Turbid.' (page 14)	
	1841	406	S. Lines	<i>The approach to Snowden from Capel Curig Vale</i>		As fine and bold in colour as it is striking in subject.' (page 15)	
	1841	502	F.T Lines	<i>Portrait of a Gentleman</i>	Watercolour	There are few portraits we have ever seen in water colour equal to this; it is a living, palpable likeness. A very superior painting.' (page 16)	

Birmingham Society of Artists. Exhibition of Modern Works of Art: At the Rooms of the Society, (Late) Athenaeum, Temple Row: 1842. [Printed in Birmingham by Alfred Allen, Printer to the Queen, 3 Colmore Row.]	1842	49	H.H Lines	<i>A lane scene near Kinfare, Worcestershire</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer	
	1842	92	F.T Lines	<i>Portrait of Mr. Bynner, - a subscription picture, painted at the request of the Overseers of Birmingham, for their Committee room</i>			
	1842	169	S. Lines	<i>View at Powick, on the road from Worcester to Malvern</i>			
	1842	320	H.H Lines	<i>Lanes scene at Witton</i>			
	1842	388	H.H Lines	<i>Wood scene at Rugely, Warwickshire</i>			

Birmingham Society of Artists. Exhibition of Modern Works of Art: At the Rooms of the Society, (Late) Athenaeum, Temple Row: 1843. [Printed in Birmingham by E.C. Osborne, Bennett's Hill.]	1843	55	S. Lines	<i>View in the Vale of the Conway, near Pentre Voalas</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer. <i>View in the Vale of the Conway, near Pentre Voalas</i> marked as 'sold' but crossed out (unidentifiable handwriting)	
	1843	65	H.H Lines	<i>A glen in Bolton woods, Yorkshire</i>			
	1843	156	H.H Lines	<i>At Crookbarrow, Worcestershire</i>			
	1843	168	H.H Lines	<i>At Shenstone</i>		Marked as 'sold' (unidentifiable handwriting)	
	1843	185	H.H Lines	<i>A farm-yard, near Worcester</i>		Provincial' written next to entry (unidentifiable handwriting)	
	1843	233	F.T Lines	<i>Don't Like School'</i>		Provincial' written next to entry and also 'Sold' (unidentifiable handwriting)	

Birmingham Society of Arts, Exhibition 1843. [cont'd]	1843	239	F.T Lines	<i>A study from Nature and Art</i>		Provincial' written next to entry (unidentifiable handwriting)	
	1843	384	H.H Lines	<i>Bolton Abbey</i>		Provincial' written next to entry (unidentifiable handwriting)	
Birmingham Society of Artists. Exhibition of Modern Works of Art. At the Rooms of the Society, Temple Row. 1844. [Printed in Birmingham by Josiah Allen, Jun., 3 Colmore Row.]	1844	22	S. Lines	<i>View from the Abbey Fields, Kenilworth</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer	
	1844	36	H.H Lines	<i>Dent Mill, Yorkshire</i>			
	1844	42	H.H Lines	<i>A Bye Road</i>			

Birmingham Society of Artists, Exhibition 1844. [cont'd]	1844	197	F.T Lines	<i>The Tomb of an Ancestor</i>	Watercolour	The following works are presumed to be a watercolours because they were exhibited in 'The Water-colour Room'.	
	1844	220	F.T Lines	<i>The Bird Fancier</i>	Watercolour		
	1844	224	F.T Lines	<i>A Study from Nature</i>	Watercolour		
	1844	234	F.T Lines	<i>Fruits. &c.</i>	Watercolour		
	1844	289	H.H Lines	<i>The Vale of Worcester</i>			
	1844	299	S. Lines	<i>Haddon Hall from the Chase</i>			
	1844	328	H.H Lines	<i>Ingleton Church, Yorkshire</i>			
	1844	404	H.H Lines	<i>At Ingleton, Yorkshire</i>			
Birmingham Society of Artists. Exhibition of Modern Works of Art. At the Rooms of the Society, Temple Row: 1845. [Printed in Birmingham by E.C. Osborne, 29, Bennett's Hill.]	1845	38	H.H Lines	<i>Dent Vale</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer	
	1845	125	S. Lines	<i>Pele-mele, Birmingham</i>			

Birmingham Society of Artists, Exhibition 1845. [cont'd]	1845	160	F.T Lines	<i>Fruits. &c.</i>	Watercolour	The following works are presumed to be a watercolours because they were exhibited in 'The Water-colour Room'.	
	1845	165	F.T Lines	<i>Portrait of a Gentleman</i>	Watercolour		
	1845	176	F.T Lines	<i>A Native of Calcutta</i>	Watercolour		
	1845	202	F.T Lines	<i>Portrait of a Lady</i>	Watercolour		
	1845	212	F.T Lines	<i>Portrait</i>	Watercolour		
	1845	286	F.T Lines	<i>Portrait</i>			
	1845	302	S. Lines	<i>Head of the Vale of Nant Francon</i>			
	1845	383	F.T Lines	<i>Part of Goodrick [Goodrich] Castle</i>			
	1845	391	H.H Lines	<i>A farm at Pixham Ferry, Worcestershire</i>			
	1845	401	F.T Lines	<i>Floodgate at Saltley</i>			
Birmingham Society of Artists. Exhibition of Modern Works of Art: At the Rooms of the Society, Temple Row. 1846. [Printed in Birmingham by Josiah Allen and Son, 3 Colmore Row.]	1846	40	H.H Lines	<i>On the Conway, Denbighshire</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer	

Birmingham Society of Artists, Exhibition 1846. [cont'd]	1846	43	S. Lines	<i>The Snowden Group, from the North Side of Llanberris Vale</i>			
	1846	122	H.H Lines	<i>Worcester</i>			
	1846	203	F.T Lines	<i>Portrait of Mr. J. Allen</i>	Watercolour	The following works are presumed to be watercolours because they were exhibited in 'The Watercolour Room'.	
	1846	221	F.T Lines	<i>Portrait of a Lady</i>	Watercolour		
	1846	233	F.T Lines	<i>Farm at the Green, near Allesley</i>	Watercolour		
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1847. [Printed in Birmingham by E.C. Osborne, 29, Bennett's Hill.]	1847	24	H.H Lines	<i>Powick, Worcestershire</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer	
	1847	36	S. Lines	<i>"Lock the Wheel" - a Timber Carriage passing the old Bridge at Powick</i>			

Birmingham Society of Artists, Exhibition 1847. [cont'd]	1847	62	H.H Lines	<i>The Valley of the Lune, Lancashire</i>			
	1847	153	H.H Lines	<i>Fluelen, Lake of the Forest Cantons</i>			
	1847	156	H.H Lines	<i>Burglen, near Altorf, the Birth-place of William Tell</i>			
	1847	187	H.H Lines	<i>A Rivulet - Bolton Park, Yorkshire</i>			
	1847	304	F.T Lines	<i>Portrait of a Lady</i>			
	1847	312	F.T Lines	<i>Portrait of a Gentleman</i>			
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1848. [Printed in Birmingham by E.C. Osborne, 29, Bennett's Hill.]	1848	32	H.H Lines	<i>Oberwesel</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer. No works shown by F.T. Lines	
	1848	33	S. Lines	<i>Michael Angelo, after he became blind, describing to a Student of the Roman School the Anatomical Structure of the Farnese Hercules</i>			
	1848	107	H.H Lines	<i>Fording the Brook</i>			
	1848	234	H.H Lines	<i>Wichnor, on the Trent</i>			
	1848	287	H.H Lines	<i>At Perry Barr</i>			
	1848	343	H.H Lines	<i>St. Goarhausen, on the Rhine</i>			

<i>Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1849. [Printed in Birmingham by Josiah Allen and Son, 3, Colmore Row.]</i>	1849	35	H.H Lines	<i>Valley of the Recess [Reuss], near Amsteg, Switzerland</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as Treasurer	
	1849	125	S. Lines	<i>City of Coventry, from Hersall Common</i>			

Birmingham Society of Artists, Exhibition 1849. [cont'd]	1849	184	S. Lines	<i>Mountain Scenery of Caernarvonshire, a panoramic sketch from the head of the Vale of Nant Francon, near Bangor</i>		"In the centre is seen the Lidder and the Glidder mountains; to the right hand is the Idwall Lake; on the left is Lake Ogwen, along the margin of which runs the Holyhead Road, which, crossing the Falls of Ogwen, proceeds with its river down the Vale to the Menai Straits; Penryhn Castle and the Isle of Anglesea appear in the distance." (p16)	
	1849	237	H.H Lines	<i>Malvern</i>			
	1849	248	H.H Lines	<i>The Hofbruke, Lucerne</i>			
	1849	340	H.H Lines	<i>At Halesowen</i>			

Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1850. [Printed in Birmingham by Josiah Allen and Son, 3, Colmore Row.]	1850	25	S. Lines	<i>At Pont Aberglaslyn, North Wales - Early Morning</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as Treasurer	
	1850	29	S. Lines	<i>"My little brother and myself."</i>			
	1850	131	H.H Lines	<i>At Malvern</i>			
	1850	290	H.H Lines	<i>Lichfield</i>			
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1851. [Printed in Birmingham by E. C. Osborne, 29, Bennett's Hill.]	1851	26	S. Lines	<i>View from the Windcliff, near Chepstow, Monmouthshire, combining the Scenery of Piercefield and the junction of the Wye and the Severn</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as Treasurer	
	1851	129	H.H Lines	<i>Interlachen, Switzerland</i>			
	1851	253	H.H Lines	<i>Shenstone, Staffordshire</i>			
	1851	319	H.H Lines	<i>Worcester Cathedral</i>			

Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1852. [Printed in Birmingham by E. C. Osborne, 29, Bennett's Hill.]	1852	42	H.H Lines	<i>The Avenue, Haddon</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as Treasurer	£15 15s
	1852	46	H.H Lines	<i>On the Hill-side, Malvern</i>			£5
	1852	48	H.H Lines	<i>A Trout Stream</i>			£5
	1852	125	H.H Lines	<i>The Wharf Dale, Yorkshire</i>			£50
	1852	130	S. Lines	<i>Kenilworth</i>			£30
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1853. [Printed in Birmingham by Josiah Allen, Jun., 212A, Livery Street (near Colmore Row).]	1853	19	H.H Lines	<i>Near Stourport</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as Treasurer. Samuel also listed as the donor of 'Folio Volume of <i>The Luxemburg Gallery</i> '.	£5 5s

Birmingham Society of Artists, Exhibition 1853. [cont'd]	1853	39	S. Lines	<i>South Gate, Conway, N. Wales, built during the reign of Edward I, in 1284, who, two years before, conquered the principality, beheaded Llewellyn, and annexed that country to the crown of England</i>			£25
	1853	107	H.H Lines	<i>At Clevedon - Summer Evening</i>			£52 10s
	1853	210	H.H Lines	<i>At Meyringen, Switzerland</i>			£8 8s
	1853	231	H.H Lines	<i>Pass of the Storek, Switzerland</i>			£8 8s
	1853	242	H.H Lines	<i>Wassel Hill, near Bewdley</i>			£6 6s
	1853	252	H.H Lines	<i>The Path to the Village - Winter Evening</i>			£6 6s
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1854. [Printed in Birmingham by Josiah Allen, Jun., 212A, Livery Street (near Colmore Row).]	1854	40	S. Lines	<i>Remains of the Ancient Rectory, Moseley - sketched about 1850</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as Treasurer	£8
	1854	88	H.H Lines	<i>Thoun, Switzerland</i>			£63
	1854	178	H.H Lines	<i>Shonberg Castle, on the Rhine</i>			£8 8s
	1854	182	S. Lines	<i>The Old Bridge, Powick</i>			£20
	1854	186	H.H Lines	<i>Near Sedbergh, Yorkshire</i>			£8 8s
	1854	208	H.H Lines	<i>At Newland, near Malvern</i>			£10 10s
	1854	217	H.H Lines	<i>On the Wye, Whitchurch</i>			£6 6s

Birmingham Society of Artists, Exhibition 1854. [cont'd]	1854	279	H.H Lines	<i>Kidderminster Old Church</i>			£7 7s
	1854	373	H.H Lines	<i>The Severn, near Worcester</i>			£5 5s
Birmingham Society of Artists. Exhibition of Modern Works of Art: At the Rooms of the Society, Temple Row: 1855 [Printed in Birmingham by Benjamin Hall, No. 71, High Street.]	1855					S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer. No exhibitors from the Lines family.	

<i>Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1856. [Printed in Birmingham by E. C. Osborne, Steam Press Office, 29, Bennett's Hill.]</i>	1856	5	S. Lines	<i>Bennett's Hill, the centre of Birmingham, as it appeared in 1820. Painted from Sketches made at that period, from the Tower of St. Philip's Church</i>		S., H.H., F.T. Lines listed as members. S. Lines listed as treasurer. Accompanying catalogue entry: The foreground is now Temple Row West. On the right is part of Colmore Row and Ann Street leading to Paradise Street; on the left is Temple Street, leading to New Street, the line of which extends from King Edward's School to Christ Church. In the distance is Moseley, Cannon Hill and Edgbaston; and in the remote distance, Bromsgrove Lickey, Frankley and the Clent Hills, &c.	£60
	1856	98	H.H Lines	<i>Dudley Castle</i>			£80
	1856	153	H.H Lines	<i>Evening on the Teme</i>			£10
	1856	193	H.H Lines	<i>Holt Castle on the Severn</i>			£21

Birmingham Society of Artists, Exhibition 1856. [cont'd]	1856	203	H.H Lines	<i>The Old Inn, Hartlebury</i>			£15 15s
	1856	293	H.H Lines	<i>On the Teme, Worcestershire</i>			£25
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1857. [Printed in Birmingham by Josiah Allen, Jun., 10 Livery Street, Near Colmore Row.]	1857	16	H.H Lines	<i>Banks of the Severn, near Beverie</i>			£52 10s
	1857	27	S. Lines	<i>Autumn - the Vale of Bettws-y-Coed</i>			£50
	1857	239	H.H Lines	<i>Huddington Hall</i>			£21
	1857	277	H.H Lines	<i>A Gateway at Salins, France - from a sketch by R. Pell, Esq.</i>			£8 8
	1857	343	H.H Lines	<i>The Teme, near Powick, Worcestershire</i>			£21 4s
	1857	399	H.H Lines	<i>The Jungfrau, Switzerland</i>			£21

Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1858. [Printed in Birmingham by Benjamin Hall, Printer by Steam Power, High Street.]	1858	44	S. Lines	<i>The Falls of Llwgy, Bettws-y-Coed, after a Night's Heavy Rain</i>		Only Samuel Lines listed as Honorary Member. H.H and F.T Listed as annual subscribers.	£30
	1858	77	H.H Lines	<i>Bolton Abbey, Yorkshire</i>			£16 16s
	1858	237	H.H Lines	<i>The Chapel Tower, Haddon Hall</i>			£16 16s
	1858	394	H.H Lines	<i>Clapton, in the Vale of Portbury - Portishead in the distance</i>			£63
	1858	460	H.H Lines	<i>Blonay Castle, Lake of Geneva</i>	Watercolour	This work is presumed to be a watercolour because it was exhibited in 'The Water-colour Room'.	£7

Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1859. [Printed in Birmingham by E. C Osborne, Steam Press Office, 29, Bennetts Hill]	1859	19	H.H Lines	<i>Wharfe Dale, Yorkshire</i>		Only Samuel Lines listed as Honorary Member. E.A and F.T Listed as annual subscribers.	£52 10s
	1859	118	S. Lines	<i>Allesley House, near Coventry - recently the residence of the late Thomas Attwood, Esq., and from 1778 to 1794 the residence of the Artist</i>			
	1859	439	H.H Lines	<i>Hospenthal, Pass of St. Gothard</i>	Watercolour	This work is presumed to be a watercolour because it was exhibited in 'The Water-colour Room'.	£10 10s
	1859	546	H.H Lines	<i>Lucerne</i>			£6 6s

Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1860. [Printed in Birmingham by Josiah Allen, Jun., 10 Livery Street, Near Colmore Row]	1860	136	S. Lines	<i>Powick Old Bridge - "Lock the wheel!"</i>		Only Samuel Lines listed as Honorary Member. E.A and F.T Listed as annual subscribers.	£20
	1860	149	H.H Lines	<i>The Hill-side, Old Storrige, Worcestershire</i>			£63
	1860	242	Miss C Lines	<i>A Sprig from the Garden Hedge</i>			£5 5s
	1860	388	S. Lines	<i>St. Philips (from the painter's window)</i>			
	1860	397	Miss C Lines	<i>A Christmas Posy</i>	Watercolour	The following works are presumed to be watercolours because they were exhibited in 'The Water-colour Room'.	£5
	1860	401	H.H Lines	<i>Castello Reale, Turin</i>	Watercolour		£12 12s
	1860	449	H.H Lines	<i>The Rhinefels, St. Goar</i>	Watercolour		£21

Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1861. [Printed in Birmingham by Josiah Allen, Jun., 10 Livery Street.]	1861	188	S. Lines	<i>Llyn Idwal, Vale of Nant Francon, North Wales</i>		Only Samuel Lines listed as Honorary Member. E.A and F.T Listed as annual subscribers.	£40
	1861	222	H.H Lines	<i>The Hereford Beacon, Malvern</i>			£52 10s
	1861	285	H.H Lines	<i>A woodside Pool, Hallow, Worcestershire</i>			£7 7s
	1861	445	H.H Lines	<i>Powick, Worcestershire</i>			£7
	1861	636	H.H Lines	<i>Hallow, on the Severn</i>			£5 5s
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1862. [Printed in Birmingham by E.C. Osborne, 29, Bennett's Hill.]	1862	31	S. Lines	<i>Moel Siabod, from the Vale of Conway</i>		Only Samuel Lines listed as Honorary Member. E.A and F.T Listed as annual subscribers.	£42
	1862	96	H.H Lines	<i>A Lane in Ombersley, Worcestershire</i>			£6 6s
	1862	140	H.H Lines	<i>Storrige Woods after a Shower</i>			£8
	1862	223	H.H Lines	<i>The Slopes of Malvern</i>			£73 10s
	1862	329	Miss C Lines	<i>Christmas Roses</i>			£3

Birmingham Society of Artists, Exhibition 1862. [cont'd]	1862	494	H.H Lines	<i>Dunster Castle</i>	Watercolour	The following works are presumed to be watercolours because they were exhibited in 'The Water-colour Room'.	£6 6s
	1862	559	Miss C Lines	<i>Convolvuli - a Sketch from Nature</i>	Watercolour		£3
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1863. [Printed in Birmingham by E.C. Osborne, 29, Bennett's Hill, MDCCCLXIII]	1863	26	H.H Lines	<i>A Brook near Bromyard</i>		Only Samuel Lines listed as Honorary Member. E.A and F.T Listed as annual subscribers.	£21
	1863	82	H.H Lines	<i>A Trout Stream near Bolton Abbey</i>			£8 8s
	1863	110	S. Lines	<i>South West Gateway, Conway Castle</i>			
	1863	336	H.H Lines	<i>Autumn on the Hills</i>			£42
	1863	481	H.H Lines	<i>The Jungfrau, from the Pass of Lauterbrunnen</i>	Watercolour	This work is presumed to be a watercolour because it was exhibited in 'The Water-colour Room'.	£10

Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1864. [Printed in Birmingham by Josiah Allen, Jun., 9 & 10 Livery Street.]	1864	380	H.H Lines	<i>Gravel Pit, Old Storridge, Worcestershire</i>		First exhibition after Samuel's death. F.T Listed as annual subscriber.	£6 6s
	1864	435	H.H Lines	<i>Crags at Barmouth</i>			£21
	1864	446	H.H Lines	<i>On the Lake of Brienz, Switzerland</i>			£52 10s
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1865. [Printed in Birmingham by Josiah Allen, Jun., 9 & 10 Livery Street.]	1865	404	H.H Lines	<i>Among the Rocks, Cader Idris</i>		F.T Listed as annual subscriber.	£52 10s
	1865	413	H.H Lines	<i>Cottages at Llanaber</i>			£10 10s

Birmingham Society of Artists, Exhibition 1865. [cont'd]	1865	467	H.H Lines	<i>The Torrent - Dolgelly</i>	Watercolour	This work is presumed to be a watercolour because it was exhibited in 'The Water-colour Room'.	£20
	1865	671	H.H Lines	<i>Glen at Llanaber</i>			£12 12s
Birmingham Society of Artists. Spring Exhibition of Water-colour Drawings and Sketches, At the Rooms of the Society, New Street. 1865. [Printed in Birmingham by E. C. Osborne, 29, Bennett's Hill.]	1865	301	H.H Lines	<i>At Barnard's Green, Malvern</i>	Watercolour/sketch	F.T Listed as annual subscriber.	£5
	1865	357	H.H Lines	<i>Near Kempsey, Worcestershire</i>	Watercolour/sketch		£5 5s
	1865	592	H.H Lines	<i>Glen Brywygwn, Dolgelly</i>	Watercolour/sketch		£42
	1865	603	H.H Lines	<i>Mill on the Teme, Martley</i>	Watercolour/sketch		£10 10s
	1865	609	H.H Lines	<i>At Hallow, Worcestershire</i>	Watercolour/sketch		£10 10s

Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1866 [Printed in Birmingham by E. C. Osborne, 29, Bennett's Hill.]	1866	49	H.H Lines	<i>On the Artro, North Wales</i>		F.T Listed as annual subscriber.	£21
	1866	254	H.H Lines	<i>Lucerne</i>			£63
	1866	324	H.H Lines	<i>A Rivulet in Wharfe Dale</i>			£10
	1866	555	H.H Lines	<i>Thun, Switzerland</i>	Watercolour	This work is presumed to be a watercolour because it was exhibited in 'The Water-colour Room'.	£10 10s
Birmingham Society of Artists. Spring Exhibition of Water-colour Paintings and Sketches, At the Rooms of the Society, New Street. 1867. [Printed in Birmingham by E. C. Osborne, 29, Bennett's Hill.]	1867	245	H.H Lines	<i>In The Park, Bolton Abbey</i>	Watercolour/sketch	F.T Listed as annual subscriber.	£12

Birmingham Society of Artists, Exhibition 1867. [cont'd]	1867	304	H.H Lines	<i>Little Malvern Priory</i>	Watercolour/sketch		£6
	1867	365	H.H Lines	<i>Wilton Castle, mouth of the Severn</i>	Watercolour/sketch		£20
	1867	487	H.H Lines	<i>At Barden, on the Wharfe, Yorkshire</i>	Watercolour/sketch		£12
Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1867. [Printed in Birmingham by E. C. Osborne, 84 New Street.]	1867	20	H.H Lines	<i>The Old Road to Trawsfynydd</i>		F.T Listed as annual subscriber.	£80
	1867	366	H.H Lines	<i>In the Vale of Llanelltyd</i>			£20
	1867	406	H.H Lines	<i>Upper Fall on the Camlan</i>			£50

Birmingham Society of Artists. Third Spring Exhibition of Paintings in Water-colours, At the Rooms of the Society, New Street. 1868. [Printed in Birmingham by Josiah Allen, jun., 9 & 10, Livery Street.]	1868	156	H.H Lines	<i>Crag-y-Diphwy</i>		F.T Listed as annual subscriber.	£20
	1868	243	H.H Lines	<i>Hay boats on the Avon</i>			£10
	1868	385	H.H Lines	<i>Hemsley Castle, Yorkshire</i>			£5
	1868	399	H.H Lines	<i>Glen Bryn-y-Gwyn, Dolgelly</i>			£12
	1868	431	H.H Lines	<i>The Farmyard Gate</i>			£10
	1868	566	H.H Lines	<i>In Edgbaston Park</i>			£7
Royal Birmingham Society of Artists. Exhibition of Modern Paintings, Sculpture, &c., At the Rooms of the Society, New Street. 1868. [Printed in Birmingham by Josiah Allen, jun., 9 & 10, Livery Street.]	1868	101	H.H Lines	<i>Glen of the Camlan</i>		F.T Listed as annual subscriber.	£20
	1868	251	H.H Lines	<i>Drws Ardudwy</i>			£50

Royal Birmingham Society of Artists, Exhibition 1868. [cont'd]	1868	339	H.H Lines	<i>Sketch on the Teme, near Worcester</i>			£12
	1868	559	H.H Lines	<i>Craig-y-dinas, Ardudwy</i>			
	1868	593	H.H Lines	<i>Mill at Rowsley</i>			£20
Royal Birmingham Society of Artists. Spring Exhibition of Water-colour Paintings, &c., At the Rooms of the Society, New Street. 1869. [Printed in Birmingham by E. C. Osborne, 84 New Street.]	1869	4	H.H Lines	<i>Ludford Bridge, Ludlow</i>	Watercolour	F.T Listed as annual subscriber. It is here suggested that the works exhibited in this exhibition are all watercolours, as indicated by the exhibition name.	£18
	1869	378	H.H Lines	<i>A Glen at Barden, Wharfedale</i>	Watercolour		£10
	1869	422	H.H Lines	<i>A Glen at Barden, Wharfedale</i>	Watercolour		£10
	1869	433	H.H Lines	<i>The Cradley Hills, from Malvern</i>	Watercolour		£10
	1869	683	H.H Lines	<i>Cornfield</i>	Watercolour		£5
Royal Birmingham Society of Artists. Exhibition of Paintings, At the Rooms of the Society, New Street. 1869. [Printed in Birmingham by E. C. Osborne, 84 New Street.]	1869	73	H.H Lines	<i>Kempsey Common</i>		F.T Listed as annual subscriber.	£

Royal Birmingham Society of Artists, Exhibition 1869. [cont'd]	1869	146	H.H Lines	<i>On the Wye</i>			
	1869	162	H.H Lines	<i>Glan Arran, Dolgelly</i>			£5 5s
	1869	405	H.H Lines	<i>Glowlyn, Merionethshire</i>			£52 10s
Royal Birmingham Society of Artists. Spring Exhibition of Water-colour Paintings, At the Rooms of the Society, New Street. 1870. [Printed in Birmingham by E. C. Osborne, New Street, Opposite Society of Artists.]	1870	41	H.H Lines	<i>Dudley Castle</i>	Watercolour	F.T Listed as annual subscriber.	£5 5s
	1870	176	H.H Lines	<i>At Clevedon</i>	Watercolour		£10 10s
	1870	323	H.H Lines	<i>A Mill at Clifton-on-Teme</i>	Watercolour		£10 10s
	1870	364	H.H Lines	<i>Bolton Abbey</i>	Watercolour		£12 12s
	1870	481	H.H Lines	<i>Powick Church</i>	Watercolour		£5 5s

Royal Birmingham Society of Artists. Exhibition of Paintings and Sculpture, At the Rooms of the Society, New Street. 1870. [Printed in Birmingham by E. C. Osborne, New Street, Opposite Society of Artists.]	1870	134	H.H Lines	<i>Helmsley, Yorkshire</i>		F.T Listed as annual subscriber.	£5 5s
	1870	181	H.H Lines	<i>Hallow-on-Severn, near Worcester</i>			£18 18s
	1870	247	H.H Lines	<i>A Mill, near Bromsgrove</i>			£10 10s
	1870	285	H.H Lines	<i>On the Teme, Berwick</i>			£8 8s
	1870	405	H.H Lines	<i>A Stream on the Mountains</i>			£5 5s
Royal Society of Artists, Birmingham. Spring Exhibition of Water-colour Drawings, At the Rooms of the Society, New Street. 1871. [Printed in Birmingham by E. C. Osborne, New Street, Opposite Society of Artists.]	1871	270	H.H. Lines	<i>Water Weeds</i>	Watercolour	F.T Listed as annual subscriber.	£10
	1871	339	H.H Lines	<i>In the Vale of Llanilted</i>	Watercolour		£10 10s
	1871	459	H.H Lines	<i>Eckington Bridge, on the Avon</i>	Watercolour		£5

Royal Society of Artists, Birmingham. Exhibition of Paintings, At the Rooms of the Society, New Street. 1871. [Printed in Birmingham by E.C. Osborne, New Street, Opposite Society of Artists.]	1871	382	H.H Lines	<i>Arley Castle, on the Severn</i>		F.T Listed as annual subscriber.	£42
Royal Society of Artists, Birmingham. Spring Exhibition of Water-colour Paintings, At the Rooms of the Society, New Street. 1872. [Printed in Birmingham by Josiah Allen, 74 Suffolk Street.]	1872	11	H.H Lines	<i>Sapey Brook, Herefordshire</i>	Watercolour		£5
	1872	190	H.H Lines	<i>Bed of the Nantcol, Merionethshire</i>	Watercolour		£10
	1872	549	H.H Lines	<i>Cwm Nantcol, Merionethshire</i>	Watercolour		£10

Royal Society of Artists, Birmingham. Autumn Exhibition of Paintings, At the Rooms of the Society, New Street. 1872. [Printed in Birmingham by Josiah Allen, 74 Suffolk Street.]	1872	186	H.H Lines	<i>A Welsh Stream</i>			£10 10s
	1872	288	H.H Lines	<i>On the Artro, Llanbedr</i>			£5 5s
	1872	359	H.H Lines	<i>The Village of Kempsey, on the Severn</i>			£15 15s
	1872	414	H.H Lines	<i>Dent Dale, Yorkshire</i>			£5 5s
Royal Society of Artists, Birmingham. Spring Exhibition of Water-colour Paintings, At the Rooms of the Society, New Street. 1873. [Printed in Birmingham by E. C. Osborne, 82, New Street.]	1873	48	H.H Lines	<i>Cader Idris</i>	Watercolour		£10 10s
	1873	244	H.H Lines	<i>Habberley Valley, near Kidderminster</i>	Watercolour		£5 5s
	1873	256	H.H Lines	<i>Farm Building near Worcester</i>	Watercolour		£10 10s
	1873	505	H.H Lines	<i>On the Conway, North Wales</i>	Watercolour		£8 8s

Royal Society of Artists, Birmingham. The Autumn Exhibition, At the Rooms of the Society, New Street. 1873. [Printed in Birmingham by E.C Osborne, 84 New Street.]	1873	155	H.H Lines	<i>On the Artro, Merionethshire</i>			£10
	1873	205	H.H Lines	<i>Cascade in the Nantcol</i>			£20
	1873	292	H.H Lines	<i>The Village Well, Llanbedr</i>			£5
	1873	349	H.H Lines	<i>On the Rocks at Barmouth</i>			£10
	1873	429	H.H Lines	<i>Penmaenmawr and the Estuary of Conway</i>			£50
Royal Society of Artists, Birmingham. The Spring Exhibition, At the Rooms of the Society, New Street. 1874. [Printed in Birmingham by Josiah Allen, 74 Suffolk Street.]	1874	258	H.H Lines	<i>Cascade on the Twrch, Bwlch-y-Croes</i>			£20
	1874	264	H.H Lines	<i>Isenthal, Oberland</i>			£15
	1874	338	H.H Lines	<i>Glendwr Bridge, near Barmouth</i>			£20
	1874	380	H.H Lines	<i>The Tithe Barn, Norton-juxta-Kempsey</i>			£20

Royal Society of Artists, Birmingham, Exhibition 1874 [cont'd]	1874	562	H.H Lines	<i>A Rapid on the Arto, Merionethshire</i>			£20
Royal Society of Artists, Birmingham. The Autumn Exhibition, At the Rooms of the Society, New Street. 1874. [Printed in Birmingham by Josiah Allen, 74, Suffolk Street.]	1874	232	H.H Lines	<i>Breiddon Hill Ford, on the Severn</i>			£20
	1874	380	H.H Lines	<i>On the Hill-side, Old Storrige, Worcestershire</i>			£15
	1874	455	H.H Lines	<i>Mavesyn, Ridware Mill, Trent Valley</i>			£50
Royal Society of Artists, Birmingham. The Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1875. [Printed in Birmingham by E. C. Osborne, New Street.]	1875	214	H.H Lines	<i>On the Mawddach, near Barmouth</i>			£20

Royal Society of Artists, Birmingham, Exhibition 1875 [cont'd]	1875	243	H.H Lines	<i>Malvern Chase, Worcestershire</i>			£30
	1875	618	H.H Lines	<i>Pen-y-Pont, Vale of Arthro</i>			£20
Royal Society of Artists, Birmingham. The Autumn Exhibition. At the Room of the Society, New Street. 1875. [Printed in Birmingham by E. C. Osborne, New Street.]	1875	147	H.H Lines	<i>Vale of Llanylled, Merionethshire</i>			£26 5s
	1875	222	H.H Lines	<i>Vaughton's Hole (now Vaughton Street), Birmingham, as it appeared in 1835</i>			£21
	1875	242	H.H Lines	<i>A Ravine at Barmouth - Evening</i>			£105
Royal Society of Artists, Birmingham. The Spring Exhibition of Water Colour Paintings, At the Rooms of the Society, New Street. 1876. [Printed in Birmingham by Josiah Allen, 74, Suffolk Street.]	1876	34	H.H Lines	<i>The Queen's Bower, in the New Forest</i>	Watercolour		£20

Royal Society of Artists, Birmingham, Exhibition 1876 [cont'd]	1876	281	H.H Lines	<i>The Glen Of the Cave, Little Malvern</i>	Watercolour		£25
	1876	426	H.H Lines	<i>Among the Beeches in the New Forest</i>	Watercolour		£15
	1876	564	H.H Lines	<i>Carting Turf in the New Forest</i>	Watercolour		£30
Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1876. [Printed in Birmingham by Josiah Allen, 74 Suffolk Street.]	1876	142	H.H Lines	<i>Norton Lane, near Worcester</i>			£25
	1876	278	H.H Lines	<i>In the New Forest</i>			£80
	1876	525	H.H Lines	<i>In Oakley Park, Shropshire</i>			£25

Royal Society of Artists, Birmingham. Exhibition of Engravings by Birmingham Men; with an Introduction and Biographical Notes by John Thackery Bunce, Professor of Literature to the Society. [Printed in Birmingham by E. C. Osborne, 84 New Street.]	1877	337	S. Lines	<i>The Holy Family</i>		After Eckhart [Also a brief biography of Samuel Lines was included on p. 14].	NFS
	1877	338	S. Lines	<i>Statue of Lord Nelson</i>			NFS
	1877	461	S. Lines	<i>Etching</i>	Etching		NFS
	1877	466	S. Lines	<i>Etching</i>	Etching		NFS
	1877	480	S. Lines	<i>Etching</i>	Etching		NFS
Royal Society of Artists, Birmingham. The Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1877. [Printed in Birmingham by E. C. Osborne, 84 New Street.]	1877	82	H.H Lines	<i>A Timber Yard at Brockenhurst, New Forest</i>	Watercolour		£21

Royal Society of Artists, Birmingham, Exhibition 1877 [cont'd]	1877	158	H.H Lines	<i>Vale of the Wharfe, at Bolton Abbey</i>	Watercolour		£31 10s
	1877	445	H.H Lines	<i>The Woolhope Hills, from Mathon, Herefordshire</i>	Watercolour		£21
Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1877. [Printed in Birmingham by E. C. Osborne, 84 New Street.]	1877	241	H.H Lines	<i>Rievaulx Abbey - Morning</i>			£70
	1877	500	H.H Lines	<i>A Lock on the Avon, Strensham</i>			£25
	1877	504	H.H Lines	<i>The Churchyard, Caerhun on the Conway</i>			£25

Royal Society of Artists, Birmingham. The Spring Exhibition of Water Colour Paintings, At the Rooms of the Society, New Street. 1878. The Thirteenth Year. [Printed in Birmingham by E. C. Osborne, 84 New Street.]	1878	205	H.H Lines	<i>A Storm Gathering over the Vale of the Mawddach</i>	Watercolour		£40
	1878	383	H.H Lines	<i>The Avenue, Guy's Cliff</i>	Watercolour		£30
	1878	539	H.H Lines	<i>The Old Market Place, Birmingham - From a Sketch made by the late S. Lines sen., 1810</i>	Watercolour		
Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1878. [Printed in Birmingham by Josiah Allen, 74, Suffolk Street]	1878	353	H.H Lines	<i>The Guesten Hall Kitchen, Worcester, destroyed 1845</i>			£20
	1878	508	H.H Lines	<i>Bryngolen, Llanfairfechan</i>			£20
	1878	547	H.H Lines	<i>Acres Down, New Forest</i>			£80

Royal Society of Artists, Birmingham. The Fourteenth Spring Exhibition of Water-colour Paintings, At the Rooms of the Society, New Street. 1879. [Printed in Birmingham by Hudson and Son, Steam Printers, Bull Street.]	1879	52	H.H Lines	<i>Llaniltyd Bridge, on the Mawddach</i>	Watercolour		£25 5s
	1879	81	H.H Lines	<i>A Forest Glade</i>	Watercolour		£26 5s
	1879	158	H.H Lines	<i>Norton, near Worcester</i>	Watercolour		£21
Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1879. [Printed in Birmingham by Hudson and Son, Steam Printers, Bull Street.]	1879	3	H.H Lines	<i>Little Malvern. April Showers</i>			£52 10s
	1879	60	H.H Lines	<i>A Mill, near Worcester</i>			£8 8s
	1879	294	H.H Lines	<i>Drachenfels Castle, on the Rhine</i>			£21

Royal Society of Artists, Birmingham. The Fifteenth Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1880. [Printed in Birmingham by Hudson and Son, Steam Printers, Bull Street.]	1880	100	H.H Lines	<i>The Herefordshire Beacon, Malvern</i>	Watercolour		£30
	1880	318	H.H Lines	<i>Huddington Hall, Worcestershire</i>	Watercolour		£30
Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1880. [Printed in Birmingham by Hudson and Son, Steam Printers, Bull Street.]	1880	499	H.H Lines	<i>In the New Forest</i>			£60
	1880	769	H.H Lines	<i>The Old Oak Glen, Bolton Park, Yorkshire</i>	Oil		£20

Royal Society of Artists, Birmingham. The Sixteenth Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1881. [Printed in Birmingham by Hudson and Son, Steam Printers, Bull Street.]	1881	49	H.H Lines	<i>A Worcestershire Orchard, after the October Storm, 1877</i>	Watercolour	This exhibition also included oil paintings which were listed separately in the catalogue. However, H.H. Lines's works werenot specified as oil paintings, and are therefore presumed to have been watercolours.	£21
	1881	65	H.H Lines	<i>The Old Oak, Dyne's Green, Worcester.</i>	Watercolour		£15 15s
Royal Society of Artists, Birmingham. The Autumn Exhibition, At the Rooms of the Society, New Street. 1881. [Printed in Birmingham by Hudson and Son, Bull Street.]	1881	365	H.H Lines	<i>On the Margin of the Pool</i>			£14 14s
	1881	558	H.H Lines	<i>Rievaulx Abbey: the Refectory</i>			£10

Royal Society of Artists, Birmingham. The Seventeenth Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1882. [Printed in Birmingham by Hudson and Son, Bull Street.]	1882	6	H.H Lines	<i>Parnassus</i>			£30
	1882	561	H.H Lines	<i>The Pass of Drws Ardudwy</i>	Watercolour		£25
Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1882. [Printed in Birmingham by Hudson and Son, Bull Street.]	1882	183	H.H Lines	<i>Bolton Abbey, Yorkshire</i>			£63
	1882	253	H.H Lines	<i>Banks of the Teme, Worcester</i>			£10 10s

Royal Society of Artists Birmingham. The Spring Exhibition At the Rooms of the Society, New Street. 1883. [Printed in Birmingham by Hudson and Son, 159 and 161 Edmund Street.]	1883	108	H.H Lines	<i>Banks of the Severn, near Worcester</i>	Watercolour		£26 5s
	1883	260	H.H Lines	<i>In Barden Wood, Wharfedale</i>	Watercolour		£15 15s
Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1883. [Printed in Birmingham by Hudson and Son, Edmund Street.]	1883	179	H.H Lines	<i>Hammerstein on the Rhine</i>			£10
	1883	533	H.H Lines	<i>Powick Bridge: On the Teme, Worcester</i>			£50

Royal Society of Artists, Birmingham. The Spring Exhibition At the Rooms of the Society, New Street. 1884. [Printed in Birmingham by Hudson and Son, Edmund Street.]	1884	197	H.H Lines	<i>A Rest under the Elm Trees</i>	Watercolour drawing		£25
	1884	210	H.H Lines	<i>On the Lower Terrace, Haddon Hall</i>	Watercolour drawing		£21
Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1884. [Printed in Birmingham by Hudson and Son, Edmund Street.]	1884	676	H.H Lines	<i>Richmond Castle, Yorkshire</i>	Oil		£25
	1884	691	H.H Lines	<i>Vale of the Conway</i>	Watercolour drawing		£25

Royal Birmingham Society of Artists. The Spring Exhibition At the Rooms of the Society, New Street. 1885. [Printed in Birmingham by W. H. Munns, Colonnade Passage, New Street.]	1885	14	H.H Lines	<i>At Hallow, near Worcester</i>	Watercolour painting		£15 15s
	1885	23	H.H Lines	<i>Nechells Green, from sketch, 1826</i>	Watercolour painting		£25
Royal Birmingham Society of Artists. The Autumn Exhibition At the Rooms of the Society, New Street. 1885. [Printed in Birmingham by W. H. Munns, Colonnade Passage, New Street.]	1885	320	H.H Lines	<i>At Oldswinford, near Stourbridge, Worcester</i>	Oil		£12 12s

Royal Society of Artists, Birmingham. The Autumn Exhibition at the Rooms of the Society, New Street. 1886. [Printed in Birmingham by W. H. Munns, Colonnade Passage, New Street.]	1886	364	H.H. Lines	<i>On the Severn, near Worcester</i>	Oil		£15 15s
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Appendix 2

Lorenzo (William Paulet Carey)

Extract from 'Fine Arts, Letter XIX', *Worcester Herald*, July 12th, 1834.

All spellings, grammar and punctuation are original to the document.

My friend, you gravely ask, what's in a name?
Alas, too oft, in art, the only claim;
The stamp on Vanity on failure plac'd,
To hold it up to paragon of taste.
The cry by which true genius is run down,
And Prejudice and Folly rule the town,
Call LINES, but Hobbema – you'll deem it strange,
A miracle is wrought by the exchange:
Yon Maxtoke Wood, now passed unheeded by,
Or only noticed with contemptuous eye,
By travell'd connoisseurs and sages thought
A sorry show of one continu'd fault,
Becomes, when to a foreign hand assign'd,
At once a precious master-piece of mind.
Around the hallow'd work the gazers crowd,
"What beauty, there!" the vainest cries aloud.
"Compar'd with this, our home-made art, how poor,
No man of taste our Danbers can endure –
Yes, - this is Hobbema; - his touch I know;
His broken grounds, his trees, his evening glow
No mortal hand but his could paint those skies,
Who, for a thousand, would forego the prize!"

Imagine then – no sooner said than done –
The thousand paid down – the prize is won.
Some friend officious, whispers in his ear,
"not *Hobbema* you've got – but *Lines* is here;-
You made a grand mistake – *his touch* I know –

His broken grounds – his trees – his evening glow –
All Connoisseurs will now condemn your taste,
I would not, for the world, be so disgraced.”

Behold another miracle is wrought,
Each beauty, now, again, becomes a fault.
Call this a dream, good reader – if you may;
The buyer deems his thousand thrown away
Abash'd, confounded, trembling for his name,
He would, if possible, conceal his shame –
“What English! English!” groans he, with a curse,
“From Birmingham! ---d---t---n---! -worse and worse!”
The landscape to an attic is consigned
And Prejudice may well be painted blind.

Thus, in the noblest arts, we find a name,
Too oft, a talismanic key to fame.

Appendix 3
Transcription of Exhibition Ledger Book
Henry Harris Lines
Worcester City Art Gallery and Museum
WOSMG:2006:22:77

This Exhibition Ledger Book was transcribed in October 2007 by the author. The spellings, punctuation, capitalisation and descriptions of the exhibitions in this appendix are original to the document. The transcriber's additional notes are written inside square brackets ([]), otherwise all other information has been transcribed directly from the Exhibition Ledger Book. The prices are written in the same format as the original document, with the addition of '£' by the author. Where a price is not stated, H.H. Lines has not supplied one. It appears that two people have gone through the book and made additional annotations in pencil. They were likely to have been Frederick Joseph Butler Lines (son of Frederick Thomas Lines) and Elizabeth Lines (Henry Harris's daughter, not Frances Eliza) who both had access to this book after Henry Harris's death. All of the notes added in pencil are indicated as such by the transcriber in '[]'. Where Henry Harris's handwriting has been recognized, it is also indicated by the transcriber in "[]". '[?]' indicates the uncertainty of a particular word, and that the author has made an attempt to decipher its spelling.

The precise venues of the Worcester, Manchester, Glasgow, Norwich, Liverpool and Bristol exhibitions are uncertain in the absence of surviving catalogues. In the case of the Worcester exhibitions, they were held either by the Worcester Institution for the Promotion of Fine Arts or the Worcester Society of Artists.

Exhibition title/date	<i>Title of Work</i>	Price	Purchaser	Additional notes made by H.H Lines
Catalogue of Pictures exhibited by H.H. Lines at the Birmingham Society of Artists 1827 [Birmingham Society of Arts. First Exhibition. 1827.]				
	<i>A Mill at Cradley</i>	£5		Gained a Silver Isis medal at the Adelphy [sic] Society London in 1827
	<i>A Landscape</i>	£5	Sold to Mr Allen	

Birmingham Society of Artists 1827 [cont'd]	<i>A Landscape</i>	£5	to Mr W Roberts [William Roberts]	
	<i>A Landscape</i>	£5	to [?]Thosphulas Richards	
	<i>Craig Millar Castle</i>	£5	to Richard Evans	
	<i>The Strid, Yorkshire</i>			
	<i>Landscape</i>	£12	to Mr Dunbar	
	<i>Bolton Abbey</i>			
	<i>View at Meriden</i>	£12	to Col ^d Dunbar	
	<i>Lane at Saltley</i>			
	<i>Pass of Llanberris</i>	£5	to S Lines Sen ^r [Samuel Lines Senior]	
	<i>Watering Place, Aston Hall</i>	£40	to Earl Dartmouth	
	<i>View at Aston</i>			
	<i>The Forrest of Arden</i>	£40	to S Lines senior and afterwards to F. Lines	
	<i>Whitton Slade</i>			
	<i>The Vale of Gwynant</i>			
Jan^y 26th [specific year uncertain but between 1827-1829]	<i>A Lane Scene</i>	£20	Sold to Mr Hobson Northampton	
Nov^r 23rd [specific year uncertain but between 1827-1829]	<i>A Landscape</i>	£18	to Henry Dunbar Esq	
At Birmingham Society of Artists 1829 [Birmingham Society of Arts, Established 1821 Exhibition, 1829. Modern Works of Art.]	<i>Bolton Abbey</i>	£20	to Mr Nicholls	
	<i>A Wood Scene, Packington</i>	£20	to Mr J Underwood	
	<i>The Village of Kingsthorpe</i>	£5	to Mr Meredith	
	<i>A Trout Stream</i>	£5	to Mr Meredith	
	<i>Landscape with Muleteers still in my possession</i>			Eliza now has this year 1905

Birmingham Society of Artists 1829 [cont'd]	<i>Llanberris Church Interior</i>	£10	to Mr W Roberts	
	<i>A Lane at Packington</i>	£10	to Mr Bates	
	<i>A Lane at Perry Barr</i>	£10	to Mr Bates	
	<i>On the Severn at Bridgnorth</i>	£20	Mr [?]J ^{no} Underwood	
	<i>Trees from Nature</i>	£3	Mr Meredith	
1829 Ex at the Manchester Institution [Exhibition at the Manchester Institution 1829]	<i>A Lane at Saltley</i>			
1830 Birmingham Society of Artists [Birmingham Society of Arts. Established 1821. Exhibition, 1830. Modern Works of Art.]	<i>A Lane at Whitmash Leamington</i>	£20		
	<i>Flood Gate Perry Barr</i>	£30	Painted for Mr W Roberts	
	<i>A Flood at Whitton</i>	£10	Mr W Roberts	
	<i>A Lane at Mereden</i>	£10	sold	
	<i>A lane near Ascott</i>			
	<i>Oak Trees, Packington</i>	£10	Mr W Betts	
	<i>On the Irwell Manchester</i>		A wedding present to Mrs Fraser	
	<i>Holt Church Interior</i>	£10	to Mr W Betts	
	<i>Trees in Packington Park</i>			
1830 Oct 5th	<i>Two pictures commissioned</i>	£6	to J Reynolds Esq	
1831 sent to Glasgow Institution [Glasgow Institution Exhibition 1831]	<i>A Beach Tree</i>	£5	Afterwards sold to J Walters	
	<i>A Lane at Mereden</i>	£10	sold	
	<i>Landscape and Cattle</i>	£10	sold	
	<i>Cottage near Leamington</i>			

1832 Glasgow [Glasgow Institution Exhibition 1832]	<i>Haddon Hall Interior</i>			
	<i>The Great Hall Haddon</i>		Afterwards presented to Rev ^d Maitland	
	<i>In the Woods at Maxtoke</i>		Afterwards sold to H Whiting [Henry Whiting]	
1834 Worcester Fine Art Ex. [Worcester Institution for the Promotion of Fine Arts Exhibition 1834]	<i>The Woods at Maxtoke same as before</i>			
	<i>On the Irwell. Manchester.</i>		Afterwards a wedding present to Mrs Fraser	
	<i>At Malvern</i>		Afterwards sold to Dr Turley. now 1870 in possession of Sir F [?]Lycete	[Possibly Edward Ashbury Turley of St. John's, Worcester who is listed as a surgeon in <i>Guide and Directory to the City and Suburbs of Worcester for 1837</i> , T. Stratford: Worcester, 1837, 188]
	<i>The Pine Tree Terrace Haddon Hall</i>	£14	To Mr Darby of Colebrook Dale	
	<i>The Flood Gates Perry Barr</i>		Lent by W Roberts Esq	
	<i>A Lane with Beach Tree</i>			
	<i>View at Monks Upton</i>		sold	
	<i>Interior of Upton Cressett Church</i>		Presented to[no name has been written]	
	<i>Trees from Nature</i>	£4. 4. 0	sold	

1835 Birmingham Society of Artists Ex. [Birmingham Society of Arts. Established MDCCCXXI. Exhibition, 1835. Modern Works of Art.]	<i>A Mill Gate, Halesowen</i>			
	<i>Melham Dale Yorkshire [crossed out]</i>			None sold
	<i>Great Malvern</i>			
Worcester Ex. [assume that the year is 1835 as this is the year that has been written on the top of this page and the exhibition is the Worcester Institution for the Promotion of Fine Art Exhibition 1835]	<i>A Flood Gate, Halesowen</i>			
	<i>Malham Dale, Yorkshire</i>	£10. 10. 0	sold	
	<i>Haddon Hall Interior</i>			
	<i>Richmond Castle a large picture</i>		Destroyed	
	<i>Maxtoke Priory</i>			
	<i>Kenilworth</i>			
	<i>Pont Aber Glass Llyn</i>	£5. 0. 0	Sold to Miss Jane Simpson	
	<i>View at Harborne</i>			
	<i>Lane at Perry Barr</i>	£10. 10. 0	sold	
	<i>Guard Room Haddon Hall</i>		Destroyed	
	<i>View from Crook Barrow Hill</i>	£6. 6. 0.	sold	

1836 Worcester Ex. [Worcester Institution for the Promotion of Fine Art Exhibition 1836]	<i>A Lane at Whitnash</i>			
	<i>Barnard Castle, Durham – large</i>		destroyed	
	<i>View on the Teme</i>	£10. 0. 0	Sold to Leader Williams Esq [Uncertain as to whether this was Edward Leader Williams senior or junior. Edward Leader Williams senior was the father of Worcester landscape artist, Benjamin Williams Leader.]	
	<i>The Vale of Lugwy near Capel Kerris</i>			
	<i>Little Malvern Priory</i>			
	<i>Powick</i>	£5	Sold to Mr H Whiting [Henry Whiting was Edward Leader Williams Senior's brother-in-law]	[Whiting was an umbrella (and later parasol) maker, located in Worcester as listed in <i>Guide and Directory to the City and Suburbs of Worcester for 1837</i> , T. Stratford: Worcester, 1837, 200]

1837 Birmingham Ex. [Birmingham Society of Arts. Established 1821. Exhibition, 1837. Modern Works of Art.]	<i>A Dell at Matlock</i>			
	<i>Little Malvern Priory</i>		Was afterwards sold to Mr W Taunton for £60 in 1877 the above picture was sold at Higgs sale to C Bloxham of Edgbaston for £58	
	<i>Helmsley, Yorkshire</i>			
	<i>Oaks near Harborne</i>			
	<i>Rievaulx Abbey</i>		A wedding present to Mrs Hyde of Lichfield	
	<i>A Mill near Halesowen</i>			
	<i>A Hopyard</i>	£6. 6	sold to J F Lee Esq	
	<i>View in North Wales</i>			
1838 Birmingham Ex [Birmingham Society of Arts. Established 1821. Exhibition, 1838. Modern Works of Art.]	<i>View at Shenstone</i>			
	<i>Gordale, Yorkshire – a large picture</i>		Destroyed	
	<i>The Teme Moonlight</i>			
	<i>Buildwas Abbey</i>			
	<i>Floodgate, Moon Rising</i>	£20. 0. 0	sold	
1838 Worcester Ex. [The Exhibition of the Worcester Society of Arts, 1838. Modern Artists. Printed by Chalk and Holl, High Street, Worcester.]	<i>The Teme, Moonlight</i>		Presented to my brother Edward [Edward Ashcroft Lines]	
	<i>Floodgates, moon rising as above</i>			

1838 Worcester Ex. [cont'd]	<i>Astwood, near Worcester</i>		Sold to S Lines Sen ^r	
	<i>Banks of the Severn</i>			
	<i>Hartlebury Common</i>		afterwards sold to Mr Parks Birmingham	
	<i>Buildwas Abbey</i>			
1839 Birmingham Ex. [Birmingham Society of Arts. Established 1821. Exhibition, 1839. Modern Works of Art.]	<i>Maxtoke Priory</i>	£10. 10. 0	sold to Mr T Clark	
	<i>Cottage at Builford</i>	£8. 8.	sold to Mr G B. Norton	
	<i>Astwood near Worcester</i>			
	<i>Helmsley evening – a large picture</i>		Destroyed	
	<i>Rowsley Mill, Derbyshire</i>			
1839 Norwich Ex.	<i>Maxtoke Priory</i>			
	<i>Buildwas Abbey</i>	£8	sold	
	<i>View at Shenstone</i>			
1840 Birmingham Ex- [Birmingham Society of Arts. Established MDCCCXXI. Exhibition, 1840. Modern Works of Art.]	<i>A Cowshed</i>	£50	sold to Mr C Shaw	
	<i>Cottage and Orchard near Worcester</i>	£10	sold	
	<i>At Helmsley</i>			
	<i>Morning</i>	£10	sold	
	<i>A Brook at Worfield</i>	£5	sold	

1841 Birmingham Ex- [Birmingham Society of Arts. Established, MDCCCXXI. Exhibition, 1841. Modern Works of Art.]	<i>Ingleton, Yorkshire</i>		to S Lines Sen ^r	
	<i>A Dell near Kempsey Ingleton Dale</i>	£7	To Mr W Taunton Presented to aunt Susan [Susannah Lines, sister of Samuel Lines Senior. Susannah worked for the Duke of Devonshire at Devonshire House]	
	<i>A Lane near Stone Bridge</i>		sold	
	<i>A Mill near Worcester</i>		Destroyed	
1842 Birmingham Ex- [Birmingham Society of Artists. Exhibition of Modern Works of Art: At the Rooms of the Society, (Late) Athenaeum, Temple Row: 1842.]	<i>At Whittington, Kinver</i>	£60	sold to Cooper of Lynn	
	<i>Lane Scene at Whitton A Glen at Bolton Abbey</i>	£5		
1843 Birmingham Ex- [Birmingham Society of Artists. Exhibition of Modern Works of Art: At the Rooms of the Society, (Late) Athenaeum, Temple Row: 1843.] 1842 Norwich Society of Arts Ex [crossed out]				

1843 Birmingham Ex [cont'd]	<i>At Crookbarrow, Whittington</i>			
	<i>A View at Shenstone</i>		Sold	
	<i>A Farm Yard at Trotshill</i>		presented to S Lines Sen ^r	
	<i>Bolton Abbey</i>			
1843 Royal Academy	<i>Bolton Abbey</i>	£50	Sold	
1842 Norwich Society of Arts	<i>At Astwood</i>			
1842 Norwich Society of Arts [cont'd]	<i>Ingleton Dale</i>			
1844 Birmingham Ex prices sent in [Birmingham Society of Artists. Exhibition of Modern Works of Art. At the Rooms of the Society, Temple Row. 1844.]	<i>Dent Mill, Yorkshire</i>	£40	In my possession in 1878	
	<i>A Bye Road</i>	£20		After to Whiting [Possibly Henry Whiting] [written in very faint pencil]
	<i>The Vale of Worcester</i>	£40		
	<i>Ingleton Church</i>	£5	sold	
	<i>View at Ingleton Yorkshire</i>	£10		
1844 Liverpool Ex-	<i>The Village of Shenstone</i>	£8	sold	
	<i>A Dell at Kempsey</i>			
	<i>Rievaulx Abbey</i>	£10		
1845 Manchester Ex. [Manchester Institution Exhibition 1845]	<i>A Bye Road</i>	£10		To Whiting [possibly Henry Whiting][in very faint pencil]
	<i>River Scene at Ingleton</i>			Presented to Mr Daniels [in very faint pencil]

1845 Birmingham prices sent in [Birmingham Society of Artists. Exhibition of Modern Works of Art. At the Rooms of the Society, Temple Row: 1845.]	<i>Dent Dale, Yorkshire</i>	£50		
	<i>From the Old Mills, Worcester</i>			
1846 Royal Academy Ex	<i>Dent Dale, Yorkshire</i>	£50		
1846 Birmingham Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art: At the Rooms of the Society, Temple Row. 1846.]	<i>Hornby Castle, Lancashire</i>	£50	in the possession of F T Lines	
	<i>Worcester from Diglis</i>	£40	Sold to Mr Butler [possibly the father of Sarah Breedon Butler, the wife of F.T. Lines]	
1847 Birmingham Ex [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1847.]	<i>The Vale of the Lune, Lancashire</i>	£30	to B.W. Leader in 1866 [Benjamin Williams Leader, R.A.]	
	<i>Powick, Worcestershire</i>			
	<i>[?]Fluelin, Lake of 4 Contours</i>	£20	sold to Mr Crook of Clifton	
	<i>Burglen near Altorf</i>	£10	sold to E Webb of Worcester	
	<i>A Rivulet, Bolton Park</i>		Destroyed	

1848 Worcester Ex.	<i>The [?][two words illegible], [?]Glarus</i>			
	<i>Burglen near Altorf as before</i>		sold to E Webb Esq	[Possibly Edward Webb, a hair cloth manufacturer based in Worcester, as listed in <i>Slater's (late Pigot & Co.) Royal National and Commercial Directory and Topography</i> , Isaac Slater: London and Manchester, 1850, 'Worcestershire', 74]
	<i>A Worcestershire Orchard</i>			
	<i>Ingleton, Yorkshire</i>			
	<i>Worcester Cathedral from Lower Key</i>		afterwards sold to B. Leader Esq	
1848 Birmingham Ex [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1848.]	<i>Oberwessel on the Rhine</i>		gave this [to] my brother Edward Feb ^y 15 th 1864 [The year that Edward Ashcroft emigrated to New Zealand.]	
	<i>Wichnor on the Trent</i>	£10. 0. 0	sold to Mr B Stables who sold to Mr [?]Clutterbeuk for 20£	
	<i>At Perry Barr</i>	£16	sold to Mr E Green	
	<i>Fording the Brook</i>			
	<i>St. Qvar Hansen</i>	£5	sold	
1849 Birmingham Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1849.]	<i>The Hofbrucke Lucern</i>		afterwards went to Mr J Clarke	

1849 Birmingham Ex. [cont'd]	<i>At Halesowen</i>	£10		
	<i>Valley of the Reuss at Amsteg</i>		gave to my Brother Edward Feby 15 th 1864	
	<i>At Malvern</i>			
1850 Birmingham Ex [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1850.]	<i>At Malvern, the Abele Trees and Farm</i>	£60	Gave to Edward Lines – Feby 15 th 1864	
	<i>Lichfield Sunset</i>	£50	destroyed	
1850 Worcester Ex	<i>Fluellin. Forest Cantons.</i>	£21	sold to Mr Crook of Bristol in May 1869 [possibly the same Mr Crook from Clifton (in Bristol) who purchased [?]Fluelin, Lake of 4 Contours from the Birmingham Society of Artists. Exhibition of Modern Works of Art in 1847.]	
	<i>Valley of the Reuss, Amsteg</i>	As before		
	<i>Bolton Abbey</i>			
	<i>The Hofbrucke, Lucerne as before</i>			
1851 Birmingham Ex [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1851.]	<i>Interlacken Upright</i>	£60		
	<i>Shenstone near Lichfield</i>		presented to Mrs Mayne of Shenstone	

1851 Birmingham Ex [cont'd]	<i>Worcester Cathedral as before</i>			
1852 Birmingham Society of Artists Ex [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1852.]	<i>The Avenue, Haddon Hall</i>	£18	selected by the Glasgow Art Museum	
	<i>On the Hillside, Malvern</i>	£5		
	<i>A Trent Stream</i>	£5		
	<i>In Wharfe Dale, Yorkshire</i>	£50	is not this [in] Worcester Gallery [meaning of this phrase is unclear]	
1853 Birmingham Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1853.]	<i>At Clevedon, the Village</i>	£60		
	<i>A Rivulet in Bolton Park</i>			
1854 Birmingham Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1854.]	<i>Thoun, Switzerland</i>	£60		
	<i>Kidderminster Old Church</i>		gave to my daughter Elizabeth	
	<i>On the Severn near Worcester</i>		gave to Mrs Eborral Lichfield	

1854 Birmingham Ex. [cont'd]	<i>Shonberg on the Rhine</i>	£8	sold to Walker	[Bracketed together and marked as 'water colour drawings']
	<i>Near Sedbery, Yorkshire</i>	£5	sold	[Bracketed together and marked as 'water colour drawings']
	<i>At Newland near Malvern</i>	£10	sold	[Bracketed together and marked as 'water colour drawings']
	<i>On the Wye, Whitchurch</i>			[Bracketed together and marked as 'water colour drawings']
Worcester Ex. 1855	<i>Thoun, Switzerland</i>	£60		
	<i>On the Severn</i>	£6		
	<i>Barnard Castle moonlight</i>	£4	sold to Mr H Whiting	
	<i>Holt Castle in Watercolours</i>	£25	destroyed	
1856 Birmingham Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1856.]	<i>On the Teme on Upright</i>	£10	sold	
	<i>In water colour The Old Inn, Hartlebury</i>	£15	sold	
	<i>Evening on the Teme</i>	£10		
	<i>Dudley Castle</i>	£70		
1857 Birmingham Ex [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, Temple Row. 1857.]	<i>Banks of the Severn at Beverie</i>	£50		
	<i>The Jungfrau, Switzerland</i>	£21		

1857 Birmingham Ex [cont'd]	<i>Huddington Hall</i>	£21	Destroyed	[Bracketed together and marked as 'water colour drawings']
	<i>A Gateway at Salins, France</i>	£8		[Bracketed together and marked as 'water colour drawings']
	<i>The Teme near Powick</i>	£21	Destroyed	[Bracketed together and marked as 'water colour drawings']
Birmingham Ex. 1858 [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1858.]	<i>Banks of the Severn at Beverie</i> [crossed out]	£52 [smudged]		
	<i>Clapton Vale of Portbury</i>	£80		
	<i>The Chapel Tower, Haddon</i>		presented to A Caldecote Jan ^y 14 th , 1870	
	<i>Water colour Blonay Castle, Geneva</i>			
1859 Birmingham Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1859.]	<i>Hospital, St. Gothard</i>	£10	sold to C Simpson Esq Lichfield	[Both marked as drawings]
	<i>Lucerne</i>	£6	sold	
1859 Worcester Ex.	<i>Clapton Vale of Portbury</i>			
	<i>Bolton Abbey Evening</i>	£18	Sold to Sherrife Esq.	

1859 Worcester Ex. [cont'd]	<i>Castello Reala, Turin</i>	£18		
	<i>Blonay Castle</i>	£10		
1860 Birmingham Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1860.]	<i>The Hillside, Old Storridge</i>	£60	to F.T. Lines June 22, 1864	
	<i>Castello Reala, Turin</i>			[Marked as drawing together with <i>The Rhine Fells St. Goar</i>]
	<i>The Rhine Fells St. Goar</i>	£20	destroyed	
Liverpool Ex. 1860	<i>Blonay Castle, Geneva</i>	£7		
	<i>A Mill Stream Herefordshire</i>	£20		
1860 Worcester Ex-	<i>Wharfedale, Yorkshire</i>			
	<i>Abele Trees, Malvern</i>	£7	Sold to Perrisro Esq	
	<i>Powick [?]Ham[let] Haymaking</i>	£7	Gave to J Bunce Esq [possibly James Thackery Bunce.]	
	<i>Hallowe on the Severn a sketch</i>	£7		
	<i>At Old Storridge a sketch</i>	£7		
1860 Crystal Palace Ex.	<i>Clapton Vale of Portbury</i>	£60		
1861 Birmingham Ex- [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1861.]	<i>oil sketch A Pool at Hallowe</i>	£7	Sold	

1861 Birmingham Ex- [cont'd]	<i>The Hereford Beacon</i>	£50	Eliza has this [note added in pencil. This possibly refers to Elizabeth Lines (H.H.'s daughter), or Frances Eliza Lines (F.T.'s daughter).]	
	<i>Powick [?]Ham[let] as above</i>			
	<i>A sketch in water [colour]Hallowe a sketch in oil ['in oil' crossed out]</i>	£5	sold to B Leader Esq	
Worcester Ex- 1861	<i>The Hill side Farm, Old Storrige</i>	£60		Memo. There were 7 exhibitions in Worcester from 1838, in 48, in 50, in 55, in 59, in 60, in 61 covering a period of 23 years in which I sold only 2 pictures one to E Webb Esq and another to Sheriffe Esq so much for 23 years experience of the liberality of the faithful city.
	<i>Near Gunwich Mill, Old Storrige</i>	£5		
	<i>A Lane at Ambersley</i>	£5		
	<i>The Rhine Fells, St. Goar</i>	£15		[bracketed together and marked as drawings.]
	<i>Dunster Castle</i>	£6		[bracketed together and marked as drawings.]
	<i>The [?]Rhig from Severn</i>	£10		[bracketed together and marked as drawings.]

1862 Birmingham Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1862.]	<i>The Herefordshire Beacon</i>	£70		
	<i>Storrige Woods after a Shower</i>	£8		
	<i>A Lane at Ambersley</i>	£5	Sold to Mr J B. Payn, Edgbaston...[remainder illegible]	
	<i>Dunster Castle in Water Colour</i>	£6		
1862 Royal Academy	<i>A Mill Stream, Herefordshire</i>	£20		
1863 Birmingham Ex- [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1863.]	<i>Autumn on the Hills</i>	£40	destroyed	
	<i>A Trout Stream near Bolton Abbey</i>	£8		
	<i>A Brook near Hereford</i>	£20		
	<i>The Jungfrau, a drawing</i>	£10	a wedding present to J Went in 1870	
1863 Manchester Winter Ex-	<i>The Herefordshire Beacon</i>	£60		
	<i>Shower [?]Passing off</i>	£8	is this little Malvern Priory [note added in pencil.]	

1864 Birmingham Ex- [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1864.]	<i>On the Lake of Brienz</i>	£50	destroyed	
	<i>Craigs at Barmouth</i>	£20		
	<i>Gravellpit, Old Storridge</i>	£6		
1865 Manchester Ex-	<i>A Brook near Barnyard</i>	£18		
	<i>A Gravel Pit, Old Storridge</i>	£5		

<p>February 1864</p>				<p>I gave to my brother Edward the following pictures named in previous lists of contributions to various Exhibitions. They were all of large size:</p> <ul style="list-style-type: none"> -The Firs Farm and Abele Trees, Gr Malvern -Clevedon, a Village Scene -In Bolton Park, the Stags -Vale of Rheuse, Amsteg -Oberwessel on the Rhine -The Herefordshire Beacon -The Severn at Beverie <p>The above 8 pictures were deposited with my brother Fred by Edward in consideration of cash advanced to him by Fred in 1864. At the same time I gave to my brother Fred the large pictures of "the Vale of Portbury["] and the upright "Hillside Farm, Old Storrige["] for his liberal arrangements in regard to my fathers property. 1865 April 21st, I presented to Mr Robert Peel a drawing half imperial size of the Rheuse at Lucerne.</p>
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Birmingham Ex- 1865 [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1865.]	<i>Among the Rocks Cader Idris</i>	£50		
	<i>Cottages at Llanaber</i>	£10		[Bracketed together and marked as drawings]
	<i>Glen at Llanaber</i>	[£]12		[Bracketed together and marked as drawings]
	<i>The Forrest Dolgelly</i>	£20		[Bracketed together and marked as drawings]
1866 Birmingham Spring Ex. Water colours.	<i>Glen Brynygwn, Dolgelly</i>	£40		
	<i>A Mill on the Teme at Martley</i>	£10		
	<i>At Hallowe near Worcester</i>	£5	in our bedroom [handwritten in pencil]	
	<i>At Barnards Green, Malvern</i>	£5	sold to F.T. Lines	
	<i>Near Kempsey, Worcestershire</i>	£5		
1866 Birmingham August Ex. [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1866]	<i>Lucern</i>	£60	destroyed in 1873	
	<i>On the Artro N Wales</i>	£20	destroyed in 1867	
	<i>A Rivulet in Wharfedale</i>	£10	sold	
	<i>Thoun Switzerland</i>	£10	Presented to Miss Edmunds 1870	

1867 Birmingham Spring Ex- [Birmingham Society of Artists. Spring Exhibition of Water-colour Paintings and Sketches, At the Rooms of the Society, New Street. 1867.]	<i>Wilton Castle mouth of Severn</i>	£20	In possession of C Griffiths Esq [and in pencil, in H.H.'s handwriting:] and after to Mr. Williamson	
	<i>In the Park, Bolton Abbey</i>	£12		
	<i>At Barden in Wharfedale</i>	£12		
	<i>Little Malvern Priory</i>	£6		
1867 Bristol Ex. Clifton	<i>A Brook near Bromyard</i>	£20	Presented to [?]Soraci May 24 th 1879	
	<i>Cottage at Llanaber</i>	£12		
1867 Birmingham August Ex [Birmingham Society of Artists. Exhibition of Modern Works of Art, At the Rooms of the Society, New Street. 1867.]	<i>Bwlch [?]Tyddyath N Wales</i>	£80		
	<i>Upper Fall on the Camlan</i>	£50		
	<i>In the Vale of Llanylted Cattle</i>	£18	sold	
1868 Birmingham Spring Ex- [Birmingham Society of Artists. Third Spring Exhibition of Paintings in Water-colours, At the Rooms of the Society, New Street. 1868.]	<i>Glen Bryngwyn Dolgelly</i>	£12		
	<i>Craig y Diphwys</i>	£20	afterwards sold to Mr Williams	

1868 Birmingham Spring Ex- [cont'd]	<i>Hay Boats on the Avon</i>	£10		
	<i>Helmsley Castle, Yorkshire</i>	£5		
	<i>The Farmyard Gate</i>	£10	Sold to Mr Fletcher	
	<i>In Edgbaston Park</i>	£5		
1868 Bristol Fine Art Ex-	<i>Bwlch Tyddiat</i>	£80		
	<i>Among the Rocks Cadir Idris</i>	£50		
1868 Birmingham Ex Autumn [Royal Birmingham Society of Artists. Exhibition of Modern Paintings, Sculpture, &c., At the Rooms of the Society, New Street. 1868.]	<i>Drws Ardudwy</i>	£50		
	<i>Craig y Ddinas Ardudwy</i>	£20		
	<i>A Mill at Rowsley</i>	£20		
	<i>Glen of the Camlan</i>	£20		
	<i>A sketch on the Teme</i>	£12		
1869 Birmingham Spring Ex- [Royal Birmingham Society of Artists. Spring Exhibition of Water-colour Paintings, &c., At the Rooms of the Society, New Street. 1869.]	<i>Ludford Bridge, Ludlow</i>	£18		[An inscription down the left margin of the page, written by H.H., indicates that these are all watercolours]
	<i>The Cradley Hills from Malvern</i>	£10		
	<i>Barden Glen Vale of the Wharfe</i>	£10		
	<i>A Cornfield</i>	£5		
	<i>The Dingle Farm, Old Swinford</i>	£5		

1869 Birmingham Autumn Ex [Royal Birmingham Society of Artists. Exhibition of Paintings, At the Rooms of the Society, New Street. 1869.]	<i>A Mill at Clifton on Teme</i> [crossed out]	£10. 10. [crossed out]		[An inscription down the left margin of the page, written by H.H., indicates that these are all oils]
	<i>Glowlyn, Merionethshire</i>	£50		
	<i>On the Wye Monmouthshire</i>	£8		
	<i>Glan Arran, Dolgelly</i>	£5	sold - at the Ex.[hibition]	
	<i>Kempsey Common</i>	£8		
1870 Birmingham Spring Ex [Royal Birmingham Society of Artists. Spring Exhibition of Water-colour Paintings, At the Rooms of the Society, New Street. 1870.]	<i>A Mill at Clifton on Teme</i>	£10. 10.		[An inscription down the left margin of the page, written by H.H., indicates that these are all watercolours]
	<i>At Clevedon</i>	£10. 10.		
	<i>Bolton Abbey</i>	£8. 8.	sold to F.T. Lines - at the Ex[hibition]	
	<i>Powick Church</i>	£5. 5.		
	<i>Dudley Castle</i>	£5. 5.		
1870 Birmingham Autumn Ex [Royal Birmingham Society of Artists. Exhibition of Paintings and Sculpture, At the Rooms of the Society, New Street. 1870.]	<i>Hallowe at the Severn</i>	£18. 18.		
	<i>A Mill near Bromsgrove</i>	£10. 10.	sold to Mr. Needham Rugby	

1870 Birmingham Autumn Ex [cont'd]	<i>On the Banks of the Teme, Powick</i>	£8. 8.		
	<i>A Stream on the Mountains</i>	£5. 5.		
	<i>Helmsley, Yorkshire</i>	£5. 5.	sold to Mr Mills Wheeler St	
1871 Birmingham Spring Ex. [Royal Society of Artists, Birmingham. Spring Exhibition of Water-colour Drawings, At the Rooms of the Society, New Street. 1871.]	<i>In the Vale of Llanilted</i>	£10		
	<i>A Study of Water Weeds</i>	£10		
	<i>Eckington Bridge on the Avon</i>	£5		
1871 Birmingham Autumn Ex. [Royal Society of Artists, Birmingham. Exhibition of Paintings, At the Rooms of the Society, New Street. 1871.]	<i>Areley Castle Vale of the Severn</i>	£42	This was sold in 1879 by auction to a gentleman at Kidderminster for 50gs [note added in pencil, in H.H.'s handwriting]	
1872 Birmingham Spring Ex [Royal Society of Artists, Birmingham. Spring Exhibition of Water-colour Paintings, At the Rooms of the Society, New Street. 1872.]	<i>Sapey Brook, Herefordshire</i>	£5		
	<i>Cwm Nantcol, Merionethshire</i>	£10		
	<i>Bed of the Nantcol</i>	£10		

1872 Birmingham Autumn Ex [Royal Society of Artists, Birmingham. Autumn Exhibition of Paintings, At the Rooms of the Society, New Street. 1872.]	<i>The Village of Kempsey on the Severn</i>	£15. 15.		
	<i>A Welsh Stream</i>	£10. 10.		
	<i>On the Arto, Llanbedr</i>	£5. 5.	Sold to Mr Balleny of Birmingham [bracketed together with <i>Dent Dale Yorkshire</i>]	
	<i>Dent Dale Yorkshire</i>	£5. 5.		
1872 Fine Art Society Worcester	<i>Hallow on the Severn</i>	£20		
	<i>Water Weeds watercolour</i>	£10		
	<i>Craig y Diphwys watercolour</i>	£18		
	<i>Ludford Bridge, Ludlow watercolour</i>	£18		
	<i>Areley Castle, Vale of Severn</i>	£50	was sold for £52. 10. 0 at the sale of Doe's estate in Dec ^r 1878 to Mr Jeff.	
	<i>Sapey Brook</i>	£5		
	<i>The Priory Gateway, Malvern</i>	£5		
	<i>The Camp Hill, Malvern</i>	£100		
1873 Birmingham Spring Ex [Royal Society of Artists, Birmingham. Spring Exhibition of Water-colour Paintings, At the Rooms of the Society, New Street. 1873.]	<i>Farm Buildings at Norton, Worcester</i>	£8	to Mr Filkin, Birmingham	
	<i>Cader Idris</i>	£10		

1873 Birmingham Spring Ex [cont'd]	<i>On the Conway grateat? Orme in the Distance</i>	£8		
	<i>Haberly Valley near Kidderminster</i>	£5. 5.	sold	[additional note recording that a total of £13. 5. 0 profit was made from this exhibition and 13s. 3. 0 was deducted for commission at rate of 5 per cent, leaving £12. 11. 9]
1873 Birmingham Autumn Ex. [Royal Society of Artists, Birmingham. The Autumn Exhibition, At the Rooms of the Society, New Street. 1873.]	<i>Penmaenmawr Estuary of the Conway</i>	£50		
	<i>Cascade on the Nantcol</i>	£20		
	<i>On the Artro, Merionethshire</i>	£10		
	<i>On the rocks at Barmouth cattle</i>	£10	sold	
	<i>The Village Well Llanbedr</i>	£5	sold	
1873 Worcester Fine Arts Ex-	<i>Village of Kempsey</i>	£20		
	<i>Vale of the Wharfe near Bolton Abbey</i>	£46	sold to Mr Alexander of Sheffield	
	<i>The Meadows near Hallowe</i>	£12	sold to Mr Woof	
	<i>On the Heath, Old Storridge</i>	£8	sold to Mr [?]Vingo	
	<i>Cader Idris a drawing</i>	£12		
	<i>Mouth of the Teme morning</i>	£10		
	<i>On the Severn at Beverie a drawing</i>	£5	sold to Mr Doe	
	<i>Llanercost Priory by S.R. Lines Jun^r</i>			

1873 Worcester Fine Arts Ex- [cont'd]	<i>In Bolton Woods, Yorkshire</i>	£12	sold to Mr Doe	[additional note recording that £98 was made from this exhibition, with £4. 18. 0 deducted as a result of commission at the rate of 5 percent, leaving a total of £93. 2. 0]
1874 Birmingham Spring Ex [Royal Society of Artists, Birmingham. The Spring Exhibition, At the Rooms of the Society, New Street. 1874.]	<i>Isenthal Oberland</i>	£12	sold to Mr J Clark	5 per ct commission to be deducted [note added in pencil in H.H.'s handwriting]
	<i>A Rapid on the Arthro</i>			
	<i>Glendwr Bridge Barmouth</i>	£17	to Mr Clark	
	<i>Cascade on the Twrch</i>	£17	to Mr Clark	
	<i>Tythe Barn Norton near Kempsey</i>	£15	sold to Mr H Whiting and in 1878 resold at Does estate to Mr Hyde for £13. 2. 6	
1874 Birmingham Autumn Ex [Royal Society of Artists, Birmingham. The Autumn Exhibition, At the Rooms of the Society, New Street. 1874.]	<i>Mavesyn Ridware Mill</i>	£50		
	<i>Breiddin Mill Ford on Severn</i>	£20		
	<i>On the Hillside Old Storrige</i>	£15		
1874 Worcester Fine Art Ex	<i>Barnard Castle on the Tees</i>			5 per ct commission to be deducted [note added in pencil in H.H.'s handwriting]

1874 Worcester Fine Art Ex [cont'd]	<i>Cascade on the Nantcol</i>			
	<i>Penmaenmawr</i>			
	<i>A Cottage Farm at Barebourne</i>	£8	sold to Mr Woof	
	<i>Haddon Hall, Derbyshire</i>	£7	Mr H. Whiting without frame	
	<i>The Old Tythe Barn, Norton</i>	£15	To Mr H Whiting as above	
	<i>Llanilted Bridge</i>		Given to volunteer bazaar 1878	
	<i>A Rapid on the Artro</i>			
1875 The Crystal Palace Ex-	<i>Mavesyn Ridware Mill</i>	£30	None sold	
	<i>Brieddin Hill Ford on Severn</i>	£20		
	<i>On the Hillside Old Storridge</i>	£15		
1875 Birmingham Spring Ex. [Royal Society of Artists, Birmingham. The Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1875.]	<i>Malvern Chase</i>	£30	Sold to T. Edwin Marsh Esq Burnt Tree Dudley	
	<i>Pen Y Bont, Vale of Artro</i>	£20		
	<i>On the Mawdach n^r Barmouth</i>	£20		
1875 July 3rd Worcester Fine Art Ex	<i>The Pass of Ardudwry</i>			
	<i>A Ravine near Barmouth</i>			Hanging in our staircase [note added in pencil]
	<i>On the Artro, morning</i>			
	<i>The Vale of Llanilted</i>		Presented to the volunteer bazaar Nov ^r 1878 was purchased by Capt ⁿ Henry Corbett	
	<i>Guilford Montgomery</i>			

1875 July 3rd Worcester Fine Art Ex [cont'd]	<i>Warwick Castle, evening</i>			
	<i>Vale of the Lune Lancashire</i>			
	<i>Early Morning</i>		Gave this to my nephew Fred. Will. Lines in 1878 [note added in pencil in H.H.'s handwriting]	
	<i>On the Mawdach near Barmouth</i> [this work and <i>A Rapid on the Nantcol</i> are listed under 'watercolour']		Presented to J Adams at the wedding 1877	
	<i>A Rapid on the Nantcol</i>			None sold in Ex[hibition]
Birmingham Autumn Exhibition 1875 [Royal Society of Artists, Birmingham. The Autumn Exhibition. At the Room of the Society, New Street. 1875.]	<i>A Ravine at Barmouth</i>	Catalogue price		
	<i>The Vale of Llanilted</i>			Same as given to the volunteers in Nov ^r 1878 [date added in pencil in H.H.'s handwriting]
	<i>Vaughtons Hole now Vaughton St. Birmingham as it appeared in 1835</i>	£15	Sold to the Birmingham Institute. 5 per ct [per cent] commission to be deducted	

1876 Birmingham Spring Ex [Royal Society of Artists, Birmingham. The Spring Exhibition of Water Colour Paintings, At the Rooms of the Society, New Street. 1876.]	<i>Carting Turf in the New Forest</i>	£30	[All works are assumed to be watercolours, as indicated by the title of the exhibition]	7 days work [written in pencil in H.H.'s handwriting]
	<i>The Glen of the Cave, Little Malvern</i>	£25		
	<i>The Queens Bower, New Forest</i>	£20		Sold for 17£, 5 per ct [per cent] commission to be deducted 19s
	<i>Among the Beeches in New Forest</i>	£15		
1876 Birmingham Autumn Ex [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1876.]	<i>In the New Forest, Oak Glade</i>	£80		
	<i>In Oakley Park, Shropshire</i>	£17	Sold to Mr W. I. Morley, 86 New Street, Town Hall Chambers Birmingham.	5 per ct [per cent] commission to be deducted £16.3.0
	<i>Norton Lane near Worcester</i>	£25		
Birmingham Spring Ex 1877 [Royal Society of Artists, Birmingham. The Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1877.]	<i>A Timber Yard at Brokenhurst</i>	£20		

Birmingham Spring Ex 1877 [cont'd]	<i>The Woolhope Hills from [?]Mathon</i>	£20		Afterwards to [?]truce Adams for £10.10 [written in pencil in H.H.'s handwriting]
	<i>The Vale of the Wharfe, Bolton Abbey</i>	£30		None sold - no sales
1877 Birmingham Autumn Ex. [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1877.]	<i>Rievaulx Abbey, Morning</i>	£70		
	<i>The Churchyard Caerhun</i>	£25		
	<i>A Lock in the Avon, Stresham [sic]</i>	£25		None sold - no sales
1877 Worcester Fine Art Ex-	<i>Oak in the New Forest</i>	£80		None sold - no sales
Oct 12th [date written in pencil] 1877 -	Mr J ^{no} Wood an Oil Painting of Waterfall	£6		£6 By cash Oct 12 th 1877
1878 Birmingham Spring Ex [Royal Society of Artists, Birmingham. The Spring Exhibition of Water Colour Paintings, At the Rooms of the Society, New Street. 1878.]	<i>A Storm Gathering over the Vale of the Mawdach, Merionethshire</i>	£40		
	<i>The Old Market Place, Birmingham as it appeared in 1810</i>	£30		
	<i>The Avenue Guys Cliff</i>	£30		None sold
April 16th	To Jno Wood a painting of Oystermouth Bay	£4 4		Sold by cash April 16 th . 1878

1878 Birmingham Autumn Ex. [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1878.]	<i>Acres Down, New Forest</i>	£80		Mrs Lawton now has purchased [written in pencil]
	<i>Bryngolen, Llanfair fechan [sic]</i>	£20		Not sold
	<i>The Gwestin Hall Kitchen, Worcester as it appeared till 1845</i>	£20		
June 26th	Mr Jn Clark 6 Drawings	£10		Sold June 26 th . 1878
1878 The Royal Albert Hall South Kensington London Wentworth L Cole Manager	<i>Little Malvern Priory, April Shower</i>	60gs		Returned no sale. [followed by, in pencil:] We have this, September 1905
[separate from above, indicated by a line drawn between the two]	<i>Oak in the New Forest</i>	80gs		Sent per agent Mr W.H. Smith, 14 Charles St, Middlesex Hospital, London, Nover [sic] 22. 1878. Returned Oct 1879.
In Feb 7th 1878	Gave to my nephew F.S. Lines known as Wilfred Lines two water colour sketches <i>Rocks at Clevedon and Clapton Manor</i>			[written next to <i>Rocks at Clevedon</i> :] FT Lines bought this off Wilfred
	And three oil paintings <i>A River with Mountains</i> <i>Early Morning a Brook Scene</i> and a subject of <i>Mountains</i> by J.R. Walker			A gift to my nephew W.F. Lines / gave to my nephew [second line written vertically]
1878 Sept 7th	To Mr B. Matthews 4 drawings for presentation by committee	£17 4		sold

1879 sent to Birmingham Spring Exn [Royal Society of Artists, Birmingham. The Fourteenth Spring Exhibition of Water-colour Paintings, At the Rooms of the Society, New Street. 1879.]	Drawings [most likely watercolour drawings according to the title of the exhibition] 1. <i>Llanilted Bridge with Mawdach</i>	£25.0.0		
	2. <i>A Forest Glade</i>	£25.0.0		
	3. <i>Norton near Worcester</i>	£20		Returned June 20 th . 1879 none sold
1879 To the Royal Society of Artists Birmingham Autumn Exhibition [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1879.]	1. <i>Little Malvern, April Showers</i>	£52. 10. 0		
	2. <i>Druchenfels Castle, Rhine</i>	£21. 0. 0		
	3. <i>A Mill near Worcester</i>	£8. 8. 0		The 8 th Exhibition and [first part written in pencil in H.H.'s handwriting, followed by, in ink:] none sold

1880 Spring Ex Birmingham [Royal Society of Artists, Birmingham. The Fifteenth Spring Exhibition of Water- Colour Paintings, At the Rooms of the Society, New Street. 1880.]	1. <i>The Herefordshire Beacon Malvern</i>	£30		
	2. <i>Huddington Hall Worcestershire</i>	£30		10 th Ex and [first part written in pencil in H.H.'s handwriting] Nothing sold. Returned sum £19 [following added in pencil, in H.H.'s handwriting:] 9 th Exhibits [exhibitions] and none sold in 4 years, rather a bad look out.
1880 Autumn Exhibition Birmingham [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1880.]	1. <i>The New Forest</i>	£60		
	2. <i>The Old Oak Glen Bolton Park Yorkshire</i>	£20		nothing sold [followed by, in pencil written in H.H.'s handwriting:] the 10 th unlucky Exhibition

1881 Royal Society of Artists Birmingham sent March 5th. [Royal Society of Artists, Birmingham. The Sixteenth Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1881.]	1. <i>A Worcestershire Orchard after the October Storm 1877</i>	£21. 0. 0.		
	2. <i>The Old Oak, Dynes Green, Worcestershire</i>	£15. 15. 0.		Nothing sold
Birmingham Royal Society of Artists sent August 5th [Royal Society of Artists, Birmingham. The Autumn Exhibition, At the Rooms of the Society, New Street. 1881.]	1. <i>Goschennen on the rout [sic] of the St Gothard</i>	£60		Was afterwards sold to Miss [?]Alice Adams for 30gs [written in pencil in H.H.'s handwriting]
	2. <i>Rievaulx Refectory</i>	£10		The above returned it July 26 th 1882. Nothing sold.
1882 to the Birmingham Soc^{ty} of Artists Ex Spring. March. [Royal Society of Artists, Birmingham. The Seventeenth Spring Exhibition of Water-Colour Paintings, At the Rooms of the Society, New Street. 1882.]	<i>Parnassus</i>	£30		[works assumed to be watercolours according to the title of the exhibiton]

1882 to the Birmingham Soc^{ty} of Artists Ex Spring. [cont'd]	<i>The Pass of Drws Ardudwy</i>	£25		Nothing sold
1882 Pictures and drawings to be sent to the Worcester Ex	1. <i>Powick Bridge June, 5feet 4 by 3feet 6</i>	100gs		
	2. <i>A foot Bridge, Askbridge Yorkshire 5feet by 4feet 2</i>	guineas 100		
	3. <i>The New Forest Hampshire 6 feet by 4 feet</i>	100		
	4. <i>Pass of the St Gothard Switz[erland], side 4feet 8 by 3feet 6</i>	100		
	5. <i>The Old Deanery Kitchen Worcester 2feet 1 by 1feet 9</i>	12		
	6. <i>Huddington Hall Worcestershire 3feet by 2 feet 4</i>	30		Historic Section drawings [from Huddington Hall Worcestershire onwards]
	7. <i>Crowle Court, Worcestershire 3feet by 2feet 4</i>	30		
	8. <i>The Chapter House Worcestershire in 1844 2feet 9 by 2feet 3</i>	12		
	9. <i>The Crypt Worcester Cathedral 2feet 4 by 1feet 8</i>	12		
	10. <i>The Guesten Hall, Worcester 1844 2feet 6 by 2feet</i>	12		
	11. <i>Holt Church, Worcestershire in 1830 2feet 8 by 2feet 2</i>	12		
	12. <i>The Monastic Infirmary Worcester 2feet 6 by 2feet</i>	12		

1882 Pictures and drawings to be sent to the Worcester Ex [cont'd]	13. <i>Springtime</i> by Mary Pow	10. 10		Nothing sold
1882 Society of Artists August 9th [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1882.]	1. <i>Banks of the Teme, Worcester</i>	£10 10		
	2. <i>Bolton Abbey, Yorkshire</i>	£63		Nothing sold
1883 Birmingham Spring Ex [Royal Society of Artists Birmingham. The Spring Exhibition At the Rooms of the Society, New Street. 1883.]	N ^o 1 <i>Banks of the Severn, Worcester</i>	25gs		
	N ^o 2 <i>In Barden Woods, Wharfedale</i>	15gs		Nothing sold [written in pencil in H.H.'s handwriting]
April 6th	Two Oil Paintings Framed 1 st <i>Pows Ardudwry, North Wales</i>	£6. 6.		
	2 nd <i>Wichnor on Trent</i>	£6. 6. 0		To Mr J Hopwood, 4 Broad St corner Easy Row, Birmingham
1883 Pictures sent to the Corporation Exhibition Nottingham in two cases	1. <i>Vale of the Wharfe, Yorkshire</i>	£20		In oil [including <i>Tintern Abbey</i>]
	2. <i>Tintern Abbey</i>	£25		[Bracketed with above:] these two paintings were not placed but returned

1883 Pictures sent to the Corporation Exhibition Nottingham [cont'd]	3. <i>On the Bank of the Severn near Worcester</i>	£25		In water colours [including <i>Oaks in Packington Park, Warwickshire</i>]
	4. <i>Oaks in Packington Park, Warwickshire</i>	£20		[Bracketed with above:] Returned unsold Jan ^y 14 th . 1884. [separate note] per Midland August 7 th . 1883
Royal Society of Artists Birmingham August 8th [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1883.]	<i>Powick Bridge on the Teme</i>	£50		Oil paintings Returned January 19 th '84.
	<i>Hammerstein on the Rhine</i>	£10	Sold to Mr John Pickard, 8 St Leonards Place, Alcester Road Moseley	Per Midland August 7 th . 18883 [1883]
Nov^r 14th sent to Mr. M. Johnson agent 62 Westbourne Grove London W. For the Institute of Painters in W Colour [1883]	A painting of <i>Acres Down, New Forest</i>	£63		Returned to HHL Dec ^r 6 th 1883

1884 Birmingham Roy[al] Society of Artists Spring Exhibition sent March 6th [Royal Society of Artists, Birmingham. The Spring Exhibition At the Rooms of the Society, New Street. 1884.]	N ^o 1 <i>A Rest under the Elm Trees</i>	£25		[works assumed to be watercolour paintings, according to the exhibition name]
	N ^o 2 <i>On the Lower Terraces, Haddon</i>	£21		None sold
1884 Birmingham Roy[al] Society Autumn Ex. August 6th [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1884.]	N ^o 1 <i>Richmond Castle, Yorkshire</i>	£25		Oil
	N ^o 2 <i>The Vale of Conway</i>	£25		Oil. None sold. A prize gained at this exhibition of £15, xmass 1884.
1885 Edward Archer Esq, Beresford [?]Teme, Malvern	Jan ^y 1 <i>A Drawing of a Bridge at Brockenhurst</i>	£10. 10		Cash received January 3 rd
	<i>A Drawing of Old Oak, Brockenhurst</i>	£10. 10		
Jan^y 6th 1885	<i>A Sketch</i>	£10	To David Bates	Received Jany 6 th 1885

1885 March 6th Spring Exhibition Birmingham [Royal Birmingham Society of Artists. The Spring Exhibition At the Rooms of the Society, New Street. 1885.]	<i>Hallow over Worcester</i>	£15		Watercolour [including <i>Nechells Green, Aston. From a sketch in the year 1826</i>]
	<i>Nechells Green, Aston. From a sketch in the year 1826</i>	£25		Nothing sold.
Birmingham Ex August 3rd 1885 [Royal Birmingham Society of Artists. The Autumn Exhibition At the Rooms of the Society, New Street. 1885.]	<i>At Oldswinford near Stourbridge</i>	£12. 12. 0		In oil
	<i>A Glen near Penmaenmawr</i>	£31. 10. 0		Water [colour] Returned Jan ^y 29 1886. [bracketed with above]
Birmingham Society of Artists August	<i>On the Severn near Worcester</i>	£15. 15. 0		Oil.
	<i>Tintern Abbey on the Wye</i>	£26. 5. 0		
1887 February 2nd	<i>Old Barn, Worcester</i>	£16. 10		
February 1st	<i>Railway Share Trust, less income tax</i>	[?]/80		
February 12th	<i>Railway Share Trust, less income tax</i>	£4. 0. 0		
February 26th	<i>New Sharleston, less income tax</i>	£5. 0. 0.		
December 31	<i>Interest Savings Bank</i>	£5. 9. 3		

Written on very last page (upside down):

List of Scrap books and Sketch books
July 1889, Elizabeth Lines

Sketchbook in thin plaid cover Brieddlyn and Guilsfield &c. 1875

Do. [ditto.] Attleborough to be given to E. Ward 1878

1 Small red book from 1856 – 1857 containing 51 sketches, chiefly Yorkshire

1 small green book containing sketches by S.R. Lines and H.H. Lines from 1827 – 1867

1 small brown book before 1827 no name, probably S. Lines or S.R.L

1 small black book, miscellaneous, S. Lines sen.

1 brown case. miscellaneous, S. Lines sen.

1 large scrap book, marble cover, containing pencil sketches, chiefly Yorkshire 1830

1 oblong black book containing sketches of animals and people from 1832

1 Purple scrap book, sketches of various places from 1827

1 small black and gold album, landscapes from 1835 Chepstow and Goodrich

(overleaf)

1 red and gold album given by Mrs Ryland to S. Lines containing Drawings by various artists, also one by her majesty

1 Blue marble covered sketch book, containing views in Switzerland and on the Rhine

Appendix 4						
A List of Henry Harris Lines' Patrons (extracted from his Exhibition Ledger Book)						
For a full reference of the exhibition names and locations, please see Appendix 2. Additional information added by the author is included in '[]'. All spellings, grammar and punctuation are original to the document.						
Patron's surname	Patron's first name/initial	Institution where work was sold	Year sold	Title of work	Price	Patron's Location
Adams	Alice	Direct Sale through H.H. Lines	1878 (June 26)	1. <i>Goschennen on the rout [sic] of the St Gothard</i>	30gs	
Alexander	Mr	Worcester Fine Arts Exhibition	1873	<i>Vale of the Wharfe near Bolton Abbey</i>	£46	Sheffield
Allen	Mr	Birmingham Society of Arts	1827	<i>A Landscape</i>	£5	
Balleny	Mr	Royal Birmingham Society of Artists	1872	<i>On the Artro, Llanbedr</i>	£5. 5.	Birmingham [Manufacturer of gold, gilt and black jewellery, steel spectacles etc. of 44 st. Paul's Square, Birmingham and Acocks Green, <i>Commercial Directory and Gazetteer of Warwickshire with Birmingham, 1866</i> , Morris & Co.: Nottingham, 1866, 57]
				<i>Dent Dale Yorkshire</i>	£5. 5.	Birmingham
Bates	David	Direct Sale through H.H. Lines	Jany 6th 1885	<i>A Sketch</i>	£10	
Bates	Mr	Birmingham Society of Arts	1829	<i>A Lane at Packington</i>	£10	

Bates	Mr	Birmingham Society of Arts	1829	<i>A Lane at Perry Barr</i>	£10	
Betts	Mr W.	Birmingham Society of Arts	1830	<i>Oak Trees, Packington</i>	£10	
				<i>Holt Church Interior</i>	£10	
Birmingham Institute		Royal Birmingham Society of Artists	1875	<i>Vaughtons Hole now Vaughton St. Birmingham as it appeared in 1835</i>	£15	
Bloxham	C	Higgs sale	unknown	<i>A Dell at Matlock</i>	£58	Edgbaston
Butler	Mr	Birmingham Society of Artists	1846	<i>Worcester from Diglis</i>	£40	[possibly the father of Sarah Breedon Butler, the wife of F.T. Lines]
Clark	Mr	Royal Birmingham Society of Artists	1874	<i>Glendwr Bridge Barmouth</i>	£17	
				<i>Cascade on the Twrch</i>	£17	
Clark	Mr J.	Royal Birmingham Society of Artists	1874	<i>Isenthal Oberland</i>	£12	
Clark	Mr Jn.	Direct Sale through H.H. Lines	June 26th 1878	6 Drawings	£10	
Clark	Mr T.	Birmingham Society of Arts	1839	<i>Maxtoke Priory</i>	£10. 10. 0	
Clarke	Mr J.	Direct Sale through H.H. Lines	c. 1849	<i>The Hofbrucke Lucern</i>	unknown	
Cooper of Lynn		Birmingham Society of Artists	1842	<i>At Whittington, Kinver</i>	£60	
Crook	Mr	Birmingham Society of Artists	1847	<i>[?]Fluelin, Lake of 4 Contours</i>	£20	Clifton [Bristol]

Crook of Bristol in May 1869	Mr	Direct Sale through H.H. Lines	1869	<i>Fluellin. Forest Cantons.</i>	£21	Bristol [possibly the same Mr Crook from Clifton (in Bristol) who purchased [?]Fluelin, Lake of 4 Contours from the Birmingham Society of Artists. Exhibition of Modern Works of Art in 1847.]
Darby	Mr	Worcester Fine Art Exhibition	1834	<i>The Pine Tree Terrace Haddon Hall</i>	£14	'of coalbrookdale'
Dartmouth	Earl	Birmingham Society of Arts	1827	<i>Watering Place, Aston Hall</i>	£40	
Doe	Mr	Worcester Fine Art Exhibition	1873	<i>On the Severn at Beverie a drawing</i>	£5	
				<i>In Bolton Woods, Yorkshire</i>	£12	
Dunbar	Colonel	Birmingham Society of Arts	1827	<i>View at Meriden</i>	£12	
Dunbar	Henry	Nov' 23rd [specific year uncertain but between 1827-1829]	1827-1829	<i>A Landscape</i>	£18	
Dunbar	Mr	Birmingham Society of Arts	1827	<i>Landscape</i>	£12	
Evans	Richard	Birmingham Society of Arts	1827	<i>Craig Millar Castle</i>	£5	
Filkin	Mr	Royal Birmingham Society of Artists	1873	<i>Farm Buildings at Norton, Worcester</i>	£8	Birmingham [of 4 Richmond Place, Yardley Road, Green Lane, <i>Post Office directory of Birmingham with its Suburbs for 1875</i> , Kelly & Co.: London, 1875, 194]

Fletcher	Mr	Birmingham Society of Artists/Royal Birmingham Society of Artists	1868	<i>The Farmyard Gate</i>	£10	
Green	Mr E.	Birmingham Society of Artists	1848	<i>At Perry Barr</i>	£16	
Griffiths	C	Direct Sale through H.H. Lines	unknown	<i>Wilton Castle mouth of Severn</i>	£20	
Hobson	Mr	Jan^y 26th [specific year uncertain but between 1827-1829]	1827-1829	<i>A Lane Scene</i>	£20	Northampton
Hopwood	Mr J.	Direct Sale through H.H. Lines	April 6th 1883	<i>Wichnor on Trent</i>	£6. 6. 0	4 Broad St corner Easy Row, Birmingham [Carver and Guilder, home listed at 278 Victoria Road, Aston Park, <i>Houghton's Post Office Directory of Birmingham with its Suburbs for 1883</i> , Kelly & Co.: London, 1883, 44, 286]
Lawton	Mrs	Royal Birmingham Society of Artists	1878	<i>Acres Down, New Forest</i>	£80	
Leader	B (Benjamin)	Worcester Exhibition	1848	<i>Worcester Cathedral from Lower Key</i>		
		Birmingham Society of Artists, Exhibition of Modern Works of Art.	1861	<i>A sketch in water [colour]Hallowe a sketch in oil ['in oil' crossed out]</i>	£5	
		Birmingham Society of Artists	1861	<i>A sketch in water [colour]Hallowe a sketch in oil ['in oil' crossed out]</i>	£5	

		Direct Sale through H.H. Lines	1866	<i>The Vale of the Lune, Lancashire</i>	£30	
Leader Williams	unknown	Worcester Exhibition	1836	<i>View on the Teme</i>	£10. 0. 0	[Uncertain as to whether this was Edward Leader Williams Senior or Junior. Edward Leader Williams was the father of Worcester landscape artist, Benjamin Williams Leader.]
Lee	J. F.	Birmingham Society of Arts	1837	<i>A Hopyard</i>	£6. 6	
Lines	F.T.	Direct Sale through H.H. Lines	June 22, 1864	<i>The Hillside, Old Storrige</i>	£60	
		Birmingham Society of Artists	1866	<i>At Barnards Green, Malvern</i>	£5	
		Royal Birmingham Society of Artists	1870	<i>Bolton Abbey</i>	£8. 8.	
Lines	Mr S.	Birmingham Society of Arts	1827	<i>The Forrest of Arden</i>	£40	
		Birmingham Society of Arts	1838	<i>Astwood, near Worcester</i>	unknown	
				<i>Pass of Llanberris</i>	£5	
		Birmingham Society of Arts	1841	<i>Ingleton, Yorkshire</i>	unknown	
Marsh	T. Edwin	Royal Birmingham Society of Artists	1875	<i>Malvern Chase</i>	£30	Burnt Tree, Dudley
Meredith	Mr	Birmingham Society of Arts	1829	<i>The Village of Kingsthorpe</i>	£5	
				<i>A Trout Stream</i>	£5	

Meredith	Mr	Birmingham Society of Arts	1829	<i>Trees from Nature</i>	£3	
Mills	Mr	Royal Birmingham Society of Artists	1870	<i>Helmsley, Yorkshire</i>	£5. 5.	Wheeler St [William Mills who owned the Acorn Pub on 90 Wheeler Street, <i>Hulley's Birmingham Directory</i> , J Hulley: Birmingham, 1870, 93, 447]
Morley	Mr W. I.	Royal Birmingham Society of Artists	1876	<i>In Oakley Park, Shropshire</i>	£17	86 New Street, Town Hall Chambers Birmingham. [Possibly the son of John Morley who was listed as an accountant at this address. John Morley's home address was 24 Sherbourne Road, <i>Hulley's Birmingham Directory 1876-7</i> , John Hulley: Birmingham, 1876-7, 288]
Needham	Mr	Royal Birmingham Society of Artists	1870	<i>A Mill near Bromsgrove</i>	£10. 10.	Rugby
Nicholls	Mr	Birmingham Society of Arts	1829	<i>Bolton Abbey</i>	£20	
Norton	Mr G. B.	Birmingham Society of Arts	1839	<i>Cottage at Builford</i>	£8. 8.	
Parks	Mr	Direct Sale through H.H. Lines	c. 1838	<i>Hartlebury Common</i>		Birmingham

Payn	Mr J. B.	Birmingham Society of Artists	1862	<i>A Lane at Ambersley</i>	£5	Edgbaston [John Brierley Payn, Maltster located at 62 1/2 Edgbaston Street, home on Coventry Road, Corporation <i>Directory for Birmingham and its Environs</i> , William Cornish: Birmingham, 1862, 285]
Pickard	Mr John	Royal Society of Artists Birmingham August 8th [Royal Society of Artists, Birmingham. The Autumn Exhibition At the Rooms of the Society, New Street. 1883.]	1883	<i>Hammerstein on the Rhine</i>	£10	8 St Leonards Place, Alcester Road Moseley
Perrisro		Worcester Exhibition	1860	<i>Abele Trees, Malvern</i>	£7	
Richards	Thosphulas	Birmingham Society of Arts	1827	<i>A Landscape</i>	£5	
Roberts	Mr W.	Birmingham Society of Arts	1827	<i>A Landscape</i>	£5	Birmingham
Roberts	Mr W.	Birmingham Society of Arts	1829	<i>Llanberris Church Interior</i>	£10	
		Birmingham Society of Arts	1830	<i>Flood Gate Perry Barr</i>	£30	
				<i>A Flood at Whitton</i>	£10	
Shaw	Mr C.	Birmingham Society of Arts	1840	<i>A Cowshed</i>	£50	
Simpson	C	Birmingham Society of Artists	1859	<i>Hospital, St.Gothard</i>	£10	Lichfield
Simpson	Miss J.	Worcester Exhibition	1835	<i>Pont Aber Glass Llyn</i>	£5. 0. 0	
Stables	Mr B.	Birmingham Society of Artists	1848	<i>Wichnor on the Trent</i>	£10. 0. 0	

Taunton	Mr W.	Birmingham Society of Arts	1841	<i>A Dell near Kempsey</i>	£7	
		Direct Sale through H.H. Lines	1877	<i>Little Malvern Priory</i>	£60	for £60 in 1877 the above picture was sold at Higgs sale to C Bloxham of Edgbaston for £58
Turley	Dr	Worcester Fine Art Exhibition	1834	<i>At Malvern</i>		[Possibly Edward Ashbury Turley of St. John's, Worcester who is listed as a surgeon in <i>Guide and Directory to the City and Suburbs of Worcester for 1837</i> , T. Stratford: Worcester, 1837, 188]
Underwood	Mr J.	Birmingham Society of Arts	1829	<i>A Wood Scene, Packington</i>	£20	
Underwood	Jno	Birmingham Society of Arts	1829	<i>On the Severn at Bridgnorth</i>	£20	
[?]Vingo	Mr	Worcester Fine Arts Exhibition	1873	<i>On the Heath, Old Storridge</i>	£8	
Walker		Birmingham Society of Artists	1854	<i>Shonberg on the Rhine</i>	£8	
Walters	J	Direct Sale through H.H. Lines	c. 1831	<i>A Beach Tree</i>	£5	

Webb	E	Birmingham Society of Artists	1847-1848	<i>Burglen near Altorf</i>	£10	Worcester [Possibly Edward Webb, a hair cloth manufacturer based in Worcester, as listed in Slater's (late Pigot & Co.) <i>Royal National and Commercial Directory and Topography</i> , Isaac Slater: London and Manchester, 1850, 'Worcestershire', 74]
Whiting		Birmingham Society of Artists	1844	<i>A Bye Road</i>	£10	
Whiting	H	Direct Sale through H.H. Lines	c. 1832	<i>In the Woods at Maxtoke</i>		[Whiting was an umbrella (and later parasol) maker, located in Worcester as listed in <i>Guide and Directory to the City and Suburbs of Worcester for 1837</i> , T. Stratford: Worcester, 1837, 200]
		Worcester Institution for the Promotion of Fine Art	1836	<i>Powick</i>	£5	
		Worcester Fine Art Exhibition	1855	<i>Barnard Castle moonlight</i>	£4	
		Worcester Fine Art Exhibition	1874	<i>Haddon Hall, Derbyshire</i>	£7	
				<i>The Old Tythe Barn, Norton</i>	£15	

Whiting	H	Direct Sale through H.H. Lines	1878	<i>Tythe Barn Norton near Kempsey</i>	£15	
Williams	Mr	Birmingham Society of Artists/Royal Birmingham Society of Artists	1868	<i>Craig y Diphwys</i>	£20	
Woof	Mr	Worcester Fine Art Exhibition	1873	<i>The Meadows near Hallowe</i>	£12	
Woof	Mr	Worcester Fine Art Exhibition	1874	<i>A Cottage Farm at Barebourne</i>	£8	

Appendix 5

Samuel Lines's Travel Journal: North Wales, 1825

Birmingham Museums and Art Gallery

[1988P54]

Transcribed by Connie Wan 2008.

The spellings, punctuation and capitalisation are original to the document. The transcriber's additional notes are written inside square brackets ([]), otherwise all other information has been transcribed directly from the travel journal. '[?]' directly before a word indicates the uncertainty of a particular word, and that the author has made an attempt to decipher its spelling. Where '[?]' appears alone in a sentence it denotes that the word is illegible.

Page 1

From Birmingham 10 O'clock on Friday July 1825
at 4 Saturday Morn^g Reach Shrewsbury to my place to
Corwen paid 15s reached Oswestry about 6 sat down
to a good breakfast, here for [want] of dexterity in
the water [waiter] the passenger's obliged to wait of themselves
at 7 O'clock reach Chirk the country here Woody
and uneven to the left on the aquaduct party
involved in trees crosses the vale the [?]sloping
sides of which are beautifully wooded leaving Chirk
we passed through a well cultivated county and
[?]presents entered the vale of Pont Capel- [?]for the
turnpike road which is very good in These parts
runs along the sides of the Berwin mountains
to the left of the vale and being elevated just
enough to [?]admire of seeing the vale from side to side
without the least distortion of its general character
affords an high [?] to the traviler who
exp[er]ctation are raised still higher as he approaches
the Castle of Dinas brain [Bran] which is the

Page 2

terminating object of this vale and marks
the entrance of the vale of Landgothen [Llangollen]
we arrived here at a quarter before 8 O'clock
as it coach stops at the inn for a few moments
the traveler as an opportunity of observing the
character and situation of Dinas Bran [Dinas Bran] [?] camp
which is now exactly to his right on a very
elevated situation commanding a view of
the two vales

We now enter the beautiful vale of Langgothen [Llangollen]
the constant windings of the river and natural
climbing of the trees the occasional opening
of meadow land the indications of Farm
houses etc. the whole backed by undulating
mountain scenery is in the highest degree
pleasing and beautiful [?] the vale
continued but now changes its name to that
of the Dee or land a [?] the river of which passes through this

Page 3

part On the opposite side of the vale of Dee
and 4 ½ miles from Langgothen [Llangollen], is vale Crucis Abbey
very little of which can be seen from the high
road it being about a quarter of a mile from
hence enveloped in trees and backed by lofty
mountains which makes it appear from
this situation a very insignificant object
and scarcely worth the trouble of a visit.
but I believe it is otherway and is as most
objects similarly situated which as
you approach and the view becomes more

confined so that the eye can take in this
object only its magnitude increases
and is seen [?]at greater advantage

half past 9 O'clock we now approach
Corwan [Corwen] [?]having a river to our right
the bed of the river broad but almost without
water, which leaves one much to regret
as it shrewed with pieces of rock

Page 4

of various sizes from side to side all
along its course in this part, and would
if supplied with water produce a
very gratifying sight. This differencing is however
owing to the peculiar dryness of the season
at 10 Reached corwan [Corwen] waterfalls Broken
rocks [?] which continue for several
miles tho by no means tiresome to the
eye of the traveller but rendered interesting
by their almost endless changes.

11 O'clock at Druidon, The county
flat the road perfectly straight for a distance of
nearly 2 miles, it is here the stranger to wales,
may form some idea of the magnitude of the
mountain he is approaching and which to the
person whose [?]excursions have been confined to
inland scenery they must appear truly grand.

Page 5

(In the Lugway) 12 miles forward brings us to the Conway
which crosses the road at this point about 1 mile forward
river the beauty of which is lost for want

of Rain the imagination may however add this to the surrounding scenery and nothing more can be wanting to render a ride of 14 hours less tiresome than it would be in a less a beautiful part of the country the landscape scenery beyond here is beautiful being made up of Bridges, Waterfalls clumps of trees at various distances from the eye distributed over and extreme undulating surface, in colour graduating from the Brown green finely varied and melting into the [?]dappled [?] and purple grey of the distant mountains.

we now pass Ponti y Pair [Pont-y-Pair] with all its extraordinary and appropriate accomplishments, were excepted here also the picturesque village of Bettws Coed [Betws-y-Coed]

Page 6

[small section rubbed out]...mountains this appears to the left through an opening formed by the vale leading to Beddgellert [Beddgelert] from Capel Careg [Capel Curig] from which we now pass from this point the 3 of Snowdown [Snowdon] is about 10 miles in a direct line, and the clearings of the weather admits of a full view of its outline, the point of which [?]seems intended to direct the astonished mind to its creator and commands us to adore him who has formed out of nothing what [?] can -not survey without astonishment

Grand as Snowdown [Snowdon] appears from

this parish I think it is seen under a little disadvantage in consequence of having for a considerable distance been approaching some lofty mountains exactly

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opposite the eye at the base of which we now are and from which the eye suddenly turns to view Snowdon [Snowdon] Taking with it these mountains as a [?] for the elevation of the more distant scenery which naturally approaches nearer the horizontal lines and compels one to consider the distance in order to ascertain its comparative height with nearer objects leaving this beautiful view of snowdon [Snowdon] from Capel Cureg [Capel Curig] we for the first time come to the base of the lofty Craggy Mountains which had for some hours previous been extending their ponderous rides and rearing their lofty heads to an immense height shutting out the view on all sides completely [?] the traveller whose delightful sensations created by the scenery he had just lost are changed the grand awefull the Craggy pointed and otherway singular mountain call the [?] on the summit of which is two perpendicular pi[e]ces of rock which by the [?] are taken for human beings who from their apparently [?] situation create

feelings of allarm this rock is
I think about 4 miles from Capel Cureg [Capel Curig]
and 2 miles further on the road approach
a very [?]dark vale but in order to avoid
the very dangerous descent into the vale
the road is made on the side of the rock
by cutting away pieces of it and
forming a kind if gallery along which
the coach glides for about 6 miles
on one side the [?]
rocks threaten distraction to every

Page 8

thing beneath them while on the other
there is but low walls between travels
and the purpendicular sides of
This stupendous mountain down into
the valley below the both of which is at
so great a distance from the eye that
the largest house and it contains appears
less the smallest sized snuff box cattle
may be seen tho quite in miniature
I here observed what I suppose to be two
little sticks standing in some water but
they moved and altered their position
they turned out to be figures and were
I believed men imployed in fishing I
was very glad when we approached the
bottom of the mountain, I think
the coachmen do not sufficiently guard
again[s] accidents which might occur from
breathing of an [?] of coming off a [?]
I either of these cases the coach with

with its passengers would be [?]
into the vally below and would inevitably
be dashed to pieces. beyond this point nothing
remarkable ocurred untill we came
within a short distance of Bangor
here for the first time I had a view
of the open sea the Menai Straits
[?] of various descriptions passing to and
from Liverpool and the intermediate
coast I was astonished at the height
of the horizon and cannot now [?]
myself that it was not higher than the
level of the eye had I not known from
objection its surface that it was water
I should have taken it to be very distant
high ground the sea is very
much darker at the horizon than
I expected to see it and a much
more [?]positive blue, gradually
softening into green as it approaches

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the shore I was also surprised
to find the Rock [?] on which the
sun shone much lighter than the
water surrounding them. I passed
through Bangor to [?]that object of [?]Amazement
the suspension Bridge, it is about two miles
from the town the Road most of the
way running parrallell to the Menar [Menai]
Straits a quarter of an hour ride
brought us to the foot of the Bridge
The Gigantic sise of all its parts formed

as they are into one object naturally
[?]create the question is this the
work of more than a few of whom are
are still employed in various parts of the
upper [?] works and look like little
shreds of cloths [?] by accident
to the [?] work above the [?]
and singular sound of the horns [?]
on the elastic [?] and [?]

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of the rumbling [?] , leavs the mind
in silent contemplation of the surrounding
scene_ on our right we had an uninterrupted
view of open sea along the Menai
Straits on out left an extensive view of the
same view, above the open sky and at an
amazing distance beneath a counterpart of the same
aerial appearance in the water below,
so that in passing over this Bridge the sensations
must be similar to those of an aerial [?]
on approaching the center you pass through
an archway in one of the apparent [?]Piers
over the tops of which runs the Chains which
suspend the middle platform, against
this pier was reared one of the longest ladders
I ever saw and which only reached from the
floor of the Bridge to the top of the Pier_
I left this bridge with a mind almost
[?]overwhelmed with astonishment and

Page 11

being but little tired after 16 hours
ride I took the stage to Carnarvon
where I arrived about 7 O'clock in the Evn^g
and took up my lodging at the Goat Inn
where I found very necessary accommodation
for travelers my first object here was to
look about me and I accordingly visited the
castle situated on the banks of the Menir [Menai]
celebrated for having been the birthplace of
Edward 2nd

The [?] main [?] part of the building is the
eagle Tower a fine [?] for the [?] hunt
from this town run a rampart of considerable
extent with [?] Tower at intervals
at the base of which is also a Terrace of
the same extent which overlook by the
bay of Canarvon [Caernarfon] and [?] shore
of the tale of Anglesea a branch of the
river running eastwards is used as a

Page 12

port for trading vessels a number of which
are employed in carrying slates to various
parts of the world, this indeed seems to be the [?] finest
article of trade exported from hence the Strait
of Carnarvon [Caernarfon] are generally irregular and to
a person accustomed to a regular and otherways
well built town it would appear to want many
of these comforts derived from uniformity order
[?] here

One of the streets called the hole in the wall
Street is certainly one of the most pictures[que]

[?] I ever saw the existence of this [?]
appears to be through a hole of
breach in the town wall and every house
is in accordance with this [?]
wall it is altogether a most admirable
subject for the pencil of [?]Brown
near a [?]farmyard out of town is an
high rock where many persons resort
to enjoy the view of the surrounding

Page 13

scenery from this Rock is a most [?]extensive
view on all sides it overlooks the
town and castle, also the Harbour and
Menar [Menai] Straits, beyond which the vision
expands over the open sea were vessels
may be seen bound for Ireland England etc.
a very narrow slip of land to the right
of the Straits conducts the eye to the
Island of Anglesea which is seen and
great advantage from this spot, it appears
to be exceedingly well cultivated [?] of land
and choice situation for the residences
of Noblemen and Gentlemen through the center
of this Island [?] the road to Holly head [Holyhead]
the situation of which is pointed out by
distance, I am informed that in very
clear weather the [?] coast may be
seen in the same direction near the
middle of the island is a very [?]

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monument in honor of the marquis of Anglesea
who has large [?]estates here
looking north East the mountain scenery of
Wales commences in the district of Conway
and sweeps its undulating outline to the
[?]South coast in the south completing the panoramic
view from Canarvon [Caernarfon] Rock it is
impossible to spend a few hours on this rock
on a fine day without being highly gratified
to variety, novelty and beauty of the scenery is such
as can rarely be obtained from the same
spot of ground and which is seen to great advantage
surrounding objects without there being too much
fore shortened or distorted as when
viewed for a greater height_ as on
leaving here I intended visiting some of the
opposite mountains I took the opportunity of
[?]enquiring the situation of Dalbadern [Dolbadarn] castle,
I was some time before I could meet with

Page 15

a person who could speak English and
knowing nothing of the Welsh language myself
I often found it difficult to obtain the necessary
information respecting my [?]tour from place
to place I however at lengths met with a
man who pointed out [?]white cottag[e] on the side
of a very high mountain which said he
belongs to Haston Smith Esq. underneath
that cot[tage] is an extensive slate quarry
and at the foot of the mountain
is [?]Dalbadern [Dolbadarn]

on the morrow Morn⁹ I bent my course
to that ancient place and after 2 hours
[?]Landtoilig came with [?]sight of the
lake, and castle, situated at the upper
end of it_ I am told the lake is 3 miles in
length_ this is called the lower or dobaden [Dolbadarn]
lake which is connected by a small [?]
of about 200 yds in length to the upper lake
called Landberris [Llanberis] lake as I [?]

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Object here was to see the pass of Llandberris [Llanberis]
I hastend to the little Inn near the church where
I had intended to lodge for the night but found
to my mortification that all the beds in the town
were engaged I had therefore to retrace my
steps back to Dolbadern [Dolbadarn] where is an Inn
for the acomodation of the visitors of Snowdown [Snowdon]
especially those who wish to ascend at
midnight for the purpose of seeing the sun
rise a scene which I am told is truly grand
when the mountain is sufficiently clear of clouds,
but this is not often the case and a person
may come [?]thus wait for weeks and ascend
many times before he is fortunate enough to
have this [?]treat a party of Gentlemen ascend
during the night I remaind there a returned
to the Inn at 8 Oclock in the morning without
seeing more than a few yards before them
a got a thorough drenching into the barga[i]n

Page 17

the [?] deterred me from making
the attempt to reach the summit of
Snowdon [Snowdon] I therefore on the morrow
morning began my march again to
Llanberis [Llanberis]. On leaving the Inn I soon
came to a picturesque Bridge crossing a
brook which I ascended towards Snowdon [Snowdon]
at about [?]1 mile from the bridge is a water
fall of great beauty especially when there
is a sufficient supply of water this was
not however the case at this time and the
gratified at what I saw I left it with
regret as I could easily imagine what I
lost by this deficiency_ I now returned
toward Dolbadarn [Dolbadarn] Castle the remains of
Roman tower irregularly situated in the
middle of Moore opposite the entrance to
Llanberis [Llanberis] pass evidently intended as

Page 19 [Samuel continues after missing a page but returns to it]

a watch tower and to intercept
an army descending the pass
from the village of Llanberis [Llanberis] (which
consists of about 4 or 5 houses a church etc.)
I ascended the pass the road for some distance
is flat but extremely rugged passing through
[?] bounded by rocky precipices
rising almost perpendicular to an [?] amazing
height, on [?] leaving the [?] the path
becomes very intricate, constantly winding
to the right or left between the pieces of
Rock which have fallen from the gigantic

sides of the mountains and which lie in all directions as far as the eye can reach, some of them are of an immense size and their passage from their original situation [?] cannot be contemplated without horror as from the millions of firs which cover the pass it is evident that these falls are frequent and must be overwhelming to everything happens to [?]

Page 18 [Samuel adds this final observation on the page he previously missed]

[?] Dress of the Females [?] peculiarly plain and [?] neat general by round hat [?] with neat border and [?] of married or elderly handkerchief over the [?] face hanging down from the back of the cloakes [?] etc. apparently very modest in behaviour_ [?] given without much affection

[The journal continues with various other notes, unrelated to his observations on the Welsh scenery and therefore omitted.]

Appendix 6

Correspondence Between Members of the Lines Family

Letter from W.H. Elmore (Edward Ashcroft Lines's son-in-law) to Frederick Thomas

Lines dated 6 October 1864

Worcester City Art Gallery and Museum

[WOSMG:2006:178:2]

Transcribed by Connie Wan 2008

All spellings and punctuation are original to the documents. The transcriber has added additional punctuation and suggested spellings, indicated using '[]', for the ease of reading. '[?]' immediately before a word indicates the transcriber's suggested word as the original is illegible. Where a word cannot be transcribed, due to illegibility, it is indicated by '[word illegible]'.

Wellington St,

Auckland

Oct 6th/64

My Dearest Sir

You will have been glad to hear of our safe arrival by the newspaper[.] one had time to post in time for last mail and althou[gh] you did not find my name or Marys yet you might conclude we were all well by the fact that there were no deaths but of births one of wh[ich] claims me as father[.] you as her [?]etc. The baby is a very little fellow but about the most vigorous child I have seen, in fact the surgeon says he is quite a curiosity, for a premature child. He is well and so is Mary wh[o] is better now than since she left England and in fact for a long time before she left[.] she had a sorry time of it outward was very sick and the rolling of the vessel affected her severely. It was in consequence of a very severe fall that the child came too soon, Your brother is suffering from a sick headache today but seems to have his health as well[.] as in England, I only wish he would not think so much of dressing himself and would not be quite so genteel and then he would be all right. In Auckland we see some of the leading men with a fish or two upon a string going home with it but your brother would not like to be caught at that and is not right except he is as neat as tho[ugh] he was kept in a band box. He has been unable to go out on Sundays as he had no hat though the felt one he had in England is very good and little the worse for wear.

You no doubt were surprised when you received the bill of lading to find that sum of £20 was credited for freight, I never was more astounded in my life then when it was delivered to me the day I landed by the agents here you will remember I agreed to pay 40/- Shaw's charge 50/- I pay £50 for freight, Shaw's credit me with £20[.] of course I have seen their agent here have shown him the letters of agreement and receipts for £50 and they say they will take the receipts and letters as payments, so that instead of £50 due to them as per bill of lading. I only at the outside owe them abt [about] £5, I feel certain they have over measured the goods, so I [?]am having them done over again here I only paying for what we really get. The Surat arrived on the 4th just and I expect delivery in abt [about] 8 or 9 days.

We were very much put about for money when we landed, I thought the £50/ would be sufficient but when we came in shore we had £11 only[.] your brother gave [?]Gram's £0/ out of it towards their bill. Tho[ugh] you will remember when you gave me the £250 I gave him £39 to pay Gram and Rice, one bill was £23 the other £16, this I know nothing about until about a fortnight before he landed, £3 we paid for a case of Mathematical Instruments and the London expenses came to some considerable sum as I had to take our personal luggage from Stepney to Gravesend [?]per passenger train which cost £5 and Shaws when they ordered the Raily [Railway] Co to stop our things for the Surat forgot to except luggage. Travelling expenses, hotel expenses and expenses on shipboard made up the rest which came rather hearty as Mary drank a good deal of port and sherry and indeed she needed it poor child for she has fainted twice a night many times.

Still we landed with £11 paid 13/- for cartage £2 for a weeks rent for a 4 Roomed house and the [illegible word] cartage of a noisy Irish family next door and a host of bugs in our room (n.b. Mr E. Lines killed 8[?]1 in one day in his own room and left off not because there was no more to kill but because he was tired of the sport) in about a week I went to work at a little shop in our trade and £2/16/0 per week for a fortnight when the Auckland races happened and we had holliday [sic] I went on to the wharf for a stroll and met the Boatswain and carpenter of our ship who [word illegible] [?]peating[.] well I gave him a glass I had one myself and then they would insist upon my having one at their expense which I did. And what with the change of diet, the doctoring of the grog (wh[ich] is done to a fearful extent) and my not being accustomed to spirits I was quite light before I knew where I was and as fortune would have it I met my master going home who is nearby a [word illegible]. The next morning told me he saw me yesterday and would dispense with my services well, I thanked him told

him it was the first time I had been in trouble over drink and that it was not quantity but the bad quality which had mastered me. I could have had another situation a day or two after but I thought it would be more to my advantage to go about and all the information I could[,] so I went to the bank and stated the case and they let me withdraw a little till we decide what we shall do and where we shall go.

I moved out of the bug walk on thursday and have taken a nice house of Mr [?]C. Partridge (Mr Julius Partridges Brother) for £15 [illegible word] it has 9 rooms in it and is quite me and one of the nicest houses I have seen, It is thought a very cheap house, I hope to let my three front rooms for £1 per week and then the rent will be something like, you cannot get a house here for love or money when you first land. They are constantly building but are not up to the demand. A 2 roomed cottage is about 10/- or 12/- a week.

Mary sends her love to you all especially to you, her aunt and cousins, her uncle Henry and those at Worcester to whom please kindly remember me,

Believe me

Yours sincerely,

W. H. Elmore

Ps I shall write and enlighten your expecting our doings since we left England as soon as we are a little more settled with best love your affectionate niece, M E Elmore

We have a Cape Surgeon's wing for Eliza's hat they are much [word illegible] in Auckland it was caught off [word illegible] Dickinson's land. I shall send many little curiosities for dear Fred and Eliza. My best love to them and my grand aunt

Address W. H. Elmore

Post Office

Auckland

N.Z.

Till called for

Letter from Edward Ashcroft Lines to Frederick Thomas Lines dated 9 March 1870
Worcester City Art Gallery and Museum
[WOSMG:2006:132:8]
Transcribed by Connie Wan 2008

March 9th 1870

Coromandel, New Zealand

Dear Brother

I received a letter from you last month [?]sla that you had not received an answer to 2 letters sent by you dated December 3 68 and Jan 29 69 respectively. the first letter I sent about a month after I received yours of December 3 68 and in that letter I said that it was a godsend for it really was and that I was very much obliged to you for it. the next letter containing the document I sent in the following August 1869 and it appears from your letter I received last month that you have not received either of the letters. I attribute it to the indifferent management of the provincial post master you may restassured [sic] that if they have not turned up yet that they are [lost]. I must trouble you to get another document from Messr [?]Tartton & co. I said in the letter with the document that when you got the money to send all but £70 to keep that for the present and that I would inform you as to the character of Joseph Marston and also of Lavinia Marston. You may give Lavinia £20 if you like but she is not worthy of a fraction. Beware of Joseph Marston for he is an hippocrit [sic]. It was my intention some time ago to commence teaching drawing in Auckland hence the reserve of £70 as I intended to send for some of the copies of my late father's and my own stock and for materials also and although I have not abandoned the idea yet and so keep £70 for that purpose and give Lavinia £20 and you may tell her that she may thank you for it. Joseph Marston's character I will give you shortly. His dealing towards his sister and also towards myself [.] I do not owe Mr Carr a fraction nor ever did, what I have paid to him was on Mary's account. I never contracted any account with Mr Carr. You must not listen to people coming to you for money on my account.

In the letter containing the document I enclosed a letter of Mary's and she has sent several letters besides one to Rose and one to my nephew – Frederick J. Lines. We send through the Shaw's post office this time as we are doubtfull [sic] as to the honesty of our own post master. send as usual to Coromandel.

I must now conclude as they are getting up the steam and we take this opportunity of sending by a friend who is going to Shortland [?]on Thames. We are all quite well at this time hoping this may find you all the same. Accept my best love, Sister Sarah and Frederick and

Eliza. Also present the same to Brother Henry and Sister Emma and also to Elizabeth and Emma the younger. I remain yours, affectionate brother, E.A. Lines
p.s. when you write give me the date when you received this letter.

**Correspondence from Louisa Ann Ryland to Samuel Lines and
Frederick Thomas Lines.**

Worcester City Art Gallery and Museum

[WOSMG:2006:173], [WOSMG:2006:148]

Transcribed by Connie Wan 2008

[To Samuel Lines from Louisa Ann Ryland]

May 22nd 1843

The Priory, Warwick

Dear Sir,

You have I am sure been much concerned at the great affliction with which we have been visited and will be gratified by learning how very great a comfort I have found in possessing the likeness of my dear father taken by Mr Frederick Lines. It gives so faithfully not only the features of the face which alas! we are no more to look upon in this world but also the manner of my dear father that I feel it to be quite invaluable. I am most anxious to possess a copy of the original likeness as I should be indeed disturbed if any unfortunate accident or injury were [word illegible] to occur to it and my object in troubling you with a note is to enquire whether Mr Frederick Lines could kindly do this for me. Knowing my dear father as you have done for many years you can I am sure understand what our feelings are at being separated from him and how fondly we prize what retraces him to our minds. It appears to us a very desirable plan if not inconvenient to Mr F Lines that he should make the copy, if he is so consent, at the Priory. Will you have the goodness to ask him if he could so arrange and if in the course of a little time he could come and stay two or three days. I really do not feel I should like to part with the original likeness from the house. My mother who has been a great sufferer is now[,] I am thankful to say, better. Miss [?]Randeale has escaped illness hitherto what I feared our exhaustion must have caused.

Believe me

Dear Sir

Yours Truly

L A Ryland

[From Louisa Ann Ryland to Samuel and Frederick Thomas Lines]

2nd June 1843

Dear Sir,

It is a satisfaction to us to find that Mr. Frederick Lines will kindly arrange to come over to the Priory to copy there the likeness he took of my dear father. As you mention that the time most convenient to him would be immediately after the 24th of June. May we hope that he will be able to come to us on Monday the 26th June. Perhaps either you or Mr F. Lines will kindly write and tell me whether this time will suit him and I hope he may be able to remain at the Priory to complete the drawing.

We are much obliged by the kind expressions of sympathy for us contained in your letter, knowing the cause of our sorrow you would more fully understand its extent. My Mother is now tolerably well in health though she was so ill in the spring as seemly to be able to be over for a few minutes in my father's room during the last sad weeks of his life. Miss [?]Randeale feels very weak and poorly, indeed I feared her unremitting attention to my dear father must have brought on illness. We have not at present seen any one of our friends excepting Mr. Arthur Ryland who came to us soon after my father's removal from us.

Hoping to hear from you before long believe me

Dear Sir

Yours very truly,

L A Ryland.

We of course expect Mr Lines to favour us by making the Priory his home while he is the neighbourhood.

Appendix 7

A Short Account of Mrs Susannah Lines

By Her Brother S. Lines

Transcribed by Mike Billington [from a Private Collection]

Susannah Lines at the age of 7 years lost both her parents and being consigned to the care of an Aunt, was by her, sent out as a little nurse and being naturally tidy and industrious, she afterwards filled several situations as housemaid till she arrived at the age of 21 when she was engaged by a Mr Adams of Coventry in the year 1803 as housekeeper for his London establishment. On leaving there she became maid to the Lady of Dr Pitcairn of London and afterwards filled several situations of a similar rank till in 1810 she became dresser to Mrs Udny, the subgoverness to the Princess Charlotte.

On leaving there she was engaged by the celebrated Miss Galsworthy, at that time advanced in years, but still holding the office of 1st Maid of Honour to Queen Charlotte. To that lady she was dresser and housekeeper and such was her faithful attendance that she became noticed by the family of George III all of whom had been reared under the same perentendance [superintendence] of Miss Goldsworthy and who frequently visited her during her declining years.

My sister continued with Miss G until the hour of her decease and was the only female who accompanied the remains to Bath. The daughters of George III did not forget the services of my sister to their favourite instructress and several times gave her some acknowledge mark of kindness.

The late Duchess of Gloucester requested her house steward to invite her to dinner and made her several little presents, such as a portrait of herself with her name written underneath.

During my sister's attendance upon Miss Goldsworthy she attended that Lady on court days. So it passed on one of these occasions the Duchess of Gloucester entered the waiting room and addressing my sister and said "Lines you would like to see my sisters before they go into Court, come with me". This was an favour too great to be refused and of course as decoration of the female form must have been highly gratifying to her.

Miss Goldsworthy died in 1816 and at some time in that year my sister was engaged as dresser to Lady Morpeth, afterwards Lady Carlisle. She continued with her until 1820. On leaving lady Carlisle, her ladyship promised her that if it was ever in her power to help her in obtaining a good situation she should not be forgotten.

The housekeeper's situation, becoming vacant at Devonshire House, Lady Carlisle used her influence with the Duke of Devonshire (who was her brother) in obtaining it for my sister, His Grace wrote a note (which I have by me now) requesting a reply to his steward's note which accompanied his, the purport of which was to engage her as housekeeper at Devonshire House in Piccadilly. She entered on the service of the Duke in the beginning of the year 1821, and such was her value ther that on making a request to be removed to a quieter situation at Chatsworth, his Grace said "I cannot spare you from Devonshire House", and here she continued until removed by death on April 1st 1855.

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- Unpublished Sources
- Published Sources (Pre-1900)
- Primary Sources from Selected Archives
- Secondary Literature
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<http://www.victorian-society-bham.org.uk/victorian-architects.html>, accessed on 12 August 2010

Index of Works by the Lines Family at the RBSA

Earliest Date	Latest Date	Artist	Title of Work	Catalogue Number
1829	-	Henry Harris Lines	<i>Holt Church, Worcestershire</i>	1
1831	-	Henry Harris Lines	<i>Vaughton's Hole</i>	2
1871	-1873	Henry Harris Lines	<i>Llanbedr Well</i>	3
1877	-	Henry Harris Lines	<i>Colwall Oaks</i>	4
1877	-	Henry Harris Lines	<i>Worcester Beacon, Colwall Oaks</i>	5
1826	-1833	Samuel Rostill Lines	<i>Country Track with Cottage</i>	6
1826	-1833	Samuel Rostill Lines	<i>Distant Landscape with Windmill</i>	7
1826	-1833	Samuel Rostill Lines	<i>Foreground Tree with Buildings and Stone Wall</i>	8
1826	-1833	Samuel Rostill Lines	<i>Wyrley from the Grove</i>	9
1833	-	Samuel Rostill Lines	<i>At Bolsover</i>	10
1817	-1858	Henry Harris Lines (attrib)	<i>Hampton Lovett</i>	11
1817	-1886	Henry Harris Lines (attrib)	<i>Rural Scene with Small Bridge</i>	12
1817	-1886	Henry Harris Lines (attrib)	<i>Walton on Trent</i>	13
1818	-1829	Henry Harris Lines (attrib)	<i>Bridgnorth</i>	14
1818	-1854	Henry Harris Lines (attrib)	<i>North Gate, Bridgnorth</i>	15
1818	-1854	Henry Harris Lines (attrib)	<i>Town Mills, Bridgnorth</i>	16
1829	-1830	Henry Harris Lines (attrib)	<i>Floodgate, Perry Mill</i>	17
1829	-1838	Henry Harris Lines (attrib)	<i>Buildwas Abbey, Shropshire</i>	18
1831	-	Henry Harris Lines (attrib)	<i>The Ramparts (of Richmond Castle)</i>	19
1831	-1832	Henry Harris Lines (attrib)	<i>Upton Cressett</i>	20
1835	-1882	Henry Harris Lines (attrib)	<i>The Teme, Ludlow</i>	21
1837	-1851	Henry Harris Lines (attrib)	<i>Alrewas, Staffordshire</i>	22
1837	-1851	Henry Harris Lines (attrib)	<i>Stowe, Lichfield</i>	23
1837	-1851	Henry Harris Lines (attrib)	<i>Stowe, Lichfield (Interior with Woman)</i>	24
1837	-1870	Henry Harris Lines (attrib)	<i>Avenue of Trees, Bishop's Palace, Lichfield</i>	25
1837	-1870	Henry Harris Lines (attrib)	<i>Bishop's Palace, Avenue of Trees with Figure</i>	26

Index of Works by the Lines Family at the RBSA

Earliest Date	Latest Date	Artist	Title of Work	Catalogue Number
1838	-	Henry Harris Lines (attrib)	<i>Hawthorne at Wall, Lichfield</i>	27
1841	-	Henry Harris Lines (attrib)	<i>Farewell Lichfield</i>	28
1845	-1847	Henry Harris Lines (attrib)	<i>Cottage in the Trees, Weening</i>	29
1845	-1847	Henry Harris Lines (attrib)	<i>Hornby Castle, Weening Church</i>	30
1856	-	Henry Harris Lines (attrib)	<i>Stream with Figure and Distant Cottages</i>	31
1860	-1889	Henry Harris Lines (attrib)	<i>Norton, Craven Arms</i>	32
1871	-1872	Henry Harris Lines (attrib)	<i>Kempsey on Severn</i>	33
1873	-1874	Henry Harris Lines (attrib)	<i>Mill with Waterwheel (View of a Water-Mill near Ridware)</i>	34
1875	-	Henry Harris Lines (attrib)	<i>On Severn (Jetty and Boat)</i>	35
1877	-	Henry Harris Lines (attrib)	<i>Severn above Worcester</i>	36
1879	-	Henry Harris Lines (attrib)	<i>Brick Barns</i>	37
1879	-	Henry Harris Lines (attrib)	<i>Oaks in Malvern Chase</i>	38
1828	-1829	Samuel Rostill Lines (attrib)	<i>Allesley</i>	39
1829	-	Samuel Rostill Lines (attrib)	<i>Buildwas Abbey</i>	40
1817	-1886	Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines	<i>Near Coalbrookdale</i>	41
1817	-1886	Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines	<i>Brief Sketch of Cottage</i>	42
1817	-1886	Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines	<i>Wych Elm (Hollow – Trees and Cottage)</i>	43
1830	-	Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines	<i>Near Edgbaston</i>	44
1830	-	Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines	<i>Moseley Park/Edgbaston</i>	45
1830	-	Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines	<i>Uprooted Tree in Water</i>	46
1830	-1852	Henry Harris Lines, Samuel Rostill Lines or Frederick Thomas Lines	<i>In the Hall at Haddon</i>	47

Index of Works by the Lines Family at the RBSA

Earliest Date	Latest Date	Artist	Title of Work	Catalogue Number
1826	-1829	Henry Harris Lines or Frederick Thomas Lines	<i>Llanberis (Church Interior)</i>	48
1844	-	Henry Harris Lines or Frederick Thomas Lines	<i>Large Rocks in Bank</i>	49
1844	-	Henry Harris Lines or Frederick Thomas Lines	<i>Steep Bank, Rocks and Trees</i>	50
1850	-	Henry Harris Lines or Frederick Thomas Lines	<i>Elmley Lovett</i>	51
1850	-	Henry Harris Lines or Frederick Thomas Lines	<i>Sneads Green</i>	52
1852	-	Henry Harris Lines or Frederick Thomas Lines	<i>Tall Trees</i>	53
1852	-	Henry Harris Lines or Frederick Thomas Lines	<i>Woodland Track</i>	54
1853	-	Henry Harris Lines or Frederick Thomas Lines	<i>Trees with Dead Gorse</i>	55
1854	-	Henry Harris Lines or Frederick Thomas Lines	<i>Stream with Brick Wall and Fencing</i>	56