

‘Everything Curious’: Samuel Hieronymus Grimm and Sir Richard Kaye

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The British Library’s extensive collections of British topographical drawings have been assembled over the last 250 years largely as a result of the collecting instincts of antiquarians with a passion for recording, in word and image, the urban and rural landscapes around them. Whilst the British Museum Department of Prints & Drawings concentrated on acquiring drawings of primarily artistic interest, the Museum’s then Department of Manuscripts (now part of the British Library) gradually assembled a wealth of material by ungarlanded or unknown artists. Their drawings of lost and altered landscapes, architecture and the social scenes of the past, especially when placed beside the associated written material, provide a wealth of useful and sometimes unique information on local history and antiquities.¹

Sometimes, the written word and drawings are found in the same archive. J. W. Jones, a London merchant with a keen enthusiasm for local history, produced twenty-eight volumes of ‘extra-illustrated’ or ‘grangerized’ histories, supplementing his copies of Clutterbuck’s *History and Antiquities of Hertford* and Hasted’s *Kent* with thousands of drawings and engravings assembled from other sources.² In other cases, antiquarian notes and drawings of the places concerned have arrived in the Library’s collections through different routes, and it is for the researcher to make the valuable connections between associated archives. It is in this juxtaposition of, for example, eighteenth-century sketches inside a village church alongside parish notes made by the then rector that the use and importance of these collections can be seen.

Within these collections, there is a wealth of material from the eighteenth and nineteenth centuries in particular, reflecting not only the development of the great age of watercolour painting and topographical art, but also the opportunities for travel and amateur drawing brought about by improved transport links and access to ‘drawing masters’. This period saw a growing passion for ‘touring’ amongst the gentry and nobility as a civilized leisure activity, and these early tourists liked to have illustrated travel books to hand, and records of where they had been. Artists, professional and amateur, were dispatched across the country to provide the drawings, whilst whole families employed their own tutors so that they too could acquire the new fashionable artistic skills.

The end of the eighteenth century also saw the accelerated enclosure of the English countryside, for land itself became more valuable as improved technologies made the exploitation of it more efficient. This, in turn, both advanced a view of the countryside as important and (if you happened to own some of it) prestigious, but also encouraged a celebration of the ‘natural’ and ‘picturesque’ landscapes that would soon vanish under the

¹ The most recent survey of the topographical collections is Ann Payne, *Views of the Past* (London: British Library, 1987).

² The British Museum purchased this collection from Quaritch the booksellers in 1884. They are now British Library Additional MSS. 32348–32375.

industrialization and railway tracks of the nineteenth century. William Gilpin published his theories of the picturesque in the 1790s and a legion of artists, inspired by the eighteenth-century landscapes of Gainsborough, would continue the tradition into the following century, championed by the celebratory rustic scenes of Constable.

One of the most notable artists to feature in the Library's collections of drawings from this period is the Swiss emigré Samuel Hieronymus Grimm (1733–94), a 'vivid illustrator of social life in Georgian England'³ who travelled extensively throughout his adopted country in the late eighteenth century. The Library possesses 2,662 drawings in twelve volumes, covering many of the counties of England,⁴ and a further 886 watercolours in seven volumes devoted to Sussex.⁵ Grimm arrived in England in 1768, and worked as a commissioned artist for numerous patrons, including the lawyer and antiquary Sir William Burrell.⁶ For twenty-one years or more, he held the lasting friendship and patronage of the ecclesiastic and baronet Sir Richard Kaye, and it was for him that Grimm toured the country to depict 'everything curious' to assuage Kaye's thirst for recording the history and antiquities of England:

The Doctor had unfortunately lamed himself and could not stir out; but Grimm, who was with him some months, the Doctor's butler, who is very intelligent, and myself, made an expedition out every morning to survey the country, and either returned to a late dinner, or took provisions with us, and Grimm made drawings of every thing curious...⁷

These drawings were bequeathed by Kaye to the British Museum in 1810, where they joined the Sussex collection bequeathed by Burrell in 1796.⁸

Grimm's work for his antiquarian patrons was complemented by commercial commissions: satirical mezzotints for various publishers appeared in the 1770s with evocative caricatures of eighteenth-century life, and it is perhaps therefore unsurprising that his views are often populated landscapes, depictions of rural life rather than lifeless vistas. One patron, the naturalist Gilbert White, felt moved to comment:

³ See Rotha Mary Clay, *Samuel Hieronymus Grimm* (London, 1941), p. xxxi. This is the only biography of Grimm to date. It includes a survey of extant works and a biographical account of his career pieced together from notices by his patrons and contemporaries and from the evidence of the works themselves.

⁴ British Library Additional MSS. 15537–15548.

⁵ British Library Additional MSS. 5670–5675, 5678.

⁶ Grimm produced his seven volumes of Sussex watercolour drawings for Burrell. Many of these have been published in Walter H. Godfrey and L. F. Salzman (eds.), *Sussex Views, being the Jubilee Volume of the Sussex Record Society* (Oxford, 1951) and in John H. Farrant, *Sussex Depicted: Views and Descriptions 1600–1800*, Sussex Record Society, vol. lxxxv (Lewes, 2001). He also worked for the naturalist Gilbert White, Henry Penruddocke Wyndham (1736–1819), author of *A Gentleman's Tour through Monmouthshire and Wales* and with whom he travelled for three months in 1777, and Cornelius Heathcote Rodes (1755–1825) of Barlborough Hall in Derbyshire.

⁷ From a letter of J. C. Brooke, Somerset Herald, to the antiquary Richard Gough, describing a fortnight spent with Kaye in Kirkby in Ashfield in 1779: see John Nichols, F.S.A., *Illustrations of the Literary History of the Eighteenth Century, consisting of authentic memoirs and original letters of eminent persons*, vol. vi (London, 1881), pp. 388–90. The phrase 'everything curious' also appears in a letter written by Francis Grose, who included forty views by Grimm in his *Antiquities of England and Wales*, published in 1773: quoted in Clay (op. cit.), p. 89.

⁸ The 1810 bequest was kept in the Department of Prints & Drawings until 1845 when it was moved to Manuscripts; see C. J. Wright, 'Sir Frederic Madden and the Battle of the Brass Rubbings', *eBLJ* (2003), art. 1 (<http://www.bl.uk/collections/eblj/2003/article1.html>), pp. 8–9 and n. 55.

His buildings, human figures, quadrupeds, waters, perspective among trees, are good; but his trees are not so pleasing: he also has a vein of humour, but I shall not allow him to call it forth, as all my plates must be serious.⁹

Nonetheless, this quality is precisely that which makes Grimm's topographical drawings so appealing and potentially informative for a modern audience.

Whether depicting a cricket match in London¹⁰ or a procession of village schoolchildren, Grimm's drawings for Kaye feel fresh and animated, combining this affection for the human in nature with an eye for the picturesque – Grimm seems, like other artists, to have omitted foliage and other obstructions when defining the 'best view', perhaps even moving trees so that they would better frame a particular house. His method was described by Gilbert White:

He first of all sketches his scapes with a lead pencil; then he pens them all over, as he calls it, with indian ink, rubbing out the superfluous pencil strokes; then he gives a charming shading with a brush dipped in indian ink; and last he throws a light tinge of water-colours over the whole.¹¹

The Kaye collection includes initial pencil sketches, and more finished drawings in indian ink and wash, with a few watercolours. Apart from the Library's Burrell drawings, other collections of Grimm's drawings and watercolours can be found in the British Museum (Department of Prints & Drawings), the Bodleian Library, Oxford, and at Bristol University; his larger works, in watercolour, and before about 1764 in oil, and displaying similar sensibilities, can be found across many European museums and galleries.¹²

The artist himself left practically nothing in the way of an archive to frame the context of his work: in fact, he apparently gave instructions for his papers to be destroyed at his death.¹³ This makes the existence alongside the Grimm drawings within the Library's collections of Kaye's own notebooks all the more fortunate. As well as a career churchman, Kaye was an antiquarian who left behind twenty-two volumes of his collected notes and thoughts which detail his interest in social and ecclesiastical history, botany and natural history, as well as his love of anecdote.¹⁴ In 1765, he arrived in Kirkby in Ashfield in

⁹ May 1776. See Rashleigh Holt-White, *Life and Letters of Gilbert White of Selborne*, vol. i (London, 1901), p. 320, quoted in Farrant (op. cit.), p. 46.

¹⁰ British Library Additional MS. 15542, f. 137.

¹¹ Holt-White (op. cit.), p. 326, quoted in Martin Hardie, *Water-colour Painting in Britain*, vol. i (New York, 1966), pp. 164–6.

¹² See Clay (op. cit.) for the most comprehensive listing to date.

¹³ Clay (op. cit.), p. 102.

¹⁴ For a short biographical account of Kaye's career, including some selected quotations from his notebooks, see Richard W. Goulding, F.S.A., *Sir Richard Kaye* (Reprinted from the 80th and 81st Reports of the Architectural Society of the County of Lincoln, 1925). Kaye was appointed to many offices during his career – on his death, he vacated a deanery, an archdeaconery, two prebends and three rectories. Highlights of his *curriculum vitae* include: Chaplain to the Duke of Portland in 1762, Rector of Kirkby in Ashfield in 1765, Chaplain in Ordinary to King George III in 1766 and Sub-Almoner to the same in 1768, and Dean of Lincoln in 1783. Kaye's notebooks are British Library Additional MSS. 18551–18571, see *Catalogue of Additions to the Manuscripts in the British Museum in the years 1848–1853* (London: British Museum, 1868), pp. 116–17: the notebooks were purchased from Rodd, the bookseller, in 1851. The Kirkby volume is Additional MS. 18552.

Nottinghamshire, where he had been appointed rector by his friend and patron, William Henry Cavendish-Bentinck, third Duke of Portland,¹⁵ and he retained the living until his death in 1809. It is therefore unsurprising that Nottinghamshire, and Kirkby in particular, feature prominently as the subject both of Kaye's notes and Grimm's drawings. Kirkby commands a whole notebook to itself to place alongside seventy-three drawings by Grimm.¹⁶

Bringing Grimm's Kirkby drawings and Kaye's notebooks together presents us with a rare window on the ordinary lives and landscape of an eighteenth-century village. The notebooks do not record a comprehensive account or description of Kirkby and the drawings do not provide a complete survey – Kaye's notebooks contain a mixture of historical notes and personal memoranda, whilst Grimm was busy reconciling his artistic bent for depicting the picturesque with Kaye the antiquarian's requirement that he also provide drawings of funerary monuments and architectural details. The sometimes eccentric mix of anecdote and curiosity, however, presents the local researcher or social historian with an intriguing source of information.

Kirkby in Ashfield (fig. 1) was a fairly small, agricultural village and parish in the eighteenth century, with a population by 1800 of about 1,000 inhabitants. This would change in the following decades, with the population doubling in size by the 1830s and the area fast becoming an industrial township;¹⁷ the growth of mining in the area would further increase the population by the 1860s, to almost 3,000, centred around the by now larger 'new' village of East Kirkby, and to 7,000 by the turn of the century. Today, Kirkby is an expansive town of 25,000 people, and much of the landscape visible to an eighteenth-century inhabitant has vanished; this makes Grimm's and Kaye's work all the more valuable, as a record of a lost village and parish buried under later developments.

One of Kaye's earliest projects was to improve his church and parsonage, continuing the work of one of his predecessors, Dr Matthew Brailsford (rector from 1703 to 1733). New seats were provided for the church, St Wilfrid's, in 1765–6, with financial support from the Duke of Portland, and Kaye himself donated a new pulpit and in 1768 caused the chancel to be raised and provided a new East window (fig. 2).

¹⁵ Kaye's letters to Portland are preserved at Nottingham University Library. These letters and others to Portland are useful sources for information on Kaye's character, opinions and interests. Kaye seems to have been guilty of an 'ostentatious vanity' (Goulding, *op. cit.*) but made up for this, in the eyes of Thomas Falconer of Chester, in his letters to the Duke, with his charitable works at Kirkby. Kaye's letters also provide additional material of interest on Kirkby and its inhabitants. Portland was, of course, twice Prime Minister, and Kaye's successful career was, in part, due to the prominence of his friend.

¹⁶ Grimm stayed with Kaye for some months at Kirkby in 1775, and also stayed with him that year in his residence at Southwell (where Kaye was Prebend): his earliest known commission from Kaye, however, had been in 1773. Later, the two toured the north of England from Kaye's other ecclesiastical bases at Lincoln and Durham, and in the late 1780s the two companions could be found in the health resorts of the south of England and the West country. Grimm drew views from Lady Kaye's house in Marylebone in 1793 and later that year was back at Kirkby.

¹⁷ There is a website devoted to Kirkby, created by Heather Foulkes, with a short history of the parish: www.oldnotts.co.uk/kirkby/index.htm.



Fig. 1. General View of Kirkby. Add. MS. 15543, f. 218



Fig. 2. Chancel interior, pulpit and window. Add. MS. 15543, f. 221

Kaye seems to have addressed his wider pastoral responsibilities with similar energy. He was in much demand as a preacher of sermons, at least four of which were printed during his lifetime,¹⁸ and this must have helped to encourage the dissenters amongst his flock to return to the 'mother church'. In 1765, Kaye writes: 'My parishioners are in great good humour...they cram my house with good things, and my church with themselves; the Methodists already begin to come to church, and the midwives swear they will bring me every child in the parish'; whilst, by 1767, '...the Anabaptists and Methodists which my predecessor left are coming daily back...and their Preacher has taken to the hills, and their Meeting House is shut up.'¹⁹ His notebooks record his success:

**Spiritual state of Kirkby [BL, Add. MS. 18552, ff. 13v-15v]
Comparative state of Kirkby in ten years**

<u>1765</u>		<u>1774</u>
1	Schools	4
21	Scholars	109
28	Children catechised in the Church – boys till 13; girls till 14	89
0	Older catechumens in 4 classes 2 of boys till 18 & 2 of girls till 17 who repeat the Collect & read such parts of the Epistle Gospel Psalms and Lessons for the Day as require explanation & are questiond in the Catechism – each class attending once a month at the Parsonage after evening service	32
0	Men & boys taught to sing plain Psalm tunes congregationally instead of anthems in singing seats	24
<u>1765</u>		<u>1774</u>
104	Communicants	341
78	Dissenters	24
Abstract of the above		
21	Children at school	109
28	Children catechised	122
104	Communicants	341
78	Dissenters	24

Communicants (fig.3)

	<u>1765</u>	<u>1766</u>	<u>1767</u>	<u>1768</u>	<u>1769</u>	<u>1770</u>	<u>1771</u>	<u>1772</u>	<u>1773</u>
Easter	24	22	39	52	38	75	73	100	90
Whitsuntide	21	26	26	61	59	55	77	71	84
Michaelmas	16	17	55	60	87	89	86	83	84
Christmas	43	42	69	59	97	82	67	87	77
Totals	104	107	189	232	281	301	303	341	335

¹⁸ See British Library (Printed Books): 4476.dd.3 (1776); 1607/3096 (1777); 694.i.14(14) (1783), and 1562/52 (1787). Goulding (op. cit.), p. 9, refers to two more printed sermons, delivered in 1776 and 1784.

¹⁹ From Kaye's letters to Portland, quoted in Goulding, p. 10.

Mem. four girls not perfect in their Catechism, very young.

Mary Robinson

Judith Leavers

Sarah Shacklock

Rebecca Shacklock

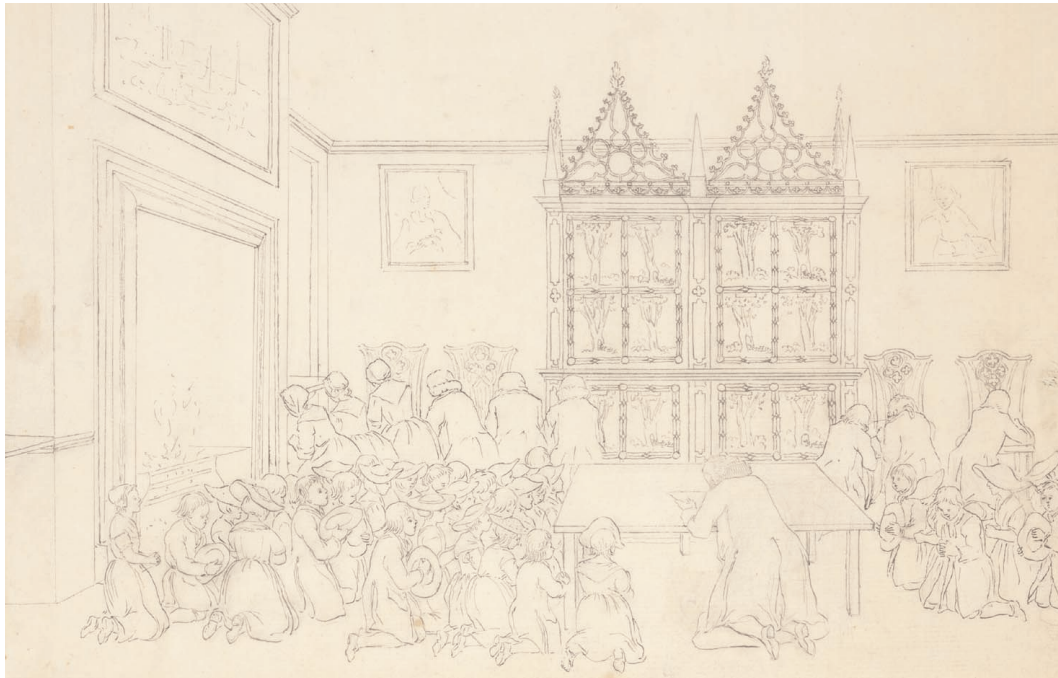


Fig. 3. Children assembled at prayers in Kirkby rectory. Add. MS. 15544, f. 9

This does not of course entirely demonstrate an enlightened view of toleration of different faiths, or dissenting at least, but in 1776, an outbreak of smallpox encouraged Kaye to offer all families in the parish, regardless of sect, free inoculations. Meanwhile, his notebooks record the children educated in the village on his and the Duke's charity (fig. 4):



Fig. 4. Children queuing outside rectory. Add. MS. 15544, f. 10

[**The School, circa 1787**]²⁰ [BL, Add. MS. 18552, f. 49v]

Boys upon the Duke of Portlands Charity

son of John Taylor
son of William Saunders
Reuben son of Thos Lee
Ralph son of William Parsons
son of John Hollingworth

Boys upon Dr Kaye's Charity

son of William Jackson
William son of John Oscroft
George son of George Bearks
Jonathan son of Jonathan Green
George son of Samuel Mellor

Girls upon Dr Kaye's Charity

daughter of Wm Jackson
daughter of Mary Ricket Ww
daughter of Anthony Lowe
daughter of Joseph Scothorn
List delivered in by John Thompson Clerk and Schoolmaster.

In 1769, the Duke of Portland had arranged for the land of a deceased tenant to be divided between the tenant's son, one George Hodgkinson, and Kaye, for the purposes of converting the house and croft on the land into a new schoolhouse. A two-shilling rent was payable, but the Duke also gave Kaye £5 a year for the school's maintenance. Rural education was often at the mercy of such philanthropy at this time, and the Kirkby schoolmasters were paid by the contributions of other better-off parishioners. Children were often educated on the Duke or the rector's charity, and attendance rose from 21 scholars in 1765 to 109 by 1779.

On his arrival in the parish in 1765, Kaye detailed the financial state of the rectory. For an eighteenth-century clergyman (though Kaye's career was rather more successful than that of the average incumbent), income from the tithes and from farming the glebe, the land granted to the living, was of critical importance. A curate employed by the rector, meanwhile, had to rely on an annual salary, typically between £20 and £30. As England's agricultural prosperity grew, tithes rose in value, and made the living more lucrative, encouraging pluralism and non-residence: Kaye was not the only clergyman to follow such a path, though in his case, any rapacity was balanced by his charitable works.²¹

²⁰ John Thompson became schoolmaster in 1787: previous appointments were James Rowland in 1768 and George Nailer in 1772.

²¹ See n. 15 above. Goulding (op. cit., p. 7) meanwhile records that Kaye replaced Thomas Green as his Kirkby curate in 1765 with Thomas Hurt, as the former was asking for too much money (35 guineas – almost £37).

State of the Rectory in 1765 [BL, Add. MS. 18552, ff. 1-2]
taken from the preceeding year

	l	s	d
Tythe Rent	102	4	6
Glebe	93	18	2
Modus ²²	3	2	10
Tythe of Breck ²³	28	10	4
Breckland	2	7	3½
Glebes in hand as rented last year	<u>6</u>	<u>0</u>	<u>0</u>
	236	3	1½
Variable			
Easter dues	5	4	0
Surplice fees	1	10	0
Eggs Geese & Pigs	<u>1</u>	<u>10</u>	<u>0</u>
	244	7	1½
Dilapidations estimated low & were given to the widow ²⁴ ...		45	£
Garden in bad condition [...]			

Disbursements
taken from the preceeding year

Land Tax	24	10	0
Window D°	2	6	6
Poors Rate	9	3	9
Constable	<u>3</u>	<u>1</u>	<u>3</u>
	39	1	6
Tenths & paying them	1	18	0
Procurations & Synodals ²⁵		<u>16</u>	<u>0</u>
	41	15	6
A Curate at 30 L	<u>30</u>	<u>0</u>	<u>0</u>
	71	15	6
Total Receivd	244	7	1½
Necessary disbursements	<u>41</u>	<u>15</u>	<u>6</u>
	202	11	7½
If a Curate at 30 L clear value...	172	11	7½

²² *Modus decimandi* – a money payment in lieu of tithe.

²³ 'Breck' were areas of arable land cultivated for a few years and then allowed to revert to heathland. Cropping and rotation and other aspects of farming were rigidly controlled by the community usually through a manorial court.

²⁴ Presumably the widow of Kaye's recently deceased predecessor as rector, John Brailsford.

²⁵ Costs and payments made on the occasion of an episcopal visit.

The living of Kirkby was within the patronage of the Duke of Portland, William Cavendish-Bentinck, who was also the principal landowner and Lord of the manor:

The Duke of Portlands general rules of property to be attended to at Kirkby

[BL, Add. MS. 18552, f. 47]

To let none to the tenants of others
To let some to the occupiers of their own
To take the undertenants in as Principals
To observe the terms
To let none enjoy two farms
To let no inhabitants of one lordship occupy land in another
Whenever a tree is allowed for repairs to enjoin the planting & fencing 5 others
under the penalty of the value of the tree allowed (fig. 5).



Fig. 5. Mill Farm. Add. MS. 15544, f. 34

Below the tenant farmers, the plight of the rural poor was especially noted by Kaye. At this time, the parish was still the focus for poor relief: parish officials were charged with apprenticing pauper children, and there are many references within the notebooks to such arrangements. A local poor tax was also raised and an overseer, usually an annual appointment, employed to administer and distribute it.

[**The Poor at Kirkby**] [BL, Add. MS. 18552, ff. 58-59]

Distribution of Interest Money at Christmas 1765 from Mr Clarke
the year I came to Kirkby

Clem Boot	2:	0
Widow Bentley, Mansfield Woodhouse	4:	0
Jacob Flint	1:	6
Thomas Farnsworth	2:	0
John Henstock	2:	0
Edward Henstock	3:	0
John Hall	2:	0
Robt. Hardwicke	1:	6
Saml. Heathcote	3:	0
Mary Goodal	1:	0
William Jackson	3:	0
Widow Jepson, Alfreton	3:	0
Roger Bidge, Pentridge	4:	0
Thos. Lee	2:	0
Mary Renshaw	1:	0
Tho Radford, bad of sight	4:	0
Widow Taylor	2:	6
Wm. Trueman	2:	6
Jonathan Wass	2:	6
Widow Wagstaff	2:	6
Mary Slack	2:	6
	<hr/>	
	2:	11: 6 ²⁶

Mr Smyths' Memoranda on the Poor

That the person who has the poor be visited by the proper officers once every fortnight at least.

That the obliging the poor always without exception to reside with her is a hardship there being many cases where this is very burthensome.

That the officers order to any poor person what they think sufficient & not what the person employd thinks sufficient.

That old men worn out with labour with families or without be always considered as entitled to Relief in preference to those who have made themselves objects of Charity by their neglect their villanies or vices.

That the person who has the care of the poor be obliged at the end of the twelvemonth to give a fair and clear acc[oun]t of his expenses etc.

If the present mode of the charity is abused woud it not be better to employ a person to take care of the poor the parish paying the expenses of keeping them and allowing the person at the end of the year some such sum as 10 or 12 Pounds by way of gratuity.

That the sum given to any poor family be always in proportion to the number of the family.

²⁶ Compared to the 17s. 4d. of sacrament money distributed at Christmas 1764, the year before Kaye came to Kirkby.

Communal solidarity was encouraged by the fact that families often lived close to the poverty line, and one year's contributor to the poor allowance could be next year's recipient. This was not always the case: a widow called Mary Boot was receiving relief in 1764 and was still appealing for help in 1783. In that year, she received 1 shilling a month from a Mr Revill and had half a peck²⁷ of wheat at Christmas, but also owed 8 or 9 shillings and admitted that people were beginning 'to be shy of trusting her'.

In unintentional contrast, Kaye and Grimm also recorded a surrounding countryside plentifully stocked with game (see fig. 6). In 1775, the former reports, 'Kirkby will be recorded in history as memorable for having been in the space of ten years, successively a warren of rabbits, hares and foxes, by the exemplary and gratefull conduct of its Rector.'²⁸

[**Game at Kirkby**] [BL, Add. MS. 18552, f. 4]

On an average there are in the Lordship of Kirkby yearly.
100 brace of Hares
360 brace of Partridges
2 brace should be left in each Covey



Fig. 6. Portrait of William Parsons, gamekeeper. BL, Add. MS. 15544, f. 46.

²⁷ There were two pecks of wheat in a hoop, and eight in a bushel.

²⁸ From Kaye's letters to Portland, quoted in Goulding (op. cit.), p. 13.

Ponds at Kirkby [BL, Add. MS. 18552, ff. 2v-3] (fig. 7)

The Tench Pond breeds carp
The Carp Pond breeds Tench and feeds Carp
The Trout Pond feeds Trout Carp & Tench
The Gold Fish Pond bred a few in 1779 and not before since 1769 or since
The River I stockd with Trout in 1766 and with Crayfish in 1777.
Pike have followed the Trout and two brought to Kirkby.
The Trout were from Mansfield and first seen to have bred by Bishop Mason
in the milldam.

Tench Pond
Carp Pond
Trout Pond
Perch Pond
Stew Pond
Gold Fish Pond
St Richards Pond
Hardwick Pond
Heathcotes Pond
Merepoole
Milldam
River



Fig. 7. A garden near the church, with a pond. Add. MS. 15543, f. 217

Together, Grimm's drawings and Kaye's notebooks provide an historical and topographical record of later eighteenth-century Kirkby and its surrounding area. Kaye records in detail the precise measurements of land within the parish, with possible areas for enclosure identified and quantified; Grimm celebrates the landscape's naturalness and individuality. Personalities and characters are meanwhile glimpsed amongst Grimm's trees and houses and within Kaye's 'memoranda of parishioners'. For today's local historian, these parallel sources provide an attractive and curious opportunity to recover the lost, unenclosed and pre-industrial landscapes of Nottinghamshire, and the lives of the people that lived there.

The Forest of Kirkby [BL, Add. MS. 18552, f. 34] (fig. 8)

Low Moor	76:	0:	12 ²⁹
Cocksmoor Field	202:	3:	34
Cabin Field	32:	2:	24
Cocksmoor	86:	0:	29
Mile Oak Field	151:	2:	3
Hollin Field	166:	1:	7
No Mans Hill	21:	1:	29
Hag Field	174:	0:	24
The Drove by Newstead Park	10:	0:	8
Mosley Field	188:	3:	9
Rail Tree Field	126:	2:	10
Low Moor Field	95:	3:	4
Sparrow Field	4:	2:	20
Low Field	126:	3:	25
Poor Folks Field	22:	3:	34
Mosley Field	192:	1:	19
Knaves Field	38:	2:	32
Scoves [?] Field	84:	2:	24
Nuncar Field	25:	2:	7
Green Field	23:	2:	30
Low Moor Field	133:	1:	7
	1985:	3:	23

Memoranda of Parishioners [BL, Add. MS. 18552, ff. 67v, 70v]

Widow Boot, Normanton: ... cannot do without tea, but drinks it without cream sugar or butter. keeps a watch of her sons for company tho it does not go. paid 5s for quilting her petticoat.

Hannah Jepson, Alfreton ... Mar: 13. 1774.

Her husband died sixteen years ago. She lives with her son Samuel a Stockinger near Mr Spencers. Her husband was crushd by a chimney lay at Twelvemouth.

Henry Robinson, servt. His son William will go to London if he cannot get into a shop in the country. His son Henry's 3d a quarter will expire before my return. His wifes low spirits & about her children.

²⁹ Measurements given in acres, roods and perches where 4 roods = 1 acre, and 30²/₅ perches = 1 rood.



Fig. 8. View of an inn on Kirkby Forest. Add. MS. 15544, f. 40