

COTTON TO GOLD

EXTRAORDINARY COLLECTIONS OF THE INDUSTRIAL NORTH WEST



II TWO
TEMPLE
PLACE



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EXTRAORDINARY COLLECTIONS
OF THE INDUSTRIAL NORTH WEST

Pennine Lancashire
Museums Partnership

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PLACE

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Cover Image: Mosaic panel with two sulphur-crested cockatoos attributed
to Joseph Briggs, c.1908, favrile glass in bronze tray, 81 x 58.5cm *Briggs*
Collection, Haworth Art Gallery

Inside Front/Back Cover: Queen Street Mill Weaving Shed, Burnley.
Courtesy of Lancashire County Council Museum Service.
Photography Catherine Caton, Source Creative

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FOREWORD

The Bulldog Trust has welcomed over 120,000 visitors to Two Temple Place since the launch of our Winter Exhibition Programme in 2011. For our fourth exhibition, we are delighted to have partnered with the Blackburn Museum and Art Gallery, Haworth Art Gallery in Accrington, and Towneley Hall Art Gallery and Museum in Burnley to showcase their world-class collections in London.

Cotton to Gold: Extraordinary Collections of the Industrial North West is an exciting chance to celebrate the heritage of industrial Lancashire, and the civic pride and culture of philanthropy that led to these collections being available for both residents and visitors to view today. We hope Two Temple Place, with its beautiful interiors and detailed sculptural ornamentation, is a fitting and atmospheric backdrop for the beauty and the eccentricities of the treasures on display in this exhibition.

The Winter Exhibition Programme at Two Temple Place was designed by the Bulldog Trust to meet three primary objectives: to raise awareness of the collections of lesser-known publicly owned museums and galleries from around the UK by hosting a prestigious, central London showcase; to support education in museums through our work with emerging curators and our popular schools programme; and finally, to give the public the opportunity to visit our beautiful headquarters. Two Temple Place is a focal point for many of the Bulldog Trust's charitable

initiatives and hosts regular charitable events including those for our philanthropy network connecting individuals with professional skills to the needs of charities.

We would like to thank the partner museums who have lent generously and collaborated so enthusiastically, our exhibition co-curators, Dr Cynthia Johnston (Institute of English Studies, School of Advanced Study, University of London) and Dr Jack Hartnell (Courtauld Institute of Art) and our curatorial advisor Martin Caiger-Smith, Head of MA Programme: Curating the Art Museum at the Courtauld Institute of Art. The hard work and the dedication of all those involved has been instrumental in ensuring the success of the project. We are also very grateful to the Esmée Fairbairn Foundation for their generous support for this exhibition.

We hope you enjoy *Cotton to Gold* and are inspired to visit Lancashire for yourself.

Charles M R Hoare
Chairman of Trustees, The Bulldog Trust

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COTTON TO GOLD

Extraordinary Collections of the Industrial North West

In the early years of the twentieth century, a number of wealthy men in the North West of England quietly amassed exquisite private collections to rival some of the greatest in the country: priceless Roman coins, medieval manuscripts, Turner watercolours, Tiffany glass, Japanese prints, religious icons, ivory sculptures, even preserved beetles. These new collectors were not aristocrats, but an emerging class of industrial entrepreneurs, magnates of manufacture and commerce. Since the 1850s the Pennine area of Lancashire had become one of the wealthiest regions in the country. Its booming textile industry imported millions of tons of raw cotton from the Americas and transformed them into cloth and garments for sale throughout the British Empire. The men at the heads of these industries became enormously wealthy, and their strong sense of civic pride led them to public acts of local philanthropy. But at the same time, these industrialists indulged themselves in a more private passion for collecting. Many of their collections came eventually to be donated to local museums, and are still held in the Blackburn Museum and Art Gallery, Towneley Hall Art Gallery and Museum in Burnley, and the Haworth Art Gallery in Accrington. This exhibition draws on the holdings of these museums, focusing on eleven local collectors. It explores the histories of these exceptional and sometimes bizarre collections, and asks what such extraordinary accumulations of objects can reveal about their owners and the rapidly-changing times in which they lived.

HOW COTTON BECAME GOLD

Cynthia Johnston and Jack Hartnell

Local Traditions

Before the advent of the Industrial Revolution, the small towns of Blackburn, Burnley and Accrington were already known for the production of textiles. The spinning of yarn from raw sheep's wool and the weaving of woollen cloth had been a traditional component of rural life since medieval times. Cotton was introduced to Britain only in the sixteenth century, and immediately was in high demand. Cheaper than wool, cotton produced clothes that were quicker to make, more comfortable

India Mill, c.1900, Darwen, Lancashire. *Blackburn with Darwen*
Borough Library & Information Service



to wear, and easier to clean. Initially, local spinners and weavers in the North West made cotton products in their own homes. But as demand increased in the early 1800s, and the potential financial rewards became clear, domestic endeavour gave way to large-scale production in purpose-built mills that turned out cotton textiles on an industrial scale.

Pennine towns in the North West of England were particularly well-placed to serve this growing demand for cotton cloth. Their fast-flowing rivers and streams provided the means to generate power in watermills, and coal-powered mills exploited the resources of local mines. The docks of nearby Liverpool also allowed for the easy importation of raw cotton, mainly from the United States, and the rapid export of finished cotton textiles across the British Empire.

Local Innovations

Rapid innovations in engineering emanating from the North West also played their part in the industry's success. The Flying Shuttle was invented in 1733 by John Kay in Bury, greatly speeding the weaving process by enabling the production of much wider rolls of fabric. The Spinning Jenny, invented by James Hargreaves in Lancashire in 1764, allowed eight threads of cotton to be spun simultaneously. But it was the invention of the power loom by Edmund Cartwright in 1785 that was to have the greatest effect internationally. Improvements to Cartwright's design were made by William Horrocks of Stockport in 1802, and further refinements to the loom took place over the next twenty years. By 1850, there were some 177,000 power looms in operation in Lancashire alone; the locally invented and produced Burnley Loom was one

of the most efficient machines available. By 1880 Burnley manufactured more power looms than any other town in England, helping the industry to move towards peak production in the early years of the twentieth century.

Local People

A large workforce was needed to run these looms, and the prospect of employment prompted large-scale migration of rural workers, especially those with domestic experience of traditional spinning and weaving. Entire families often moved together to mill towns where employment was afforded to men, women, and even children as young as nine. The scale of migration was astonishing, and often shocking to these

Crowd gathering to see the Royal Visit to East Lancashire, 1913.
Towneley Hall



previously small urban communities. When Accrington's first power loom was installed in the Broad Oak Print Works in 1782, the town had around 1,300 inhabitants; by 1911 this number had increased to 45,000. Blackburn, too, grew from around 5,000 in the 1780s to 100,000 a century later. This influx was not only of mill workers. Associated tradesmen also flocked to the region, to produce mechanical components essential to the industry such as the thick rope that turned its engines and the shuttles used for weaving.

Housing for these workers was most often provided by the mill owners themselves: rows of small terraces, where overcrowding was rife and amenities were basic. A typical four-roomed house was expected to accommodate a whole family, and sometimes

Bates Street, Burnley Road clearance area. *Blackburn with Darwen Borough Library & Information Service*



two or three. By contrast, the real gains from the industry were enjoyed most by the owners of the machines and mills. The disparity between rich and poor was unprecedented, and unsettling for late Victorian society. A combination of geographical chance, entrepreneurial flair and technological advances had changed the economic climate and social realities of the entire region. Such developments had wider social dimensions too, with the Labour movement becoming a significant political force. Strong opponents of the terms of slavery used to produce raw cotton in America, the millworkers of the North West supported abolition during the American Civil War, even as the Northern blockade of Southern ports prevented the export of raw cotton and caused immense privation in Britain: the so-called 'Cotton Famine' of 1861-65.

Local Decline

By 1912 the cotton industry in Britain was at its height, producing eight billion yards of cloth a year. But the outbreak of the First World War was to have a serious impact, especially in the North West. Difficulties in exporting cotton during wartime led to independent foreign production which undercut British industry, especially in Japan where 24-hour cotton manufacture was introduced in the early 1930s. Between the First and Second World Wars, over 300,000 British workers left the industry and some 800 mills closed. In the 1940s, independence campaigns in India – a country that accounted for around half of Britain's cotton exports – led to a boycott of imported Lancashire cotton, and 74 mills shut in less than four years. Ironically, it was in part the export trade in Burnley power looms and other cotton machinery that had equipped foreign nations so well to compete. Despite a brief resurgence

during the Second World War, when the production of textiles contributed to the war effort, by 1958 Britain was a net importer of cotton cloth. Through the 1960s and 70s, mills in Lancashire were closing at the rate of almost one a week.

Such an arc of rapid boom and slow decline provides the backdrop for *Cotton to Gold*, and the objects collected by industrialists riding this wave of immense affluence play an important part in the story. Purchased by cotton and the gold that came from it, such collections are as vivid a reminder of the wealth and power once concentrated in the region as the terraced houses that still remain amongst the towns of the Pennine valleys.

'OF KINDLY HEART AND FIRM CONVICTION' Philanthropic Lives of the Industrial North West

Cynthia Johnston

The great fortunes amassed in the North West presented both opportunities and responsibilities to those who profited from the cotton trade. The newly rich built imposing houses, sent their children to public schools, and they enthusiastically pursued fashionable pastimes such as fox hunting, shooting and horse racing. Christian principles of charitable duty, however, led them to return some money to the community: schools, hospitals, orphanages, and libraries were established by the cotton magnates in their localities in an attempt to achieve a sort of moral equity in the midst of their newfound wealth and status.



Perpetuity by Public Endowment

Philanthropic activity may have eased the moral debt owed by the mill owners to those whose toil made their fortunes, but the creation of personal collections also came to suggest to the cotton barons the idea of a philanthropic legacy. Many of the collections in this exhibition were either donated to local museums during the lifetime of the collectors or gifted after their deaths. Collecting as a pastime was firmly established in Britain by the middle of the nineteenth century. Cultivating a collection was the mark of a cultured individual, and a practice pursued by the middle classes as well. The Great Exhibition of London in 1851 had brought to the Victorian public a panorama of objects and ideas, inventions and industries that were seen by a cross-section of Victorian society. The concept of collecting as a worthy pursuit, and the variety of objects that could be deemed 'collectable', were ideas that were central to mid-Victorian notions of personal identity. While the gifting of collections to one's own town after death was seen as a way to achieve a measure of immortality for collections as well as perhaps the individuals themselves, many of the collectors in *Cotton to Gold* also made significant contributions to their communities during their lifetimes.

Local Philanthropy

Three collectors from Blackburn - Robert Edward Hart, Thomas Boys Lewis, and Arthur C. Bowdler - not only left their collections to the Blackburn Museum, but also contributed significantly to their home town during their lifetimes. The Hart

Opposite page: The Hart family at The Lea, Grasmere, c.1900. R.E. Hart is third from right in the back row. The older man sitting on the front step is Arthur C. Bowdler. *Blackburn Museum and Art Gallery*

family were rope-makers: their great fortune was made by the patenting and production of the Lambeth Power Rope, used to power cotton mills across the North West and abroad. The Harts were active in educational charities as well as church affairs, and were instrumental in the establishment of the Wilpshire Orphanage just outside Blackburn. The Orphanage was the idea of James Mason who solicited the help of the Harts and other wealthy families to found a charity that would provide a home and education for the many poor children in Blackburn. Textile mill owner Thomas Boys Lewis and his wife were similarly involved with a wide range of charities in Blackburn. Blackburn Grammar School and the Cathedral benefitted from their direct involvement, as did the students on the courses in Greek and Latin which Lewis taught at the Blackburn Technical College. Lewis also founded the

Eugene Louis, *Opening of the Great Exhibition, 1st May 1851*, watercolour and pen on paper. Royal Collection Trust UK, Wikimedia Commons



Blackburn Textile Museum, to preserve a physical record of the industry that made his fortune, and to convey its significance to the community at large. Arthur C. Bowdler, also from a mill owning family, first loaned his extraordinary collection of beetles to the Blackburn Museum in 1908, and left it to the Museum upon his death. Bowdler and his family, relatives of the renowned editor of *The Family Shakespeare* (1807), were active philanthropists throughout their lives. In 1913, Bowdler opened a Congregational Church Sunday School in the town of Kirkham, an expression of his ardent belief that “a good, sound, secular education was within the reach of every boy and girl.”

The collections held by Burnley’s Towneley Hall were acquired both by donation and purchase. A local brewer, Edward Stocks

Young boys digging in the garden at the Wilpshire Orphanage, c.1900. Courtesy of ChildAction North West



Massey, gave the large sum of £125,000 to the town in 1904, to be divided between his three key interests: art, music and education. Towneley Hall Museum and Art Gallery received support for the enhancement of its collections, the Municipal Orchestra benefitted, and educational scholarships were established for local scholars. Towneley Hall's art collection was significantly enhanced by a bequest that yielded around £2000 a year, and important paintings were acquired, including John William Waterhouse's *Destiny* (1900) and John Constable's *A Gathering Storm* (1819). The purchasing committee also bought works that celebrated the Towneley family itself: J.M.W. Turner's painting of the Hall, and Johann Zoffany's portrait, *Charles Towneley and Friends in His Library at Park Street, Westminster* (1781-90). Funds were spent more widely, on the Booth collection of birds and the Hardcastle collection of book illustrations. The popularity of natural history represented through displays of taxidermy made the Booth collection a major attraction of Towneley Hall in the 1920s. Stocks Massey focused more than the patrons of Blackburn on cultural rather than religious causes. Bowdler, in Blackburn, was particularly concerned by the dangers of alcohol, and might well have disapproved of the origins of Stocks Massey's fortune; it was made through the sale of beer to the working population of Burnley.

Towneley Hall benefitted, also, from gifts made during the lifetimes of collectors. William T. Taylor had left Burnley as a young man and lived a life of adventure while supervising the building of hydroelectric stations around the world. He was inspired to send artefacts back to the museum acquired while he was posted in Kashmir, Mexico and Peru. From this last posting in 1913, Taylor shipped home a mummy of the

Inca period together with the grave goods buried alongside it. Taylor's contemporary, Joseph Briggs, instead, brought Tiffany glass back to his home town of Accrington. Briggs had emigrated to America in 1890, and rose from Chief Assistant to become Head of the Tiffany Studio in New York. When the crash of 1929 and a shift in taste away from Art Nouveau style resulted in the bankruptcy of the company, Briggs arranged in 1932 for the shipment from the redundant factory to the Oak Hill Museum in Accrington of what is now Europe's largest collection of Tiffany glass. The Haworth Art Gallery possesses some of Tiffany's most iconic creations, including the sulphur-crested cockatoo mosaic and the Peacock Vase.

Purpose and Promise

Arthur Bowdler's gift of the Philip Richard Morris painting, *The Good Samaritan* (1857), to the Blackburn Museum in 1902 seems a physical representation of the philanthropic ideals pursued by the cotton magnates. The Christian imperative to give of oneself to help those in physical or spiritual need is a defining moral maxim for the industrial elite of the North West. For all of these men, the collections on display in this exhibition and their donation to local concerns reflected their earnest desire to pay back in some form for what they gained. John Ruskin concluded that "the vital question, for person and for nation, is never 'How much do they spend?', but rather, 'For what purpose do they spend?'" The purpose of spending, for the cotton barons, is reflected in the collections of *Cotton to Gold*, in their purchase and in their bequest, for a profit with moral returns.



THE POWER OF THE COLLECTION

Jack Hartnell

In late 1970, news of a scandal broke in Blackburn. Whalley Abbey, a fourteenth-century monastery and local landmark just outside the city, announced plans to sell two groups of objects in its possession to plug a gap in its dwindling funds. The first was a series of medieval enamel plaques, colourful segments of polished glass formed into intricate religious scenes; the second a group of thirteen Orthodox Christian icons, small painted panels depicting saints and the Virgin Mary with deep red and gold backgrounds. Gifted to the monastery only a few decades earlier in 1942 by local cotton magnate Thomas Boys Lewis, they had been given with the express condition that the collection be preserved intact for the people of the town. Their sale flew in the face of Blackburn's long history of philanthropy and the public reaction was intense. Newspaper headlines proclaimed despair and deception. Lewis's son threatened to sue if the collection was not maintained whole in the city. The Venerable C. H. Lambert, Blackburn Cathedral's Archdeacon, who had received the original gift from Lewis, did not mince his words: he branded the sale "a shameful betrayal of solemn trust" and "moral cowardice". Despite this outcry, the Blackburn Diocesan authorities who administrated the Abbey went ahead with the auction of the Lewis enamels, sold at Christie's for the combined sum of £3,471. Today they remain dispersed around the world. But the story of the Orthodox icons is more heartening. After negotiations with the Lewis family and further interventions in the national press, the auction of the icons was called off in early 1971, the works

Opposite page: Icon of the Virgin Hodegetria, 17th century, Anatolia, painted and gilded wooden board, 20 x 15cm. *Lewis Collection, Blackburn Museum and Art Gallery*

sold instead to the Blackburn Museum and Art Gallery. This time the newspaper headlines spoke exultantly of salvation. The icons remain in the museum to this day, and are represented in this exhibition.

Why did this event provoke such scandal? Given that these works had only come to Blackburn a few decades earlier, why did local residents feel they were theirs to claim, the cause one for them to champion? Why was it thought so important that these objects, only grouped together for the last 40 years of their 400-year history, were kept together?

The Bequest

Any private collection, be it of porcelain dolls or priceless oil paintings, starts with an individual. Thomas Boys Lewis was in many ways a man representative of his social class: one of those who made their fortunes in the nineteenth-century cotton trade, and who spent much of their money on items of beauty or historical interest. Even though the objects Lewis gathered - enamels, icons, watercolours, oil paintings - may have been intended originally for different functions, and made by different artists at different times, the simple fact of their accumulation by one man bound them together under a common purpose. This sense of a connected collection need not, however, necessarily end with the individual who gathers them. One key way in which the collectors of the industrial North West preserved their collections, often the culmination of an entire lifetime's pursuit, was through a bequest, the legal gifting of an entire body of objects to an institution in their last will and testament. Such bequests ensured the longevity of their

Opposite page: Icon of the Virgin and Child Enthroned, 18-19th century, central Greece, painted and gilded wooden board, 48 x 37cm. *Lewis Collection, Blackburn Museum and Art Gallery*



collections as bodies of interrelated objects, both physically and intellectually, into the future. Whilst Lewis was alive, he could buy or sell his pieces and shift the focus or dimensions of the collection. But once bequested they became the 'Lewis Collection' with a capital 'C', a complete group of objects bearing his name and intended to be united in perpetuity.

Such bequests are of evident historical importance. Had they not been left to the museums in Blackburn, Burnley and Accrington, these collections might never have survived for us to examine and appreciate today. But the creation of the collection also turns these gatherings of otherwise disparate objects into distinct groups for study, with the potential to tell us as much about their subsequent owners as their original cultures. *Cotton to Gold* makes this almost forensic power of the collection clear. We have little documentary evidence, for example, of Robert Edward Hart's life, but his interest in the history of the written word is evidenced by the constant literary refrain of his printed books, manuscripts, scrolls, parchment leaves, and ancient stone tablets. George Eastwood's ivories likewise reflect his wide travels and an eye for exotic detail that served him well in his business as an elaborate venue dresser; Thomas Boys Lewis too not only collected icons, enamel plaques, and paintings but also colourful Japanese prints, objects of a completely different historical background that seem, in their bright colour and exotic content, to fit naturally into his collection. Conjuring for us a sense of the person behind the group of objects, the collection becomes a type of speculative historical document through which we might glean hints of individuals long gone. In the case of the industrial collectors of the North West, these

Opposite page: Kunisada, Courtesan Agemaki of the Miuraya House, 1855, coloured woodblock print, 36 x 24cm.
Lewis Collection, Blackburn Museum and Art Gallery



disparate and varied collections combine to illustrate broader ideas prevalent at the time: a sense of colonial power creeping into the gathering of non-Western objects from across the British Empire, the civic-minded promotion of local objects from the Lancashire region, or a nationwide fascination with natural history evident in the groups of preserved beetles or taxidermied birds. These collections speak strongly of a sense of purpose, both individual and communal.

Considered in these terms, it is perhaps easier to see why the people of Blackburn felt so aggrieved by the proposed sale of the Lewis icons in 1970. This was not just a group of old objects of little worth about to be disbanded, but instead a collection that provided a deep link to the history of their town, its vibrant individuals and its communal civic history.

Powers Past and Present

As well as prompting us to think about the past, a collection also has the power to make us think about the future. On a practical level, following the history of some of these particular bequests can reveal in stark terms the continuing difficulties of preserving and displaying objects in a museum setting today. Soon after they were saved for the people of Blackburn the Lewis icons, for example, were proudly placed on public display at their new home in the Blackburn Museum. But another of Lewis's bequests, his collection of Japanese prints, did not receive the same attention; it was kept in storage for decades for lack of the financial resources needed for its display. Objects in such bequests have to be housed, insured, displayed, and maintained: no small order. And it is not just the objects that must survive through such constraints and straitened times. The very institutions that preserve such collections must

themselves weather increasingly tough financial and political climates. Thankfully, today, the same strain of philanthropic giving that was so strongly represented in the nineteenth-century North West is helping museums across the country in the struggle to overcome such difficulties. British museums and galleries could not exist without a veritable army of supporters, from wider state-funded subsidies for arts organisations to individuals of wealth from near and far who continue such a philanthropic tradition into the twenty-first century. They might be from a different place or social class, their wealth may be of different origin, but such individuals are still as important and active in 2015 as they were in 1915. Yet there is no disguising the fact that events like the sale of the Lewis enamels are occurring more and more frequently up and down the country. As Lewis's son said at the time of the sale in 1970, "the question at issue is primarily not one of legal power, but of moral right." If, as we have seen, it is the ultimate power of the collection to transform an otherwise random group of objects into a sort of living, breathing history, then it is all the more important we do not abandon these ongoing gifts in the future by allowing their systematic dismantling or sad neglect.

We do not always give much consideration to what our possessions will say about us in the future. Of course we consider them as reflections of taste or a sense of fashion, from a grandmother's set of silver spoons to a fashionista's latest designer garments. But collections have power. They have the potential to hold sway over whole communities, and the ability to enunciate an otherwise forgotten past. *Cotton to Gold* is, at least in part, an exhibition about precisely this power: the ability to trace via books or beetles, Turner watercolours or Tiffany glass, a sense of the people who accumulated them and the times in which these people lived.



ROBERT
EDWARD HART

1878-1946

HART'S BOOKS AND THE HISTORY OF WRITING

Robert Edward Hart's collection of books is remarkable in quality and breadth, encompassing almost the entire history of the written word. Although Hart left no record of his intentions as a collector, the range of his collection - from ancient Assyrian clay tablets to private press books produced during his own lifetime - suggests it was the long progression of book history that most interested him and informed his tastes. Hart's focus on the pre-history of writing is made clear by his collection of five Assyrian tablets from c.2000 BC, written in cuneiform text, as well as by a book of Sanskrit texts inscribed on long palm leaves and a Jewish Torah scroll. Hart also took an interest in Islamic books and owned seventeenth-century copies of the Qur'an, as well as several works of early modern Persian poetry.

Opposite page: Missal written by Johannes de Berlandia, c.1400, Lombardy, ink on parchment, 32.5 x 24cm. *Hart Collection, Blackburn Museum and Art Gallery*



Above: Inscribed Assyrian tablets, one with an inscribed clay envelope, c.2300-2000 BC, Cappadocia and Southern Iraq, various sizes. *Hart Collection, Blackburn Museum and Art Gallery*

Opposite page: Muhammad ibn Sulayman al-Jazuli, *Dala'il al-khayrat* (Guide to Goodness), 18th century, Persia (now Iran), ink on paper, 17.5 x 10.cm. *Hart Collection, Blackburn Museum and Art Gallery*

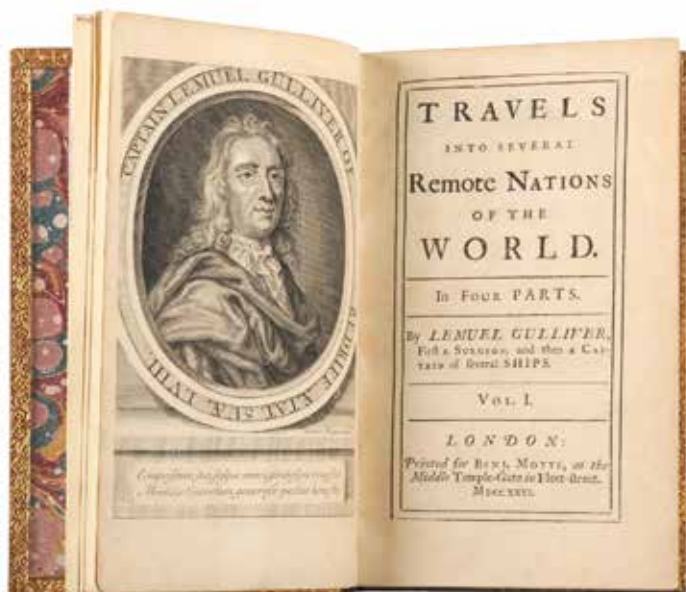




Above: Nizami Ganjavi, *Khamsa* (Quintet), late 15th century, Persia (now Iran), ink on paper, 33 x 20.5cm. *Hart Collection, Blackburn Museum and Art Gallery*

Opposite page: Detail from Book of Hours, early 16th century, possibly Rouen, ink on parchment, 18 x 13cm. *Hart Collection, Blackburn Museum and Art Gallery*





Above: Jonathan Swift, *Gulliver's Travels*, 1726, London, printed ink on paper, 19.5 x 12.5cm. Hart Collection, Blackburn Museum and Art Gallery

At the core of Hart's collection is a large number of medieval and Renaissance books. His collection of twenty-one late medieval manuscripts consists mainly of fifteenth-century religious texts written on parchment, particularly small-format books for personal devotion known as Books of Hours. His collection of over 500 printed books from the late fifteenth century represent some of the earliest printed material in Europe, created in the years immediately after the advent of the printing press. These exceptional survivals include examples by pioneering British printers such as William Caxton (c.1415-1492) and Wynkyn de Worde (d.1534).

Hart also collected first editions of later major literary works, including Edmund Spenser's *The Faerie Queene* (1590), John



Above: William Morris, *The Well At the World's End*, 1897, London, printed ink on paper, 30 x 22.5cm. Hart Collection, Blackburn Museum and Art Gallery

Milton's *Paradise Lost* (1667), Laurence Sterne's *Tristram Shandy* (1759), and contemporary works by William Morris and the Pre-Raphaelite artist Edward Burne-Jones. His collection of comic novels from the nineteenth century shows a more light-hearted side of his enthusiasm for books.

HART'S COINS

Along with many enthusiasts and amateur historians of his day, Hart was a prolific collector of coins. Housed in his private study in several bespoke cabinets complete with custom-made drawers and individual labels, the collection ran into the thousands. His donation to the museum on his death included 1250 Greek and



Greek Imperial coins, 1865 Roman coins, 70 Byzantine coins, and 2125 British coins ranging from the medieval to Victorian periods. His remarkable run of Roman coins features at least one example minted under every Emperor from Augustus through to the third century AD, a feat of collecting matched in Britain only by the British Museum. The collection also holds rare examples of experimental British dollar and cent coins from the 19th century, prototypes that never went into circulation.

Edward Hart, as he was known, was a quiet man and a passionate collector of books and coins. He was born into a family of industrial rope-makers who pioneered the production of rope with a new flexible core to drive cotton machines. Their Lambeth Power Rope was exported all over the Empire bringing them immense wealth, and over the course of several generations the Harts were propelled into the upper echelons of Blackburn society. The fourth generation of his family to run the business, Edward Hart seems to have lived quietly. He rarely ventured into the social world of his peers, and never married. Instead, he devoted his life to his work, charitable causes, and his considerable collections.

Hart supported a wide variety of civic causes in Blackburn, and was closely involved with many institutions that promoted commerce, education, and the Church. Hart's father, Thomas, had been influential in the establishment of an orphanage to care for the children of Blackburn in 1891, and Edward continued this support. The orphanage still survives today as ChildAction North West, continuing to care for vulnerable children in the Blackburn area. But Hart's most substantial gift to the people of Blackburn is represented by the bequest of his extensive collections to the town upon his death, along with funds to enable the Public Library to display them.

Opposite page: A tray from Robert Edward Hart's coin collection.
Blackburn Museum and Art Gallery



THOMAS
BOYS LEWIS

1869-1942

LEWIS'S JAPANESE PRINTS

Throughout his life, Thomas Boys Lewis built up an extensive collection of over 1000 Japanese prints, stretching in origin from the early 1700s to the nineteenth century. Some of the most renowned artists of the period are figured, including Hokusai (1760-1849), Hiroshige (1797-1858) and Kunisada (1786-1865). Known in Japanese as *ukiyo-e*, roughly translating as 'pictures of the floating world', these woodblock prints and paintings present popular themes in Japanese art, including portraits of kabuki actors, famed courtesans, sumo wrestlers, figures from classical history and folktales, and views of the natural world.

Lewis wrote of his prints that "their great artistic merit, and the manner in which they reveal the intimate life of a highly developed nation which has grown up with very little contact with the main stream of civilisation." Although reminiscent of a troubling late-Victorian

Opposite page: Kunisada, *The Actor Nakamura Shikan IV*, c.1854, coloured woodblock print, 34 x 24cm. *Lewis Collection, Blackburn Museum and Art Gallery*

attitude to Empire and the Far East, Lewis was at least correct politically speaking. For much of the eighteenth and nineteenth centuries Japan had engaged in a strong policy of isolationism towards the West, only beginning to lift trade embargoes on the sale of goods in the 1850s and 60s, at the beginning of the Meiji era. The influx of Japanese imagery into the West fuelled a trend - 'Japonisme' - across Europe and America that was to have a substantial intellectual and aesthetic influence on figures as varied as Vincent Van Gogh, Frank Lloyd Wright and Giacomo Puccini.

LEWIS'S ICONS

Lewis assembled a group of thirteen painted Orthodox Christian icons, made between the late 1600s and the early 1800s, and originating in Greece, Russia and the Eastern Mediterranean. First emerging in the early Christian world, and deeply intertwined with a much longer history of holy images, these painted depictions of saints or religious scenes formed an integral part of religious worship in the Byzantine Empire. Praying before an icon is still an important part of Russian and Greek Orthodox devotional practice today; it is considered to allow a direct spiritual dialogue between the worshipper on earth and the depicted saint in heaven. The rich colours of the icons, the repeated use of gold leaf and expensive silver covers, reflect this valued devotional role.

Thomas Boys Lewis was born in 1869 into a family of Blackburn cotton manufacturers, and spent much of his professional life

Opposite page: Katshushika Hokusai, *South Wind, Clear Sky*, Gaifu kaisei Red Fuji (top) & *Mishima Pass in Kai Province*, (bottom) both from the series *36 Views of Fuji*, c.1830-32, coloured woodblock prints, 24 x 36cm. *Lewis Collection*, *Blackburn Museum and Art Gallery*





managing the family's Springfield Cotton Spinning Mill. After 28 years in the family firm, the last five as its director, he sold the business in 1920 at the height of the post-war cotton boom, increasing his already substantial wealth to become one of the region's most affluent industrialists. Aged only 51, he retired into private life, but remained active as a local philanthropist for a range of civic causes, and as a collector.

Lewis was clearly stimulated by colourful and exotic objects, favouring the bright inks of Japanese prints and the vibrant palettes of wooden painted icons in his collections. His most substantial philanthropic undertaking was the foundation of the Lewis Textile Museum, opened in 1938, which presented to the public an extensive collection of historic cotton machinery. The perfect combination of Lewis's passion for objects and history, as well as for the industry that had so enriched his life and transformed his local region, the museum was exceptionally popular and drew crowds of thousands for weeks after opening.

By the time of his death in 1942, Lewis had firmly established himself as a well-known and benevolent public figure. His widow, Alice, continued his philanthropic efforts, ensuring that his collections of Japanese prints and icons, as well as medieval enamelwork and historic industrial equipment, were all bequeathed to local public institutions in Blackburn.

Opposite page: Icon of The Virgin of the Unfading Rose, 19th Century, central Greece, painted and gilded wooden board, 22 x 17.5cm. *Lewis Collection, Blackburn Museum and Art Gallery*



EDWARD STOCKS MASSEY

c.1850-1909

Edward Stocks Massey was one of the most active charitable collectors in nineteenth-century Burnley. Born around 1850 into a family of brewers, Massey went into partnership with his brother Charles and father John to found the highly lucrative Burnley Brewery Ltd.

Displaying the philanthropic zeal of the period, after several decades of successful business Massey wrote to the Mayor of Burnley in 1904 indicating a wish to leave a bequest of more than £125,000 to the administrative Corporation of the town, to be spent at their discretion. This was an enormous sum, but it came with an equally significant catch. No doubt aware of the potential effects for his business of the local Temperance Movement - which urged abstention from alcohol on moral grounds - Massey made clear that every time one of his 150 public houses lost its license to trade, a significant sum of money would be withdrawn from the Corporation's bequest. By way of illustration, Massey explained that "already by the refusal of the license of the Wheat Sheaf Inn, Burnley has lost £1,700...". Massey died of a stroke a mere ten



Above: J.M.W. Turner, *Towneley Hall*, 1799, watercolour on paper, 22 x 30cm. *Towneley Hall*

months later, but on the death of his wife in 1921 the bequest was honoured in full.

Despite the dubious nature of Massey's philanthropic gesture, the bequest has proven to be amongst the most important financial gifts ever given to the town. It has been used to endow education grants, fund the Municipal Orchestra, and offer key financial support to the Museum and Art Gallery at Towneley Hall: first to enrich their collections, and later for the construction of a picture gallery to house their growing collection of paintings. It continues to provide funds for purchasing to this day.

TURNER WATERCOLOURS

A staple of any nineteenth-century collection, watercolour paintings had grown in popularity since the early 1700s, as landscape artists increasingly took to sketching and painting outdoors. J.M.W. Turner (1775-1851) was a prolific draughtsman and painter from a young age and mastered, to a supreme degree, the capacity of watercolour to capture dramatic light, the calmness of nature, and a poignant sense of place.

The ten Turner watercolours on display are drawn from the collections of both Blackburn Museum and Towneley Hall. Eight examples from Blackburn feature various landscapes from Europe and the Holy Land, and reveal Turner's particular skill in rendering water scenes and expansive views. These key donations to Blackburn's holdings were made by Mrs. R.B. Dodgson in the 1880s and by E.L. Hartley in the 1950s. Two Turners from Towneley were purchased in the 1930s with funds from the Stocks Massey Bequest. Their place in Burnley is highly appropriate: one depicts various monuments and church decoration from nearby Whalley Abbey, the other shows a sweeping view of Towneley Hall itself.



Opposite page top: J.M.W. Turner, *Tynemouth*, c.1822, watercolour, 16.5 x 23. *Blackburn Museum and Art Gallery*

Opposite page bottom: J.M.W. Turner, *Ramah (Rachel's Tomb)*, c.1835, watercolour, 14 x 19.5cm. *Blackburn Museum and Art Gallery*





GEORGE A. BOOTH

d.1924

BOOTH'S TAXIDERMIED BIRDS

George A. Booth, an iron founder from Preston, gathered an extensive collection of taxidermied birds and mammals over a period of thirty years. On his death in August 1924 they were purchased for Towneley Hall with money from the Stocks Massey Bequest. Ironically Booth appears never to have loaned his collection for public display during his lifetime, contending that the photography of birds in their natural habitat was vastly preferable to shooting and stuffing them. Nonetheless following the Victorian fascination with natural history, the display of taxidermy had been a prominent feature at Towneley since the museum's conception, and Booth's collection provided a much-needed focus for the museum's previously rather disparate holdings. Containing over 150 varieties of birds across 300 specimens, the 143 cases of Booth's collection show birds in sculpted dioramas representing their natural habitat, some of which include painted backgrounds or even magazine prints of outdoor scenes stuck to their backboard. The collection focuses on unusual varieties of common British or European birds, often comparing a typical specimen against an unusual variety of the same species. Many are birds of atypical colouring - described in a local newspaper at the time as "freak birds" - including several completely white blackbirds and skylarks, known as leucistic specimens.

Opposite: One of two golden eagles. *Booth Collection, Towneley Hall*

ARTHUR C. BOWDLER

1842 - 1918

BOWDLER'S BEETLES

Arthur C. Bowdler's most substantial gift was the donation of his collection of beetles to what was then called the Blackburn Free Library and Museum. The study of beetles – coleoptery – was an enormously popular hobby at the time; the natural history museums and botanical gardens of the Victorian era inspired a new generation of amateur enthusiasts for plants and insects of all types. Speaking with the true passion of a collector, Bowdler stated of his beetles that "no jewel ever flashed and blazed with greater brilliance than some of these gems which are among the despised of the earth." *The Blackburn Telegraph*, reporting on the collection in 1908, adopted a less effusive tone: "the mere mention of beetles upsets the ladies".

The collection includes beetles from most parts of the world, with a particularly strong focus on North American and African examples. Bowdler gathered over 2,500 species of beetle in his lifetime, around 180 of which were native to Britain, as well as 539 specimens of ants, bees, and wasps. Specimens were also sent to Bowdler from his cotton contacts around the world. Upon receipt, each beetle was dried out, preserved and individually mounted alongside its location and Latin name delicately handwritten on small labels by Bowdler himself. They were originally enclosed in a mahogany cabinet of eighteen drawers containing some 4,200 individual beetles: these 26 cases of preserved specimens, representing over 720 genera, are still considered a grouping of national importance. The largest are a quartet of Rhinoceros Beetles from São Paulo, around 15cm long, whilst the smallest



Above: A box of preserved beetles, mainly African and Asian specimens, 35 x 40 x 5cm. *Bowdler Collection, Blackburn Museum and Art Gallery*

measure no more than a few millimetres and are too small even to be pinned in their cases, affixed instead onto tiny slips of paper.

Bowdler had been born into one of the region's most prominent mill-owning families in the early 1840s and, became a successful manufacturing chemist and factory owner. He was closely connected to various aspects of civic life in Blackburn and was a strong supporter of the Blackburn Art Gallery, donating several large oil paintings to the collection. One, a work by P.R. Morris, *The Good Samaritan* (1858), hints at the contemporary sense of religious and social conscience that no doubt lay behind Bowdler's commitment to public-spirited acts of charity.



GEORGE
EASTWOOD

1839-1906

EASTWOOD'S IVORIES

George Eastwood's collection of over 120 ivories is incredibly diverse, representing works from the seventeenth to nineteenth centuries, made across Europe, Africa and Asia. Most are carved in elephant ivory, a material more freely available and ethically acceptable before the poaching bans of the twentieth century. The range of objects represented in the collection include small busts of well-known figures like J.M.W. Turner and Napoleon, allegorical figurines of Greek gods, detailed miniature animals, functional objects like card cases or decorated tankards, and religious statuettes of the Virgin Mary. Eastwood seems to have also been interested in the pure material of ivory itself, with his collection including several undecorated whole tusks. The collection also includes objects made from less common types of ivory: five decorated whale's teeth and a walking stick fashioned from the twisted horn of a narwhal.

Opposite page: Statuette of the Virgin standing on a crescent moon, 18th century, Goa, ivory, 19cm. *Eastwood Collection, Towneley Hall*



Above: Ivories on display at Towneley Hall in 1906.
Towneley Hall

George Eastwood was born in 1839 in Burnley and knew better than most the hard labour that the cotton industry demanded of the young. Working in a local mill from the age of ten, he worked in the cotton industry until 1864 when he moved to Manchester. There he joined a company of decorators working for the town's wealthy patrons - which today might be called interior designers or venue dressers - and built a lucrative business as a decorator of bazaars, balls, and banquets. He travelled widely, and it was probably on one of his journeys to Asia that he first came across



Above: Two *netsuke* in the shape of a rat, 19th century, Japan, ivory, 6cm. *Eastwood Collection, Towneley Hall*

the carved ivory sculptures which he collected in large quantities throughout his life. Despite moving to Southport in his later years, Eastwood never forgot his Burnley roots, and on his death in 1906 bequeathed his entire ivory collection to the Borough of Burnley for display at Towneley Hall.



WILLIAM T.
TAYLOR

1877- c.1945

TAYLOR'S HUACOS AND PERUVIAN MUMMY

In 1913 William T. Taylor offered Towneley Hall Museum several gifts from his most recent trip to Peru, including a preserved mummy of a twelfth-century Incan nobleman and several ceramic artefacts known as *huacos*. Often found at pre-Columbian burial sites, these small clay figurines and pottery bowls fulfilled various ritual functions, and are decorated with black or coloured inks. It appears that – in common with many adventurer-collectors of his age – Taylor paid scant regard to the claims of local people to the objects he brought back. Much of what we know of Taylor's acquisition of these objects comes from his own remarkable diary of his time in Peru, a book extraordinarily bound in woolly llama skin. Taylor records his discovery of the mummy at a local burial site near Chaplanca. Assisted by local guides he descended into a dark tunnel, following the twists and turns of the passage in flickering candlelight, braving bats, bones, and human skulls before finally coming face to face with the mummy.

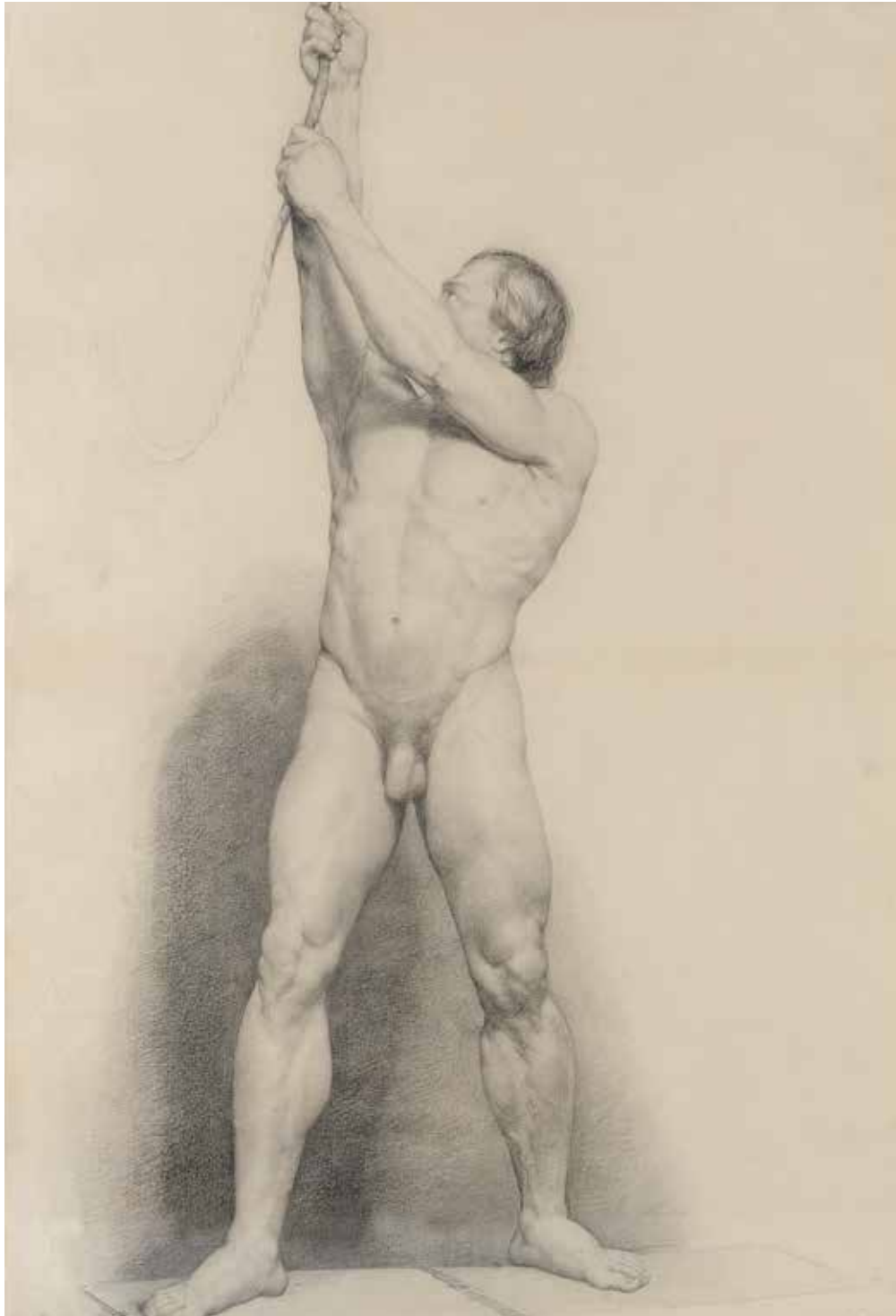
Opposite page: Mummy of an Incan Nobleman, 12th century, Chaplanca (Peru). *Taylor Collection, Towneley Hall*



Above and opposite page: Peruvian diary of W.T. Taylor, 1913, paper bound in llama skin. *Taylor Collection, Towneley Hall*

Born in 1877 in Burnley, Taylor sought his fortune in the gold mines of South Africa in the 1890s. While there he appears to have become involved in electrical engineering. He moved to the offices of General Electric in Schenectady, New York, to obtain further training. Soon after, as a fellow of the Institute of Electrical Engineers, he travelled the world supervising the construction of hydroelectric power stations in Kashmir, Mexico and Peru. While on these later postings Taylor collected various artefacts from local Indian and South American cultures, and following a visit to Towneley Hall in 1907 he resolved to send objects from his future travels to the museum.





WILFRED DEAN

d.1949

DEAN'S MILLAIS DRAWINGS

John Everett Millais (1829-1896) was a significant figure in the Victorian art world, and a founder, with William Holman Hunt and Dante Gabriel Rossetti, of the Pre-Raphaelite Brotherhood. The Pre-Raphaelites rejected the formal academic painting of the time in favour of a return to the vivid colours and complex compositions of medieval and early Renaissance art. Influenced by the writings of Augustus Pugin and John Ruskin, the Pre-Raphaelites took further inspiration from the ideals of craftsmanship and design they associated with the Middle Ages. These influences can also be seen in the architecture, sculpture and stained-glass of Two Temple Place, itself built in 1895.

The seven pencil and chalk drawings by Millais on display depict a nude man drawn several times from life. They appear from their recurring model to have been done in close succession, and the formal poses depicted indicate these undated drawings were probably created in the academic atmosphere of the Royal Academy Schools where Millais began studying in 1840 at the early age of eleven.

Most of what is known of Wilfred Dean comes through his philanthropic work. He appears to have been the proprietor of

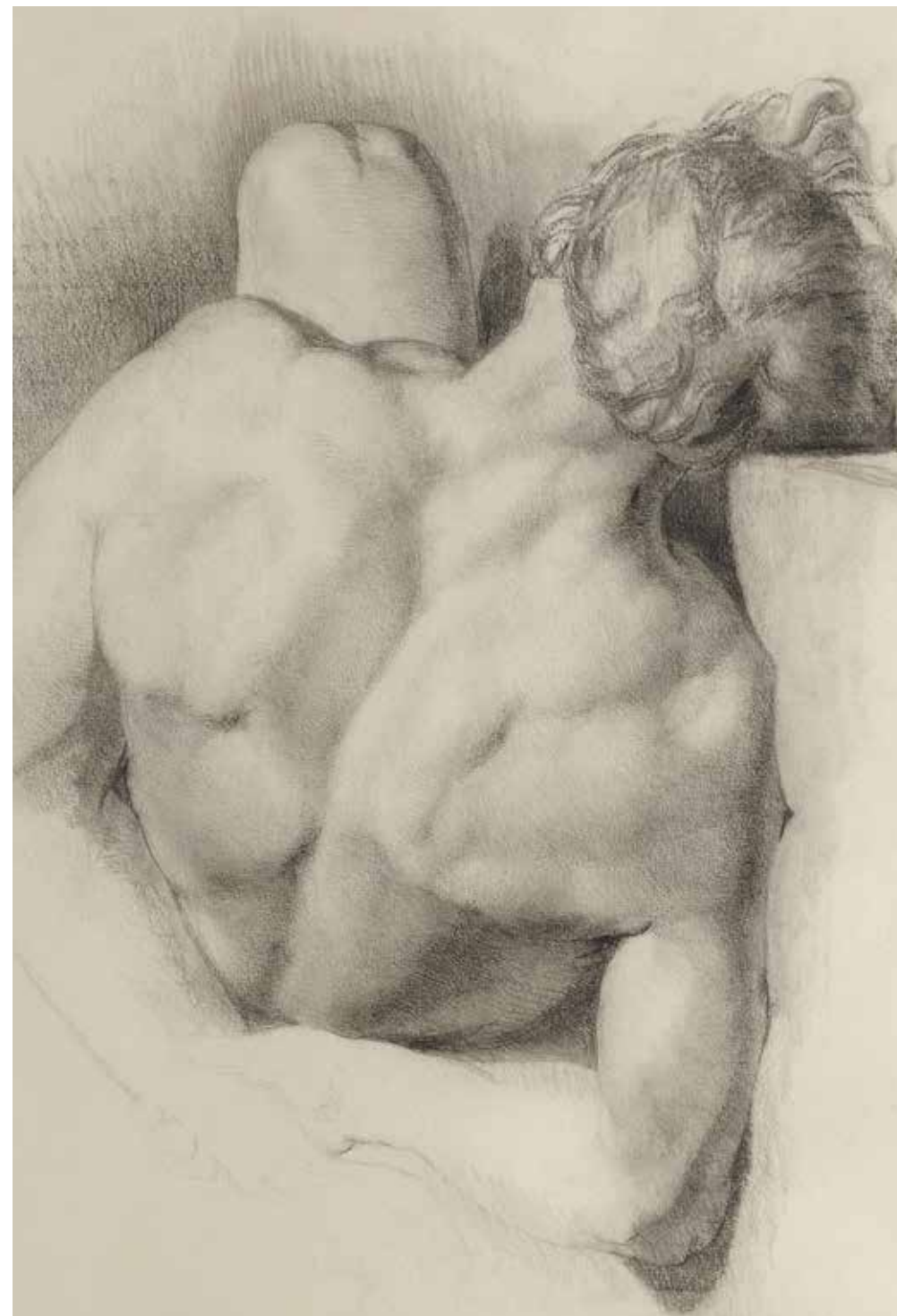
Opposite page: John Everett Millais, *Male nude holding a rope*, c.1847, pencil on paper, 76 x 50cm. *Dean Collection, Towneley Hall*



W.H. Dean and Sons, a successful manufacturer of wash-boilers and other domestic and industrial textile appliances based at Victoria Works in Burnley. Dean was closely involved with the development of the Art Gallery at Towneley Hall, and seems to have played a significant role in guiding purchasing decisions, not least through his own significant collection of paintings. In 1924 he donated ten life drawings by Millais to the museum, and donations followed until his death in 1949, by which time he had given a further 24 watercolours and six larger oil paintings.

Above: John Everett Millais, *Male nude sitting with chin resting in right hand*, c.1847, pencil and chalk on blue paper, 35 x 26cm.
Dean Collection, Towneley Hall

Opposite page: John Everett Millais, *Male nude resting with head supported to right*, c.1847, pencil on paper, 64 x 51cm.
Dean Collection, Towneley Hall





Above: Engraving after Edwin Henry Landseer, *The Cat's Paw*, c.1905, 66 x 58.5cm. *Haworth Collection, Towneley Hall*

JESSE HAWORTH

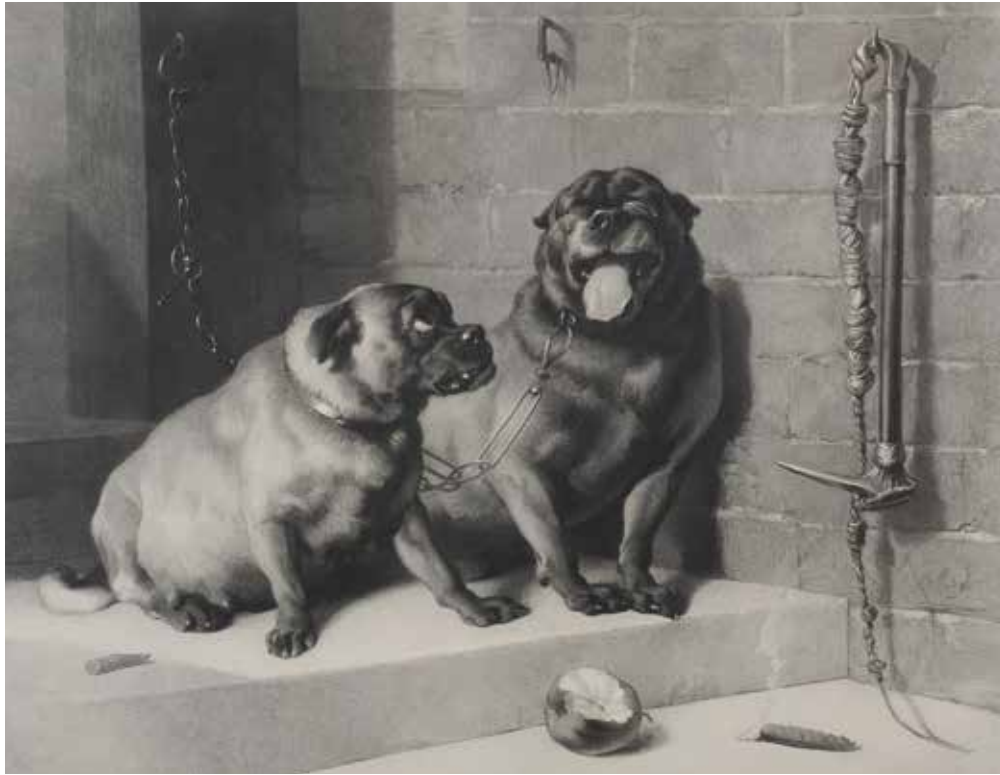
1835-1920

HAWORTH'S LANDSEER PRINTS

Sir Edwin Landseer (1802-1873) was a successful Victorian artist best known for his depictions of animals, particularly his images of horses, his dog paintings of the 1830s, and the four sculpted lions at the base of Nelson's Column in London's Trafalgar Square. Often imbued with particularly emotive expressions or posed in almost human guise, the animals in his paintings assume a satirical dimension. His painting *Laying Down The Law*, a satire on the legal profession, is supposed to have been inspired by the chance comment of a judge to Landseer at dinner that a French poodle would make an excellent Lord Chancellor. In an apparently more sincere literary reference, his *Uncle Tom and His Wife For Sale* casts two pugs as characters from Harriet Beecher Stowe's anti-slavery novel *Uncle Tom's Cabin* (1852).

Engravings were commonly produced as a means of promoting an artist's painterly production, providing versions of paintings in printed form for wider distribution and publication. It is possible that Haworth originally commissioned this set of 121 images of Landseer's work, as he owned several of the original oil paintings from which they were derived.

Jesse Haworth was an established Manchester businessman, a partner in a successful cotton merchants, and a keen collector



Above: Engraving after Edwin Henry Landseer, *Uncle Tom and his Wife for Sale*, c.1905, 53 x 68.5cm. *Haworth Collection, Towneley Hall*.

of paintings, engravings, Wedgwood ceramics, and Egyptian antiquities. Attracted by the widespread popularity of Towneley Hall, in 1905 Haworth loaned the museum his set of engravings of works by Landseer. On the opening of the new paintings gallery at Towneley in 1908, Haworth donated his entire collection to the museum. By 1919 the collection appeared already to have fallen out of fashion: around half the works were circulated to local schools, and only 63 remain in the museum today.

JAMES HARDCASTLE

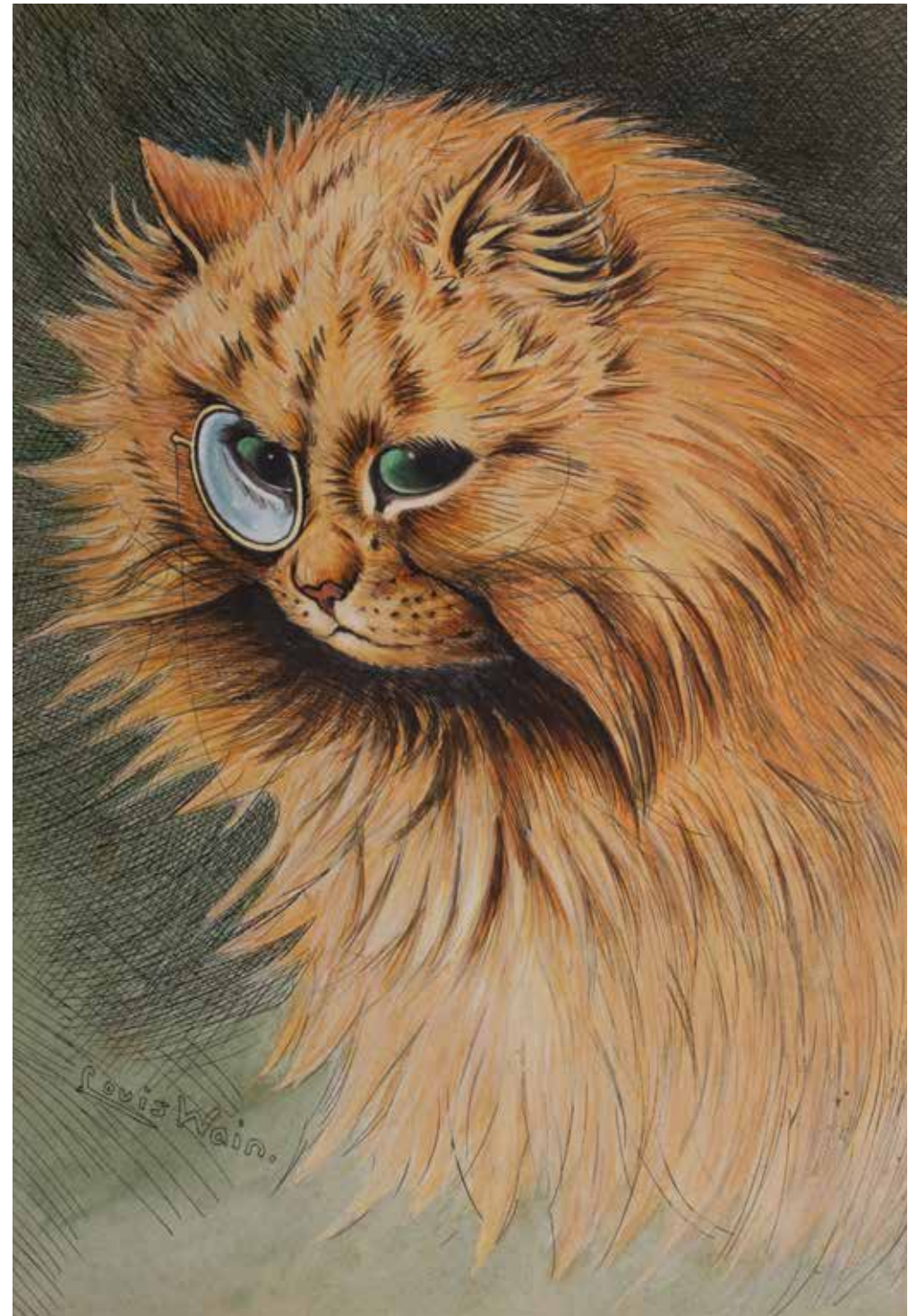
BOOK ILLUSTRATIONS

Images printed in books of all kinds became a popular feature of Victorian literary culture, often contributing to the publications' financial success. Hardcastle's collection of over 500 small drawings and paintings includes works by contemporary illustrators like C.E. Brock and Cyrus Cuneo as well as pieces by important earlier artists: William Blake (1757-1827), cartoonist Thomas Rowlandson (1756-1827), and Victorian illustrators 'Phiz' (Hablot Knight Browne, 1815-1882) and George Cruikshank (1792-1878), both best known for their illustration of the works of Charles Dickens.

Almost nothing is known of James Hardcastle's life. On his death, his extensive collection of book illustrations was offered for sale to Towneley Hall by his widow, who was then living in Halifax. They were purchased for the gallery in 1927, with money from the Stocks Massey Bequest.

Following page: S.B. de la Bete, *The Hermit*, late nineteenth century, pen and ink on paper, 28 x 22cm. *Hardcastle Collection, Towneley Hall*

Louis Wain, *The Monocle*, c.1890-1920, pen and ink on paper. *Hardcastle Collection, Towneley Hall*





JOSEPH BRIGGS

1873-1938

BRIGGS'S TIFFANY GLASS

The sweeping, organic shapes of Tiffany glassware epitomize the school of design dominant at the turn of the twentieth century. The Tiffany Studio's output took various forms, from mosaics and vases to other bespoke household items like the iconic Tiffany lamp. Louis Comfort Tiffany, founder of the Tiffany Studios and famous for his *Art Nouveau* glass and ceramics, created designs which combined influences from the natural world or details drawn from the study of ancient civilisations, with cutting-edge technologies like central heating and electric lighting to produce highly sought-after contemporary interiors. As well as mosaics and vases, Joseph Briggs's collection at the Haworth Art Gallery also includes a group of iridescent wall-tiles crafted in their unique brand of Favrile glass.

Briggs had left his native Accrington in 1891 at the age of seventeen to travel to New York in search of work. Family history

Opposite page: Tiffany Peacock Vase, c.1900-10, green glass with iridescent decoration, 48cm. *Briggs Collection, Haworth Art Gallery*

records that after a chance encounter in 1898, Briggs became the personal assistant and close friend of Louis Comfort Tiffany. Briggs excelled at mosaic work and was closely involved with the creation of two of Tiffany's largest pieces, the safety curtain for the National Theatre in Mexico City and the Curtis Center Dream Garden in Philadelphia, both in 1911. He rose through the ranks to take charge of the Tiffany Studios in 1919 and lived life in style, with properties in New York and New Jersey. However, the fashion for Tiffany's designs was already on the wane before the Wall Street Crash of 1929, and the studio closed during the years of the Great Depression. By 1932 Briggs had filed for bankruptcy, and the 140 pieces of Tiffany glass that he shipped back to the North West were amongst the few to escape the liquidation of the company's assets. They were bequeathed to the people of Accrington on Briggs's death, and during the Second World War the collection was moved from the former Oak Hill Museum to the Haworth Art Gallery for safekeeping. It has remained there ever since, and constitutes the largest public collection of Tiffany glass in Europe.

Opposite page: Aquamarine Paperweight Vase, 1913, transparent coloured glass, 37.5cm. *Briggs Collection, Haworth Art Gallery*



TOWNELEY HALL ART GALLERY AND MUSEUM

Towneley Hall is an impressive Grade I listed building which dates from the fifteenth century, set in 24 acres of sweeping parkland in southwest Burnley. It was formerly the home of the Towneley family who settled on the site around 1200. The Hall and sweeping grounds were significantly remodeled in the time of the well-known connoisseur Charles Towneley (1735-1805), whose important collection of classical sculpture was bought by the British Museum after his death. The Towneley family's ownership of the Hall came to an end in 1902, when the female heir, Lady O'Hagan, sold the nearly empty Hall and its grounds to the Burnley Corporation.

Today Towneley Hall holds a wide variety of collections including a new natural history display incorporating specimens from the Booth Collection of birds. Egyptology, local history, including textiles, decorative art, and furniture are also represented. Towneley's art gallery, with acquisitions funded by a bequest from the Victorian local brewer, Edward Stocks Massey, is one of its main attractions. The Towneley acquisitions committee bought wisely over the years and the gallery now holds an outstanding collection of Victorian and Pre-Raphaelite art including the original *Destiny* by John William Waterhouse. Johann Zoffany's *Charles Towneley and his Friends in the Park Street Gallery, Westminster*, completed in 1783, was bought for Towneley Hall with the assistance of the Art Fund in 1939.





BLACKBURN MUSEUM AND ART GALLERY

Blackburn Museum and Art Gallery was one of the first purpose-built, free museums outside London. The Arts and Crafts building, with touches of Gothic, was constructed in 1874. It has been the recipient of diverse and important collections acquired by those who profited from the cotton trade since it opened. Hart's books and coins, along with the Lewis icons and Japanese prints, are shown together in one spectacular gallery with Bowdler's beetles displayed nearby in their original Victorian cases.

The Museum's art gallery displays a wide range of largely Victorian oil paintings including Frederic, Lord Leighton's *Mother and Child (Cherries)*. The Pre-Raphaelites are represented by Albert Moore's *Love of the Winds* and *The Seasons*. The museum also features a diverse collection of decorative arts including ceramics, textiles and furniture. Three galleries are devoted to social history telling the story of the cotton boom in Blackburn and the North West. An impressive display of looms, many in working order, is a highlight of the social history collection. Egyptology is also on display; the museum's most requested object is its Egyptian mummy. Blackburn has also created a South Asian collection, the first of its kind in the UK.

HAWORTH ART GALLERY

The Haworth Art Gallery is home to the largest collection of Tiffany glass in Europe. The museum was originally built as the home of textile manufacturer William Haworth in 1909. In 1920 the house was left to the citizens of Accrington. The glass from the New York studio of Louis Comfort Tiffany found its way to Accrington via the gift of Joseph Briggs, himself originally an Accrington man. Briggs rose to spectacular success in the course of his forty-year association with Tiffany. But the Great Depression and a shift away from *Art Nouveau* design brought the Tiffany glass business to bankruptcy. Briggs sent pieces that he personally selected back to his hometown where they are now on permanent display. They represent the various types of Tiffany glass that the studio produced including Favrite glass tiles, jewels, samples, mosaics, and vases. There are 140 pieces of Tiffany glass in the Haworth Art Gallery's collection. Some of Tiffany's most iconic creations, including the sulphur-crested cockatoo mosaic, are held by the Haworth Art Gallery.

Haworth Art Gallery also holds a fine collection of 19th century oil paintings and watercolours including works by Frederic, Lord Leighton, Claude Joseph Vernet, and John Frederick Herring.



OBJECT LIST

BLACKBURN MUSEUM AND ART GALLERY

HART AND THE HISTORY OF WRITING

Clay tablet recording a merchant's debt with an inscribed clay envelope, c.2300-2000 BC, Cappadocia, 5.5 x 5cm

Clay tablet detailing provisions for messengers, c.2200 BC, Lagash (now Southern Iraq), 5.5 x 3cm

Clay tablet with the records of a palace kitchen, 2055 BC, Drehem (now Southern Iraq), 5 x 2.5cm

Clay tablet marking the dedication of a palace, c.2000 BC, Mesopotamia, 5 x 2.5cm

Bible, 1558, Lyon, ink on parchment, 17.5 x 13cm (HART 13938)

John of Dalyatha, *Homilies*, 17th century, Ethiopia, ink on parchment, 19.5 x 17cm (HART 21181)

Brahmajala Sutra (Sermon on Buddhism), 18th century, Sri Lanka, inscribed palm leaves with painted wooden covers, 6 x 40cm

Torah, 18th century, probably Eastern Europe, ink on parchment, 30cm roll

HART'S MEDIEVAL MANUSCRIPTS

Two *Laudario* sheets, early 15th century, Northern Italy, ink on parchment, 55 x 42cm (HART WB1419a/b)

Book of Hours, 15th century, France, ink on parchment, 13 x 9cm (HART 21037)

Gospel Book, 15th century, France, ink on parchment, 15.5 x 11.5cm (HART 20989)

Missal written by Johannes de Berlandia, c.1400, Lombardy, ink on parchment, 32.5 x 24cm (HART MS 20918)

Book of Hours, c.1410-20, Paris, ink on parchment, 20 x 14cm (HART 20865)

Book of Hours, c.1420-30, England, ink on parchment, 25 x 19cm (HART 21018)

Book of Hours, c.1420-40, Southern Netherlands for English use, ink on parchment, 28 x 20.5cm (HART 21035)

Book of Hours, late 15th century, France, ink on parchment, 19.5 x 12.5cm (HART 21002)

Book of Hours, c.1480, France, ink on parchment, 17 x 11cm (HART 20932)

Book of Hours, early 16th century, possibly Rouen, ink on parchment, 18 x 13cm (HART 20954)

Book of Hours, early 16th century, France, ink on parchment, 19 x 14cm (HART 20984)

Book of Hours, 16th century, Paris or Burgundy, ink on parchment, 18 x 13.5cm (HART 20927)

Book of Hours, c.1510, Paris, printed ink on vellum, 19 x 11cm (HART 13763)

HART'S ARABIC AND PERSIAN BOOKS

Nizami Ganjavi, *Khamsa* (Quintet), late 15th century, Persia (now Iran), ink on paper, 33 x 20.5cm (HART 19222)

Unbound pages from the *Shahnameh* (Book of Kings), c.1590, possibly Isfahan, ink on paper, 20 x 14cm (HART 19662)

Qur'an, 17th century, Arabic, ink on paper, 16.5 x 12cm (HART 19661)

Muhammad ibn Sulayman al-Jazuli, *Dala'il al-khayrat* (Guide to Goodness), 18th century, Persia (now Iran), ink on paper, 17.5 x 10cm (HART 21174)

Sulaiman al-Ha'arnf Muhazada, *Min Wadaya ad-Dabr* (Tokens of the Age of Solomon), 18th century, Turkey, ink on paper, 23.5 x 14cm (HART 19224)

Nizami Ganjavi, *Khamsa* (Quintet), 1731, possibly South Asia, ink on paper, 23 x 14.5cm (HART 19223)

Muhammad ibn Sulayman al-Jazuli, *Dala'il al-khayrat* (Guide to Goodness), 1763, possibly North West African, ink on paper, 20.5 x 15.5cm (HART 21175)

Muhammad ibn Sulayman al-Jazuli, *Dala'il al-khayrat* (Guide to Goodness), 1794, Arabic, ink on paper, 18 x 12cm (HART 21173)

Stationary Cabinet, mid 19th century, India, sandalwood with ivory and mother-of-pearl inlay 14 x 22 x 14cm

HART'S PRINTED BOOKS

Biblia pauperum (Paupers' Bible), 1460-70, Germany, printed ink on paper, 29 x 20.5cm (HART 14273)

Giovanni Boccaccio, *De claris mulieribus* (On Famous Women), 1479, Augsburg, printed ink on paper, 24.5 x 17.5cm (HART 20281)

Francesco Petrararch, *Sonetti e canzone* (Sonnets and Songs), 1481, Venice, printed ink on paper with hand-drawn additions, 30.5 x 22cm (HART 13748)

Vincent of Beauvais, *The Mirror of the World* (translated into English and printed by William Caxton), 1481, printed ink on paper, London, 27 x 20cm (HART 10451)

Johann Wonnecken von Cube, *Hortus sanitatis* (Garden of Health), 1485, Mainz, printed ink on paper, 27 x 20.5cm (HART 13752)

Bernard von Breydenbach, *Peregrinationes in terram sanctam* (Pilgrimages to the Holy Land), 1490, Speyer, printed ink on paper, 20.5 x 12.5cm with extensions (HART 13687)

Ars moriendi (The Art of Dying), c.1495, Leipzig, printed ink on paper, 19 x 14.5cm (HART 9977)

Sebastian Brandt, *Stultifera navis* (Ship of Fools), 1507, Basel, printed ink on paper, 21.5 x 17cm (HART 13762)

John Mandeville, *Von der Erfahrung des strengen Ritters Johannes von Mandeville* (The Travels of Sir John Mandeville), 1507, Strasbourg, printed ink on paper, 28 x 20cm (HART 14091)

The Life of St. Catherine of Siena, 1519, London, printed ink on paper, 28 x 20.5cm (HART 13685)

Paul Hector Mair with engravings by Christoph Weiditz, <i>Bericht und anzeigen aller Herren Geschlecht der loblichen Statt Augsburg</i> (The Knights of Augsburg), 1550, Augsburg, printed ink on paper, 29 x 20cm (HART 14120)	Thomas Hobbes, <i>Leviathan</i> , 1651, London, printed ink on paper, 28 x 19cm (HART 14138)	Pierce Egan with engravings by George and Robert Cruikshank, <i>Real Life in London</i> , 1821-22, London, printed ink on paper, 21.5 x 14.5cm (HART 14319-20)	Edward Burne Jones, <i>The Beginning of the World</i> , 1902, London, printed ink on paper, 31 x 23cm (HART 14201)
George Turberville, <i>The Book of Falconry or Hawking</i> , 1575, London, printed ink on paper, 19 x 14cm (HART 13766)	William Shakespeare, <i>Mr. William Shakespeare's Comedies, Histories, and Tragedies</i> (Third Folio), 1664, London, printed ink on paper, 28 x 19cm (HART 9480)	Pierce Egan with engravings by Thomas Lane, <i>The Life of an Actor</i> , 1825, London, printed ink on paper, 21.5 x 15cm (HART 14363)	François de La Rochefoucauld, <i>Moral Maxims</i> , 1926, London, 23.5 x 15cm (HART 13708)
Giovanni Antonio Rusconi, <i>Della architettura</i> (On Architecture), 1590, Venice, printed ink on paper, 29 x 20.5cm (HART 14116)	John Milton, <i>Paradise Lost</i> , 1669, London, printed ink on paper, 18.5 x 13.5cm (HART 13797)	Giulio Ferrario, <i>Il Costume Antico e Moderno (Africa)</i> , 1840-55, Palermo, printed ink on paper, 22 x 15cm (HART 14391-94)	Lloyd Habery, <i>The Copper Coloured Cupid</i> , 1931, London, printed ink on paper, 24 x 17cm (HART 14190)
Psalter, 1646, Germany, ink on paper, 12.5 x 9cm (HART 21036)	Jonathan Swift, <i>Gulliver's Travels</i> , 1726, London, printed ink on paper, 19.5 x 12.5cm (HART 10175)	Gilbert A'Beckett with engravings by John Leech, <i>The Comic History of England</i> , 1847-8, London, printed ink on paper, 22.5 x 15cm (HART 14582)	Roger L'Estrange with plates by Stephen Gooden, <i>Aesop's Fables</i> , 1936, Cambridge, printed ink on paper, 26.5 x 19cm (HART 14197)
Bernard Picart, <i>The Temple of the Muses</i> , 1733, Amsterdam, printed ink on paper 48 x 32cm (HART 14266)	Laurence Sterne, <i>Works</i> , 1780, London, printed ink on paper, 18.5 x 12cm (HART 13922)	Gilbert A'Beckett with engravings by John Leech, <i>The Comic History of Rome</i> , 1852, London, printed ink on paper, 22.5 x 15cm (HART 14583-4)	HART'S COINS
HART'S FAMOUS EARLY EDITIONS	William Blake with engravings by Louis Schiavonetti, <i>The Grave, A Poem</i> , 1808, London, printed ink on paper, 18.5 x 12cm (HART 20053)	Robert Surtees with engravings by John Leech, <i>Ask Mama</i> , 1858, London, printed ink on paper, 22 x 15cm (HART 14586)	Apollo, tetradrachm, c.461-413BC, silver (HART 16.76)
Geoffrey Chaucer, <i>The Canterbury Tales</i> , 1526, London, printed ink on paper, 29 x 22cm (HART 9556)	Lord Byron, <i>Childe Harold's Pilgrimage</i> , 1818, London, printed ink on paper, 22 x 13.5cm (HART 14365)	R. S. Surtees with engravings by John Leech and Hablot K. Browne, <i>Mr Facey Romford's Hounds</i> , 1864, London, printed ink on paper, 22 x 14cm (HART 14585)	Phillip II Macedon, tetradrachm, c.359-336BC, silver (HART 14.12)
Dante Alighieri, <i>La Divina Commedia</i> (The Divine Comedy), 1544, Vinegia, printed ink on paper, 22.5 x 16cm (HART 14256)	HART'S NINETEENTH-CENTURY BOOKS		Alexander the Great (Alexander III), tetradrachm, c.336-323BC, gold (HART 17.22)
Edmund Spenser, <i>The Faerie Queene</i> , 1611, London, 27.5 x 20cm (HART 14151)	'Quiz' with engravings by Thomas Rowlandson, <i>The Grand Master, or Adventures of Qui Hi? in Hindostan. A Hudibrastic Poem in Eight Cantos</i> , 1816, London, printed ink on paper, 23.5 x 15.5cm (HART 14096)		Alexander the Great (Alexander III), tetradrachm, c.336-323BC, silver (HART 17.14)
Michel de Montaigne, <i>Essayes</i> , 1613, London, printed ink on paper, 28.5 x 20cm (HART 14144)	Anonymous with illustrations by Robert Cruikshank, <i>The Dandie's Ball</i> , 1819, Manchester, printed ink on paper, 17.5 x 11cm (HART WB13)		Pegasus, stater, c.350-303BC, silver (HART 8.44)
Francis Bacon, <i>Sylva sylvarum, or A Natural History</i> , 1651, London, printed ink on paper, 30 x 20cm (HART 14124)			Tigranes of Armenia, tetradrachm, c.83-69BC, silver (HART 15.41)
		HART'S PRIVATE PRESS BOOKS	Sextus Pompey, denarius, 42BC, silver (RNUM.051801)
		William Morris, <i>News from Nowhere</i> , 1892, London, printed ink on paper, 21 x 15cm (HART 14195)	Mark Antony, denarius, 41BC, silver (RNUM.051804)
		William Morris, <i>The Well At the World's End</i> , 1897, London, printed ink on paper, 30 x 22.5cm (HART 13692)	Octavian, sestertius or dupondius, 39 BC, bronze (RNUM.040106)
			Octavian, sestertius, 39 BC, bronze (RNUM.040114)

Octavian, 28BC, aureus, gold (RNUM.063004)	Trajan, denarius, 113, silver (RNUM.051817)	Elagabalus, dupondius, 220, brass (RNUM.042517)	Maximianus, follis, 305, brass (RNUM.051118)
Augustus, denarius, 19BC, silver (RNUM.051807)	Hadrian, aureus, c.117-138, gold (RNUM.063013)	Severus Alexander, denarius, 232, silver (RNUM.051920)	Constantine I, follis, 307, brass (RNUM.051503)
Livia, dupondius, 23, brass (RNUM.040223)	Hadrian, as, 118, copper (RNUM.041240)	Maximinus Thrax, sestertius, 236, brass (RNUM.042719)	Valentinian I, solidus, 364-75, gold (RNUM.063019)
Tiberius, aureus, c.14-37, gold (RNUM.063008)	Antoninus Pius, aureus, 159-60, gold (RNUM.063014)	Gordian I Africanus, sestertius, 238, brass (RNUM.050101)	Valens, solidus, 366-7, gold (RNUM.063020)
Caligula, sestertius, 39-40, brass (RNUM.040411)	Faustina Senior by Antoninus Pius, aureus, after 147, gold (RNUM.063015)	Gordian II Africanus, sestertius, 238, brass (RNUM.050102)	Theodosius II, solidus, 408-450, gold (RNUM.063021)
Agrippina Senior by Caligula, sestertius, 37-41, brass (RNUM.040404)	Marcus Aurelius, aureus, 166, gold (RNUM.063016)	Balbinus, sestertius, 238, brass (RNUM.050107)	Edward III, noble, 1360-69, gold (BNUM.061001)
Agrippina Senior, sestertius, 37-41, brass (RNUM.040403)	Marcus Aurelius, sestertius, 169, brass (RNUM.041842)	Pupienus, sestertius, 238, brass (RNUM.050108)	Richard II, noble, 1377-99, gold (BNUM.061004)
Claudius, aureus, c.49-54, gold (RNUM.063009)	Lucius Verus, sestertius, 162, brass (RNUM.042041)	Gordian III, antoninianus, 240, silver RNUM.051926)	Henry IV, light noble, 1412-13, gold (BNUM.061007)
Agrippina Junior, denarius, 51 (or possibly 19th century), silver (RNUM.051809)	Commodus, denarius 181, silver (RNUM.051839)	Philip I, sestertius, 245, brass (RNUM.050308)	Henry V, noble, 1413-22, gold (BNUM.061010)
Nero, aureus, c.54-68, gold (RNUM.063010)	Septimius Severus, sestertius, 194, brass (RNUM.042335)	Philip II, antoninianus, 247, silver (RNUM.051929)	Henry VI, angel, 1470-71, gold (BNUM.061016)
Nero, dupondius, 67, brass (RNUM.040703)	Caracalla, sestertius, 214, brass (RNUM.042420)	Philip II, sestertius, 245, brass (RNUM.050518)	Edward IV, half noble, 1471-83, gold (BNUM.061020)
Galba, sestertius, 68, brass (RNUM.040741)	Septimius Severus, denarius, 205, silver (RNUM.051840)	Trajan Decius, dupondius, 250, brass (RNUM.050608)	Edward V, angel, c.1483, gold (BNUM.061028)
Vitellius, sestertius, 69, brass (RNUM.040818)	Julia Domna, sestertius, 198, brass (RNUM.042412)	Herennia Etruscilla, sestertius, 250, brass (RNUM.050619)	Henry VII, sovereign, 1489, gold (BNUM.061101)
Vespasian, as, 73, copper (RNUM.040913)	Julia Domna, denarius, 203, silver (RNUM.051902)	Herennia Etruscilla, antoninianus, 251, silver (RNUM.052001)	Henry VIII, sovereign, 1526-44, gold (BNUM.061106)
Titus, sestertius, 80, brass (RNUM.040938)	Geta, sestertius, 211, brass (RNUM.042437)	Hostilian, sestertius, 251, brass (RNUM.050709)	Edward VI, half sovereign, 1549, gold (BNUM.061208)
Domitian, denarius, 87, silver (RNUM.051812)	Macrinus, as, 218, copper (RNUM.042505)	Gallienus, antoninianus, 265, billon (RNUM.052006)	Edward VI, half sovereign, 1552, gold (BNUM.061209)
Herius, aureus, before 90, gold (RNUM.063007)	Diadumenian, sestertius, 218, brass (RNUM.042509)	Salonina, antoninianus, 262, billon (RNUM.052011)	Mary, fine sovereign, 1553, gold (BNUM.061116)
Nerva, denarius, 97, silver (RNUM.051816)	Elagabalus, denarius, 221, silver (RNUM.051917)	Aurelian, antoninianus, 272, billon (RNUM.052018)	Elizabeth, fine sovereign, 1584, gold (BNUM.061301)

Elizabeth, pound sovereign, 1600, gold (BNUM.061302)	LEWIS'S ICONS	Katsukawa Shuntei, <i>A Sumo Wrestler</i> , c.1800, coloured woodblock print, 37 x 24cm (LC697)	- 14th Station, Yoshiwara (LC319) - 15th Station, Kambara (LC321) - 16th Station, Yui (LC322) - 28th Station, Mitsuke (LC327)
James I, rose ryal, 1619-20, gold (BNUM.061402)	George and the Dragon, date unknown, possibly Anatolia, painted and gilded wooden board, 24.5 x 21.5cm (Icon 857)	Ryusai Shigeharu, <i>The Actor Nakamura Utaemon III in the role of Six Poets</i> , c.1830, coloured woodblock print, 35 x 21cm (LC11)	Follower of Katsukawa Shunsho, <i>View of Akabane with an Actor and Shamisen</i> , 1842-46, coloured woodblock print, 36 x 24cm (LC33)
Charles I, £3 piece, 1643, gold (BNUM.061501)	Virgin Hodegetria, 17th century, Anatolia, painted and gilded wooden board, 20 x 15cm (Icon 860)	Kunisada, <i>Horse and Willow</i> , c.1830, coloured woodblock print, 35 x 24cm (LC607)	Ichiyusai Kuniyoshi, <i>Woman on a boat under the Ryogoku Bridge on the Sumida River</i> , part of a triptych from the series <i>The Four Seasons</i> , c.1843-47, coloured woodblock print, 35 x 24cm (LC625)
Commonwealth, unite, 1654, gold (BNUM.061601)	The Emerald Vernicle, 17th century, England, painted and gilded wooden board, 27 x 18.5cm (Icon 858)	Katsushika Hokusai, from the series <i>A Tour of Waterfalls in the Provinces</i> , c.1830, coloured woodblock print, 36 x 25cm:	Kunisada, <i>Kabuki Scene: A Hero Containing Demons Under Tree Trunks</i> , c.1848-50, coloured woodblock print, 36 x 14cm (LC879)
Oliver Cromwell, crown, 1658, silver (BNUM.060104)	Old Testament Trinity with Saints George and Demetrios, c.1768, possibly Greece or Bulgaria, painted and gilded wooden board, 32.5 x 43cm (Icon 861)	- <i>Yoro Waterfall in Mino Province</i> (LC520) - <i>Yoshino Waterfall in Izumi Province</i> (LC276)	Kunisada, <i>The Actor Nakamura Shikan IV</i> , c.1854, coloured woodblock print, 34 x 24cm (LC919)
Charles II, broad, 1660-66, gold (BNUM.061606)	Virgin and Child Triptych with four saints, c.1800, possibly Bulgaria, painted and gilded wooden board, 29.5 x 34.5cm, (Icon 864)	Katsushika Hokusai, from the series <i>36 Views of Fuji</i> , c.1830-32, coloured woodblock print, 24 x 36cm:	Ando Hiroshige, <i>28th Station, Fukori</i> , from the series <i>53 Stations of the Tokaido Road (Tate-e edition)</i> , c.1855, coloured woodblock print, 34 x 23cm (LC282)
James II, 3 guineas, 1688, gold (BNUM.062103)	Virgin and Child Enthroned, 18-19th century, central Greece, painted and gilded wooden board, 48 x 37cm (Icon 866)	- <i>The Great Wave off Kanagawa</i> (LC1024) - <i>Fine Wind, Clear Weather (Red Fuji)</i> (LC1036) - <i>Mishima Pass in Kai Province</i> (LC1043) - <i>Umegawa in Sagami Province</i> (LC1054) - <i>Fujimi Fuji Plain in the Owari Province</i> (LC535)	Kunisada, <i>Courtesan Agemaki of the Miuraya House</i> , 1855, coloured woodblock print, 36 x 24cm (LC104)
William and Mary, £2/2-, 1693, gold (BNUM.062006)	Kykkos Mother of God, early 19th century, central Greece, painted and gilded wooden board, 43 x 31cm (Icon 867)	Ando Hiroshige, from the series <i>53 Stations of the Tokaido Road</i> (Hoeido edition), c.1831-34, coloured woodblock print, 22 x 34cm:	Kunisada, <i>Actor as Miyako Asojiro</i> , 1855, coloured woodblock print, 34 x 24cm (LC78)
William III, £2/2-, 1701, gold (BNUM.062007)	The Virgin of the Unfading Rose, 19th Century, central Greece, painted and gilded wooden board, 22 x 17.5cm (Icon 865)	- <i>3rd Station, Kanagawa</i> (LC1000) - <i>8th Station, Oiso</i> (LC313) - <i>10th Station, Hakone</i> (LC315) - <i>11th Station, Mishima</i> (LC316) - <i>12th Station, Numazu</i> (LC291)	Kunisada II, <i>Courtesan and Kamuro</i> , 1857, coloured woodblock print, 35 x 23cm (LC97)
Anne, £2/3-, 1714, gold (BNUM.062008)	Scenes from the Life of the Prophet Elijah, painted and gilded wooden board, 15.5 x 12cm (Icon 869)		Kunisada II, <i>Couple in Snow with Kamuro</i> , 1857, coloured woodblock print, 35 x 24cm (LC606)
George I, £2/2-, 1726, gold (BNUM.062009)	LEWIS'S JAPANESE PRINTS		
George II, £2/2-, 1738, gold (BNUM.062010)	Toyokuni I, <i>Two Actors in Character</i> , c.1795, coloured woodblock print, 34 x 24cm (LC86)		
George III, guinea, 1761, gold (BNUM.062029)			
Barbados, penny, 1788, copper (BNUM.062917)			
George IV, sovereign, 1821, gold (BNUM.062211)			
William IV, sovereign, 1832, gold (BNUM.062215)			
Victoria, sovereign, 1887, gold (BNUM.062219)			
Victoria, 10 British cents, 1846, silver (BNUM.060801)			

Ando Hiroshige, from the series *100 Famous Views of Edo*, 1857, coloured woodblock print, 33 x 22cm:

- 56, *The Mannen Bridge on the Fukagawa River* (LC213)
- 89, *Moon Pine in Ueno* (LC215)
- 109, *Minami Shinagawa and Samezu Coast* (LC193)

Isshusai Kunikazu, from the series *100 Views of Osaka*, c.1860, coloured woodblock print, 24 x 17cm:

- *Moon-viewing at Kawasaki Ferry* (LC824)
- *Tenjin Shrine at Yasui* (LC823)
- *View of Nabeshima Area from Oe-bashi Bridge* (LC649)
- *Dojima Rice Market* (LC655)

Kunisada, *Kawarazaki Gonjuro I as Raimon no Masa, One of the Young Men of the East*, 1863, coloured woodblock print, 36 x 25cm (LC120)

Okumura Toshinobu, *Kimura, an Asano retainer, sneaks down a rope in moonlight*, from the series *Great Stories of Honour, Past and Present*, c.1879, coloured woodblock print, 34 x 23cm (LC8)

Kawanabe Kyosai, *Crow on a Plum Branch*, c.1880-1910, coloured woodblock print, 36 x 30cm (LC642)

After Hoshun Yamaguchi, *Crane over Seascape*, early 20th century, coloured woodblock print, 39 x 20cm (LC922)

After Kitagawa Utamaro, *The Fickle Type*, from the series *Ten Forms of Feminine Physiognomy*, early 20th century, coloured woodblock print, 36 x 25cm (LC133)

BLACKBURN TURNERS

J.M.W. Turner, *Fall of the Tees*, c.1816, watercolour, 19 x 13.5cm (FAW: 569), E.L. Hartley Bequest

J.M.W. Turner, *The Falls of Terni*, c.1819, watercolour, 22 x 14cm (FAW: 570), Dodgson Bequest

J.M.W. Turner, *Tynemouth*, c.1822, watercolour, 16.5 x 23 (FAW: 726), Yates Bequest

J.M.W. Turner, *Shoreham*, c.1830, watercolour, 21 x 32cm (FAW: 571), E.L. Hartley Bequest

J.M.W. Turner, *Mainz*, c.1834, watercolour, 15 x 11.5cm (FAW: 568), E.L. Hartley Bequest

J.M.W. Turner, *Assos*, c.1835, watercolour, 13.5 x 20.5cm (FAW: 567), H. Vaughan Bequest

J.M.W. Turner, *Ramah* (Rachel's Tomb), c.1835, watercolour, 14 x 19.5cm (FAW: 566), E.L. Hartley Bequest

J.M.W. Turner, *Heights of Jubberah*, 1836, watercolour, 12 x 20cm (FAW: 37), E.L. Hartley Bequest

BLACKBURN NATURAL HISTORY

Three stuffed badgers in a glass box with sculpted landscape, 160 x 143 x 93cm

9 boxes of preserved beetles from across the world, 35 x 40 x 5cm

TOWNELEY HALL, BURNLEY

EASTWOOD'S IVORIES

Elephant's tooth, date unknown, West Africa, 18cm (iv99)

Whole elephant's tusk carved with figures and animals in processional spiral, date unknown, West Africa, 101.5cm (iv78)

Tankard carved with a boar hunt, late 17th or early 18th century, Germany, ivory, 35.5cm (iv16)

Statuette of the Virgin standing on a crescent moon, 18th century, Goa, ivory, 19cm (iv21)

The Tailor and His Customer, 18th century, Southern Netherlands, ivory, 33cm (iv11.1-2)

Pipe in two pieces carved with alpine subjects, 18th or 19th century, Southern Germany, deer horn, 33cm (iv121.1-2)

Two whale's teeth with scrimshaw sailing crafts, 19th century, origin unknown, 13.5cm (iv79.1-2)

Poodle with puppies on a cushion, 19th century, origin unknown, ivory, 9cm (iv97)

Whole elephants tusk with etched scrimshaw images, 19th century, probably America, 73.5cm (iv80)

Box carved as a nest of birds, 19th century, Japan, ivory, 10cm (iv43.1-2)

Two netsuke in the shape of a rat, 19th century, Japan, ivory, 6cm (iv125.1-2)

Box carved as a basket filled with crustacea, 19th century, Japan, ivory, 12.5cm (iv36)

Crab with articulated claws, 19th century, Japan, ivory, partly coloured, 12.5cm (iv73)

Beaker carved with nymphs and tritons with a silver base, 19th century, Southern Netherlands, 11.5cm (iv17)

Beaker carved with a stag and hunting scene and a silver lip, 19th century, Austria, 14cm (iv19)

Tankard carved with stags in an Alpine landscape, 19th century, Austria, 30.5cm (iv18)

Card case carved with figures, gardens, and riverscapes, 19th century, China, ivory, 11cm (iv34)

Two Women wearing engraved robes and holding floral fronds, 19th century, China, ivory, 30cm (iv29.1-2)

The Emperor Constantine, 19th century, China, ivory, 48cm (iv6)

Five brooches with floral bouquets and fruiting vines, 19th century, France, ivory, 3.5cm (iv1.4-6 and 1.8-9)

The Bathers, 19th century, possibly France, ivory, 43cm (iv2.1-2)

Bust of J.M.W. Turner, 19th century, probably England, ivory, 6cm (iv77)

TOWNELEY TURNERS

J.M.W. Turner, *Towneley Hall*, 1799, watercolour, 22 x 30cm (waco102)

J.M.W. Turner, *Eight Studies of crosses, brasses, and misericords from Whalley Abbey, Lancashire*, 1800, watercolour, 17 x 22cm (waco69)

DEAN'S MILLAIS LIFE-DRAWINGS

John Everett Millais, *Male nude holding a rope above head height*, c.1847, pencil on paper, 76 x 50cm (waco190.1)

John Everett Millais, *Male nude resting with head supported to right*, c.1847, pencil on paper, 64 x 51cm (waco190.2)

John Everett Millais, <i>Male nude sitting with chin resting in right hand</i> , c.1847, pencil and chalk on blue paper, 35 x 26cm (waco190.3)	Two Robins in a glass box with painted backdrop and pasted magazine cuttings, 32 x 23 x 11cm (AVE/122.a)	Cyrus Cuneo, <i>Dash for the Shore</i> , late nineteenth century, painted board (ill166)	Garth Jones, <i>High Street</i> , early twentieth century, pen and ink on paper, 17 x 18cm (ill293)
John Everett Millais, <i>Male nude striding away from artist</i> , c.1847, pencil and chalk on paper, 66 x 46cm (waco190.5)	Kestrel in a glass box, 42 x 29 x 13cm (AVE/034.e)	Cyrus Cuneo, <i>To Be or Not to Be</i> , late nineteenth century, painted board, 24 x 31cm (ill169)	H.M. Brock, <i>He Pressed His Lips To The Place</i> , 1906, pen on paper (ill165)
John Everett Millais, <i>Male nude resting with right hand on floor</i> , c.1847, pencil on paper, 54 x 75cm (waco190.6)	Three Sanderlings in a glass box with painted backdrop, 41 x 32 x 16cm (AVE/068)	Cyrus Cuneo, <i>Held Up</i> , late nineteenth century, painted board, 27 x 31cm (ill164)	Agnes Stringer, <i>The King Goes to the Post</i> , 1908, coloured print, 34 x 26cm (ill446)
John Everett Millais, <i>Male nude standing with back to artist</i> , c.1847, pencil on paper, 74 x 35cm (waco190.7)	Two long-eared Owls in a glass box with painted backdrop, 54 x 72 x 18cm (AVE/088.b)	Caran d'Ache (Emmanuel Poiré), <i>Racing Scene</i> , late nineteenth century, pen and watercolour on paper, 19 x 23cm (ill171)	A.J. Gough, <i>The Duel</i> , 1914, pen on paper (ill216)
John Everett Millais, <i>Male nude resting with head in left hand</i> , c.1847, pencil on paper, (waco190.8)	Bearded Tit, 14cm (AVE/113.b)	S.B. de la Bete, <i>The Hermit</i> , late nineteenth century, pen and ink on paper, 28 x 22cm (ill180)	Jaques Browne, <i>Father Christmas Coming</i> , c.1920, pencil and watercolour on paper (ill90)
	Buzzard, 47cm (AVE/023)		
	Cormorant, 55cm (AVE/008.a)	Louis Wain, <i>The Monocle</i> , c.1890-1920, pen and ink on paper (ill393)	HAWORTH'S LANDSEER PRINTS
TAYLOR'S PERUVIAN OBJECTS	Golden Pheasant, 78cm (AVE/032)	Harry Rountree, <i>Free Wheeling</i> , early twentieth century, pen and ink on paper, (ill406)	Engraving after Edwin Henry Landseer, <i>Uncle Tom and his Wife for Sale</i> , c.1905, 53 x 68.5cm (pr9)
Mummy of an Incan Nobleman, 12th century, Chaplanca (Peru), human remains and cloth, 72cm	Bar-tailed Godwit prepared for specimen study, 44cm, (NH1997.23.7)	Harry Furniss, <i>Home Rule</i> , early twentieth century, pen on paper, 24 x 29cm (ill201)	Engraving after Edwin Henry Landseer, <i>Laying Down the Law</i> , c.1905, 58.5 x 63.5cm (pr13)
Peruvian diary of W.T. Taylor, 1913, paper bound in llama skin		G.H. Burgess, <i>Masquerade</i> (Empire Figure), early twentieth century, watercolour on paper, 16 x 11cm (ill104)	Engraving after Edwin Henry Landseer, <i>The Challenge</i> , c.1905, 40.5 x 91.5cm (pr14)
12 figural and non-figural <i>Huacos</i> , 12th century, Chaplanca (Peru), clay, various sizes (SA1-5, 7, 9, 29, 30, 33)	HARDCASTLE'S ILLUSTRATIONS	G.H. Burgess, <i>Hoops and Happiness</i> , early twentieth century, watercolour on paper, 15 x 10cm (ill106)	Engraving after Edwin Henry Landseer, <i>Saved</i> , c.1905, 58.5 x 63.5cm (pr19)
	After William Blake, <i>Untitled (Four figures)</i> , early eighteenth century, pencil on paper (ill36)	Hesketh Daubeny, <i>Humorous Piece</i> , early twentieth century, pen, pencil, and watercolour on paper, 25 x 20cm (ill175)	Engraving after Edwin Henry Landseer, <i>The Cat's Paw</i> , c.1905, 66 x 58.5cm (pr44)
BOOTH'S TAXIDERMIED BIRDS	Thomas Rowlandson, <i>Yawning</i> , early nineteenth century, pen and ink on paper, (ill393)		
Two Golden Eagles	Phiz (Hablott Knight Browne), <i>Sketches</i> , nineteenth century, pen and ink on paper, 11 x 18cm (ill509)	Tom Browne, <i>Night Watchman</i> , early twentieth century, watercolour on paper, 11 x 9 cm (ill95)	HAWORTH ART GALLERY
Two Skylarks in a glass box, 23 x 32 x 11cm (AVE/100.f)	George Cruikshank, <i>Studies (male and female figure)</i> , nineteenth century, pen on paper, 24 x 19cm (ill157a, b)	Garth Jones, <i>The Gossip</i> , early twentieth century, pen and ink on paper (ill290)	TIFFANY GLASSWARE
Five Starlings in a glass box with painted backdrop, 63 x 43 x 17cm (AVE/109.c)	Kyd (Joseph Clayton Clarke), <i>Six Dickens' Characters</i> , late nineteenth century, pen and ink on paper (ill305)		Circular iridescent multi-coloured panel, c.1870-80, glass, 16.5cm (HAG T1)
Three Blackbirds in a glass box, 44 x 51 x 14cm (AVE/125.c)			9 Iridescent coloured tiles in various designs, c.1895-1900, favrile glass, 10 x 10cm (HAG T2-10)

Mosaic sampler for First National Bank, Pittsburgh, Pennsylvania, c.1898, favrile glass over gold leaf, 72 x 44cm (HAG T68)

Cypriote vase, c.1900, glass with iridescent colour effects, 14cm (HAG T65)

Peacock vase, c.1900-10, green glass with iridescent decoration, 48cm (HAG T27)

Mosaic sampler for the Philadelphia Mint Building, Pennsylvania, 1901, red and green favrile glass with mother-of-pearl, 83 x 52cm (HAG T127)

Cameo vase, 1905, pink and green glass, 20.5cm (HAG T137)

Gold seed-pod vase, 1908, favrile glass with iridescent lustre, 16cm (HAG T134)

Mosaic panel with two sulphur-crested cockatoos attributed to Joseph Briggs, c.1908, favrile glass in bronze tray, 81 x 58.5cm (HAG T106)

Samian red vase, c.1910-15, glass with paperweight finish and guilloche decoration, 27cm (HAG T53)

Aquamarine paperweight vase, 1913, transparent coloured glass, 37.5cm (HAG T119)

Mosaic sampler for a Redros in Christ Episcopal Church, Brooklyn, New York, c.1915, marble inlaid with mother-of-pearl, 46 x 46cm (HAG T50)

Paperweight vase, c.1926-33, translucent and iridescent glass, 42.5cm (HAG T120)

Lava vase, c.1926-33, brown glass with iridescent effects and gold droplets, 10.5cm (HAG T143)

Miniature paperweight vase, c.1926-33, marbled glass, 10cm (HAG T128)

FURTHER READING

LOCAL HISTORY

Accrington and its Industrial Advantages (Cheltenham, 1917)

Allport, Alan. *The British Industrial Revolution* (New York, 2011)

Beattie, Derek. *Blackburn: The Development of a Lancashire Cotton Town* (Halifax, 1992)

Booth, W.D. *Woodnook Mills, Accrington: Two Centuries Of Textile History* (Accrington, 1999)

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Howe, Anthony. *The Cotton Masters, 1830-1860* (Oxford, 1984)

Holt, Amelia. *The Blackburn Benefactor. Thomas Boys Lewis* (Manchester, 1981)

Humphries, Jane. *Childhood and Child Labour in the British Industrial Revolution* (Cambridge, 2010)

Lewis, Brian. *Life in a Cotton Town: Blackburn, 1818-48* (Preston, 1985)

MUSEUMS AND OBJECTS

Alexander, Jonathan G. and Paul Crossley. *Medieval and Early Renaissance Treasures in the North West* (Manchester, 1976)

Fischer, Stephen. *A History of Writing* (London, 2004)

Jackson, Douglas. *Mosaic: The Story of Joseph Briggs, The 'English Tiffany'* (London, 2015)

Johnston, Cynthia and Sarah Biggs (eds). *Blackburn's 'Worthy Citizen': The Philanthropic Legacy of R.E. Hart* (London, 2013)

Mark, Andreas. *Japanese Woodblock Prints. Artists, Publishers and Masterworks: 1680-1900* (North Clarendon, 2010)

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Morris, Edward. *Public Art Collections in North-west England: A History and Guide* (Liverpool, 2001)

Ormond, Richard. *Sir Edwin Landseer* (London, 1981)

Pasztory, Esther. *Pre-Columbian Art* (Cambridge, 1998)

Poliquin, Rachel. *The Breathless Zoo: Taxidermy and the Cultures of Longing* (University Park, 2012)

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Rennie, Jennifer. *A Great Capacity for Beauty: The Tiffany Glass Collection at the Haworth Art Gallery, Accrington* (Accrington, 2012)

Sugden, Keith F. *The Hart Collection of Coins, Blackburn Museum* (Oxford, 1989)

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Wilton, Andrew. *Turner in his Time* (London, 2006)

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