

BOROUGH OF



NOTTINGHAM.

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MUSEUM AND ART GALLERY,  
NOTTINGHAM CASTLE.

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CATALOGUE

OF THE

SPECIAL EXHIBITION

OF WORKS BY

REUBEN BUSSEY,

B. 1818, D. 1893.

*Native of Nottingham.*

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FEBRUARY, 1894.

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NOTTINGHAM :

JNO. SANDS, PRINTER, ST. PETER'S GATE.

# MUSEUM AND ART GALLERY.

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## *HOURS OF OPENING & CLOSING.*

MONDAY	-	-	-	10 a.m. to 9 p.m.
TUESDAY	-	-	-	10 a.m. to 9 p.m.
WEDNESDAY	-	-	-	10 a.m. to 9 p.m.
THURSDAY	-	-	-	10 a.m. to 9 p.m.
FRIDAY	-	-	-	10 a.m. to 9 p.m.
SATURDAY	-	-	-	10 a.m. to 9.30 p.m.

*N.B.—From the 15th of September to the 15th of May the Museum is closed on Wednesdays and Fridays at 4 p.m.*

## *ADMISSION.*

MONDAY, TUESDAY, WEDNESDAY,				
AND THURSDAY	-	-	-	FREE
FRIDAY	-	-	-	SIXPENCE
SATURDAY	-	-	-	ONE PENNY

*By Order of the Committee,*

**G. HARRY WALLIS,**

*Director and Curator.*

## PREFACE.

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IN continuation of the scheme for exhibiting the works of deceased Nottingham artists in the Castle Museum, (exhibitions of the works of the Sandbys, R. P. Bonington, H. Dawson, T. Barber, and J. Rawson Walker having already appeared,) a representative collection of the works of the late Reuben Bussey, who was born 1818, and died last year, has been brought together.

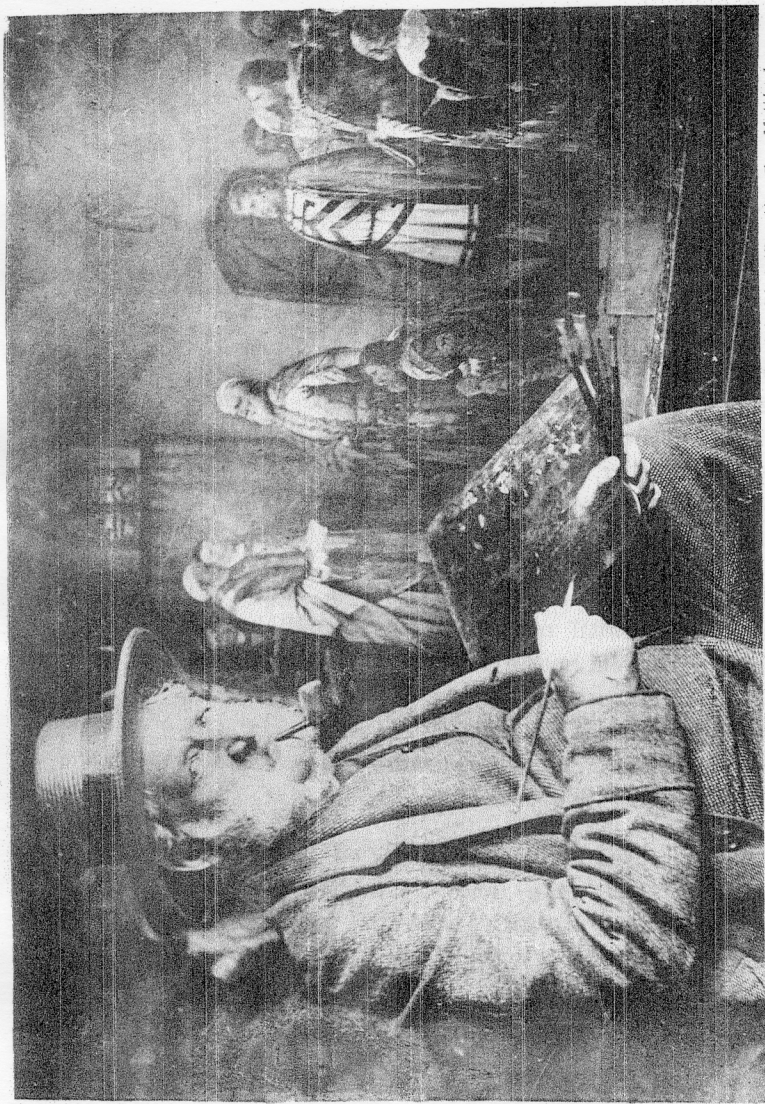
It bears only a small relation to the actual number of works from his pencil, but in the three principal epochs of his art, viz., the street architecture of Old Nottingham, the pictorial illustration of the History of Nottingham, and illustrations of scenes from Shakespeare's plays, there is a fairly good representative collection.

The collection contains 95 works in oil and water colours, and black and white, and 125 original sketches in pencil, etc., many of which were the originals of several completed pictures.

G. H. WALLIS,

DIRECTOR.

*Nottingham Castle,  
February 7th, 1894.*



From a Photograph by Walter Derry, Esq.

Electric Photo Printing Co., Nottingham.

# REUBEN BUSSEY.

*(Native of Nottingham).*

B. 1818.

D. 1893.

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Reuben Bussey was born of humble parentage in the old Lister Gate of Nottingham on February 12th, 1818, his father having removed from Stamford some years before and established himself in business as a cork cutter; his mother sprang from a sturdy yeoman stock at Sutton-in-Ashfield, near Mansfield. (His grandfather also came to Nottingham and occupied the premises in Bridlesmith Gate now in the possession of Mr. W. Lewis). From childhood he loved to draw the scenes about his father's dwelling, and in this way may be termed to have been self-taught, but afterwards he received instruction in drawing; and painting he learned from his friends, Thomas Barber and Rawson Walker. Early in life, through the exertions of his father and the kindness of his friends, (the Wright family,) he was sent to London to enter upon a thoroughly academical course. Amongst other privileges, he obtained an order of admission to the Tower, signed by the Duke of Wellington, of which he made the greatest use, and made scores of drawings, in colour and in pencil, in the Armoury. He also had the opportunity, through Sir Richard Sutton, of submitting to William Etty, R.A., some

drawings, and who was very incredulous as to their being the work of a provincial youth earning his livelihood at a cork cutter's bench. But all his hopes were shattered at a blow, by the malady of his father, on whom he was at that moment dependent, and greatly to his sorrow, but filled with a high sense of filial duty, he returned to Nottingham and took up his father's business for some years. He never, however, neglected the slightest opportunity to advance himself in his beloved art.

Some forty years ago he was asked by the late Mr. T. Bailey to illustrate the "Annals of Nottingham," and in his course of reading through these picturesque volumes he became deeply versed in old Nottingham history, and commenced that large series of illustrations for the history of Nottingham which occupied his pencil for many years. Perhaps no county in England afforded an artist such opportunities. The Wars of the Roses, the Caroline Civil War, and other important periods of our national history having some of their chief events consummated or commenced on its soil.

Afterwards, the plays of Shakespeare afforded employment for his facile pencil; and not only was he a great reader of his favourite author, and helped by a retentive memory, but laid his friends, the late Mr. Robert Clarke, architect, Mr. John Henry Brown, and others, under contribution to choose scenes fitted for depiction. Of all his characters, those of Falstaff and his companions, Bardolph, Nym, &c., afforded the greatest scope for his fancy, and for the display of his own Falstaffian humour; and it is greatly to be regretted that the present exhibition but barely realizes the wealth and fertility of his invention. Most of this series

of pictures were bought wet from the easel at high prices, and went into distant parts of the country, and their recovery for the purpose of exhibition is now impossible ; what, however, could be done has been done to make the exhibition somewhat representative. Later in life, he turned to the Bible as the source of inspiration for his brush, and the variety and style of these paintings showed how deeply he felt his subject. Bussey always approached these drawings in a reverential and religious spirit, and was never to be drawn aside from them by other work.

He painted both in oil and water colour, and his predilection for the one or other varied from time to time. Some of his smaller works in water colour are of very great merit.

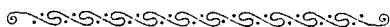
Amongst his other work may be mentioned the series of black and white cartoons illustrating scenes from the past history of Nottingham and the county, and which at one time he intended publishing in book form, with a letterpress introduction to each picture by a young literary friend. They were, however, purchased by the late Mr. L. Heymann, and have been kindly lent by his son, Mr. Albert Heymann, for the purpose of the present exhibition. The three great books of his life were his Bible, Bailey's "Annals of Nottingham," and Shakespeare. These he knew thoroughly, and they formed the great pleasure of his life. It is almost impossible, in an exhibition of this kind, to convey a sense of Bussey's graphic power and fertility of invention ; but some attempt has been made, which it is hoped will not be without its influence upon the rising generation. His pencil was ever at work, and only fell from his hand a few days before his death, leaving on his easel an unfinished sketch of "The Raising of the Standard at Nottingham."

The subject of this notice is an illustration of what may be done by one of artistic insight and high purpose. Few perhaps have it in their power to accomplish so much as Bussey has done any way; and when his early struggles and disappointments are taken into consideration, such efforts are necessarily rare. He was past middle age when he gave up his business and devoted himself entirely to his Art. Surrounded by a circle of old friends, and blessed by the presence of his relations, he laboured to the last, in such intervals as declining health permitted, and passed peacefully away last year.





# CATALOGUE.



GALLERY D.

(TO ARCHWAY.)

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COLLECTION OF WORKS

IN

OIL & WATER COLOURS, PEN AND INK  
SKETCHES, ETC.

BY

[B. Feb. 12th, 1818.]

REUBEN BUSSEY,

[D. March 1st, 1893.]

*(Native of Nottingham).*

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OIL PAINTINGS.

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- 1 William Bussey, portrait of the artist's father. Born 1789;  
died 1851,

LENT BY  
Mrs. Reuben Bussey

- 2 A Trout.

LENT BY

Mr. Robert Dodsley

- 3 Study of a Dog's Head.

Mr. Lionel Gynge

- 4 Cotgrave Mill, near Nottingham.

Mr. John T. Goodwin

- 5 Meg Merriless and Mrs. Bertram—

“Ride your ways,” said the gipsy, “ride your ways, Laird of Ellangowan, — ride your ways, Godfrey Bertram! This day have ye quenched seven smoking hearths. See if the fire in your ain parlour burn the blyther for that.”— *Vide* “Guy Mannering,” chap. 8.

Mrs. C. L. Davis

- 6 View of old houses, formerly situated at the corner of St. Peter's Gate and Bridlesmith Gate; Nottingham; now pulled down.

Mr. William Lewis

- 7 Sir Amos Ashton.

Mr. Reuben Harris

- 8 Our Saviour at the Well of Samaria. Painted 1880.

“Whosoever drinketh of this water shall thirst again.”

—*John iv.*, 13.

LENT BY

Mrs. Reuben Bussey

- 9 Meadfoot Beach, Torquay.

Mr. John T. Goodwin

- 10 Scriptural Subject— Painted 1878.

“And Micaiah said: ‘What the Lord saith unto  
me, that will I speak.’”

Mr. W. Herbert Smith

- 11 Falstaff and Mrs. Ford.—

FALSTAFF. “Have I caught thee, my heavenly jewel?  
Oh! this blessed hour!”

MRS. FORD. “Oh! sweetest Sir John—”

Scene from “The Merry Wives of Windsor.”

Mr. Reuben Harris

- 12 The Coast, near Caister, Norfolk.

Mrs. Reuben Bussey

- 13 Sherwood Forest in the olden times.

Mrs. Reuben Bussey

- 14 Landscape, with gipsies.

LENT BY

Mrs. Reuben Bussey

- 15 An olden time Dog Whipper and Sluggard Wakener.

Mr. John T. Goodwin

- 16 Going to the Fair.

Mrs. Reuben Bussey

- 17 Henry II. granting the Great Charter to the Burgesses  
of Nottingham in Nottingham Castle. A.D. 1155.  
Painted 1863. (See No. 811)

Mr. James Ward

- 18 Exmouth, South Devon.

Mr. John T. Goodwin

- 19 Near Filey, Yorkshire.

Mr. Reuben Harris

- 20 Cottages and Figures.

Mrs. Sarah Ann Clayton

21 Sport by the way.

LENT BY

Mr. Joseph Burton

22 Scene on the Coast, Great Yarmouth.

Mr. John T. Goodwin

23 Scriptural Subject—

Saul and his servants enquiring for Samuel the Prophet.

Mrs. Reuben Bussey

24 Brixham, South Devon

Mr. John T. Goodwin

25 Water Wheel and Mill.

Mr. Reuben Harris

26 Hardwick Hall

Mr. Reuben Harris

27 Shoeing Horses

Mr. Reuben Harris

- 28 Lord Buckhurst, afterwards Earl of Dorset

LENT BY

Mr. Reuben Harris

- 29 John Ward. Born Jan. 27th, 1790; Died Oct. 21st, 1860.  
(The Artist's Uncle.)

Mrs. Reuben Bussey

- 30 Richard III leaving Nottingham Castle for Bosworth Field.  
August 21st, 1485. Painted 1882.

Mrs. C. L. Davis

- 31 Christopher Sly and the Hostess

Mr. John T. Goodwin

- 32 On the Coast, Hastings—Morning

Mr. John T. Goodwin

- 33 Old Houses, St. Peter's Gate, Nottingham. Painted 1870.

Mr. John T. Goodwin

- 34 A Cavalier. Painted 1845.

Mr. Chas. R. Attenborough

- 35 The Weird Sisters—Vide Macbeth, Act. 4, Scene I.

LENT BY

Mrs. Reuben Bussey

- 36 St. Paul dictating his Epistle to the Romans. A.D. 60.  
Painted 1876.

Mr. John T. Goodwin

- 37 Study of a Horse. Painted 1864.

Mr. Lionel Gynge

- 38 Landscape, woodland scene; horse and cart with figures  
in foreground.

Mr. Robert Dodsley

- 39 Sir Richard Byron repelling a sortie from Nottingham  
Castle.—Civil War, 1643. Painted 1875.

Mr. John T. Goodwin

- 40 Falstaff and Mrs. Ford.—Scene from “The Merry Wives  
of Windsor.”

Mr. Reuben Harris

41 On the way to Market.

LENT BY

Mr. Joseph Derry

42 The Revolution, 1688.

Mr. John T. Goodwin

43 "Macbeth"

Mrs. Reuben Bussey

44 Sir W. Stanton making his servant, Hugh de Trafford, a free-man, in the presence of the Earl of Rutland and other nobles, in the Church of St. Mary, Staunton, for services rendered, and ratifying his gift to him of two bowshots of land. A. D. 1297. Painted 1872.

Mr. A. Hardwick

45 The Rat-catchers. Painted 1890.

Mr. John T. Goodwin

46 Cornfield, near Sherwood Forest.

Mrs. Reuben Bussey



47 The Old Mill.

LENT BY  
Mr. Reuben Harris

48 Windmill, near Radcliffe, Notts.

Mr. Reuben Harris

49 Charles I raising his Standard on Standard Hill, Nottingham,  
August 22nd, 1642.

Mr. Parker Woodward

50 Prospero and Miranda.—Scene from "The Tempest."

Mrs. Reuben Bussey

51 "Hamlet."

Mrs. Reuben Bussey

52 Wilford House—A Storm

Mr. Reuben Harris

53 Sir Thomas Fairfax kissing the hand of King Charles I  
at the Cow Gate Bar, Nottingham.

Mr. Councillor J. H. Brown

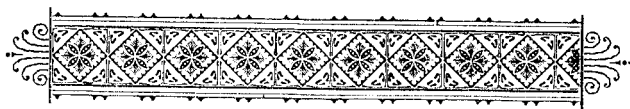
54 Pug's Dinner Party. Painted 1860.

LENT BY  
E. Egerton Leigh

55 Margery Doubleday.

E. Egerton Leigh





# WATER COLOUR DRAWINGS,

PEN AND INK SKETCHES, ETC.

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56 Macbeth. Act III, Scene 3.

LENT BY  
Mr. Joseph Burton

57 Lady Macbeth

Mr. Councillor J. H. Brown

58 Lady Macbeth

Mr. Joseph Burton

59 Simon the Cellarer.—“One bottle more.” Painted 1875.

Mr. John T. Goodwin

60 Entrance to Old Gaol, Great Yarmouth.

Mrs. Reuben Bussey

## 61 Colwick Hall, August 20th, 1485. "Morning."

"Sir John Byron, of Colwick Hall, and Sir Gervase Clifton, of Clifton Hall, were close personal friends, though politically divided; the former being an adherent of the House of Lancaster, the latter of the House of York. 'Morning' represents Sir John and Lady Byron, with their son, looking from one of the rooms of Colwick Hall towards Nottingham Castle, where Richard III. had raised his standard, previously to setting out to encounter the Earl of Richmond, afterwards Henry VII."

LENT BY  
Mr. J. R. Wild

## 62 Clifton Hall. August 20th, 1485. "Afternoon."

"Afternoon" represents Sir John Byron, who had ridden over from Colwick to Clifton, and Sir Gervase Clifton taking the oath over the Gospel in the presence of the family priest. Each was conscious that going out with their several retainers to join their respective leaders in the battle which would shortly be fought, the life and estates of one of them, as the fortune of war might declare, would be in jeopardy. Each, therefore, took the oath to use his influence with his leader for the preservation of life and the retention of the estates of his friend.

Mr. J. R. Wild

## 63 Death of Sir Gervase Clifton at Bosworth Field.

This picture represents Sir John Byron coming to the rescue of his wounded friend. At his intercession with Henry VII., the life of the youthful heir to the Clifton property was spared, and the estates retained in the family.

Mr. J. R. Wild

64 Christopher Sly and the Hostess.

LENT BY

Mr. John T. Goodwin

65 Bullivant the Town Armourer: the first man who smoked Tobacco in Nottingham.

Mr. Councillor J. H. Brown

66 Crossing the Brook

Mr. James Ward

67 Falstaff, Bardolph, and Poins. (Oil.)

Scene from "Henry IV."—Part 1, Act 2, Scene 4.

Mrs. Reuben Bussey

68 The Wounded Knight. (Pen and Ink.)

Mr. Joseph Derry

69 Scalby Beach, Scarborough. (Oil.)

Mr. Reuben Harris

70 North-west Tower, Great Yarmouth.

Mrs. Reuben Bussey

- 71 Crypt of Grantham Church.

LENT BY

Mr. John T. Goodwin

- 72 Cottages at Thoroton, Notts.

Mr. John T. Goodwin

- 73 Richard III, receiving the news of the landing of Richmond,  
at Nottingham Castle, 1485. (Pen and Ink.)

Mr. Joseph Derry

- 74 Edward IV and Lord Hastings planning their escape from  
Nottingham Castle, 1470. (Pen and Ink.)

Mr. Joseph Derry

- 75 Sir John Byron and Sir Gervase Clifton at Clifton Hall,  
Aug. 20th, 1485. (For description see No. 62.)  
(Pen and Ink.)

Mr. J. R. Wild

- 76 Sir John and Lady Byron at Colwick Hall watching the  
raising of the Standard at Nottingham Castle, Aug.  
22nd, 1485. (For description see No. 61.)  
(Pen and Ink.)

Mr. J. R. Wild

77 An old Room, Knole, Kent.

LENT BY  
Mr. John T. Goodwin

78 Long Row, Nottingham, in ye olden tymes. Painted 1868.

Mr. Parker Woodward

79 "Much Ado about Nothing." (Act 3, Scene 3.)  
(Pen and Ink.)

Mr. Reuben Harris

80 Macbeth and Lady Macbeth. (Oil.)

Mrs. Reuben Bussey

81 Fisher folks mending their nets, Great Yarmouth.

Mrs. Reuben Bussey

82 Entrance Hall in Manor House.

Mr. John T. Goodwin

83 Hardwick Hall.

Mr. John T. Goodwin

# DRAWINGS ILLUSTRATING NOTTINGHAM CASTLE IN THE OLDEN TIMES.

Executed expressly for the late Mr. L. Heymann.

LENT BY MR. ALBERT HEYMANN, J.P.

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(4 DRAWINGS IN ONE FRAME.)

No. 1.

84 William the Conqueror ordering the Castle to be re-built.  
A. D. 1068.

This year, in consequence of a great rebellion having broken out in the North, William the Conqueror, visited Nottingham on his approach to York; and being struck with its importance as a military position in the heart of the country, gave orders for the re-building of the Castle, and appointed William Peverel the first governor, a valiant young man, who had accompanied him from Normandy, and shared in all the dangers and fatigues of the invasion.

No. 2.

William Peverel giving directions for the founding of the Monastery at Lenton. A. D. 1105.

William Peverel this year founded the Monastery of Lenton—the noblest and most richly endowed of all the religious foundations in the county—in honour of the Holy Trinity, for the love of the worship of God, &c., &c., and gave it to God, and the Church of Cluny, and to Portius, the Abbot, and his successors,



## No. 3.

Henry II granting the Great Charter to the Burgesses of Nottingham. A. D. 1155

Henry II, in addition to the other acts of his Royal favour towards Nottingham after he had resumed the Crown, bestowed a Charter of very peculiar privileges upon it; and this being the first Charter of municipal liberties, of which we believe there is any record, is deserving of peculiar attention.

The young King endeavoured in every possible way to compensate the town for the suffering it had endured from himself and his captains during the various sieges and inroads to which it had been exposed in the late war.

## No. 4.

Richard I storming the Castle, March 25th, 1194.

Perceiving that nothing but desperate means would bring the garrison to submit to his authority, the King buckled on his harness, and with a select body of troops, commenced a regular attack upon all the assailable works of the Castle, for the purpose of carrying the fortress by storm. Placing himself, as usual, at the head of his infantry, Richard rushed upon the walls, and thence, hand to hand, and foot to foot, with the bravest of the besieged, dealing slaughter around him, he drove back the garrison into the Keep of the Castle.

LENT BY

Mr. Albert Heymann, J.P.

## No. 5.

85 Richard I holding a Parliament, A. D. 1194.

On the 31st of March, the King called together a Council or Parliament, at which were many noble and illustrious persons; and above all, in point of honour and respect, Eleanor, the mother of Richard.

One of the subjects discussed, was the propriety of a judgment which the King prayed against his brother John and his advisers, in the late traitorous enterprise against his Crown and dignity. Judgment was accordingly given against John and his accomplices, summoning them to surrender themselves within forty days, on pain of forfeiture of lands, or being subject to such condemnation as Parliament should pass against them.

No. 6.

Henry III and his son Edward entering the Castle after the battle of Evesham. A. D. 1265.

The King and his son, Prince Edward, at the latter end of this year, after the great victory at Evesham, were again at Nottingham, on which occasion they were received by the population with much rejoicing.

This was the last visit Henry III paid to Nottingham, for which place he had upon all occasions manifested a sincere partiality; the town in return, having always displayed towards the King a settled and affectionate loyalty.

No. 7.

Arrest of Roger Mortimer, the Earl of March. October 17th, 1330.

The favourable opportunity now presenting itself for the final overthrow of the haughty favourite of the Castle, Sir William Montaeule, William Eland, the deputy governor, and a band of Knights devoted to the King's interest, obtained access to the Castle through the passage in the rock. They surprised Mortimer, who was in consultation with the Bishop of Lincoln and some others, in an apartment adjoining to that occupied by the Queen Dowager.

Seizing the Earl roughly, they forcibly removed him, and on the following day, sent him under a strong escort to London, to be lodged in the Tower, until a Parliament could be convened, and Articles of Impeachment prepared against him.

No. 8.

David II, King of Scotland, a prisoner in the Castle.  
A. D. 1346.

After the Battle of Neville's Cross, David, who was taken prisoner, was first conveyed to London, and confined within the Tower, but was afterwards transmitted to Nottingham Castle, where he remained in captivity several years. Whilst a captive here, it is stated, on some ancient authority, that he carved on the walls of the apartment he occupied, which was a cell or dungeon cut out of the solid rock on which the fortress stood, a representation of the passion and death of our Lord and Saviour.

LENT BY

Mr. Albert Heymann, J.P.

No. 9.

86 The Sheriffs refusing to comply with the demands of  
Richard II. A. D. 1387

An attempt was made this year by the King Richard II, being then of full age to strike a blow at the liberties of the country, which, had it proved successful, would have plunged the nation into a condition of political slavery, from which it might not have escaped for a very long period, and at the cost of much blood and national prosperity.

The Sheriffs were ordered straightway to repair to Nottingham Castle to meet the King to confer upon matters of great importance to the nation, when the Sheriffs (at that time persons of much influence in the counties) were called upon to reply to his demands, which will be understood by their answer. Though at this juncture a good deal in the power of the King, the meeting being held within the walls of the Castle, the Sheriffs (*with the exception of the Sheriff of London*) unanimously made known to his Majesty, in firm but respectful language, that it was not in their power to comply with his demands.

The people generally (they alleged) were so favourably inclined to the Lords he had mentioned, that they believed it would be quite impossible to raise an army against them.

“And as to interfering in the choice of Knights and Burgesses to serve in Parliament, no doubt could be entertained but that the people would certainly look to enjoying their ancient rights and liberties, and ought not to be hindered.”

No. 10.

Richard III leaving the Castle for Bosworth Field,  
August 21st, 1485.

At the period when Henry, Earl of Richmond, landed with his small force in Wales, the King, Richard III, was holding his court at Nottingham Castle, which he had made his principal place of residence. Resolved to lose no time in putting down the insurrectionary movement, Richard, on the 21st of August, after a council of war, marshalled all his forces in front of the Castle and town, and put them in order for immediately marching towards Leicester, and the day following to Bosworth.

## No. 11.

Charles I raising his Standard on the Castle Hill.  
August 22nd, 1642.

Not long after the King's coming to Nottingham, the standard was taken out of the Castle on to the hill on the North side

So soon as the standard was set up, and his Majesty and the other Lords placed about it, a herald of arms made ready to proclaim a proclamation, declaring the ground and cause of his Majesty setting up his standard.

## No. 12.

Sortie from the Castle, under Major Hutchinson. A. D. 1634.

On Saturday, September 23rd, the town was relieved of the presence of the Royalists. The governor, from the battlements, seeing them with a great quantity of goods, beginning to pass over the Leen bridge, sent Major Hutchinson, with all the force of the garrison, to harass their rear.

LENT BY

Mr. Albert Heymann, J.P.

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ON SCREENS.

COLLECTION OF ORIGINAL SKETCHES, SOME  
OF WHICH WERE MADE FOR COMPLETED  
PICTURES.

## No. 1.

Frames Nos. 87 to 96.

Mr. John T. Goodwin

No. 2.

Frames Nos. 97 to 103.

LENT BY  
Mr. Joseph Derry

104 Coast Guard Station, Caister, Norfolk.

Mr. John T. Goodwin

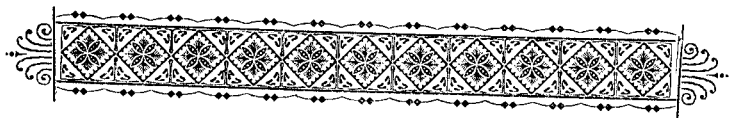
105 Burgh Castle, near Great Yarmouth. (Oil.)

Mr. John T. Goodwin

106 Portrait of the Artist. Painted 1856.

Mr. John T. Goodwin





## LIST OF CONTRIBUTORS.

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- Attenborough, C. R., Nottingham.—34.
- Brown, J. H., Nottingham.—53, 57, 65.
- Burton, J., Nottingham.—21, 56, 58.
- Bussey, Mrs. Reuben, Nottingham.—1, 8, 12, 13, 14, 16, 23, 29,  
35, 43, 46, 50, 51, 60, 67, 70, 80, 81.
- Clayton, Mrs. Sarah Ann, Derby.—20.
- Davis, Mrs. C. L., Nottingham.—5, 30.
- Derry, J., Old Lenton, Nottingham.—41, 68, 73, 74, 85, 86, 87,  
88, 89, 90, 97, 98, 99, 100, 101, 102, 103.
- Dodsley, R., Skegby Hall, Mansfield.—2, 38.
- Goodwin, J. T., Nottingham.—4, 9, 15, 18, 22, 24, 31, 32, 33, 36,  
39, 42, 45, 59, 64, 71, 72, 77, 82, 83, 87, 88, 89, 90, 91,  
92, 93, 94, 95, 96, 104, 105, 106.
- Gyngell, L., Southwell.—3, 37.

Hardwick, A., Nottingham.—44.

Harris, R., Derby.—7, 11, 19, 25, 26, 27, 28, 40, 47, 48, 52, 69, 79.

Heymann, A., J.P., Nottingham.—84, 85, 86.

Leigh, E. Egerton, Stow-on-the-Wold.—54, 55.

Lewis, W., Nottingham.—6.

Smith, W. H., Nottingham.—10.

Ward, J., Nottingham.—17, 66.

Wild, J. R., Nottingham.—61, 62, 63, 75, 76.

Woodward, Parker, Nottingham.—49, 78.

