



# BOUGHTON

ANNUAL EXHIBITION 2018

MEMORY



CATALOGUE

# MEMORY

Memory takes many forms, can date from earliest infancy and can be as automatic as riding a bike. The mnemonic, the knot in the handkerchief, the anniversary, the piece of music, the smell; each can unlock a lost memory.

Memories can be repressed, re-shaped or remain trapped and unprocessed, causing the victim to relive the moment of trauma in every detail. Collective memory can be manipulated by politicians through propaganda and education or through architecture, which responds to memory in an enduring and very public way. The North façade of Boughton House and its lost formal gardens were themselves a response to one man's memory of Versailles.

Shakespeare was keenly sensitive to the problem of memory loss, which has now become a major and rapidly increasing national issue, touching millions of lives; while a whole new generation is becoming reliant on technology for knowledge and remembering nothing because they don't need to. For many people the photograph is the memory.

Knowledge and identity are possible only via memory, often expressed in art, literature or music - each a way of preserving experience. Music, lying as it does at the interface of art and science, is increasingly being shown to enhance memory and life experience through therapy and therefore healing. Music can act as a powerful memory trigger, remaining alive in the memory when all else, even speech, is lost, and can help people living with dementia to access their lost worlds.

Boughton's memory is expressed in its family archives, its architecture and its collections. Each work of art, music and furniture holds hidden memories of its origins and materials, the effort and skill of its creators, its journey across the centuries. Knowledge of these memories brings the object to life, allowing you to really "feel" it.

With this exhibition, inspired by stories woven into the fabric of Boughton, and with its music collection as the guiding thread, we hope to share with the visitor some contrasting experiences of memory and highlight how essential it is to the human experience in the way that it forms and enhances the present.

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*Portrait of Frances, Lady Southampton (1618-1684),*  
3<sup>rd</sup> wife of the 4<sup>th</sup> Earl of Montagu, pictured with her lute c 1640  
After Anthony Van Dyck  
Buccleuch Collection

*Book: The Pathway to Musicke, London 1596*  
William Barley  
A general music tutor with instructional anthologies for lute.  
Part 2. An introduction to the lute  
Montagu Music Collection

*Song: Lady Jane Hume "A Youth Adorn'd"*  
This hand-written song commemorates Lord Robert Kerr, son of 3<sup>rd</sup> Marquess of Lothian.  
A Captain of the grenadiers, he lost his life in the battle of Culloden, near Inverness on 16<sup>th</sup> April 1746.  
This song is pasted, opposite a song in honour of the victorious Duke of Cumberland, into "Amaryllis", an anthology of popular songs published by Thomas Jefferys in 1756.  
Montagu Music Collection

*Prince Charles Edward Stuart's camp kettle, silver buckle and commemorative ring.*  
In the last hand-to-hand battle fought on British soil the Jacobite forces of "Bonnie Prince Charlie" were decisively defeated by the Duke of Cumberland's loyalist troops at Culloden in 1746.  
Prince Charles Edward Louis John Casimir Sylvester Severino Maria Stuart (1720-1788) was the grandson of James II and the last Stuart pretender to the throne of Great Britain.  
Buccleuch Collection

*Portrait of Charlotte-Anne, Duchess of Buccleuch and Queensberry (1811-1895).*  
Sir William Charles Ross, R.A. 1843  
The 3<sup>rd</sup> daughter of Thomas Thynne, Marquis of Bath, Charlotte-Anne was Lady-in-Waiting to Queen Victoria from 1841-1846. She married the 5<sup>th</sup> Duke in 1829. She was a keen music lover and dedicatee of much specially written music.  
Buccleuch Collection

*Hand-written book of favourite dances*  
Given to the young Charlotte-Anne by her mother the Marchioness of Bath in 1819.  
Montagu Music Collection

### ***Map of St Lucia, c1722***

Drawn and annotated by the 2<sup>nd</sup> Duke of Montagu, who optimistically divided the island into parishes named after places on his Northamptonshire estate and after members of his family.

It includes a *Montagu City, Montagu Palace, Boughton County and Churchill County.*

Buccleuch Collection

### ***Barbar Flintlock Pistols***

Two of the 200 pistols commissioned from the Huguenot gun maker Barbar for the 2<sup>nd</sup> Duke of Montagu's expedition to St Lucia in 1722.

Buccleuch Collection

### ***Book: 'A Relation of the late intended Settlement of the islands of St Lucia and St Vincent, in America.'***

Nathaniel Uring, London 1725

The detailed account of the 2<sup>nd</sup> Duke of Montagu's short-lived expedition to the Caribbean in 1722. It was written and signed by Uring the merchant adventurer who was sent to St Lucia and St Vincent by the Duke to settle the islands on his behalf.

Buccleuch Collection

### ***Book: "A Voyage to Jamaica" Volume 1, London 1707.***

Hans Sloane,

Sir Hans Sloane's (1660-1753) exhaustive, two-part documentation of the island's flora and fauna includes a description of Sloane's visit to a sugar plantation in 1687, resulting in this vital memory of slaves making music, the first appearance of African music in the West. It was noted down in situ by Monsieur Baptiste, a local French musician.

Buccleuch Collection

### ***Book: "A Modern Musick Master" London, 1730***

Peter Prellieur

Prellieur (1705-1741) was an extremely versatile musician of Huguenot origin living in London's East End.

His book remained the key music instruction manual throughout the 18<sup>th</sup> century.

This extremely rare copy survives with its contemporary Caribbean sugar-paper binding.

Montagu Music Collection

*UK postage stamp of 2007 commemorating the bi-centenary of the abolition of the slave trade.*

It features Ignatius Sancho (1729-1780), who was rescued from servitude and educated by the 2<sup>nd</sup> Duke of Montagu.

Sancho later set up a grocery business with a legacy from the Montagu family and was the first African to vote in England and the first to publish his own music and his amusing and voluminous correspondence with notable figures of the day.

*Map of the Battle of Malplaquet 1709*

Drawn for the Duke of Marlborough by the Huguenot cartographer Gabriel DeLaHaye. In the bloodiest battle of the 18<sup>th</sup> century John Churchill, the 1<sup>st</sup> Duke of Marlborough, led the allied Anglo-Dutch-Austrian armies to victory over Louis XIV's army led by Maréchal Villars on 11<sup>th</sup> September 1709. The Allies lost 22,000 men killed or wounded. It was Marlborough's last great battle of the War of the Spanish Succession.

Buccleuch Collection

*The Sword of Ramillies 1712*

Worn by John Churchill, 1<sup>st</sup> Duke of Marlborough (1650-1722) at all his famous victories, including the battle of Malplaquet.

Churchill's youngest daughter Mary married the 2<sup>nd</sup> Duke of Montagu in 1705.

Buccleuch Collection

*Book: "When Saul Was King Over Us", London 1722*

Giovanni Bononcini (1670 – 1747)

Anthem for the funeral of the Duke of Marlborough, father-in-law of the 2<sup>nd</sup> Duke of Montagu. The inside cover bears a contemporary, handwritten memo of dishes to be prepared for the following week's menus.

The score bears the composer's own signature.

Montagu Music Collection

*French language Allied propaganda newspaper dropped over occupied France in 1944.*

It was picked up by Captain Perry in a Normandy hedgerow in July 1944, soon after D-Day.

Captain Stanly Perry

## *Triptych*

Gerhard Casper

Painted in 1944 for the makeshift chapel serving the WW2 prisoner of war camp 292 - "Weekley Camp" - here on the Boughton Estate.

Casper was the camp artist, one of the 2,000 German prisoners of war.

He would seem to have been a follower of Josef Hengge, the Munich realist fresco painter, one of the public artists admired by Hitler, much of whose work was destroyed during or after the war. It was painted in oil on rough hessian sacking which had been used for storing prison clothing. After the war it was donated to the Carey Memorial Baptist Chapel in Kettering but, because it frightened the children, it was placed in store at the chapel until it was donated to Eden Camp Museum in 2001.

Eden Camp Modern History Theme Museum

## *Map of Prisoner-of-War Camp 292, "Weekley Camp", on the Boughton estate.*

Drawn from memory by Captain Stanley Perry in 2017

Captain Stanley Perry

## *Photo: Capt Perry's photo folder of Anne-Lise, his wife.*

Kept in his breast pocket, it stopped a piece of shrapnel within millimetres of his heart in Normandy, 1944.

Captain Stanley Perry

## *Photo: Weekley Camp Officers' Mess German staff, August 1946*

L to R: Cook, cook's assistant, Capt Perry's batman, 2<sup>nd</sup> officer's batman, the Colonel's batman, mess waiter.

Captain Stanley Perry

## *Card drawn by camp artist Gerhard Casper to celebrate the birth of Captain Perry's son Michael, 18<sup>th</sup> April 1946*

Captain Stanley Perry

## *Photo: Captain Stanley Perry and his wife Lise on their wedding day, December 1944*

Captain Stanley Perry

## *Photo: The 4 main officers of Weekley Camp, Spring 1946*

(Captain Perry top left)

Captain Stanley Perry

*Regimental insignia of Captain Perry's Sherwood Rangers  
Yeomanry, heroes of Normandy 1944, carved from Boughton  
Estate limewood by camp artist*

Gerhard Casper, 1946.  
Captain Stanley Perry

*Photo: Entrance of Boughton's POW Camp entrance*

Present day Porter's Lodge on the present-day A4300 Stamford Road.  
Buccleuch Collection

*Book: Memories of Versailles*

Walter Francis, the 5<sup>th</sup> Duke of Buccleuch and his wife Duchess Charlotte-Anne bought many pieces of furniture, porcelain and art, following the post-revolutionary break-up of the French royal collections.

*Meissen porcelain swan*

by J.J. Kaendler c 1750

Set in a reed stand by Jean-Claude Duplessis.

One of a pair thought to have belonged to Madame de Pompadour (1721 – 1764), mistress of Louis XV.

Buccleuch Collection

*Portrait of Louis XIV (1638 - 1715)*

by Claude or Jean Lefèvre c1670.

Oil on canvas

Buccleuch Collection

*Pièces pour le violon à quatre parties de différents auteurs.*

**Robert Ballard, Paris 1665**

Music for dancing performed during one of Louis XIV's hunting parties at Fontainebleau. Before he moved to Versailles King Louis XIV spent more days at Fontainebleau than any other French monarch.

He was a passionate and accomplished dancer, therefore music and dance became a crucial social element of life there.

Montagu Music Collection

**3 of the panels painted 'en grisaille' during the 1630's  
Sir Anthony Van Dyck (1599 – 1641)**

Created in preparation for Van Dyck's engraved series of portraits of important contemporary men and women known as 'The Iconography'. They were bought by Ralph Montagu in the 1682 Lely sale.

Buccleuch Collection



Right hand portrait: Adriaen Brouwer (1605 – 1638)

An influential Dutch genre painter

Buccleuch Collection

Left hand portrait: Jan Caspar Gevaerts (1593 – 1666)

Dutch jurist, historian and poet

Buccleuch Collection

***Reverse of the portrait of Emanuel Frockas, Count of Feria (1578-1646) Spanish***

Sir Anthony Van Dyck c 1630

A General, royal counsellor and chamberlain in the Spanish Netherlands.

The Antwerp panel makers' and guild brand is clearly visible.

Buccleuch Collection

*Portrait of John, 2<sup>nd</sup> Duke of Montagu,*

Thomas Hudson (1701-1779)

He is portrayed as Master of the Ordnance, 1749.

*Portrait of Mary Churchill, Duchess of Montagu with her servant Charles, c1720*

Enoch Seeman (1694-1745)

## The Wedding Dress



*Wedding dress in silver lace*

Designed by Hardy Amies for the wedding of Jane McNeill to the Earl of Dalkeith, later the 9<sup>th</sup> Duke of Buccleuch and Queensberry, in St Giles Cathedral, Edinburgh on 10<sup>th</sup> January 1953.

Buccleuch Collection

*Album compiled by Mrs Amy McNeill on her daughter Jane's wedding to the 9<sup>th</sup> Duke of Buccleuch and Queensberry in Edinburgh Cathedral, 1953.*

Said to be the first time that a reigning monarch had attended such a service in Scotland since the union of the crowns in 1601, the wedding was attended by The Queen, the Duke of Edinburgh, Princess Margaret, the Duke and Duchess of Gloucester, Prince William and Prince Richard of Gloucester.

Princess Margaret later became godmother to the couple's first son, Richard, Lord Eskdail, the present Duke of Buccleuch and Queensberry.

Buccleuch Collection