

BOUGHTON

The Huguenots and Boughton

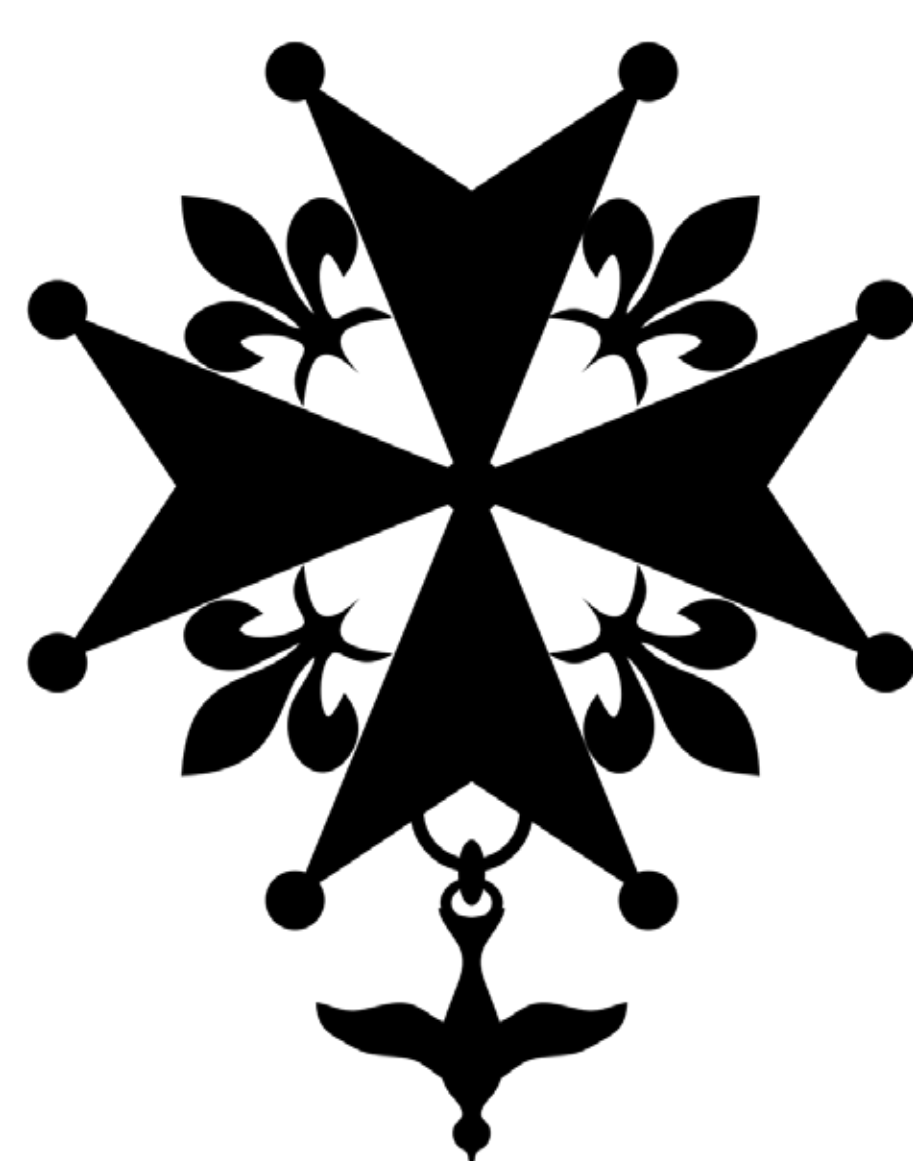
This year marks the 300th anniversary of the death of King Louis XIV of France in September 1715.

A devout Roman Catholic, Louis' decision, three decades earlier in 1685, to order the Revocation of the Edict of Nantes ended religious tolerance in France and was to have immense social and economic implications. Cruelly persecuted, the flight into exile of large numbers of Protestants, known in France as Huguenots, was to have reverberations around Europe and beyond.

In the same decade, across the Channel, a young and ambitious English nobleman, Ralph Montagu, came into his inheritance and embarked on visionary building plans for a palatial house in London and an extension to his Tudor style manor in Northamptonshire. London, depleted and discouraged after civil war, plague and fire, was ready for change. The Huguenots were ready to start work.

This accident of timing and Ralph Montagu's long held passion for French arts and style was to make him one of the most significant patrons in England of these talented and desperate refugees. As this exhibition will endeavour to show, Boughton and its contents remain one of the most complete testimonies to their skills and artistic genius. It will also reveal the extraordinary extent to which Huguenots found a role in many aspects of his family's life.

Next door, in the old Stewards Room, the display continues with key examples of their work and, through the house, highlighted with the Huguenot Cross, are a small number of the most representative reflections of their influence.



Persecution and Migration

The Protestant Reformation exploded religious unity throughout Christian Europe in the 16th Century. Its greatest protagonists were Martin Luther (1483 - 1546) in Germany and Jean Calvin (1509 - 1564) in France. Calvinism was present at all levels of French society, but particularly among literate craftsmen living in towns.

In a massive backlash against Protestants, the 'first wave' of Huguenots fled Catholic France during the persecutions which culminated in the St Bartholomew's Day Massacre of 1572, when the streets and rivers of France ran with the blood of many thousands, slaughtered for their religious beliefs. The Pope was jubilant, celebrating with bells, processions and special medals. Vasari painted a mural for the Vatican.



© "Musée Cantonal des Beaux-Arts de Lausanne". Photo: Nora Rupp.

The St Bartholomew's Day Massacre
François Dubois (Amiens, 1529 - Genève, 1584)

The French Wars of Religion continued for over three decades until 1598 when King Henri IV's Edict of Nantes marked the end of religious strife and granted tolerance to Protestants, who were left to co-exist in relative peace alongside their Catholic neighbours for nearly a century.

King Louis XIV revoked the Edict in 1685 and resumed their cruel and systematic elimination. Just as the Jews had been expelled from England in 1290 and from Germany in the 1300's, a 'second wave' of Huguenots were exiled either abroad or to the harshest, most hidden regions of France, practicing their faith in secret, though many capitulated and outwardly converted to Catholicism.

Persecution and Migration



© Antoine de St. Afrique

"Assemblée dans le Désert": An open air service

Traces of clandestine Huguenot sites can still be found in the Northern Cévennes, near Le Chambon-sur-Lignon, a Protestant town whose tradition as a place of refuge was as vital to the Huguenots as it was to the Jews during World War II. After 1685 Huguenots risked torture, enslavement and death in order to practise their faith during secret assemblies in the surrounding countryside, presided over by itinerant preachers.

Marriages, births and deaths were only valid within the Catholic Church. Anything else was invalid and unregistered, making children illegitimate and rights of succession void. Protestant dead were buried in private, isolated places with simple wooden crosses.



© Tessa Traeger 2014

The site of a secret assembly near Le Chambon sur Lignon today



© Jean-Marc Demars 2014

A lonely Protestant Cemetery near Le Chambon sur Lignon

Men were slaughtered or sent to certain death on the galleys. Women were incarcerated for life in the Tour de Constance, the infamous "oubliette" dungeon at Aigues Mortes in the Camargue, Southern France.

Not until the 19th century could Protestants practice their faith openly and rebuild their churches in the secular atmosphere of post-revolutionary France.

By persecuting his Protestants Louis XIV inadvertently exported some of the cream of French talent in a brain drain unequalled in European history until the 1930s. Over the course of the persecution in the 16th and 17th centuries it is estimated that at least 250,000 people left the country.



© Gilles Despins

The Tour de Constance at Aigues Mortes in the Camargue



© Amsterdam Museum

The Flight of the Protestants out of France: Jan Luyken 1696 engraving

Integration and Contribution

Germany, Holland and England were the main destinations for those fleeing France. Wherever they settled, the impact of this diaspora was huge and brought highly significant advantages to their host country - from banking and journalism to silk weaving, printing, gardening, art and design. They also brought watch making to Switzerland and established the South African wine industry.



Huguenot escape routes from France.

"Thus did France lose around 500,000 inhabitants, a prodigious quantity of cash, and above all the arts, with which her enemies enriched themselves." (Voltaire, *Le Siècle de Louis XIV*, chapter xxxvi. 1751).

"It was intolerance that made us a present of them, and robbed France of their solid services." (J.B.Priestley, *English Journey* 1933).

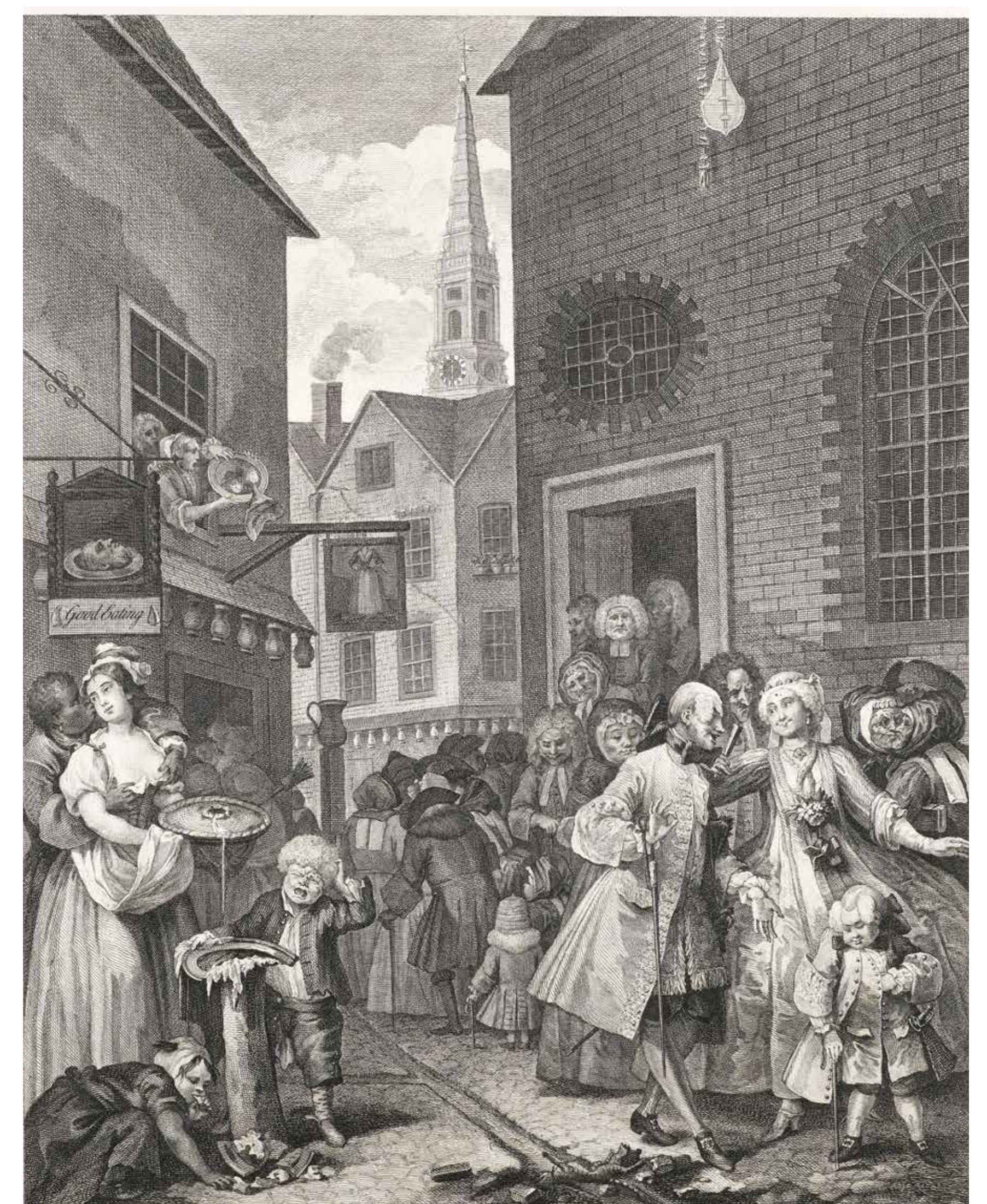
Such a flood of French immigrants arrived in England in the 1680s that a new French word entered the English language: 'réfugiés' ie. refugees. Half of those, at least 25,000 people, settled in London.

In "Noon" William Hogarth contrasts a disreputable local crowd with the sober and elegantly dressed group of Huguenots leaving the French Church in Hog Lane, Bloomsbury. The Montagu family and their household attended the same church.

Church was crucial to the migrants, offering them a tight sense of community as well as a safety net of charity and welfare, if needed. Poor relief was well organised and included soup kitchens, a French Hospital - "La Providence" - and church schools.

John Rocque's London A-Z, an index of London, lists 13 French churches in 1746, the oldest and most important being in Threadneedle Street.

Church records give us invaluable details of French migrant life.



© Andrew Edmunds

The Huguénots as seen by Hogarth.

"Noon" from 'The Four Times of Day' 1738.



Discarded oxtails, from abbatoirs and tanners' yards, were used to make a nourishing soup, which was served to destitute Huguenots in soup kitchens set up in Spitalfields and other areas of the East End.

The Duke of Montagu is recorded, in the Montagu House accounts, as being among the supporters of the main charity 'La Soupe' from 1726 until 1746.

Hogarth took over the St Martin's Lane Academy in 1735 from Huguenot artists John Vanderbank and Louis Chéron, who had set it up in 1724 "for the Improvement of Painters and Sculptors by drawing from the Naked".

Integration and Contribution

Among the Academy's members was the sculptor François Roubiliac. It was England's leading art school and a precursor of the Royal Academy of Art.

Chéron had painted the ceilings at Boughton for Ralph Montagu and Vanderbank's drawings of horsemanship were engraved and dedicated to John Montagu, a keen pupil of Foubert's riding academy.



© Buccleuch Living Heritage Trust

One of the greatest sculptors ever to work in England, Louis-François Roubiliac (1705 – 62), created magnificent memorials to the second Duke and Duchess of Montagu. He also designed the chancel that was specially constructed for the monuments in the church at Warkton, one of the Boughton Estate villages.

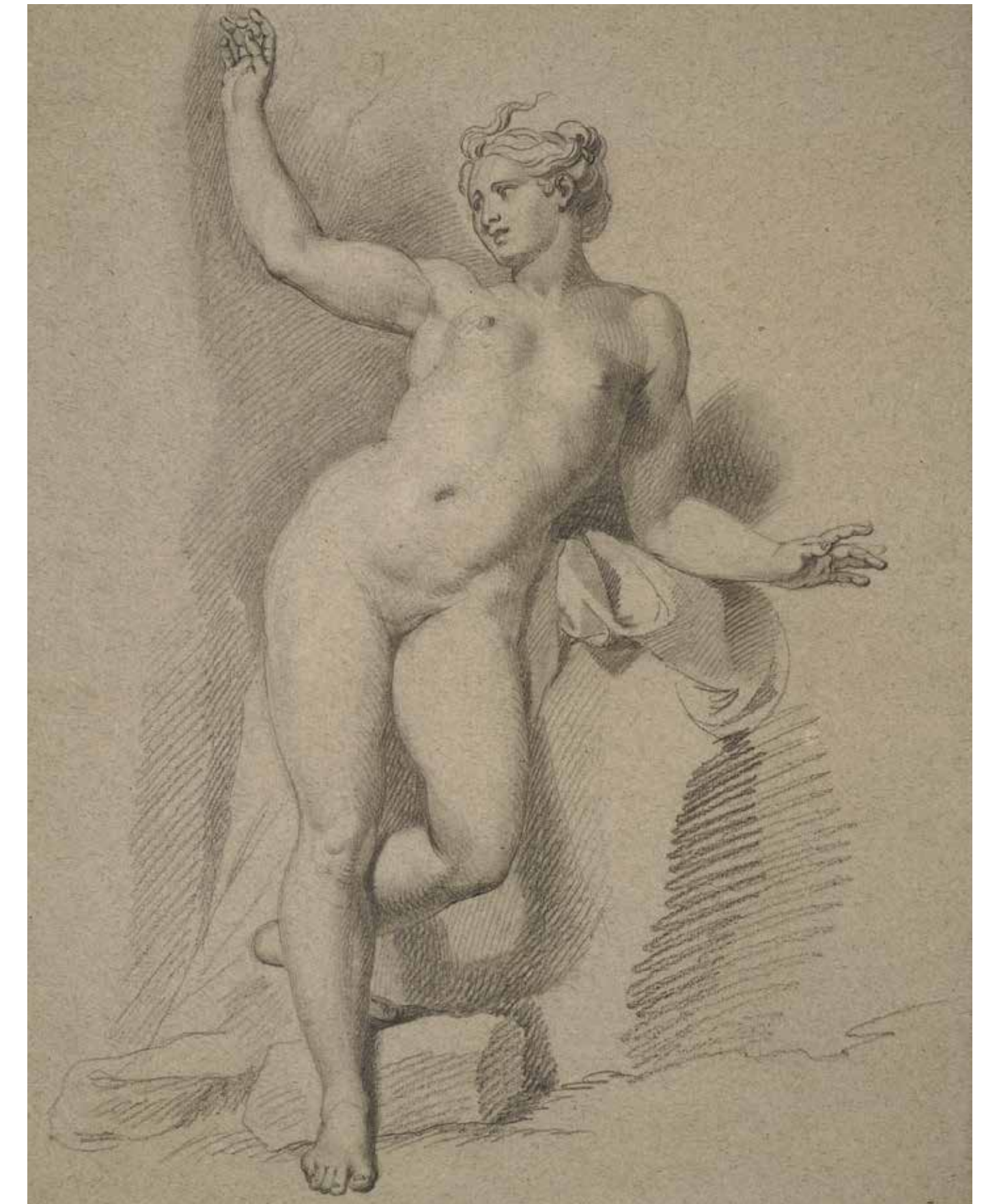
A member of a Huguenot family from Lyons, Roubiliac studied in Dresden with Balthasar Permoser, a follower of Bernini's workshop, and had settled in London by 1730, setting up his studio in the French quarter of Soho. Based on vividly modelled clay originals, the marble versions were carved with great virtuosity, recalling Alexander Pope's phrase, "Marble, soften'd into Life".

Among his other notable memorials are those to Shakespeare, Garrick, Isaac Newton, and Handel in Westminster Abbey. For a time Roubiliac worked as a modeller at the Chelsea porcelain factory, whose founder was another Huguenot, Nicholas Sprimont (1715 – 61).

English journalism received an unexpected boost from the Huguenots. Peter Anthony Motteux: journalist, poet, playwright, translator and merchant was born in Rouen 1663 and fled to London in 1685. His written English became exceptionally elegant and he published poetry and the first English translations of Rabelais and Cervantes as well as plays and libretti for operas and musicals.

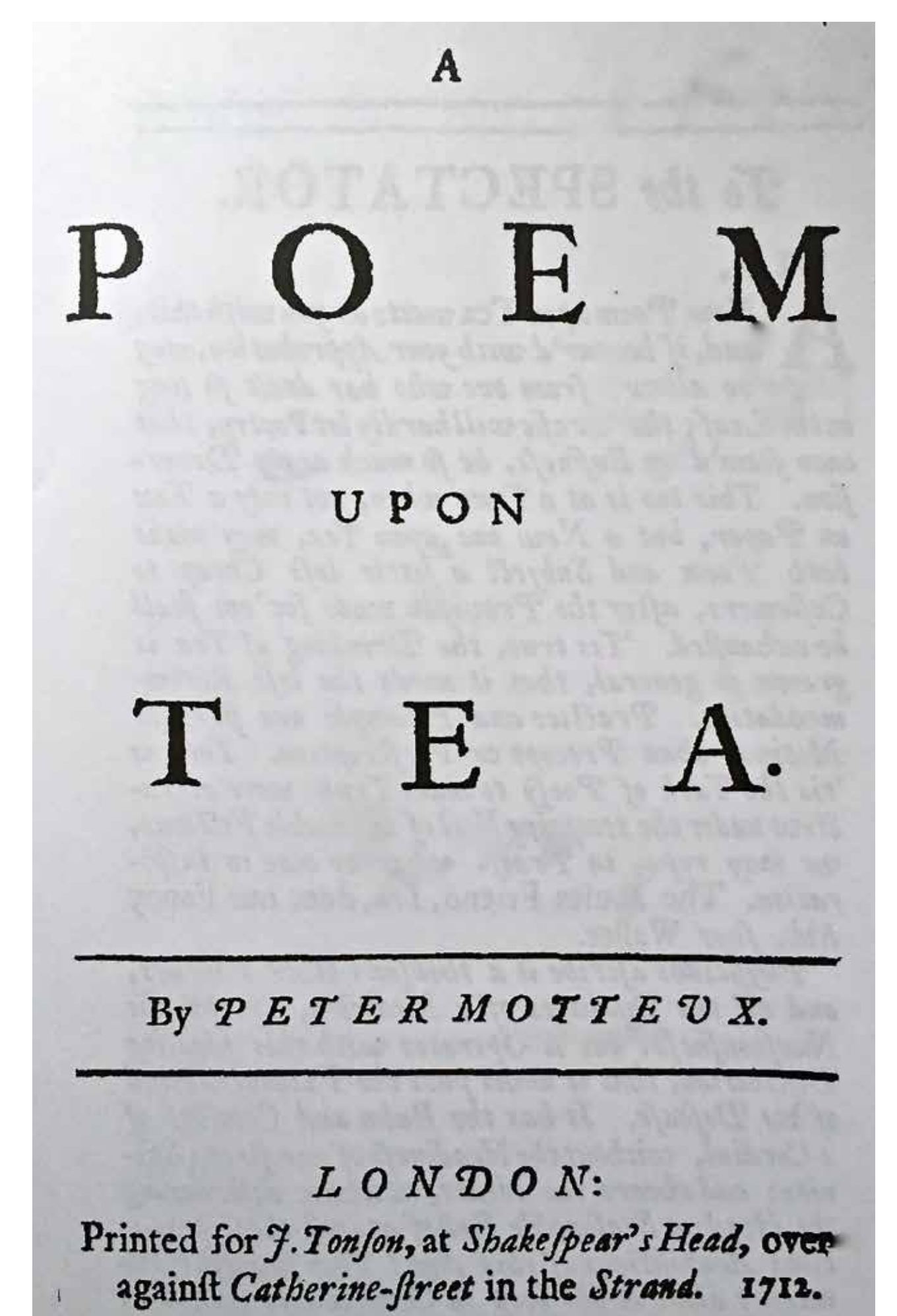
He was effectively the first 'journalist', writing and editing the first regular, monthly general interest magazine "The Gentleman's Journal" from 1692 – 1694. One edition was dedicated entirely to womens' interests. Motteux later became an importer of luxury goods and his shop, in Leadenhall Street, became "a great resort of the ladies" and sold tea, lace, brocades, porcelain, paintings, lacquer and other luxury goods from India, China and the continent.

From 1695 – 1720 Jean de Fonvive, from the Périgord, produced "The Post Boy", a successful newspaper, which appeared three times per week.



© The Trustees of the British Museum

Drawn from life: from an album of sketches by Louis Chéron 1660-1725; Black chalk, heightened with white, on grey paper.



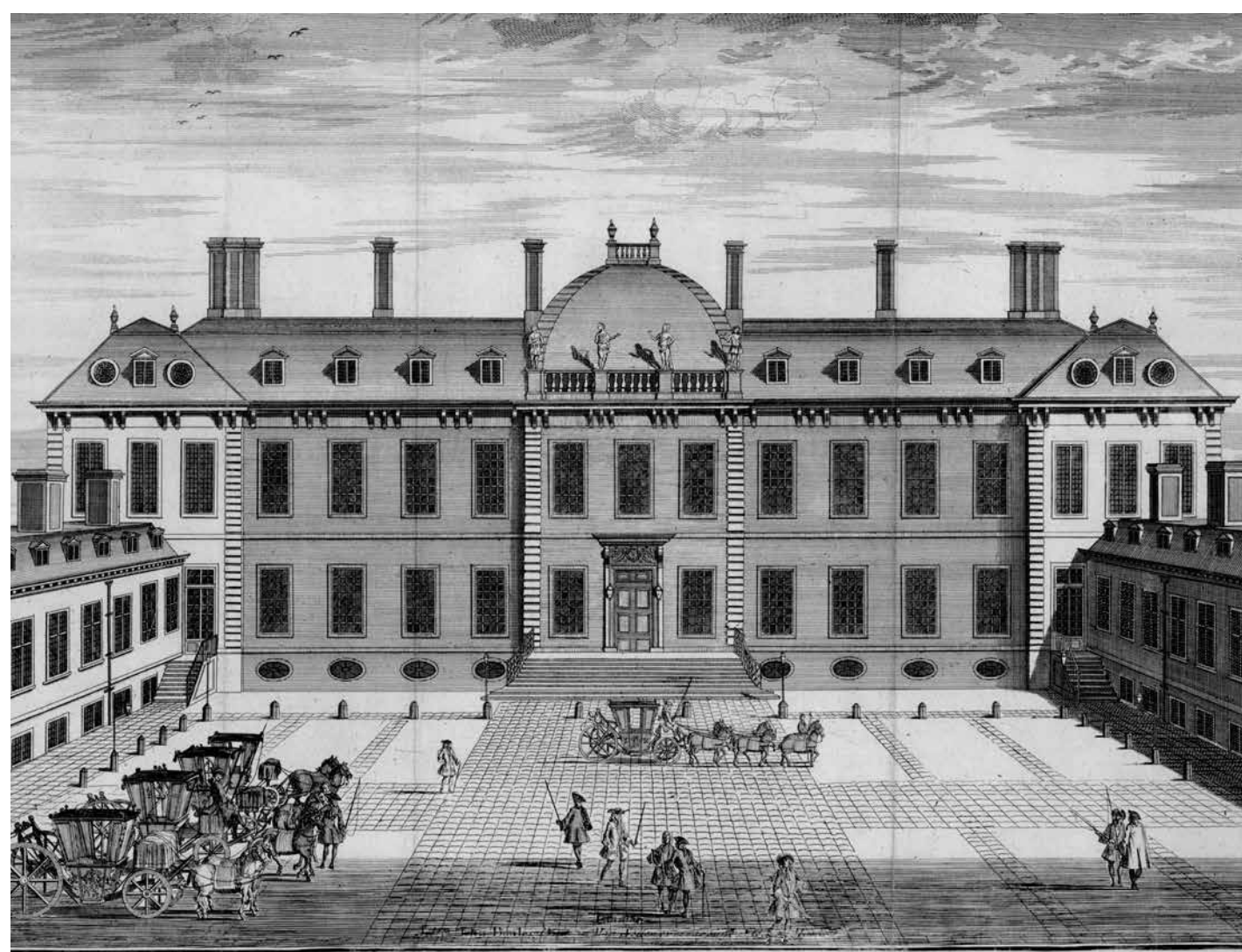
'Tea, Heaven's Delight and Nature's truest Wealth

That pleasing Physic and sure Pledge of Health'

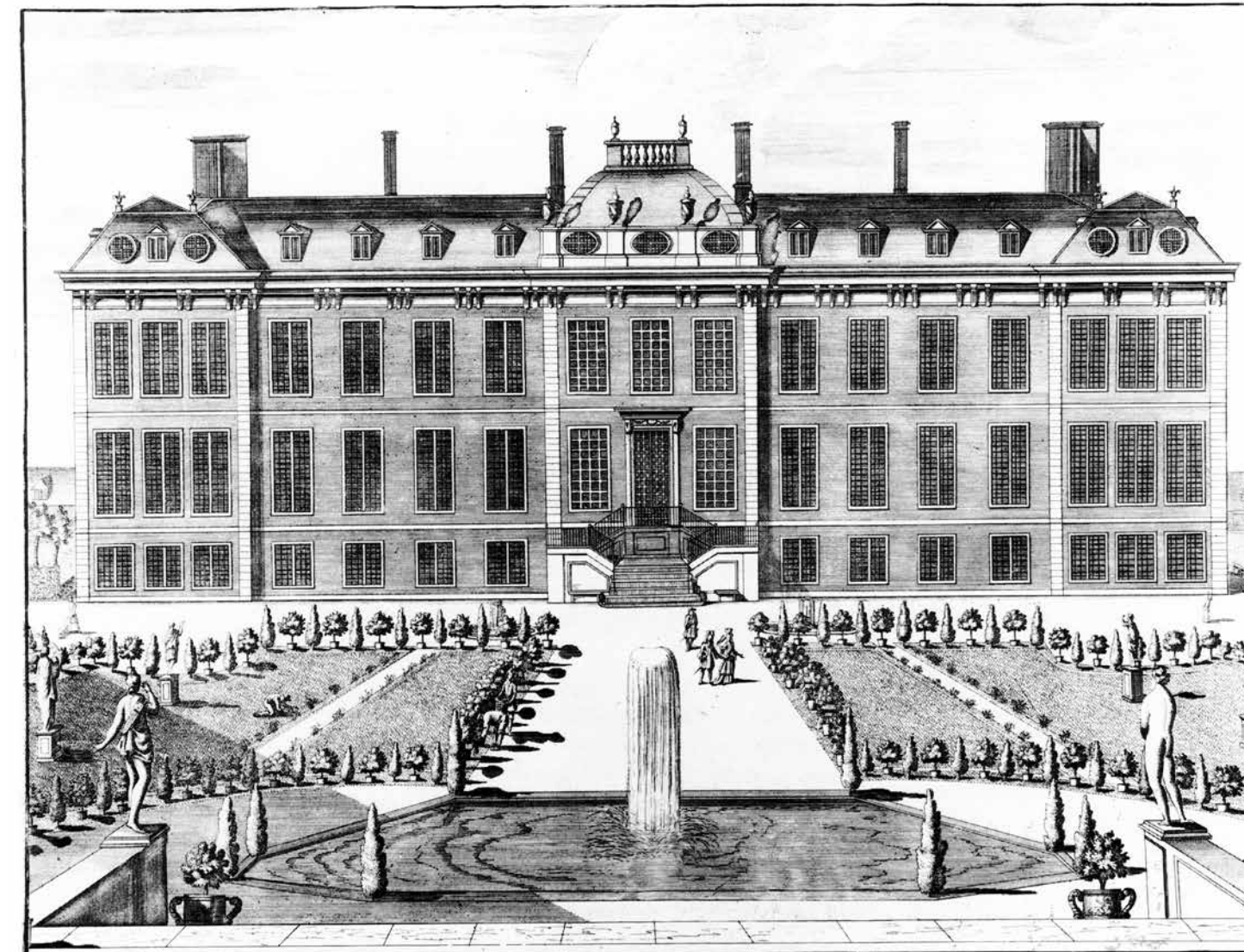
From: *A Poem in Praise of Tea*, by Peter Motteux 1712

Ralph Montagu's building and patronage

'The Duke of Montagu lived with a greater Splendour and Magnificence in his Family, than any man of Quality perhaps in Great Britain', wrote the Duke's contemporary, the Huguenot historian Abel Boyer. 'It was at the court of Louis XIV that his Grace formed his Ideas in his own Mind of Buildings and Gardening'.

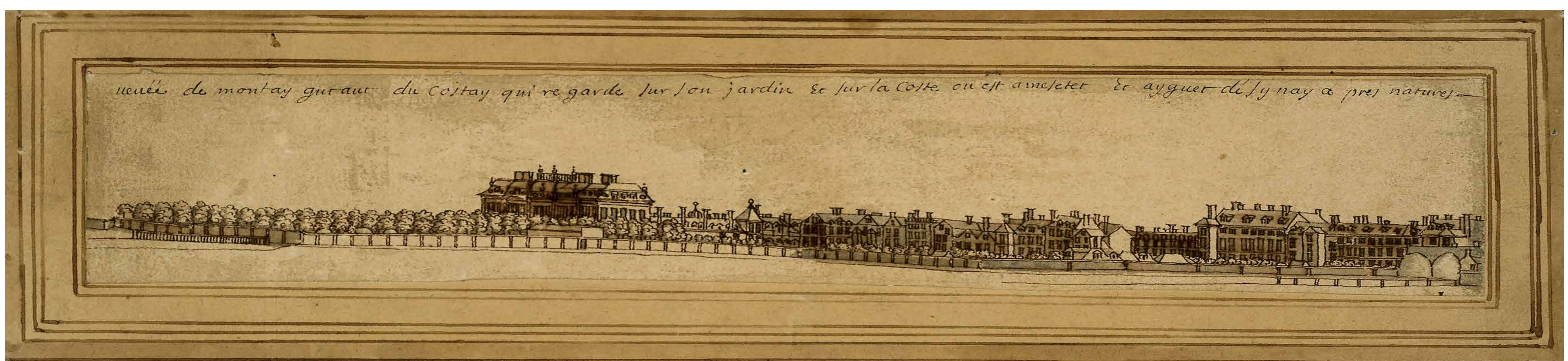


South Prospect of Montagu House, in Bloomsbury, London, showing the main front door and entrance courtyard.



North Prospect of Montagu House, showing the elaborate formal gardens.

As English ambassador, Ralph Montagu, had rented one of the best houses in Paris, where he maintained fifty-two servants. Back in London, and following its destruction by fire, in 1686, he rebuilt Montagu House in the grandest possible manner and there employed a largely French Huguenot entourage of household staff, decorators, artists and artisans to furnish and staff his magnificent home.



© The Trustees of the British Museum

Montagu House, centre left, from near the present Tottenham Court Road, in 1703 as viewed by François Gasselín, (1683-1703), the Huguenot drawing teacher engaged to teach Ralph's eldest son.

Artists and artisans who had worked for Louis XIV himself were employed. Jacques Rousseau painted landscape backgrounds and the trompe-l'œil architecture of the staircase. Jean Tijou, famous for his work at St Paul's Cathedral and Hampton Court, supplied the spectacular wrought iron banisters.



© The Trustees of the British Museum

George Sharf 1845: The Staircase at Montagu House, showing Jacques Rousseau's wall painting.



© The Trustees of the British Museum

Auguste-Charles Pugin, (1762-1832). The Grand Staircase in 1808, by the French Huguenot architectural draughtsman, whose son, Augustus, was the Gothic revivalist architect of the Palace of Westminster, including Big Ben. The caricaturist Thomas Rowlandson added the figures.

Ralph Montagu's building and patronage



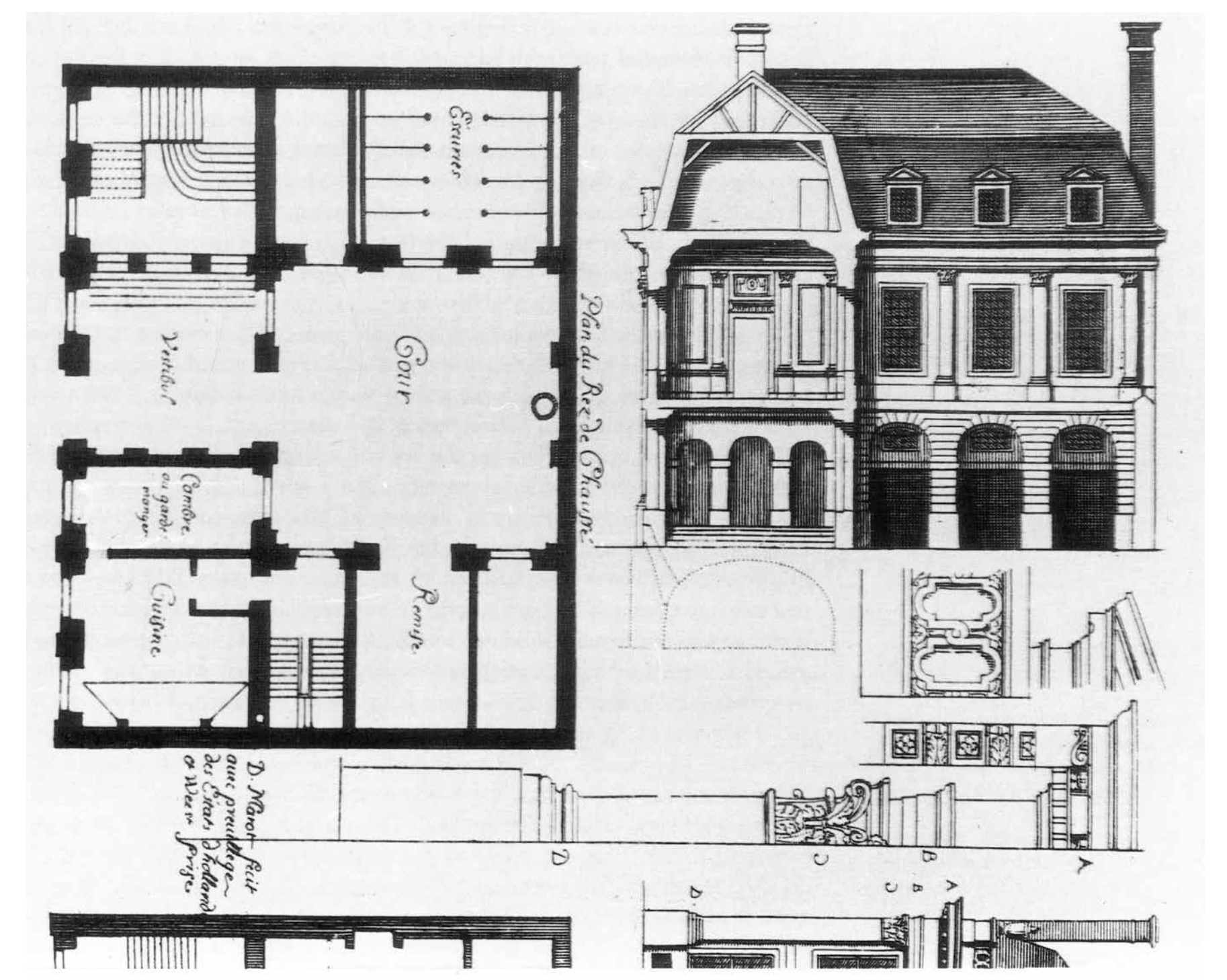
© The Trustees of the British Museum
George Sharf 1845: *The Staircase with Giraffes*

The family moved to Whitehall in 1730 and in 1754 Montagu House, Bloomsbury became the first British Museum. By 1848 it had been demolished to make way for the present building.

Whilst rebuilding Montagu House, Ralph was starting work on the transformation of Boughton, then a sprawling series of buildings, built around an early Tudor Great Hall, which he had inherited in 1683. His vision was for an image of Versailles set in the English countryside and, although there is no documentary evidence, it seems likely that one of the most influential of all the Huguenots immigrants, the designer Daniel Marot (1661-1752) was the overarching creative genius.

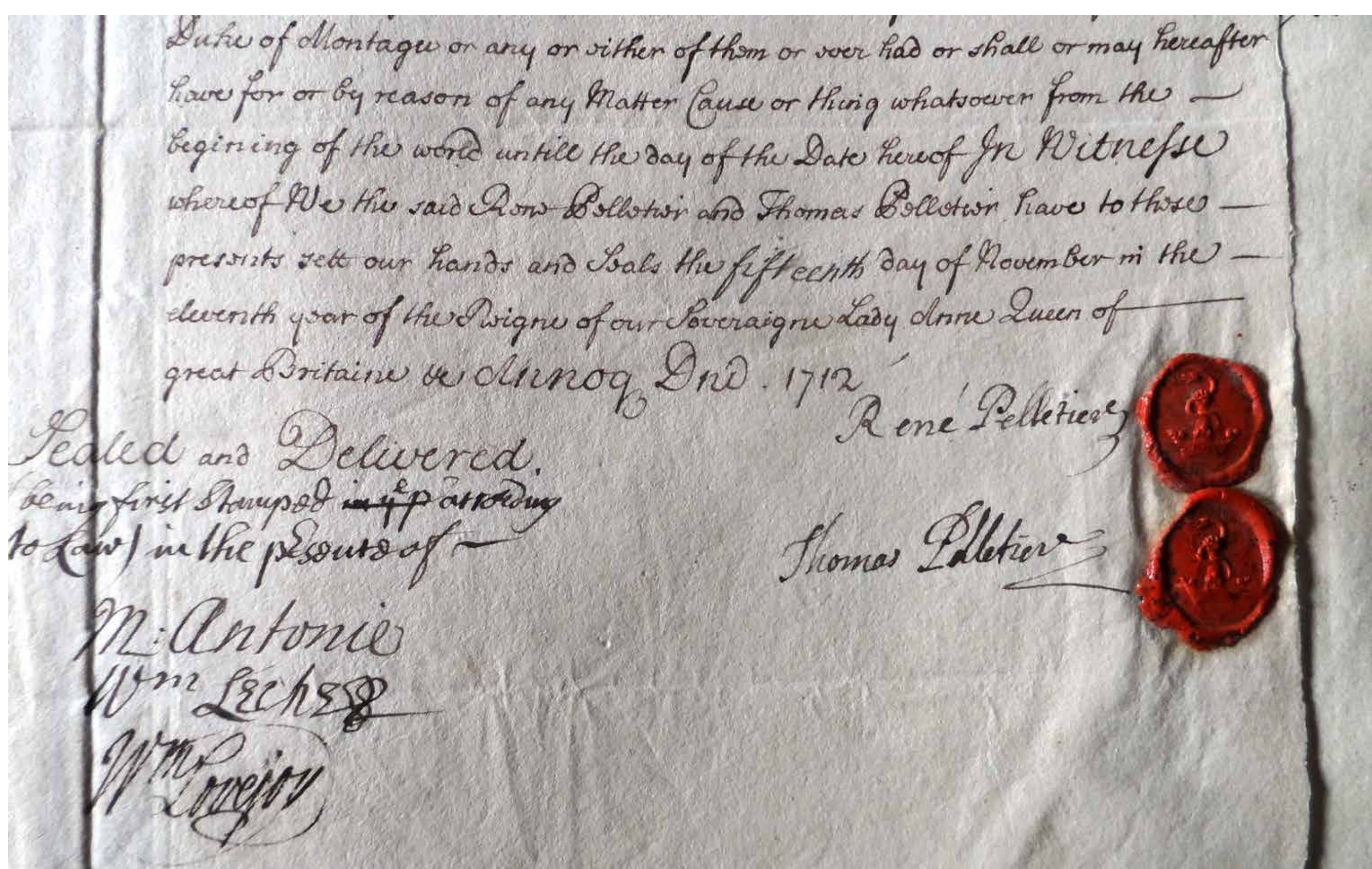
Marot had been working at the Gobelins tapestry workshops in Paris, but fled France in 1684, arriving first in Holland, where he brought Louis XIV's court style to the Het Loo palace. He arrived in England in 1694, helped King William at Hampton Court and Kensington Palace and introduced to England the idea of the architect as interior designer, a notion followed later by William Kent and Robert Adam. His designs form the basis for the Loves of the Gods panels at Boughton and the gold and dark green panels, which were painted for the 2nd Duke by another Huguenot artist, Mark Anthony Hauduroy.

Marot's designs influenced other craftsmen, such as the Pelletier family, who played an important part in the development of rococo carving. Their extensive work for Ralph is documented in the Montagu Archives, which include remarkable account books drawn up at the time of his death in 1709.



© Buccleuch Living Heritage Trust

Hôtel Particulier. From Daniel Marot's *Nouveau Livres des Bâtimens*, published in Amsterdam c1700. The design shows striking similarities with the North façade at Boughton.



© Buccleuch Living Heritage Trust

Receipted Invoice from Executors' Accounts of Ralph, Duke of Montagu 1712, signed by the Pelletier Brothers. The Montagu Archives, Boughton House.

From these we discover that not only does the appearance of Boughton today, from floor to ceiling, reflect the work of Huguenot talent, but that their impact was felt in almost every aspect of daily life in the Montagu households.

A glimpse of the Huguenot web working for Ralph Montagu and his family

Peter Rieusset, a joiner, who undertook the parquet flooring of the State Rooms for which he was paid a staggering £5,000, as well as providing a Billiard Table for a more modest £22.

Louis Chéron, who painted just under 6,000 square feet of ceiling throughout Boughton as well as the trompe l'oeil walls of the Staircase Hall.

Jacques Rousseau, his decoration of Montagu House is lost but 6 of his great classical landscape paintings survive - paid a pension of £200 p.a. until his death in 1693.

Jean Baptiste Monnoyer, Louis XIV's flower painter extraordinaire - 35 of his flower paintings of all shapes and sizes, which were commissioned for Montagu House, now hang at Boughton.

Jean Pelletier and his sons, **Thomas** and **René**, carvers and gilders of picture frames and ornate looking glasses, providers of window and other glass, makers of giltwood furniture.

Francis Lapiere, the upholsterer who prepared the lavish crimson and gold damask bed and other furniture and whose daughter married a fellow Huguenot, **Joseph Boucher**, who was Ralph's tailor. The furnishing fabrics acquired at enormous cost came variously from **John Noguier**, **David Bosanquet** and **Simon Béranger**, while needlework for chair covers was stitched by **Marie Pariselle**, **Esther Régnaux**, and **Mme Justell**, all of whom Huguenots.

Marot's nephew, **Cornelius Gole**, the cabinet maker, **Robert Derignée**, a carver, **Samuel Marc**, locksmith, **Henry Massy** the clockmaker....

The household was led by **Dr Pierre Silvestre**, Montagu's personal physician, who doubled as his inspector of building works and gardens, with **M.Portal** in charge of the Stables.

For education, Ralph turned to Silvestre again and engaged a tutor, **Germaine Colladon**. A famous mathematician, **Abraham de Moivre**, gave his eldest son lessons in geometry, **M. Camberupon** improved his handwriting, **Nicolas Colin** gave music lessons and **Margaret Rambour** gave singing lessons.

Silvestre's annual salary of £50 appears modest considering that he also fulfilled his medical function, supplying catarrh pills, purging syrups and powders, arranging for outside help, **M.Verdier** 'for bathing and cupping some of his Grace's servants', and **M. Gerard**, the oculist to come from Holland to treat the Duke's eyes.

French wines are much in evidence and exotic foods. **M.Lavigne** supplied 'moist sugar for coffee', as well as cinnamon, nutmeg, vinegar and rose water; **Mme le Bonot**, fresh herbs and **Anthony Gayon**, anchovies and olives. **M. Baptiste** had a prime concession as the chocolate maker – for Christmas 1698 a bumper order of 290 pounds of chocolate is recorded.

M. Mirande was the wig maker; **David Régnier**, the haberdasher; from suppliers of the exotic, **M.Gouyn** for a diamond necklace and rows of pearls, to the mundane **Jonas Durand** and **James Tahourdin** for household pewter, the list of Huguenot names involved in the life of the Montagus seems never ending.

A chapter in the story of migration

The Huguenots stand in a long line of people who have left their own country to come here, stretching as far back as the very first 'Britons' to arrive after the Ice Age and later, the Vikings and the Normans.

Like the Huguenots, many have come to escape religious persecution at home, or because war and conflict have made it impossible for them to live in their country.



© Dharmendra Patel

Yasser fled Khartoum aged 28 after being tortured and imprisoned by the Sudanese State. He got to Birmingham via Libya and was granted asylum in 2005.



© Tim Smith

These Polish airmen gather at Newark Cemetery in 2009 to remember their colleagues killed during the Warsaw uprising in 1944. Many Polish squadrons were posted near Newark during the Second World War. 346 airmen are buried at Newark.

***"Sudanese woman sentenced to death for refusing to renounce her Christian faith".
Telegraph, 29.5.2014***

Others have come because they were persecuted in their own country for their race, their beliefs, their sexuality or their politics. Many have come, quite simply, to seek a better life for themselves and their families.



© Sir David Warren

Alexander Golding was born in Russia in 1866 and came to London with his family in 1887, to escape the anti-Jewish pogroms. He became a master tailor as did his son Simon, pictured here with him.



© Buccleuch Living Heritage Trust

On the death of Queen Anne, when the Stuart succession came to an end, Prince George of Hanover was brought over from Germany to be King George I of England. He never learnt to speak English.

A chapter in the story of migration

Some who have come have faced journeys of hardship and danger. Leaving their own countries might be an act of deep despair but it is also one of huge optimism and courage.



© Massimo Sestini

Boat migrants risk everything for a new life in Europe, 2014



© Amsterdam Museum

Destitute Huguenots flee France for a new life in England, 1696

"This day came in hither a small bark from la Rochelle, with thirty nine poor Protestants, who are fled for their Religion: They report that five or six Boats more full of these poor distressed Creatures parted from those parts at the same time; and we hear that one of them is already put into Dartmouth".

Currant Examiner, Plymouth. 6th September 1681.

"More than 5,000 migrants have been saved from boats cut adrift in the Mediterranean in the last few days alone."
Daily Mail, June 22nd 2015

"700 migrants feared dead in Mediterranean shipwreck."

Guardian, April 19th 2015

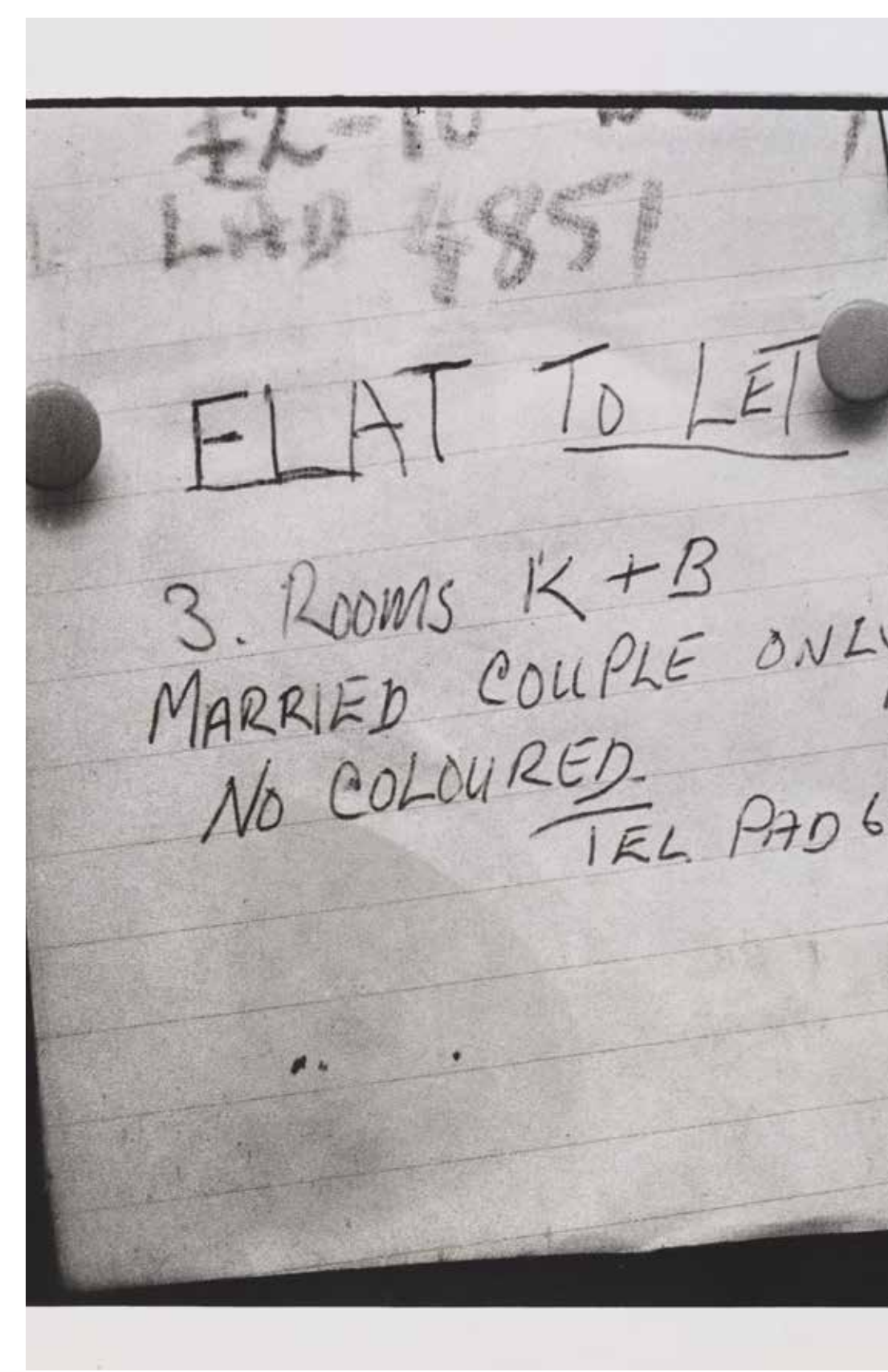
Settling down in the host country is not always easy. Those already living here are often suspicious of new arrivals and question their motives. When times are tough, immigrants are an easy group to blame for the country's misfortunes, or for your own. Some immigrants achieve staggering success, while others struggle to get by. Some become proud members of their new country, whereas others continue to feel on the outside. This is a story for us all. We are all here because one of our ancestors came from somewhere else. Who we are as a country is the sum of all these stories, all our stories.



© Tim Smith

This picture can be seen to celebrate the multi-ethnic makeup of cities like Bradford while acknowledging some of the tensions that can arise between communities.

Asian migrants were originally welcomed to the city to work in its textile mills. By the 1980's, when this picture was taken, most of the industry had disappeared, and with the rise of far-right groups, tensions increased.



© Charlie Phillips courtesy of www.nickyakehurst.com

Flat to Let Sign in the window of a Newsagent's store corner of Ladbroke Grove and Chesterton Road (Golborne Road), Notting Hill c 1959.