

A REDISCOVERED PAINTING OF THE SECOND DUKE OF DEVONSHIRE FROM THE COLLECTION OF JOHN DODSLEY OF SKEGBY HALL

by

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In 2017 the Duke of Devonshire purchased for the Chatsworth Settlement Trustees an oval head and shoulders portrait of William Cavendish, 2nd Duke of Devonshire, when a young man in about 1690.¹ The duke was born *c.*1672, the second but eldest surviving son of the 1st duke, and died in 1729. He was styled Lord Cavendish from 1684 until the creation of the dukedom in 1694 and Marquess of Hartington between then and 1707, when he succeeded his father.² The painting was acquired with limited provenance, but it has since proved possible to trace more of its history. This has in turn drawn attention to what may have been quite an important collection of paintings and other works of art assembled over one generation by a minor Nottinghamshire landowner, who unexpectedly inherited an estate of about 1,500 acres, with rich resources of coal and other minerals beneath it. Towards the end of his life John Dodsley became financially embarrassed and his collection was sold and dispersed.

The Painting

When the painting was sold in 1877 it was catalogued as a portrait of the 1st Duke of Devonshire (1640–1707) by Sir Peter Lely (1618–80).³ Neither the sitter nor the artist was correctly identified in 1877 or 2017. It is the work of John Riley (1646–91), who painted portraits of both Charles II and James II, and in 1689 was appointed joint principal painter (with Sir Godfrey Kneller) to William III and Mary II.⁴ One of Riley's pupils was Jonathan Richardson, whom the 2nd duke later patronised. As a court artist, he would have been known to the 1st Duke, Lord Steward to William

III from 1689, who attended the auction of the art collection of Riley at Lincoln's Inn Fields on 25 January 1692.⁵ The painting can be dated to *c.*1690 by reference to other portraits known to be by Riley, the Roman style of clothes the sitter is wearing, and the presumed age of the sitter, who appears to be in his late teens.⁶ In 1690 the future 2nd duke was about 18. He had married in 1688, made a Grand Tour to Austria, Germany, the Low Countries and Italy in 1691–2, and was recorded at Padua University in 1692. What could be more natural than for his father, then the 4th Earl of Devonshire, to commission a portrait of his eldest son before the young man began his journey, or for the son to commission a portrait to give to a family member or friend before departing for the Continent?

Its provenance

The painting was sold in 2017 by the executors of Sonja, Lady Hollenden, the widow of the 3rd Lord Hollenden (1914–99), whose great uncle Samuel Morley (later Hope Morley) (1845–1929) was raised to the peerage in 1912.⁷ The 1st Lord Hollenden was in turn the son of another Samuel Morley (1809–86), a partner in the leading Nottingham firm of hosiery merchants and later manufacturers, I. & R. Morley. Samuel was elected a Liberal MP for Nottingham in 1885 (but was unseated on a petition shortly afterwards) and sat for Bristol from 1868 until he retired in 1885.⁸

The painting appears to have been in the hands of two different branches of the Morley family from 1861 or possibly a few years later. A label on the stretcher, evidently cut from an auctioneer's printed catalogue, in which it was lot 26, indicates that it



PLATE 1. The second Duke of Devonshire by John Riley.

measured 30 in. × 24 in. and had formed part of the Skegby Hall Collection. It also has a handwritten note on it: 'Purchased at Park Side Notts May 29 1877'. On the same slip of paper are printed brief details of the following lots. Lot 27 was a portrait of John Wilmot, 2nd Earl of Rochester (1647–80), 'the poet and wit', said to be by Sir Godfrey Kneller (1646–1723), also 30 in. × 24 in., and also from the Skegby Hall Collection;⁹ and what was presumably lot 28, which seems to have been sold as a self-portrait by Jean-Baptiste Monnoyer (1636–99), 'the celebrated Painter of Fruits'.¹⁰ The sale to which these catalogue entries relate was held by the Nottingham auctioneer, Thomas Neale of Wheelergate, at a house on Park Side, Derby Road, on 29–30 May 1877. The second day was devoted to furniture, guns, a clock and books. The first day saw the sale of the 'Important and Valuable Collection of Pictures' formed by the late James Morley, together with china, silver and plated goods. There were 91 pictures, which were briefly described in a newspaper advertisement and included 'several fine portraits' said to be by Van Dyck, Lely, Kneller, Egmont van der Neer (1635/6–1703),¹¹ Sir Joshua Reynolds (1723–92), Carlo Maratti (1625–1713) and others, 'four of them from the Skegby Hall collection'.¹² These four must have included lots 26–27 and possibly those immediately before or after, or both.

James Morley of Park Side died on 23 February 1877, aged 69.¹³ His will was proved at Nottingham on 16 April by the executors, John Watson, solicitor, and Thomas Hill, hosier, both of Nottingham, when his estate was sworn at £4,000.¹⁴ An obituary notice describes James as the brother of Arthur Morley of Sneinton Manor House and the cousin of Samuel Morley, the Bristol MP. His father had been a Nottingham alderman. James was not himself a member of the corporation but was evidently well known as a strong opponent of expenditure by the council.¹⁵ These details are sufficient to identify him as a member of the family which owned I. & R. Morley, although he does not appear to have been involved in the business at the time of his death, or before. The partnership was set up c.1797 by two brothers, John (1768–1848) and Richard Morley (1775–1855), at a time when hosiery making was still largely a domestic craft, organised by merchants who put out the raw material to

makers and sold the finished goods wholesale. Richard developed the business in Nottingham, while John opened a warehouse in London. In the second generation, John's son Samuel (1809–86) continued to extend the family's London wholesale trade, while his cousin Arthur (1812–60) stayed at Sneinton Manor House and was the head of the Nottingham business, whose main premises were in Fletcher Gate.¹⁶

Although James, born c.1808, was older than Arthur, he did not join the family business.¹⁷ Instead, he seems to have gone into the coal trade. He must apparently be the James Morley, then in his early thirties, who in 1841 was living in the hamlet named Two Mile House, near Cinderhill in the parish of Basford, with two female servants.¹⁸ Ten years later what is obviously the same man, aged 43, was living at Morley Lodge in Nuthall, when he gave his occupation as 'coal proprietor' and his birthplace as Sneinton. He had a housekeeper and maid living in.¹⁹ By 1861 he had retired from business and was living on Wellington Square in New Lenton, off Derby Road.²⁰ He stayed either in this house or another one nearby until he died, describing himself as a 'gentlemen' in 1861 and as having an 'income from houses' ten years later.²¹ He must have sold his colliery interests and invested his capital in house property. He never married.

James's cousin Samuel must have bought the picture at the sale in 1877, unless he acquired it privately from the executors after the collection was catalogued but before the auction took place, and the slip from the catalogue was pasted on the back purely as a record of the supposed artist and sitter. A year later Samuel lent the painting to Nottingham corporation for inclusion in the 'Midland Counties Art Museum', an exhibition organised to mark the opening of Nottingham castle as a municipal museum and art gallery following its refurbishment. The castle had stood derelict for over forty years since it was burnt out during the Reform Bill riots of 1831.²² The painting was shown as a portrait of William Cavendish, 1st Duke of Devonshire by Sir Peter Lely. The Marquess of Hartington (i.e. the future 8th Duke of Devonshire, who had been given a life interest in the mansion and estate by his father)²³ lent numerous paintings from Hardwick Hall, at least one of which, a portrait of William Russell, Lord Russell (executed in 1683 for his part

in the Rye House Plot) is now at Chatsworth.²⁴ With a few exceptions, the items lent for this exhibition did not become part of the permanent collection of the Castle Museum and would have been returned to their owners after the exhibition closed. Both Morley's picture and that of Russell have the same printed label on the back, including a serial number (1 and 17 respectively), but these do not correspond to the numbers in the catalogue. Morley's painting, which was included in an exhibition of 'Civil War portraits' on the south staircase (Cavaliers on one side, Roundheads on the other), was no. 26 in the catalogue; the portrait of Russell, which formed part of a display of miscellaneous old and new paintings, was no. 74.²⁵

There appear to be two possible routes by which James Morley acquired the painting of the 2nd Duke. It may have been included in another sale by Thomas Neale a few years earlier. In October 1873 he announced a sale of ornamental china, paintings, drawings etc. on the instructions of the executors of John Thompson, removed from his residence in the Market Place, Nottingham. There were 50 pictures, 'including some fine old Portraits from the Skegby Hall collection'.²⁶ These may have included those later owned by Morley, but the newspaper advertisement does not supply any further detail. John Thompson died on 12 July 1873 and his will was proved at Nottingham on 29 July that year by the executors, Sidney Cartwright of Leasowes (Worcs.) and Francis Burton of Red Hill Lodge, Arnold. His estate was initially sworn at £3,000 but re-sworn in September 1876 at £7,000, an unusually large discrepancy which suggests that the executors traced significant further estate after the initial grant.²⁷ A brief obituary noted that Thompson was formerly of Pelham Street but died at his residence in Market Street. After making a 'liberal provision' for his housekeeper, he left the bulk of his property, 'which is considerable', to his brother, 'the expugilist'.²⁸ The brother is not further identified, nor is there any indication of how Thompson acquired his wealth.

If Morley did not obtain his four pictures from the Skegby Hall collection at Thompson's sale, he may have bought them some years before, when the entire contents of the hall was put up for auction without reserve in a six-day catalogue sale in April 1861 by Pott & Neale (Thomas Neale's

predecessors). In addition to furniture, plate and plated goods, farm stock and the working plant of a brickyard, the sale included what were initially described as 'Historical Portraits, Fine Landscapes, Scripture Pieces, and other works of art — gleaned for many years from some of the most important private collections'.²⁹ A slightly fuller advertisement which appeared the week before the sale spoke of 'a Gallery of highly interesting and valuable Portraits of the most eminent Statesmen, Poets, and other English worthies, collected at great cost during a period of thirty years; Also some fine Scripture Pieces and Landscapes, By the Old Masters'.³⁰ About a year later Robert White, the Worksop auctioneer, advertised a sale at Skegby Hall of household furniture, books, pictures and outdoor effects, when it was noted that the 'principal part of the Furniture, &c., was purchased at the sale of John Dodsley Esq., in April last'.³¹ It is impossible to say from this statement whether the paintings sold (or not sold) in 1861 were included in this sale.

It is also impossible to say when or from whom Dodsley acquired the portrait of the 2nd Duke of Devonshire, although it appears to have been after c.1830, if that is when he began collecting. One possibility, given the proximity of the two houses, is that he bought it as a cast-off from Hardwick Hall, perhaps during the modernisation of the mansion by the 6th duke in the 1840s and 1850s.³²

The sale of 1861 forms part of a wider episode in the history of the Dodsley family, which can only be fully understood by going back a century, when the Skegby Hall estate passed out of the hands of another family, the Lindleys, who had held the manor and most of the land of the township since the late fifteenth century.

When Percival Lindley of Lindley (Yorks.) died in 1499 he was found to have held the manor of Skegby in chief, together with lands in Sutton in Ashfield. His descendants remained owners of the estate until the mid-eighteenth century.³³ When John Lindley of Skegby made his will in 1741, he left the manor, together with other lands in Nottinghamshire and Leicestershire, to his wife Elizabeth, the daughter of William Burnell of Winkburn Hall, for her life. He and Elizabeth had no issue and, after her death, his estate was to pass next to any heir male of his paternal grandfather, also John Lindley, who was baptised at Skegby in

1649. Thereafter, he left it in successive remainders to his half-brother John Sleigh, his half-sister Ann Sleigh, and John Wilkinson of Hilcote Hall (in the adjoining Derbyshire parish of Blackwell). John and Ann Sleigh were the son and daughter of John Lindley's mother's second marriage to Hugh Sleigh. Anyone inheriting the estate in this way was to take the surname Lindley.

The testator of 1741, who appears to have built the present Skegby Hall in the 1720s, died in 1758 and his widow in 1771.³⁴ No-one then claimed the estate as heir male of John Lindley's grandfather and accordingly it passed to John Sleigh, who in 1772 obtained a Royal licence to take the name and arms of Lindley in accordance with Lindley's will.³⁵ He died in 1781, aged 71. His sister Ann, who had herself obtained the necessary licence in 1782,³⁶ inherited next and died in 1790. There are monuments to John Sleigh Lindley and Ann Sleigh Lindley close to each other at the east end of Skegby churchyard.³⁷

To follow the descent of the Skegby Hall estate after Ann Sleigh Lindley's death we have to go back to the father of the John Lindley who died in 1758, Samuel Lindley, who himself died in 1695.³⁸ Samuel married Ann, the daughter of John Wilkinson of Hilcote Hall and the sister of another John Wilkinson, who died in 1725 aged 72. The younger John married Ann, the daughter of John Newton of Kirkby in Ashfield, and had a son and heir, also named John, born *c.*1703. This third John Wilkinson married, at some date before 1729, Hannah Obridge (or Ordidge), who died in 1747. John and Hannah had at least two sons, John and Stephen, of whom the former was disinherited by his father, with the result that the Hilcote Hall estate passed to Stephen Wilkinson (1732–74)³⁹ and his descendants. His brother John, born in 1731, married Ann Ford in 1777. He succeeded to the Skegby estate on the death of his distant relation Ann Sleigh Lindley in 1790 and died in 1797, leaving his life interest in the estate to his widow Ann. He had changed his name by Royal licence as early as 1782,⁴⁰ presumably when he realised that he had become heir apparent to Skegby under John Lindley's will. Ann Lindley lived at Skegby Hall until she died in 1820, making a number of improvements to the park around the house.⁴¹

John and Ann Lindley appear to have had no issue (or at least none who could inherit Skegby). John's brother, Stephen Wilkinson of Hilcote Hall, however, had a daughter Lavinia, born at Skegby in 1759, who in 1780 married (at Blackwell) Robert Dodsley of Mansfield. He was then 26.⁴² Lavinia Dodsley died in 1791, apparently in childbed or immediately afterwards, since her son John was born the same year, at Pleasley Hill in the parish of Mansfield, on the Nottinghamshire side of the river Meden, rather than in the Derbyshire parish of Pleasley, where his mother was buried.⁴³ Robert remarried six years later.⁴⁴ He became a farmer at Stony Houghton, in Pleasley parish, where he died in 1815. He did not leave a will and initially his son Stephen, also a farmer of Stony Houghton, obtained letters of administration, when Robert was said to have left estate worth less than £1,000.⁴⁵ Stephen died before he could fully administer his father's estate and in 1827 his brother John obtained a second grant, when Robert was said to have left estate of under £2,000. John described himself on this occasion as 'esquire' and his father as 'gentleman'.⁴⁶

In 1820 it was John Dodsley, through his mother Lavinia, who became entitled under the will of Ann Lindley to the Skegby Hall estate, presumably because his father Robert was by that date dead. John did not, it may be noted, change his name, although his eldest son and heir regarded himself many years later as the representatives of the Lindleys.⁴⁷

In the census of 1841 John Dodsley was enumerated at Skegby Hall, living alone apart from six servants, when he described himself simply as 'Independent'.⁴⁸ In December that year he married, at the Collegiate church in Manchester, Mary Ann, the eldest daughter of the late James Eckersley of Low Green in Hindley, near Wigan.⁴⁹ He was then 50, she was 25, suggesting that this may have been John's second marriage, although no previous marriage has been traced, nor any children from another marriage. John and Mary Ann had five children, Robert, William, Mary, Henrietta and Albert, who were born between 1845 and 1856. The three boys were all given the additional Christian names of Marsh and Eckersley, and Robert, the eldest, was also named Wilkinson.⁵⁰ In 1851 John gave his occupation merely as a justice of the peace

for Nottinghamshire; in 1861 he stated that he was a farmer of 190 acres employing seven labourers.⁵¹ He also, at least in the 1840s, worked the coal (and associated clay and limestone) on his estate himself, instead of leasing it. Indeed, he is one of the better documented of the smaller Erewash valley colliery proprietors, thanks partly to the survival of a cash book for his coal business, covering the years 1847–8.⁵²

What has not been appreciated in the past – and seems quite unusual for a fairly modest landowner, never mind a small-scale colliery owner – is that, for at least the last thirty years of his life, John was an avid collector of works of art. The contents sale of 1861 included not only the usual plate, plated goods, glass, linen, wines, books, horses, carriages and farming stock found at such events, but also, on the one hand, ‘the working plant of the brickyards’ on the estate, and, on the other, the paintings already mentioned, together with furniture and china. These were described as ‘the modern and antique, carved, and other furniture, cabinets of superb specimens of Dresden, Sèvres and Oriental china (the latter in great variety and of the rarest and choicest quality); Worcester and other table services’.⁵³ What sparked John’s interest in collecting is impossible to say, although it is worth noting that in 1835 there was a sale in Mansfield of a ‘curious collection of autographs’, formerly the property of Robert Dodsley (1704–64), the writer and publisher, who was born in Mansfield. Robert was a ‘well known eminent political bookseller’ and author; the collection consisted mainly of literary autographs and included several documents signed by Edmund Burke.⁵⁴ He was distantly related to the Dodsleys of Skegby.⁵⁵

Nor, in the absence of any accounts (or any family or estate papers), can we say what led to the large sale of 1861, although indirect evidence suggests that John Dodsley’s affairs reached something of crisis around this date. This may have been because of over-indulgence as a collector, or he may have suffered losses as a landlord, farmer or coal-owner. A few weeks before the contents sale, Pott & Neale sold the whole of the live and dead stock of Skegby Hall farm, itemised as 59 sheep, eight horses, six beasts, a mule, six donkeys, pigs and poultry; wagons, a cart, ploughs, harrows and other implements; and stacks of wheat, oats, hay, clover

and rye grass. The sale also included the remains of the coalmining and brickmaking business, which must have closed down by this date: the contents of a smith’s shop, about 30,000 bricks, brick-making tools, several tram wagons, a quantity of rails, scrap iron and other materials at the colliery.⁵⁶

Both sales appear to have conducted under the supervision of the court of Chancery, which seems to have had charge of Dodsley’s estate at this period. In November 1861 Dodsley himself, together with Nathan Cooper of Mansfield, a surgeon, Francis Burton of Sherwood Rise in Lenton, gentleman, Mark Abbott of Windley Hall, between Wirksworth and Derby, a brewer and maltster, James Goodson of Bulwell, gentleman, and Charles Curtis of Nottingham, corn merchant, petitioned the Vice-Chancellor to allow Dodsley to make a lease for forty years to Abbot, Goodson and Curtis of the mines and minerals under some of the land subject to the trusts established by the will of Ann Lindley, and to allow the trustees under the will to execute such a lease. The petition also cited the Settled Estates Act of 1857, which enabled trustees to make such leases.⁵⁷ What brought this rather disparate group together is difficult to say, unless they were Dodsley’s principal creditors or one of their number had assembled a syndicate which believed it could run the collieries on the Skegby estate at a profit, as Dodsley had apparently failed to do.

The petition was successful and in April 1862 Abbott and Goodson headed a list of directors of a newly established Skegby Colliery, Lime & Brick Co. Ltd, alongside Charles Roberts, a corn merchant of Bourn in Lincolnshire, Noah Wood of the Manor House, Woodborough, and Alderman Judd of Sherwood Rise. The company was capitalised at £60,000 in £5 shares, with the aim of reopening the ‘valuable collieries, (with the Lime and Brick Works, should it be thought expedient)’ in the parishes of Skegby and Huthwaite, ‘lately conducted by the proprietor, John Dodsley. Esq.’. The prospectus claimed that with new investment in plant, the colliery could yield between 100,000 and 200,000 tons of coal a year, which could be sold locally in Sutton and Mansfield, or taken further afield by rail. The colliery was close to a mineral branch then being built from the Erewash Valley line of the Midland Railway to Teversal, which would provide improved access to more distant markets.

The new company had purchased all the existing plant on advantageous terms and had a forty-year lease of the coal at a moderate royalty. The estate also contained several seams of ironstone, beds of brick clay many feet thick, and limestone in great abundance.⁵⁸

Before he could see any benefit from this revival of mining on his estate, John Dodsley died, on 15 February 1863, aged 75.⁵⁹ Skegby Hall was advertised to let (apparently unfurnished) a month later.⁶⁰ When Dodsley's will was proved at Nottingham in November 1863 by his widow Mary Ann Dodsley, the sole executrix, he was said to have been formerly of Skegby but late of the town of Nottingham. His effects were sworn at the respectable figure of £6,000.⁶¹ Dodsley may have moved into Nottingham around the time of the Skegby Hall contents sale in 1861 as an economy measure.

It may be worth adding by way of conclusion that the family seem to have recovered quite quickly from whatever setbacks they had faced towards the end of John's life. By 1871 his eldest son Robert was once again living at Skegby Hall, with his wife Frances and a one-year-old daughter.⁶² He remained resident there until his death in January 1905, when he left effects worth almost £37,000.⁶³ Robert's widow stayed at the Hall until she died in 1931, when the estate was broken up by sale.⁶⁴ By then, John Dodsley's 'Skegby Hall Collection', a phrase which clearly had a resonance among other Nottinghamshire collectors in the mid-nineteenth century, had long been dispersed and probably long forgotten. The portrait of the 2nd Duke of Devonshire, now at Chatsworth, seems to be the only item which has (in recent years at least) been identified as having once belonged to Dodsley.

REFERENCES

1. Sold at auction at Dreweatt's, Donington Priory, Fine Paintings, 28 Nov. 2013 (Lot 13), as one of William Cavendish, 1st Duke of Devonshire, by a follower of Sir Peter Lely. Oil on canvas, 30¼ in. × 24¾ in. Charles Noble is indebted to Dr Bendor Grosvenor for informing him of this painting before the auction. Its carved and gilded frame is probably original to the painting, being of a style, carving and construction consonant with the period of the painting. In early 2019 the painting was cleaned and relined by Critchlow & Kukkonen and its frame conserved by Mike Howden prior to display.
2. *Complete Peerage*, IV, 344, where the 2nd duke's date of birth is given as 'c.1673'; the *Oxford DNB* says '1670/1', and *History of Parliament* 1672 (the latter citing the London section of the IGI).
3. See below for an extract from the catalogued pasted onto the stretcher.
4. The revised identification of the portrait and its attribution to Riley is the outcome of research undertaken by Charles Noble, Curator of Fine Art, Devonshire Collections.
5. Recorded in the Diaries of Constantijn Hugens, 1699–96 (Art World of York citations).
6. The sitter had previously been painted at full-length by William Wissing (1656–87) in 1683 (Devonshire Collections, inv. no. 358).
7. *Complete Peerage*, XIII, 163; *Debrett's Illustrated Peerage* (1990 edn), p. P623.
8. *Who's Who of British Members of Parliament* (1976), I, 273.
9. No portrait of Rochester is included in the 839 works by Kneller on the Art UK website. His *Oxford DNB* article refers to portraits at Warwick Castle and the National Portrait Gallery (formerly attributed to J. Huysmans) and at the Victoria & Albert Museum (attributed to P. Lely).
10. Portraits of Jean-Baptiste Monnoyer on the National Portrait Gallery website include engravings of his portrait by Sir Godfrey Kneller, but there is no indication of the artist's self-portrait.
11. 'E.V. Neer' in the sale notice.
12. *Nottinghamshire Guardian*, 25 May 1877.
13. *Nottinghamshire Guardian*, 2 March 1877.
14. Cal. Grants (1877).
15. *Ibid.* 2 March 1877.
16. R. Mellors, *Men of Nottingham and Nottinghamshire* (Nottingham, 1924), 210–13; *idem*, *Old Nottingham Suburbs: then and now* (Nottingham, 1914), 91–2. For the business generally see S.D. Chapman, 'I. and R. Morley: Colossus of the hosiery trade and industry,

- 1799–1965’, *Textile History*, 28 (1997), 11–28; and an older house history, F.M. Thomas, *I. and R. Morley: a record of a hundred years* (1900).
17. Thomas, *I. & R. Morley*, unlike many old fashioned business histories, does not contain a pedigree and the text mentions only members of the family involved in the company.
 18. TNA, HO 107/856/5, f. 34v. *White’s Directory of Nottinghamshire* (1853) describes Two Mile House (in the parish of Basford) as a ‘scattered village at the west end of the parish, on the Alfreton Road, from two to three miles N.W. of Nottingham’. Mellors, *Old Nottingham Suburbs*, 117, uses the name ‘Two Mile Houses’ and points out that the place was more than three miles from the city centre.
 19. TNA, HO 107/2127, f. 446v. These identifications in 1841 and 1851 may not seem particularly strong, but there is no other James Morley of about the right age in or near Nottingham in either census.
 20. TNA, RG 9/2447, f. 138v.
 21. TNA, RG 10/3500, f. 55v. In this census Morley’s address is given as Park Side, Derby Road, but the house enumerated immediately before his was said to be in Wellington Square. He may have lived on the corner of Derby Road and Wellington Square and both entries refer to the same property. The name ‘Park Side’ refers to the proximity of these houses to ‘The Park’, the estate laid out in the grounds of Nottingham Castle, and is not to be confused with Parkside in Wollaton, adjoining the park in which Wollaton Hall stands.
 22. Harry Gill, *A Short History of Nottingham Castle* (1904).
 23. P. Riden and D. Fowkes, *Hardwick: a great house and its estate* (Chichester: Phillimore, 2009), ch. 6.
 24. Russell was until his execution heir apparent to his father William, 5th Earl of Bedford (*Complete Peerage*, II, 79–81; *Oxford DNB*). The portrait is Devonshire Collections inv. no. PA 556 (oil on canvas, 50 in. × 39 in.).
 25. J.P. Briscoe, *Official Catalogue of the Pictures and Objects in the Midland Counties Art Museum, The Castle, Nottingham* (1878); see also an account of the exhibition, which mentions Morley’s painting, in the *Nottingham Evening Post*, 3 July 1878. Later additions to the south staircase by the Marquess of Hartington, mentioned in this catalogue, included a portrait of Richard (*sic*) 2nd Duke of Devonshire by Lely (Briscoe, *Official Catalogue*, 151, no. 52), the forename presumably an error for William.
 26. *Nottinghamshire Guardian*, 24 October 1873.
 27. Cal. Grants (1873).
 28. *Nottingham Journal*, 14 July 1873.
 29. *Nottinghamshire Guardian*, 14 March 1861.
 30. *Ibid.* 11 April 1861.
 31. *Nottinghamshire Guardian*, 18 March 1862.
 32. For Hardwick in this period see Riden and Fowkes, *Hardwick*, ch. 6; and D. Adshead and D.A.H.B. Taylor (eds.), *Hardwick Hall: a great old castle of romance* (New Haven: Yale University Press, 2016), chs. 16 and 18.
 33. Except as indicated, the following account is based on the pedigree and notes in J. Hunter, *Familiae Minorum Gentium* (Harleian Society, 37–40, 1894–6), 1060–2, and W. Clay-Dove, *The Story of Skegby and Stanton Hill* (Author, 1984), 4–9.
 34. Clay-Dove, *Skegby*, 9–10, prints her will.
 35. *London Gazette*, 24 Nov. 1772.
 36. *Ibid.* 17 Aug. 1782.
 37. Clay-Dove, *Skegby*, 9, gives the dates of death of John and Ann from these monuments, which differ slightly from those in Hunter, *Familiae*.
 38. Except as indicated, this paragraph is based on the pedigrees in Hunter, *Familiae*, 1060–2 (Lindley), 1034 (Wilkinson of Hilcote); S. Glover, *History and Gazetteer of the County of Derby* (1829–33), II (1), 110–11 (Wilkinson) (these two Wilkinson pedigrees are slightly discrepant on matters of detail); and Clay-Dove, *Skegby*, 9–11.
 39. The baptism of Stephen Wilkinson, son of John, at Blackwell on 29 Dec. 1732 can be found on Find my Past. This date corresponds with that given in the pedigrees cited below, but another Stephen Wilkinson, the son of John and Ann, was baptised at Blackwell on 30 Oct. 1719. Stephen’s burial at Blackwell on 15 June 1774 also appears on Find my Past.
 40. *London Gazette*, 24 Dec. 1782.
 41. Clay-Dove, *Skegby*, 9–11.
 42. Lavinia’s baptism and marriage can be located on Find my Past, where reliable references to original records are given.
 43. Lavinia’s burial on 18 May 1791 can be found on Find my Past, but John’s baptism cannot. See, however, his enumeration in the 1851 census (TNA, HO 107/2123, ff. 594r.–v.).
 44. To Elizabeth Stevens at Pleasley on 7 May 1797 (Find my Past).

45. Staffs. Record Office, B/C/11, Robert Dodsley, 12 Oct. 1815.
46. *Ibid.* Robert Dodsley, 10 Jan. 1827.
47. See the entry for R.M.E.W. Dodsley in W.T. Pike (ed.), *Nottinghamshire and Derbyshire at the opening of the twentieth century* (1901). Ann Lindley's will (Borthwick Institute for Archives, Prerogative Court of York registered copy wills, vol. 165, f. 101 (Aug. 1820)) evidently created a new trust to hold the Skegby estate (superseding that set up by John Lindley in his will of 1741) and (unlike the earlier will) may not have included a name and arms clause requiring tenants of the trust to adopt the name Lindley.
48. TNA, HO 107/861/4, f. 14v.
49. *Nottingham Review*, 24 Dec. 1841.
50. TNA, RG 9/2427, f. 55; one of the bondsmen in the grant of administration to Stephen Dodsley in 1815 was John Marsh junior of Chesterfield gent., who may have been a relation.
51. TNA, HO 107/2123, ff. 594r.-v.; RG 9/2427, f. 55.
52. A.R. Griffin, *Mining in the East Midlands 1550–1947* (London: Cass, 1971), 26–8, 35, 42–3, 52, 78, 90n.; and see also a section on the colliery contributed by Griffin to Clay-Dove, *Skegby*, 34–7. The account book of 1847–8 remains at Sutton in Ashfield Library, which acquired it when the contents of Skegby Hall was sold c.1931 (Clay-Dove, *Skegby*, 11, 35).
53. *Nottinghamshire Guardian*, 11 April 1861.
54. *Nottingham Review*, 18 Sept. 1835.
55. For Robert Dodsley the bookseller and writer, and his youngest brother James Dodsley (1724–97), also a bookseller, see *Oxford DNB* and C. Knight, *Shadows of the Old Booksellers* (London: Peter Davies, 1927), 171–92. They were sons of Robert Dodsley (c.1681–1750) and Clay-Dove, *Skegby*, 10–11, states that John Dodsley of Skegby was descended from another of his sons.
56. *Nottinghamshire Guardian*, 28 March 1861.
57. *Ibid.* 22 Nov. 1861.
58. *Nottingham Journal*, 23 April 1862; TNA, BT 31/627/2631; Griffin, *Mining in the East Midlands*, 101, 161. There were two other companies with similar names, a Skegby Colliery Co. Ltd, registered in 1860 (BT 31/519/2076) and a New Skegby Colliery Co. Ltd, registered in 1882 (BT 31/3039/17223). The latter may well have been set up after the company of 1862 was dissolved; the former may have been an earlier attempt to re-capitalise Dodsley's collieries.
59. *Nottinghamshire Guardian*, 20 Feb. 1863.
60. *Ibid.* 6 March 1863.
61. Cal. Grants (1863)
62. TNA, RG 10/3470, f. 16.
63. Cal. Grants (1905); Pike (ed.), *Nottinghamshire and Derbyshire at the Opening of the Twentieth Century*.
64. Clay-Dove, *Skegby*, 11.

