



Tela



The Magazine of The Friends of
Blackburn Museum & Art Gallery

February 2024

This newsletter is completely FREE

William York Macgregor: *Stirling Bridge*, 1902

This painting can be seen on the newly decorated and rehung Museum Staircase.

Macgregor (1855-1923) was a leading artist in the group known as the Glasgow Boys, painting landscapes and contemporary scenes in a fresh, direct way, influenced by developments in French painting. With his school friend, James Paterson, a fellow Glasgow Boy, he often painted outdoors during summer expeditions away from the city. After studying at Glasgow School of Art and following a rebuff from the Glasgow Art Club in 1877, Macgregor attended the Slade School in London under Alphonse Legros (a French realist painter who became a British citizen). After returning to Glasgow his studio became the regular meeting place for the group of painters who became known as the Glasgow Boys, which included Joseph Crawhall, E.A. Walton, George Henry, John Lavery and James Paterson. Macgregor is generally regarded as the leader of the group at this time.

The style of the Glasgow Boys was very much related to French *plein-air* painters, in particular Jules Bastien-Lepage, and *Stirling Bridge* has many Impressionistic touches.

The picture was donated in 1966 by John Yates, a local solicitor and prominent supporter of the arts in Blackburn. He was on the Borough Library and Museum Committee for many years and supported the Museum and Art Gallery with donations. He was a founder member and first vice-president of Blackburn Artists Society. There will be a fuller discussion of his contribution in a forthcoming issue of *Tela*.



Programme 2023/24

Unless otherwise indicated, meetings are held on TUESDAY afternoons at 2 pm.

13th February: *Bobby, the Boy from the SAFF.* Blackburn Rovers 1970s star Bobby Svarc and his time on the pitch, told by his son Robert..

12th March: *The Art of Easter.* Mike Millward, talks about medieval depictions of the Easter story.

9th April: *Primavera: a close look at a great painting.* John Turkington discusses Sandro Botticelli's Renaissance masterpiece.

14th May: *Encounters with Composers:* A Musical talk by Raymond Watton.

Saturday 8th June at 2 pm

THE DAVID SHIPWAY LECTURE

A talk by Dr Jan Graffius, Curator at Stonyhurst College concerning Jesuits and Shakespeare.

11th June: The Museum staff welcome us for a celebration of the Museum's 150th anniversary.

Sunday 23rd June, 2-4 pm: Dot and Mike Millward invite members and guests to the **FRIENDS GARDEN PARTY**

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MUSEUM NEWS

The new Museum Roof and the scaffolding coming down on 3rd February



The Museum now has a new roof and staircase lantern, and has reopened to the public after closure during the latter part of 2023. The scaffolding and hoardings have started to come down and should be completely gone by the time you read this. The work includes redecoration of the art galleries and staircase. The Hart Gallery will reopen later this year. Following the redecoration, the Victorian Gallery and the Staircase have been rehung. The Watercolour Gallery houses Art Open 2024 until April.



The Exhibition opened on Saturday, 27th January to a packed gallery and will run until 13th April. The first prize went to Peter James Houghton for his painting "Birley Street: St Albans." The runner up was Kim Stuttard's "Collage Plate." and in 3rd places were Jack Bolton's "Man on Beach" and Mark Edmonson's "Two Trams, Manchester." The judges this year were last year's winner, Richard Cross, Anthea Purkis, Art Curator and the Festival of Making team.

A group of volunteer Museum Friends helped to administer the submission of entries on 18-20th January, to whom many thanks.

The Watercolour Gallery is packed full of works, and beautifully hung, helped by a group from Blackburn College Art Department under Steven Baldwin. There is some excellent work on show, in a wide variety of styles. Altogether a most successful project - congratulations to all involved.

As with the first Art Open in 2022, the Friends offered to support this exhibition, but no financial support was necessary as income from exhibition entry fees was sufficient to cover the cost of the prizes and opening.



The winning entry by Peter James Houghton (left) and the crowd attending the opening (right)



MUSEUM FRIENDS NEWS

Museum Friends Website

The long awaited upgrade to the Friends Website is complete and now on line; the address has not changed and is <https://friendsofblackburnmuseum.org.uk/>

Please have a look and pass any comments you have to Mike Millward. If you encounter any problems, please let him know.

The design is the work of John Flanagan, to whom thanks for his patience in what has been a long process.

Coffee Morning

The Christmas Coffee Morning was hosted by Ken and Jill Ford as John and Sylvia Turkington were unable to do so due to illness. Many thanks to Ken and Jill for an enjoyable time. The event raised just over £200.

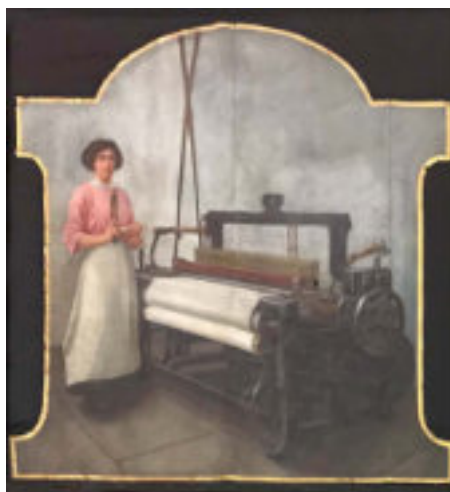
Weavers Banner

The Museum has requested help from the Friends towards the cost of conservation of the trades union banner of the Blackburn Weavers, Winders and Warpers Association, which used to be displayed in the original Lewis Textile Museum building in Exchange Street before it was closed by the council.

The banner is painted on silk, which has deteriorated to the extent that the painted panels have separated from their silk support. The conservation work will be undertaken by the Peoples' History Museum in Manchester, one of very few places able to undertake this sort of work.

The Friends committee will decide on the level of support at their next meeting in on 20th February, and the Museum is considering a public crowdfunding appeal to raise additional funds. This remarkable item, probably dating from about 1900, is unusual in that it shows women workers as the main subject rather than as angelic or mythological supporting figures or as the widows of deceased husbands.

The union was based at the Assembly Rooms on Clayton Street. It originated as the Blackburn Weavers' Friendly Society which was established in 1854.



Photographs of the banner in its complete state [top] and the disassembled silk banner and both sides of the central panel

BLACKBURN AND DARWEN RAILWAY HERITAGE

Ian Ferris

The Blackburn, Darwen and Bolton Railway Company (BD&BRC) were the originators in June 1845 of a more direct link between Blackburn, Bolton and Manchester and also for another railway north of Daisyfield into the Ribble Valley for the benefit of landowners, farmers and tourists.

This was to be developed by the Blackburn, Clitheroe and North Western Junction Railway (BC&NWJR) and Lord Ribblesdale cut the first sod in December 1846. Work was completed and the line opened to the public on the 22 June 1850.

Falling within Blackburn with Darwen Borough boundaries we have two Grade II listed structures from these times. The northern entrance to Sough Tunnel, Darwen with fine architectural embellishment and the signal box at Daisyfield, Blackburn.

The latter was built for the Lancashire and Yorkshire Railway (L&Y) in 1873 and is a rare survivor of a Saxby and Farmer (S&F) Type 6 signal box, another example of which is at Horrocksford Junction, Clitheroe.

The Daisyfield building acts as a fringe box to Preston Power signal box (PSB) and controls to Horrocksford even though its primary duty these days is overseeing the level crossing gates on Moss Street although there is a suggestion the Council was considering closing the road.

There was also a Daisyfield station (1872) which was closed in November 1958 although remnants of the platforms are still visible.

There used to be numerous Type 6 signal boxes all deriving from an 1860 design. Historic England describes it as, "A simple, utilitarian design with the shallow pitched hipped roof and the relatively small windows being particularly characteristic." It is constructed in brick over two storeys with a Welsh slate roof. The entrances are on the south side, and the western face has continuous glazing.



Originally it had been fitted with a 20 lever S&F frame but this was replaced by a second hand 16 lever L&Y type in 1943.

There were many signalling contractors at the time all with their own distinctive designs competing with those of the railway companies with different plans for northern and southern lines. The Signalling Study Group identified twelve designs by S&F between 1857 and 1901.

John Saxby (1821-1913) was an engineer from Brighton who invented the system of interlocking points and signals. In 1861 he started his own signalling business and was soon joined by John Stinson Farmer and they quickly became the major contractors responsible for building signal boxes.

Their Type 5 design (1876-1898) was the most successful and eleven examples are still in use on Network Rail with another ten either preserved or on heritage railways.

How much of today's Daisyfield signal box retains its original features is a debatable point, nonetheless the fact that 151 years later it is still carrying out its original function is impressive enough on its own.

Meanwhile at the other side of the Borough on Darwen moors we have the entrance to Sough Tunnel (pronounced Suff) on the Blackburn, Bolton, Manchester line. Initially built for the Blackburn, Darwen and Bolton Railway (1847-48) it is approximately 1842 metres long and is uphill from Darwen to Entwistle.

The word Sough was Lancashire dialect for a drain or sewer which was appropriate considering the depth of the tunnel and the numerous springs encountered during construction plus the soft layers of clay and sand making the tunnel very wet and damp in parts even today.

Terence Flanagan (1819-1859) was Resident Engineer then Engineer-in-Chief of the Blackburn and Preston Railway who oversaw construction of the tunnel and in particular its northern entrance.





But it is not the tunnel itself which attracts a Grade II listing but the design surrounding the northern entrance. In architecture a folly is a building constructed primarily for decoration and whilst the entrance is not a building it certainly has all the characteristics to qualify as a folly.

Historic England states, "Rock faced gritstone. Medieval style. Horseshoe shaped arch with rusticated voussoirs, battlemented parapet which has a machicolate turret corralled on each side of the tunnel mouth."

Certainly such a structure would not be clearly visible to passengers so why the ornate design? Often to show off the skills of the workmen as a sort of advertisement for future commissions, to impress other railway companies and for the Chief Engineer involved to display his organisational acumen.

Great Britain during the Victorian era was described as the 'workshop of the world' and saw the biggest growth in railways. Victorian railways became the most popular way to transport people and goods and the fact that these two structures are still providing their original purpose in the 21st century is testament to their longevity, durability and practicality.

CLITHEROE LEPER HOSPITAL by Norman Thorpe

I have always wondered about the course of the County Boundary between Lancashire and Yorkshire as it passes Clitheroe, from Chatburn to Great Mitton. It keeps to the centre of the Ribble except at Edisford.. There the County Boundary kept to the centre as far as the downstream parapet of the ancient Edisford Bridge, and then turned right along this parapet and continued along the left verge of the road which became the next field boundary on the left. It then followed that field boundary round to the river bank and then to the middle of the Ribble again, and so down the middle of the river as though it had never tried to leave its ordained course. I have always been curious about this but could find no explanation of it. The Clitheroe borough boundary still follows the same line so you can still see it for yourself on the present Ordnance Survey Map. The boundary does wander again upstream of Chatburn, but there the banks are low and level, and the river bed could move. Wandering is not possible for the river at Edisford: there is a sharp hill climb at each end of the bridge.

I can suggest two reasons, which do not necessarily contradict each other. One is that the ford and stepping stones were entirely within Lancashire, and within the borough of Clitheroe, so there was no dispute about who was responsible for the maintenance and repair of this this important crossing. The other reason could be that the Clitheroe leper hospital was built on the bit of flat land enclosed from the "Yorkshire" shore to be part of the borough but isolated from it by a river.. So where was the leper hospital located?

Dr. Whitaker mentions this leper hospital in Volume 2 of his monumental history. In my copy (4th Edition on pages 96 and 97) he says definitely and with no doubt, "The site of this ancient hospital was on the Yorkshire side of the Ribble near the road to Mitton, taken over by Whalley Abbey in 1350." He does not give any source for this information. Another distinguished historian who wrote about this is Dr Ackerley, Vicar of Mitton, in his "History of Mitton" page 45, (published 1947). [Note: this is not the vicar who buried John



Section of the 25 in OS map Yorkshire CLXXXII.14 showing The Edisford Bridge area of Clitheroe, with a detail

[continued overleaf]

Hick, but another later incumbent of the same surname.] He says without any hesitation, "The site of this ancient hospital at Edisford, which was on the Clitheroe Bank of the Ribble, though Cheetall Farm was part of its endowment . . ." He does not give any source or reference. Who is right?

Applications for planning permission to alter ancient buildings are usually very carefully investigated. A superb one was the application to develop Primrose Mill, which even had photographs of the old waterwheels. I learned a lot about Primrose from that application. So what about Edisford? Fortunately there was a Planning Application for alterations to Edisford Bridge Farm BB7 3LJ, made on behalf of their clients by local architects Sunderland & Peacock, Planning Application Number 3/2019/0180; Received 19 February 2019. It says the farm is of 17th and 18th Century construction with late mediaeval fragments incorporated in the structure. "Early documentary evidence is that a leper hospital was built at Edisford between 1147 and 1211. There are a number of suggested locations on both the Lancashire side, [e.g Roefield] and the former Yorkshire side of the River Ribble" [e.g. Edisford Hall]". The decision about the Planning Application was "Refused". It shows that these "local historians" are in no way justified in their very decided views.

I have not found any "local historian" who even just 'mentions' the peculiar line of the county and borough boundary at Edisford Bridge. (The Mitton civil parish boundary with Bashall Eaves leaves the bank of the Ribble just over half-way upstream from Edisford Bridge to the footbridge which takes a footpath across the Ribble to Low Moor; it pursues a zig-zag route across to the Hodder just upstream of Higher Hodder Bridge.)

Many thanks to Norman for his usual erudite and engaging contribution. I am sorry to learn that at the venerable age of 99, he will not be writing any more articles. We wish him well for the next 99.
MM

THE EXPLOSION IN THE PARK - SUFFRAGETTES, OR A HOAX

Source : Blackburn Weekly Telegraph – 21st February 1914

With thanks to Philip Crompton for suggesting its inclusion



The cannons at Corporation Park before they were scrapped

to a discovery of the mystery, for such did it soon become. Their efforts were fruitless. On Monday morning all kinds of rumours were broad. The gas works theory was not generally credited, and the one almost universally held was that a thunderbolt or some meteoric body had fallen from the heavens.

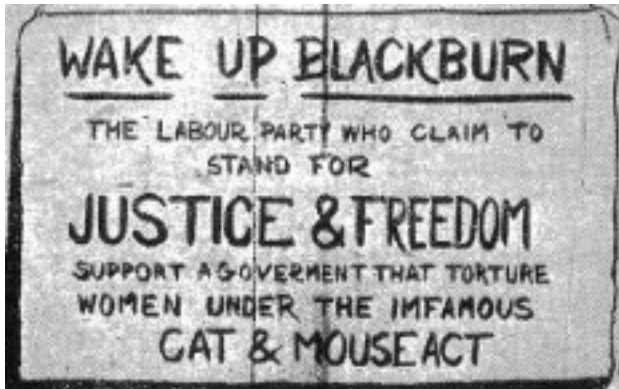
The real solution, however, one never heard suggested, until an official intimation reached the office of this journal [Blackburn Weekly Telegraph] that one of the cannons in the Corporation Park had been fired. The news soon spread, but many could hardly credit it, as most people were under the impression that it would be highly dangerous to fire the guns on account of their age. It also seemed to be a popular idea that the guns were "spiked". Proof positive, though, was soon forthcoming, as a visit to the park showed that the one on the right hand side when entering from the gate on Revidge had been fired. For years the guns had been rusty in places, and almost full of gravel and stones. The bore, however, was quite clean when examined on Monday. There has been some speculation as to how the gun was fired, whether by the touch hole or by fuse inserted in the muzzle. Mr. A. Stratford, the park superintendent, who has had a large experience in the felling of trees by explosives, inclines to the latter theory. During the week the guns have been spiked and the muzzles plugged, to prevent similar alarms in the future. Much of the sand with which it was partially choked must have been left inside, and, by the force of the explosion, this had been thrown over the belt of trees

some 50 yards away and onto the path below. There was nothing to indicate of what the charge was composed, but there was evidently no difficulty in using it. The gun has been moved a little on its base by the force of the recoil. Some distance away in the direct line of fire there was a considerable quantity of gravel, which had evidently been thrown out by the charge, which could not have been a heavy one. Experts said that there would have been no danger in discharging the gun providing that a small charge was used.

The guns which overlook the park are trophies of the Crimean war. In 1857 application was made by the Town Council to the Secretary for War asking for a trophy of that campaign, and Lord Panmure presented two Russian guns to the town. They are of iron, and were given a prominent position on a "battery" constructed on the knoll just within the wicket gate near the Corporation Hotel. This battery is a favourite playground for children, who delight in "storming" and "defending" the fortress in mimic warfare.

It would have been possible to fire the gun either by means of a fuse or by direct ignition. The fact that one of them was actually discharged explains why the residents in the Revidge district are said to have felt the shock most, and also why the flash was seen by the large number of promenaders who were walking along the heights which overlook the town at the time. Old inhabitants assured a "Weekly Telegraph" representative that the shock was something similar to that experienced 22 years ago when the Crown Hotel was blown up, excepting that on that occasion there was the rumbling caused by the sound of falling masonry. The detonation was heard as far away as Accrington and Darwen, and quite a number of people from these towns were among the inquirers on Sunday night.

Further light on the affair was also shed on Monday by a discovery made just below where the cannons are situated by two Blackburn men who were taking their customary morning's walk. One of them, leaning over parapet, saw a brown paper parcel, tied with string. He opened the parcel, and found inside an ordinary piece of calico, about a yard long by two feet wide, on which were the following words, written in blue pencil.



This inscription, with its own errors in spelling was printed in large capital letters, well and plainly formed. The calico was fastened at both ends with a hair pin. In the parcel was a copy of "The Suffragette," and a book by Christabel Pankhurst pleading the cause of women.

These facts are simply given for what they are worth, for it is impossible to say whether the firing was the work of militant suffragists or others who left the parcel there as a hoax. The police are inclined, after careful investigation, to

the latter theory. It may be stated though that the suffragists, who are credited with being of the opinion that Blackburn has been in the past neglected from their point of view, have been fairly busy in the town of late selling their literature and calling upon some of our best known public men. Mr Philip Snowden M.P., has had to stand considerable heckling from them on the last two or three occasions upon which he has addressed his constituents, and a number of women have been ejected from meetings at which he has spoken.



The site of the Cannons today

Postscript

Where are the cannons today?

In 1937 the Town Council decided to sell the two cannons for scrap. The wooden structure holding each cannon had become rotten and they had effectively reached their "sell by date".

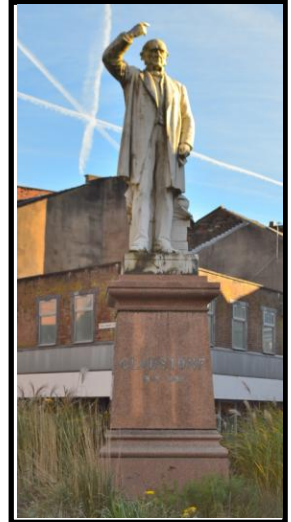
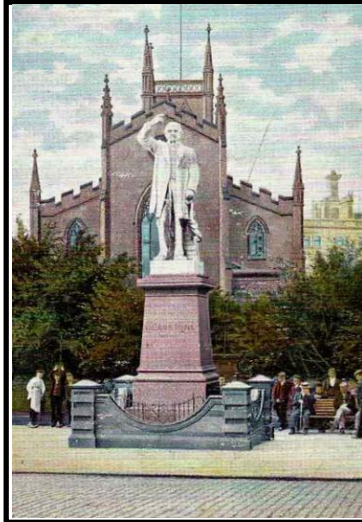
As can be seen from the images above, the site of the two cannons still exists and is close to the tennis courts on the Revidge side of Corporation Park

As far as we can tell no one ever admitted responsibility.

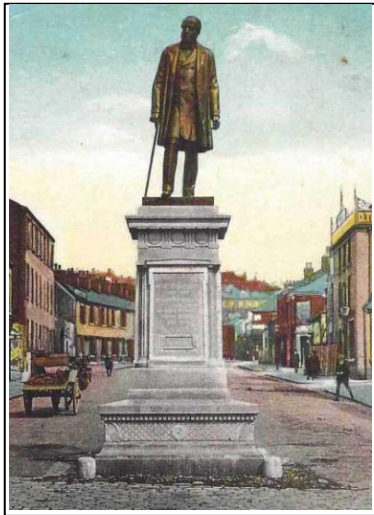
BLACKBURN'S MOVING STATUES

Blackburn's statues have a habit of moving! Here is what has happened to them.

William Gladstone's was erected in 1899 on the edge of the Boulevard and shared the spot with Queen Victoria until moved just over half a century later to a place in front of the college. Then in 1983 it moved again to its present position opposite King George's Hall.



Sculptor: Adams Acton. Cost: £3,000 (by public subscription).



The statue of William Henry Hornby, the owner of Brookhouse Mill and the town's first Mayor, originally stood at the bottom of Limbrick facing Sudell Cross. It was unveiled by his eldest son, Sir Harry Hornby in 1912 and then, in 1970, when it had moved next to the Town Hall, it was his grandson, Sir Russell Hornby, who did the unveiling. John Margerison, who had worked in Hornby's mill for over 50 years, left the money for the statue in his will.

Sculptor: Albert Bruce-Joy. Cost: £3,000

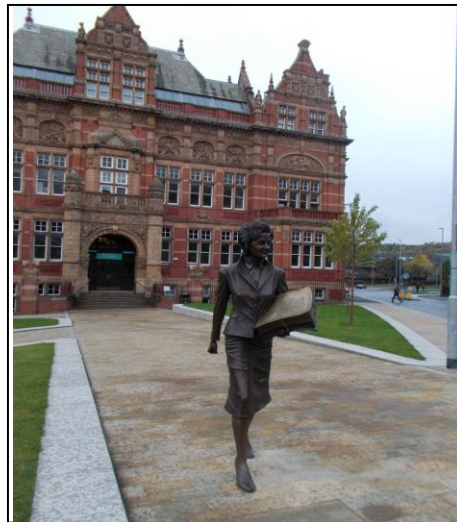


The 1974 Mother and Child statue, seen above in the centre of Lord Square, was removed when the area was re-developed in 2007. It was re-sited in Cardwell Place in 2012. Sculptor: Robert Thomas. Cost: £2,000 (by the developers).



The sculptural group, Grandmother and Child, was placed in the Boulevard near the cathedral in 1997. It was removed in 2013 and two years later, after the Cathedral Square was redeveloped, it was relocated about 100m away opposite the station.

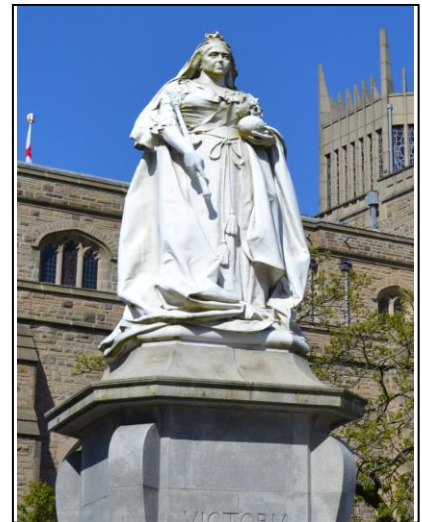
Sculptor: Alan Wilson. Cost: £25,000



Sculptor: Sam Holland

Blackburn's latest statue was placed in front of the college's Victoria Building in 2021. It depicts the town's former MP, Barbara Castle, in full stride - as well she might be because, at the time of writing, she has gone away whilst building work is undertaken at the college.

Meanwhile, Queen Victoria is unmoved!



Sculptor: Bertram McKennal

Ken Ford

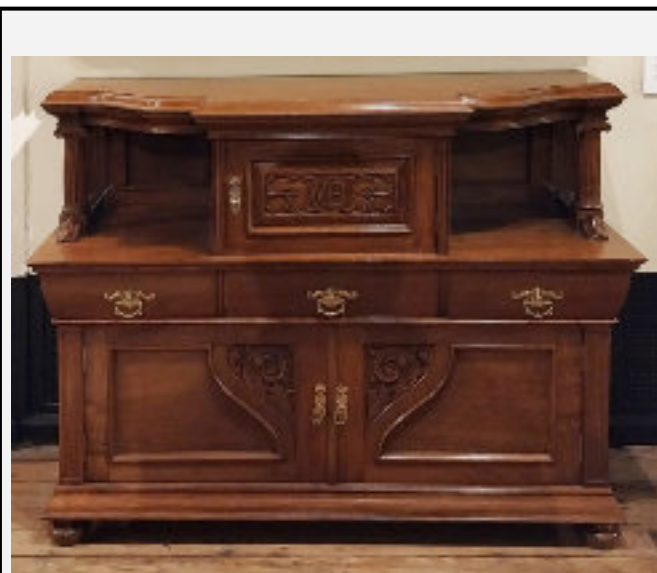
Correction

At the end of my article on Leighton, Moore and Stone in the last TELA (October 2023) I wrote that all were unmarried.

In fact, Marcus Stone was married, aged 30, to Laura Mary H Brown.

Apologies. Ken Ford

Portrait of Laura Stone by Lawrence Alma-Tadema, R.A. from A L Baldry's biography of Marcus Stone.



HOW WE HELP THE MUSEUM & ART GALLERY

This sideboard once graced the boardroom of Imperial Mill, Blackburn, built in 1901 and the biggest mill in Blackburn.

The mill was eventually taken over by Courtaulds, and the sideboard ended up in Heron Mill, Oldham.

It was purchased from Courtaulds by the Museum Friends as a memorial to Jessica Lofthouse, the well loved local historian and first President of the Friends, who died in 1988. It is currently on show in the Cottontown Gallery.



Solario by Sir Alfred Munnings, ca 1926

On show in the recently redecorated and rehung Victorian Gallery is this painting of one of the most famous racehorses of its day, painted by the then most famous animal painter in England.

Solario, an Irish horse, was purchased by Sir John Rutherford as a yearling in 1923. In 1925 he won the St Leger and the following year, won the Coronation Cup at Epsom by 15 lengths, followed by the Ascot Gold Cup in the same year. Rutherford is said to have turned down an offer of £100,000 for



Solario from the Aga Khan. The horse had a successful career at stud and died in 1945. He is buried at Newmarket.

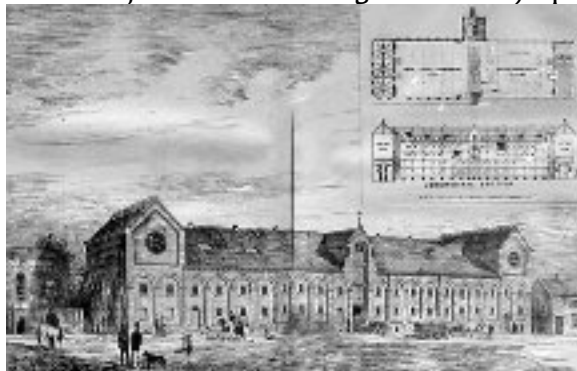
The picture, together with the Coronation Cup, was bequeathed to the Museum & Art Gallery by Rutherford, who died in 1932. The cup was stolen shortly afterwards and never recovered, although the thief was caught and convicted. The Ascot Gold Cup remained with the Rutherford family and was sold at auction in 2022 for £189,300.

Rutherford had been Mayor of Blackburn in 1888-9 and Conservative MP for Darwen between 1895 to 1922. His wealth derived from Shaw's Brewery, Salford in the centre of Blackburn, and from the family estates at Annan in Dumfries and Galloway. He lived in the enormous Beardwood Mansion in Blackburn's West End (since demolished).



In the 1920s Alfred Munnings (1878-1959) was at the height of his career as

an immensely successful horse painter. His technique was vibrant and Impressionist-influenced; his treatment of his subjects was knowledgeable and sympathetic. That he is largely ignored today, including by the Royal Academy of which he was President between 1944 and 1949, may be due to his bitter and outspoken dislike of Modern Art. He famously railed against Picasso, Matisse and Henry Moore in a speech broadcast by the BBC from an RA dinner in 1949 shortly before his resignation as President.



Solario had the unusual distinction of having a steam locomotive named in his honour: a LNER Gresley A1 Pacific (similar to the famous Flying Scotsman). Its British Rail number was 60104. The locomotive was scrapped at Doncaster in 1959.

Mike Millward

Illustrations (from top):

"Solarion" by Sir Alfred Munnings, PRA

Portrait of Sir John Rutherford by Sir William Orpen (1878-1931) [Donated by Blackburn Hospital Management Committee, 1953]

Cutting from *The London Illustrated News* showing Munnings at Newmarket making a study of Solario in preparation for the painting

Henry Shaw's Salford New Brewery, founded 1834. It was taken over by Thwaites & Co. in 1924 and brewing ceased in 1925.

Dr John Lingard, Objective Historian

Patrick Gavin

At home in Birkdale my father had in the bookcase Lingard's History of England, the one volume edition. He used to say that Lingard was the first English historian who was objective, in that his writing was above any bias from politics or religion.

There is a biography of Lingard by Edwin Jones. Jones was influenced in his writings by the Cambridge historian Sir Herbert Butterfield, author of the influential book *The Whig Interpretation of History* 1932 and *The Origins of Modern Science* 1949. Butterfield was the first historian to lecture and write on science.

Lingard 1771-1851 was born in Winchester. He was educated at Douai Abbey in France (1772 – 93) and at Ushaw College in Durham. After ordination he wrote on early English history and then embarked on his



Magnum Opus

“A History of England from the Arrival of the Romans to the Accession of William and Mary,” the final edition being in 10 Volumes. He became Parish Priest at Hornby, on the Lune up from Lancaster, where he lived and wrote and died. He did not want any promotion in the Church but asked to be allowed to continue his research and writing.

He knew several languages: Greek, Latin and Hebrew; and French, Italian and Spanish (and learnt German later.) For most of his life he did not travel but had a large number of contacts on the continent who could check references for him. His methodology was “Source Criticism” - whenever possible, consult the relevant documents of the time. Lingard appreciated The Venerable Bede as a Historian. Bede was recognised as a scholar on the

continent and is mentioned in Dante's Paradiso. Lingard set a standard for historians, while his contemporary Macaulay wrote history in elegant prose but did not do any original research.

An example of Lingard's objectivity is his treatment of a difficult religious controversy, the Massacre of St Bartholemew in Paris on 23/24th August 1572 when many Huguenots had been killed:

Premeditated or Spontaneous?

In 1823 Lingard consulted the Vatican Archives as well as others and concluded:

This infamous event was the personal and political crime of Catherine de Medici. She had ordered it as an opportunistic panic measure, to pre-empt an attack on herself by the Huguenots in Paris, which she feared following her own failed attempt to assassinate the Admiral Coligny. Neither the Papacy nor the king of Spain were involved.

This is now the accepted version, recognised by European scholarship since the 1880s.

Illustrations

Top: *Miniature of John Lingard by Thomas Skaife.* © National Portrait Gallery, London

Middle: *St Mary's Catholic Church, Hornby*

Bottom: *Portrait John Lingard, 1836. Mezzotint by John Cousins after Henry Lonsdale.* From a print owned by Patrick Gavin; original in the National Portrait Gallery.



References

Edwin Jones: *John Lingard and the Pursuit of Historical Truth*, (2001)

Edwin Jones: *The English Nation: the Great Myth* (1998)

Jones was influenced by the Cambridge historian. Sir Herbert Butterfield, author of *The Whig Interpretation of History* (1932). Butterfield was the first historian to lecture and write on science - *The Origins of Modern Science* (1949)

COMMITTEE MATTERS

At the Annual General Meeting in November, Jeff Cooper retired as Hon. Treasurer after 18 years and his replacement, Ken Ford was elected. Mary Waters resigned from the committee, which resulted in a total of three vacancies. These were filled by the unopposed election of Mike Waters, Jeff Cooper and Janet Ross Mills.

The Treasurer reported that £2,850 had been donated to the Museum & Art Gallery towards acquisitions, and that the total contributions of the Friends since its foundation now totalled in excess of £50,000. Acquisitions supported this year were Adil Amin's "Self Portrait in a Trespass Hoodie" and Jamie Holman's "Sunday Morning" stained glass panel.

£670 had been raised through the coffee morning, garden party and refreshments at meetings. A big Thank You to all the members who have contributed.

Although the accounts for 2022-23 showed a surplus of £3,500, this includes a most generous anonymous donation of £5,000 towards improving the acoustics at meetings. The annual subscription has remained unchanged for 15 years, and the suggestion that consideration be given to an increase was put to a show of hands, which was overwhelmingly in favour. This will now be discussed by the committee with a view of putting a motion to the next AGM.

The meeting then voted to make Mike Waters an Honorary Life Member of the Friends in recognition of his production of consistently brilliant posters over many years.

Matters considered at the quarterly committee meetings have included the progress of the roof repairs (now thankfully completed), the development of the new website (also completed and on line at last) and the continuing concern with audibility at our monthly meetings, which has still to be solved.

We continue to consider how to provide economic group outings, with coach hire at a reasonable price continuing to be a problem. It is intend to arrange local "self propelled" outings in the spring and summer.

Efforts continue to find homes for items from the large collection of the work of local painter and printmaker Peter Cunliffe, which are in the care of the Friends. We have had some success in donating works to local Museums and Galleries, and efforts are continuing..

Friends are encouraged to contact the committee with any suggestions or concerns; contact details can be found below. The committee meets four times a year; the next meeting will be on 20th February 2024, 6.30pm at the Museum. The following meeting is scheduled for 7th May 2024.

Committee Officers and Members

Jeff Cooper,
Ken Ford, Hon Treasurer and
Membership Secretary
Joy Heffernan, President
Rebecca Johnson, Museum Manager,
(ex-officio)
Bruce Kitchin,
Gillian Mason,

Valerie Miles, Chairman
Janet Ross Mills,
Mike Millward Hon Secretary & Newsletter)
Janine Monaghan,
Robert M Svarc,
John Turkington, (Programme, Outings)
Mike Waters,
Raymond Watton,

CONTACTS

Chairman: Valerie Miles

Hon Secretary & Newsletter Editor: Mike Millward, tel. 01254 245254

email: mike@themillwards.co.uk, secretary@fobmag.org.uk

Membership Secretary and Hon. Treasurer: Ken Ford, Wrayton, Wyfordby Ave,
Blackburn BB2 7AR email: ken.ford@zen.co.uk,
treasurer@fobmag.org.uk

John Turkington, email jtvst2000@gmail.com

Friends Web Site: www.fobmag.org.uk

Blackburn Museum & Art Gallery: tel. 01254 667130

The Friends of Blackburn Museum & Art Gallery is a registered charity.

It was founded in 1982 with the aim of promoting and supporting the Museum

Subscriptions for the year are: Individual membership £10

Guest fee for individual lectures £2