



Preston Historical Society

NEWSLETTER

PROMOTING THE STUDY OF LOCAL HISTORY IN PRESTON AND LANCASHIRE

Issue 13

Autumn 2020

About the PHS

The aims and objectives of the Preston Historical Society are to promote the study of local history in Preston and Lancashire by way of social and natural history talks given by local historians and speakers, various events, and by using social media such as Facebook and Twitter. Meetings usually start at 7.15 pm on the first Monday of each month during the season. The seasonal membership subscription is £12.50. Non-membership admission is £3.00 per visitor.

Contact PHS

Need to contact the PHS for information or to find out any last minute info? You can now call the PHS on
07504 262497

LOST PRESTON

The end of an era

by P. G. Wilkinson



Over the last few weeks, Preston has seen the last of its gasholders demolished. During the 1860s the demand for gas increased, due not only to the industrial and commercial sectors but also to the domestic market. The Ribbleton Lane area of Preston was chosen as an ideal site for an extra gasholder. This would provide gas during periods of peak demand, gas that had been produced at the Walker Street gasworks.

Thomas Piggott & Co of Birmingham was the manufacturer and erection engineers of this two lift, 15 column guided gasholder (No 1) in 1869. This was followed in 1885 by a two lift 17 column guided holder (No 2) of 1,024,000 cu ft capacity. These were to be local landmarks for the next 55 years. In 1955 the Number 1 holder was replaced with a 4 lift telescopic holder of 1,850,000 cu ft capacity, manufactured and erected by Ashmore Benson Pease & Company Ltd of Stockton on Tees.

Preston will be given some of the holder plates and bosses for local display.

Covid-19 pandemic

All Preston Historical Society lectures are postponed until further notice.
Your 2019–2020 subscription membership is extended to 2021.
When we are able to resume in some way we will let you know.
In the meantime, on behalf of the Society, I thank you for your understanding and I sincerely hope that you all keep well and in good health.

David J. Hindle President

'Ancient Charley': Artist and Oddfellow

Julie Foster

Charles Hardwick (1817–1889) the Preston born 'antiquarian, historian, archaeologist, artist, art critic, odd-fellow and good-fellow both', the author of *A History of Preston and its Environs* (1857), had early artistic ambitions.



Image courtesy of the Harris Museum, Art Gallery & Library

The son of a 'respectable publican' (William Hardwick, landlord of the Grey Horse, Fishergate) Hardwick was first apprenticed at 14 to the *Preston Chronicle* newspaper. He was awarded first prize for a drawing in chalk from the lesser, and perfectly nude 'Towneley Venus' (British Museum) by the fledgling Preston Society of Arts and he was 'seized by an ambition to become an artist'. The Society elected Hardwick as a member in 1834. It held exhibitions in 'two large rooms attached to the Court House' in Preston. Hardwick had attended a 'private drawing class' in Preston, alongside his colleague from the *Chronicle* Jeremiah Thornley (d.1904), who recalled that Hardwick possessed 'skill enough to have ranked at the top of his profession had he so willed it'. Hardwick 'painted several noted works in oil' including a painting of *Hamlet and the Ghost* later purchased by Thornley, and *Macbeth and his guilty wife* but he conceded that the 'technique was somewhat crude and immature', mentioning two oil studies *King Lear* and *Macbeth* suffering the paint 'peeling off' after being stored in poor conditions. Hardwick was said by Thornley to be something

of a Hamlet obsessive, spending his days brooding over Shakespeare, 'haunted and in touch with the metaphysical melancholy character of Hamlet'. His wife Elizabeth, a dressmaker, was 'prevailed upon to make him a doublet and cloak' for the Fancy Dress Ball held during the Preston Guild in 1842. He took part in a performance of Shakespeare speeches at the Theatre Royal Preston in 1847 (in aid of the Shakespeare Birthplace Trust at Stratford) attended by the Mayor Thomas Birchall.

Thornley also mentions a life size portrait of himself painted by Hardwick which Thornley later removed to the Bushell Hospital [Bushell House] in Goosnargh. An advertised sale of the contents of his home in Avenham Street (where Hardwick also lived for a time) lists the *Hamlet and the Ghost* painting, but where is his large portrait? It was still in Thornley's possession at the time of his article.

Heading to London c.1839, age 22, after his father's death, Hardwick kept a diary of his visit, passing notes of his journal to his 'friend and fellow student' Thomas Casson, who would share them with members of the 'dissolved art class' back in Preston. Postage was expensive then: 'a letter to Preston cost eleven pence'. Excerpts were later published in the *Papers of the Manchester Literary Club*, (of which Hardwick was a founder member, with Benjamin Brierley, Ben Waugh and others, upon moving to Manchester in 1858) and the *Manchester Quarterly* as *Leaves From A London Journal, 1839* (1888) reviewed by the *Lancashire Evening Post* as 'written in a chatty style'. Hardwick visits, with a letter of introduction from a mutual acquaintance the former Preston MP John Wood, the 'Painter-to-the-Queen' George Hayter, who, upon hearing that he hailed from Preston, professed ignorance of the town but after mention of Henry 'Orator' Hunt and his defeat of the Hon. E. G. Stanley, a friend, he replied, "Yes, yes, I remember it well. The blacking manufacturer was preferred by the Preston electors to the son and heir of Lord Derby!"

Hayter encouraged the young artist and recommended he attend the recently established School of Design, in Cavendish Square. The proprietors were Angel De Villa Lobos, a Drawing Master from the Madrid Academy of Fine Arts, and Scottish sculptor (and friend of Charles Dickens) Angus Fletcher. Hayter advised Hardwick on gaining admission to the Dulwich Gallery and Hampton Court. Hardwick recounts taking a coach to the latter to swoon before the 'Raffaelles' and describes an encounter with the Duke of Wellington at the House of Lords. The journal recalls a trip to Italy and the difficulties of studying the 'neck-breaker' ceilings of Michelangelo in the Vatican Sistine Chapel, Hardwick described how he 'threw myself on my back' as recommended by the artist Henry Fuseli 'that irritating little Keeper of the British Royal Academy in London'.

On his return from London Hardwick married Elizabeth Addison, daughter of Thomas Addison, Land Surveyor, of Leyland, at St John's Church Preston. A daughter, Catherine was born in 1841. The census of that year lists the family (living with, or visiting, Thomas Addison) at the top end of Worden Lane and Towngate, Leyland, then known as Main Street. Hardwick's profession is listed as Portrait Painter; the *Preston Chronicle* carried advertisements stating as such.

Elizabeth died in 1842 and is buried in St Andrew's Church Leyland, which has no Hardwick grave listed. There is an Addison family grave with a later added stone, sadly now illegible, noted as such in the churchyard plan compiled in 1920s.

Hardwick visited London again in 1846, sharing the studio of his friend the Nottinghamshire artist Frederick Charles Cooper, who would later accompany Sir Henry Layard on his excavations of Nineveh.

Hardwick moved with his young daughter to Manchester, in 1858, eschewing art for journalism, having published his *History of Preston*, writing for such newspapers as the *Manchester Examiner and Times* and the *Salford Weekly News*, reviewing art exhibitions in the city and beyond. The articles are preserved in two large scrapbooks entitled *Charles Hardwick's contributions to the Press 1866-84 presented to Manchester Central Library by Catherine Hardwick*, who perhaps diligently compiled them, carefully clipping out the cuttings. She is described in the *Manchester Guardian* obituary as 'his constant companion and helper'.

Before he left Preston, Hardwick was presented with a complete set of the *Penny Cyclopaedia*, housed in a 'handsome mahogany carved bookcase, bearing an engraved silver plate' by members of the Preston Oddfellows, at the Hoop and Crown Inn. In the 1861 Census, he is living at City Road Hulme, age 43, his profession 'Author and Portrait Painter'. Catherine (21) is a visitor at her maternal Grandfather Thomas Addison's (age 78) house in Brindle. Other occupants include her Aunt Jane Addison (41) a 'Professor of Music'.

his usual argumentative, lucid and eloquent manner' in an hour and a half. He gave his lecture on the *History of Friendly Societies* at the Institute for the Diffusion of Knowledge, Preston in 1851. He declaimed the *Oddfellows* poem written 'especially for his public recitation' by his friend and writer Eliza Cook (the handwritten original is in the scrapbook) at the Procession of Friendly Societies at the Preston Guild celebrations. The 'oldest Oddfellow' George Ward was celebrated and given a portrait painted by Hardwick at a Preston Lodge gathering.

Hardwick's art reviews are lengthy, discussing the Manchester Art Treasures exhibition of 1857 'pictures too numerous for the available space' plus the Royal Manchester Institution, Manchester Academy of Fine Art and Royal Academy Summer exhibitions. There are also cuttings of his correspondence. In one letter he recalls being taught drawing 'fifty years ago' in Preston by the 'much respected' artist Robert Carlyle (1801-1874) whose father Robert Snr. produced many watercolours of Carlisle, held at Carlisle Library. Carlyle Jnr. lived for a time at Springbank, off Fishergate Hill. Hardwick also remembered Robert's brother, Richard, an artist of 'miniatures painted on a marble ground'. An advertisement in the *Chronicle* of September 1839 announces Richard Carlyle's visit to Preston in the coming days, and 'invites attention to his specimens on ivory and marble, exhibiting at Mr Carr's Repository, Fishergate and Mr Clarke's Booksellers, Church Street'.

There are favourable reviews of a young Manx artist Joseph Swynnerton 'a talented young sculptor' who would later sculpt a plaster bust of Hardwick for the Manchester Literary Club. It was described in the *Manchester Evening News*: 'we see the earnestness and keen insight of the face which Time, by manifold buffetings, has vainly striven to deprive of its kindly aspect.' A plaster bust, possibly by Swynnerton, was presented to the new Harris Museum by the Society of Oddfellows. It is currently in store owing to its fragile condition. Hardwick himself had transferred a 'very beautiful statuette in Parian marble' (unglazed porcelain) of a *Dancing Girl Reposing* after William Calder

(A CARD.)

C. HARDWICK,
PORTRAIT PAINTER, &c.,
5, GARDEN-STREET, WINCKLEY-SQUARE, PRESTON.

Hardwick developed his interest in the Oddfellows movement travelling the country delivering lectures, writing articles and pamphlets, editing the *Oddfellows Magazine*, the short lived journal *Country Words*, becoming a Grand Master, and writing on subjects such as folklore and archaeology. There are reports of him delivering lectures 'in

Marshall to the Preston Institution 'in the hope that other presents of a similar nature would encourage a gallery to be formed in the town'. This had been presented to him by the London Art Union, established in 1836, an organisation which distributed works of art amongst its subscribers by lottery. Hardwick was an Honorary Local Secretary.

Hardwick appears in the Censuses of 1871 and 1881 at addresses in Hulme, as 'Editor of Oddfellows Magazine', his daughter Catherine's occupation 'Housekeeper'. An exhibition of 50 portraits by the artist William Percy at the Manchester Literary Club lists Hardwick as one of the subjects on display.

Hardwick's declining health was reported in the press. He died in 1889, at Talbot Street, Hulme, leaving in his will £1,000. In September 1890, the auctioneers Capes Dunn and Pilcher held a two day sale of books 'from the library of Mr Charles Hardwick'. An article in the *Preston Herald* of 1896 reports a presentation of 'a very handsome marble bust . . . one of four taken of the late Mr Charles Hardwick' to the Oddfellows Loyal Travellers Rest Lodge, of the Preston district, who met at the British Workmen's Cafe, Pole Street.

Catherine Hardwick appears on the 1891 census, age 53, having removed to Southport and later Birkdale, described as 'living on her own means'. An inquest into her death in May 1895 reported in the *Liverpool Echo* concluded the cause of death was 'excessive drinking'. She is described as 'a lady of independent means and well-connected, but had given way to intemperate habits'. She is buried alongside her father at Brooklands cemetery in Sale.

She left effects to the amount of £2,850 in her will, (the equivalent today of £200,000) to a Rev John James Thornley, possibly her cousin. Charles's sister Elizabeth married John Thornley, a 'Tea-Dealer' in 1838, the brother of Jeremiah. In

the 1891 Census the Rev John James Thornley son of John, age 48, b. Preston, is living in Workington, Cumberland, as the Vicar of St John's Church, with his wife Margaret, and son John Hardwick Thornley age 13. In the 1901 Census the Rev John James Thornley is Vicar of St Oswalds, Kirkoswald, near Penrith. In the 1911 Census the Reverend's son John Hardwick Thornley age 33 is a Medical Practitioner in Scarborough. His eldest son was Colin Hardwick Thornley (1907-1983) who later became Sir Colin Hardwick Thornley, a colonial administrator and the Governor of British Honduras [now Belize], 1956-1961.

A letter from Catherine Hardwick's solicitor to Preston Borough Council reported in the *Herald* details a 'duty free bequest of picture relievos (bas relief) medallions and a cast, connected with or referring to Thomas Hood's grave, a portrait of Sir John Hay, and her oil painting representing the subject of *The Destruction of the Scarlet Woman*'. The Council asked the advice of the Harris Museum Curator and Art Director, Mr W. B. Barton, formerly an art instructor at the Harris Institute, who gave his opinion they were 'not worthy of being placed in the Free Library and Museum' and the offer was declined.

Sources: *Lancashire Libraries, Lancashire Record Office, South Ribble Museum, Manchester Central Library Archives+, Harris Muesum.*

Do you remember?



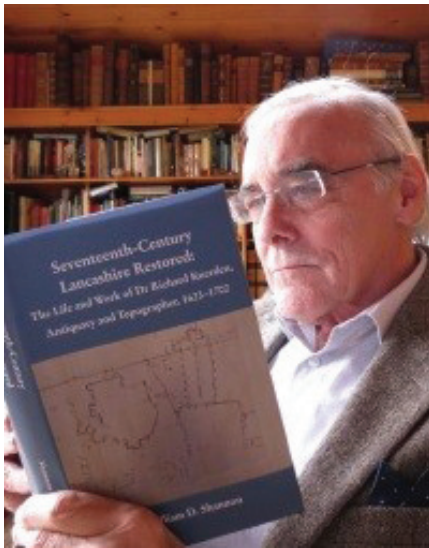
Liverpool Street market, Preston, 1958. When markets were markets. You can almost hear the rumble of delivery lorries, the clacking of women's heeled shoes, and the throb of the motor bike and side car.

BOOK NEWS

David Hunt reviews a new book about Dr Kuerden

Dr William D. Shannon

Seventeenth-Century Lancashire Restored: The Life and Work of Dr Richard Kuerden, Antiquary and Topographer, 1623–1702. Chetham Society. Third Series. Vol. TS54. 2020. ISBN 978-0-9554276-7-1



'I discovered Richard Kuerden whilst reading a popular account of Preston Guild, on a train from the Lake District in 1972. He had lived in the seventeenth century and, in addition to being an 'antiquary', was also a Preston doctor. He was believed to have died in the 1680s, and I was overjoyed to subsequently discover that he had in fact lived into the eighteenth century. The document I was reading had been published in 1817 by a John Taylor. By the early 1980s I knew that he had left a great mass of barely decipherable papers, residing in far-away libraries. George Bolton had done a lot of research on Kuerden and introduced me to the maps in the Lancashire Records Office attributed to him: the 'Towneley maps', discovered at Towneley Hall in 1952. Of particular interest to me was a set depicting Preston. And that was my knowledge of Dr Kuerden. Someone was needed to study the man and research his surviving papers', wrote Dr Shannon.

William Shannon began this task in 2015. What a wonderful job he has made of it, and the Chetham Society are to be congratulated for publishing his research to such a high standard. The familiar tale is told: of Kuerden's baptism at Leyland, his education under Mr Sherburn at Leyland School, his university career, its interruption by the Civil War, his career as a Preston medic and his involvement in local politics. Shannon has added much to this story; his involvement with the school carried on throughout his life, and by the 1650s he was well established among the great

and good in Preston. Based at his family home at Cuerden, almost literally atop of the Roman road (recently discovered), he could develop the interests of a respectable doctor of the time. He was something of a polymath, but he settled into Antiquities, for 'Diversion at spare hours', and as such formed a part of the small group of people who would establish local history as a bona fide study. He has, in short, fair claim to be regarded as the 'Father of the History of Lancashire'.

Shannon has painstakingly reconstructed each element of his life, and by so doing his work is of interest to a great variety of people – so wide were his interests. One unfortunate trait of Kuerden was his propensity to write in a frequently crabbed hand on any piece of paper to hand, and then use the page again for a totally different subject. So Shannon's decipherment of the 11 volumes of notes, many of them in the Herald's Library in London is perhaps his greatest achievement. A lot of rail travel and overnight stays in the capital. They are summarized in appendix form, and provide – at last – a full list of the learned doctor's writings. Much attention is given to the Towneley maps, and they are surely the most important of Kuerden's historic materials today. If he didn't survey them himself, he must have been very well aware of the project to do so, and of their antecedents in the Preston archives. As Shannon concludes, these writings 'throw a unique light on seventeenth-century Lancashire'.

This is a wonderful piece of work, from which Dr Shannon should take much satisfaction as, at last, Preston's 'Great Doctor' emerges from the mists. I wish I had met him.

David Hunt

The Chetham Society publishes major works of scholarship on the history of the counties of Lancashire and Cheshire. An annual subscription to the society entitles members to a free copy of each volume produced during the year, and to a discount off the purchase price of back titles in the series which are still in print. Membership is £18 a year. For further details, email the Secretary: chethamsociety1843@gmail.com. Cheques for volumes can be sent to the treasurer, Mrs D Laver, 19 The Pastures, Grimsargh, Preston PR2 5JW.

What's on?

Very little it seems. Everyone has entered Covid-19 hibernation. The Harris has a good online tour at www.theharris.org.uk/your-visit/virtual-tour. There are some interesting old Preston films, such as a visit to the Moor Park Hotel in 1945, if you type in 'Preston archive films' on YouTube. The Friends of Winckley Square have posted their research about the women of Winckley Square at www.winckleysquarepreston.org/gallery/women-of-winckley-square