



Water

In Greek mythology MNEMOSYNE, daughter of the primordial Titan deities Uranus (Heaven) and Gaia (Earth), was the powerful goddess of memory, the inventor of language and mother of the nine muses.



Mnemosyne presided over the spring of memory in the underworld where souls had the choice to drink either from the River Lethe, forget their past life and be re-incarnated, or to drink from her own spring and spend eternity in the peace of the Elysian Fields.

The words amnesia, amnesty, mnemonic, monument derive from her name.

Jupiter, in the guise of a shepherd, approaches Mnemosyne, seated on the left at the edge of a wood by her spring.

Illustration by LeClerc to Isaac de Benserade's adaptation of Ovid's *Metamorphoses* Paris, 1676.
© Trustees of the British Museum.

Since ancient times water has been closely linked with memory. Many people believe that the memory of a blessing can be retained in water from holy shrines and can bring healing.

In the Middle Ages the power of holy water was considered so great that pilgrims bought small flasks of it hoping that its blessing would accompany them as their journey continued. Some churches locked their fountains to prevent its theft.

Homeopathic remedies defy conventional scientific understanding by suggesting that water has the ability to retain an electromagnetic memory of substances previously dissolved in it to the point that no single molecule of the original substance remains.

Medieval pilgrim's lead alloy ampulla for carrying holy water.



The River Ise rises in the field at Naseby where the memory of the Civil War battle of 1645 is embedded in the Northamptonshire landscape.



The Source of the River Ise at Naseby.



Charles I (Van Dyck).
© Buccleuch Collection.



Oliver Cromwell (Samuel Cooper).
© Buccleuch Collection.

Oliver Cromwell was present, victorious, at the decisive battle, while King Charles was represented by his nephews Prince Rupert and Prince Maurice.



The River Ise flows on past Rushton, where Thomas Tresham's Triangular Lodge of 1593 remains a deeply symbolic monument to the oppression of Catholicism in England. Its features all relate to the Holy Trinity and the Mass.



Aerial view of Rushton Triangular Lodge.
© Alamy.

The Ise passes through Geddington village, where the Eleanor Cross was built by Edward I in 1290, a monument to remember the resting place of his wife Queen Eleanor of Castile's embalmed body on its slow progress from Lincoln to London. A mass is still said annually in her memory at Geddington Church.



Geddington Ford.
© Alamy.



Eleanor Cross.
© Alamy.



Eleanor of Castile effigy.
By kind permission of the Dean and Chapter of Westminster.
© Westminster Abbey

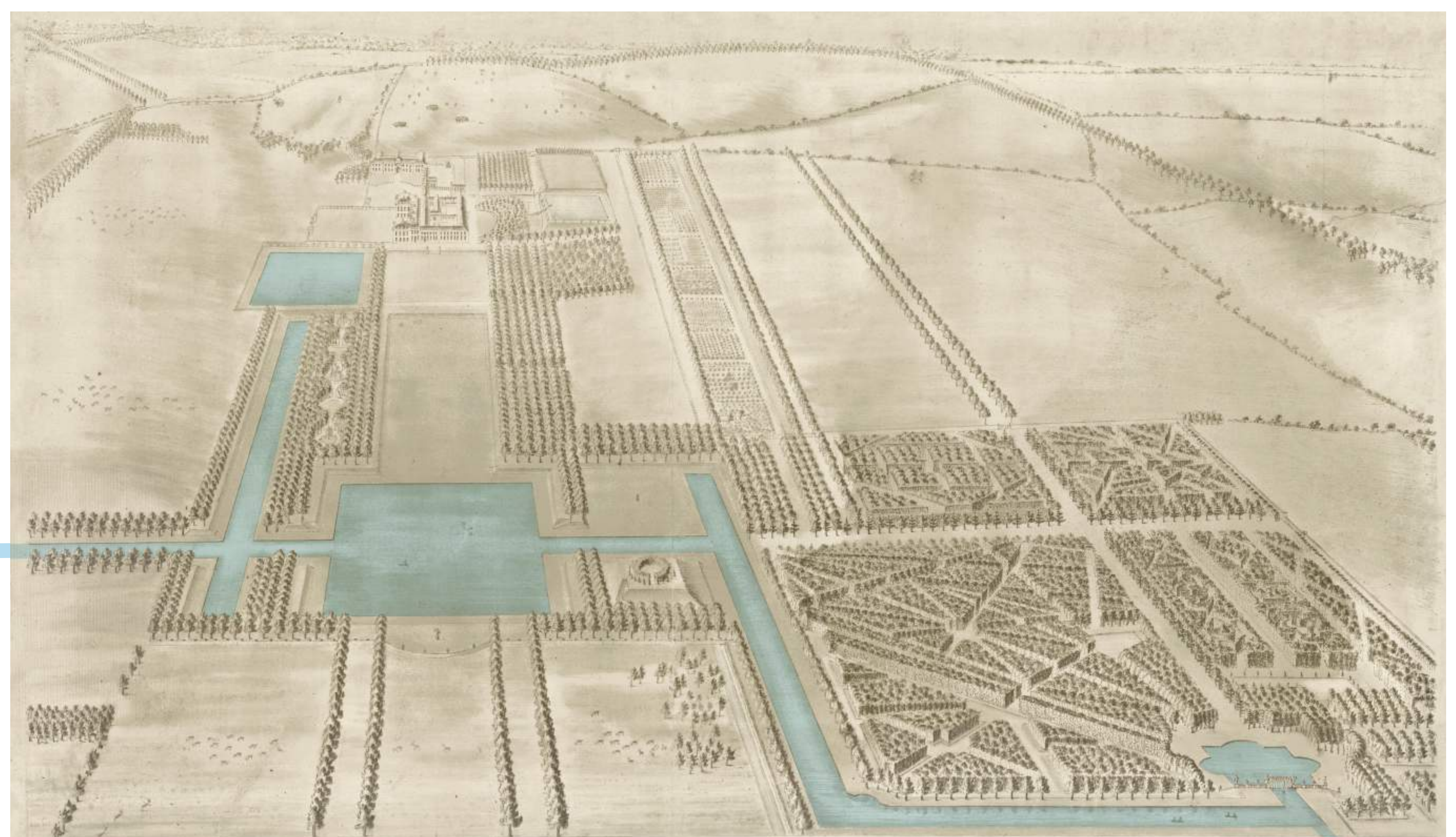
Queen Eleanor's memorial tomb at Westminster Abbey bears her effigy in gilt bronze, cast by William Torel in 1291. It was sent to Boughton for safe-keeping at the start of the Second World War.



The River Ise entering Boughton's canal system

The river continues its course into Boughton's parkland, where Ralph Montagu, the first Duke, canalised its water to feed his vast and elaborate formal gardens with their fountains, ponds, great lakes and cascade, which he laid out in the 1690s and whose memory is still faintly discernible in the landscape.

The river leaves the park near the remains of Duke Ralph's celebrated cascade (bottom right) which Evelyn Montagu Douglas Scott (1865 – 1948) remembered as still functioning during her childhood c1875. After a pair of cart horses were drowned the sluice gates were opened and the water allowed to return to its normal level.



The River Ise channeled through the first Duke's formal canal network at Boughton.
Aerial view possibly by Charles Bridgeman, c1730. © Buccleuch Collection.



Shakespeare

Remember thee!
Ay, thou poor ghost, whiles memory holds a seat
In this distracted globe. Remember thee!

Hamlet (Act I. scene 5)

Home of the Montagu family since 1528, Boughton has interesting connections with England's national poet and playwright. Edward, the 1st Lord Montagu, was born in 1562, two years before William Shakespeare and as eminent contemporaries the two men would have met at Court.



Shakespeare's "fair youth" The 20 year old Earl of Southampton in 1593 by de Critz. © Alec Cobbe Collection.



3rd Earl of Southampton c 1602 by de Critz. © Buccleuch Collection.



William Shakespeare 'the Cobbe portrait'. © Alec Cobbe Collection.



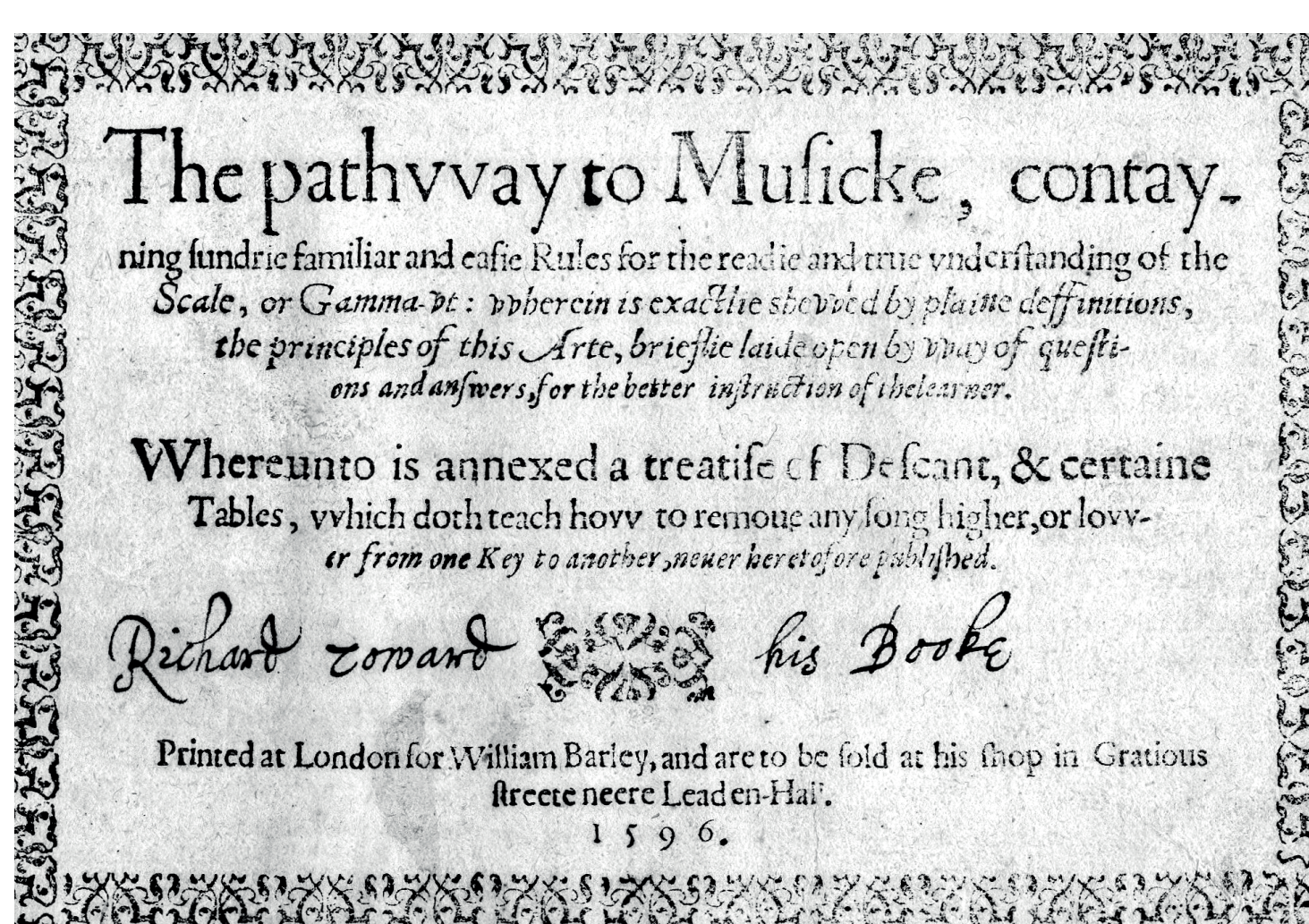
1st Lord Montagu by Adriaen Hanneman. © Buccleuch Collection.

The most celebrated mystery in Shakespeare's oeuvre remains the inspiration of *The Sonnets*. Who was "Mr W.H."? Who was "the master-mistress of my passion" to whom these dazzling, erotic poems were dedicated during the 1590's? Henry Wriothesley, (Mr WH?), 3rd Earl of Southampton was the girlishly handsome young man, "the first heir of my invention", the dedicatee and sponsor in 1593 of Shakespeare's very first publication, the deeply erotic narrative poem *Venus & Adonis*.

Nor Mars his sword nor war's quick fire shall burn
The living record of your memory. (Sonnet 55)

In Boughton's portrait of the Earl Shakespeare's "fair youth" of the 1593 Cobbe portrait has grown into the mature 29 year old courtier sustained here by his cat's company and devotion during a two year incarceration by Elizabeth I in the Tower of London after the Earl of Essex's rebellion in 1601.

Released by King James I and re-instated at court Southampton would have rubbed shoulders with Lord Montagu, who in 1605 had become inadvertently linked with William Shakespeare, on the fringes of the Gunpowder Plot. Some of Montagu's Northamptonshire neighbours were directly implicated, and Shakespeare, who was writing *King Lear* at the time, personally knew two of the conspirators. Montagu completely distanced himself from the plot by having November 5th commemorated as an official day of thanksgiving. His grandson Ralph, later the 1st Duke of Montagu, would marry the Earl of Southampton's grand-daughter, Lady Elizabeth Wriothesley, in 1673.



William Barley: *The Pathway to Musick* 1596. © Montagu Music Collection.

Shakespeare knew very well the power of music - the "sweet oblivious antidote" – to "pluck from the memory a rooted sorrow, Raze out the written troubles of the brain" *Macbeth* (Act V)

And he was keenly aware of the problems of memory and its loss, his masterpiece *King Lear* being an explicit study of senile dementia. By the end of the first act the king's fear of dementia has been introduced, establishing the theme of madness. When the Fool tells the king that "Thou should not have been old till thou hadst been wise", Lear's response is desperate, raw, and terrified:

O let me not be mad, not mad, sweet heaven! Keep me in temper, I would not be mad!

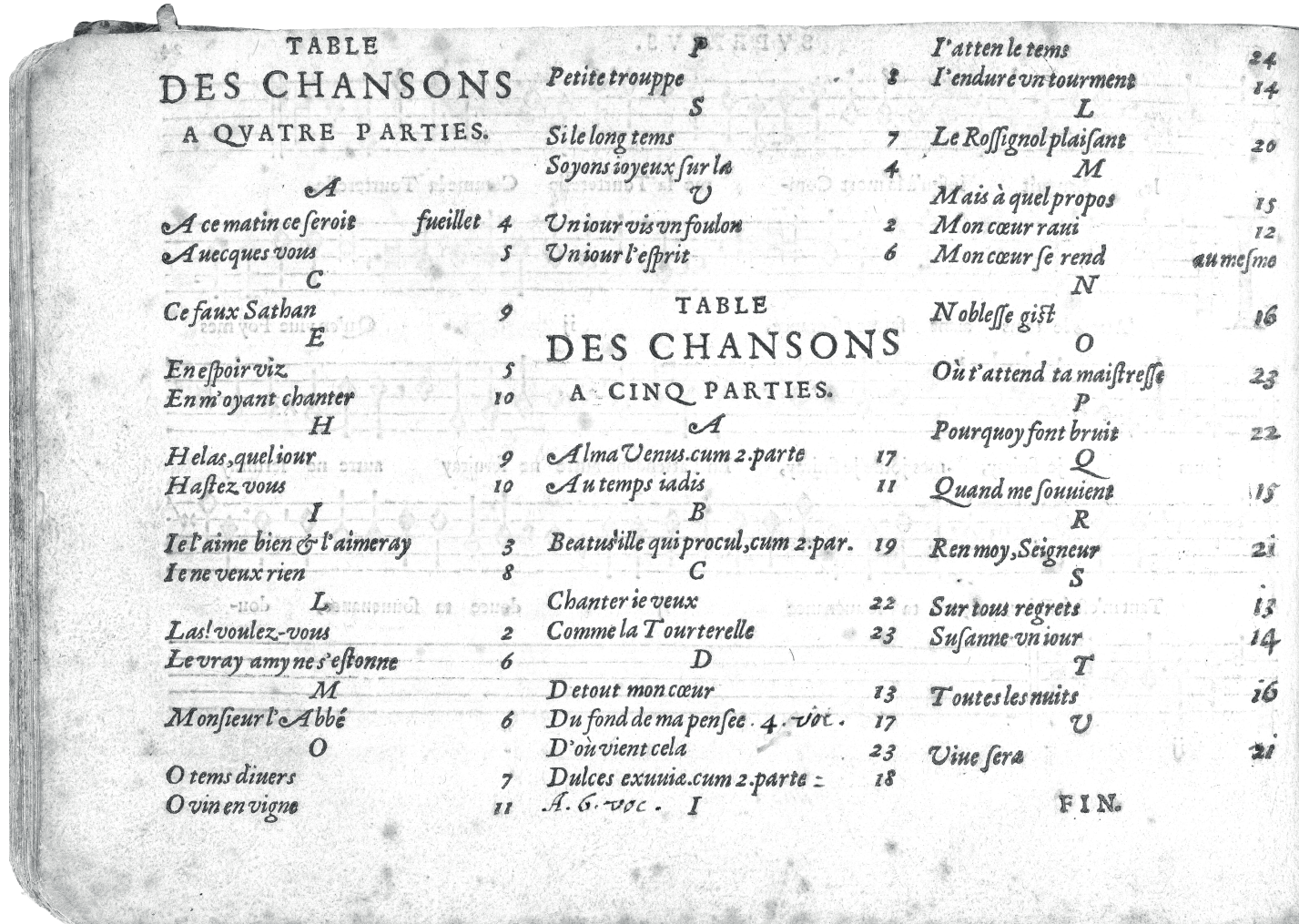
The speed of Lear's disintegration is horrifying, but all too plausible. Families caring for Alzheimer's sufferers will know the ferocity with which the affliction can strike, often after a long, slow gestation. As his dementia worsens, the king becomes almost inarticulate with rage, denouncing his daughters as *unnatural hags*.



Music

Softly, in the dusk, a woman is singing to me;
 Taking me back down the vista of years, till I see
 A child sitting under the piano, in the boom of the tingling strings
 And pressing the small, poised feet of a mother who smiles as she sings. **Piano (1913)** by D.H.Lawrence

Music lives on in the memory long after its physical vibrations have ceased. Like an emotion stored away ready to work its evocative message, familiar music has the power to revive long forgotten emotions and associations.



Au temps jadis l'amour s'entretenait (In days of yore love conversed)" from Vautrollier's 1570 edition of Chansons by Lassus. © Montagu Music Collection

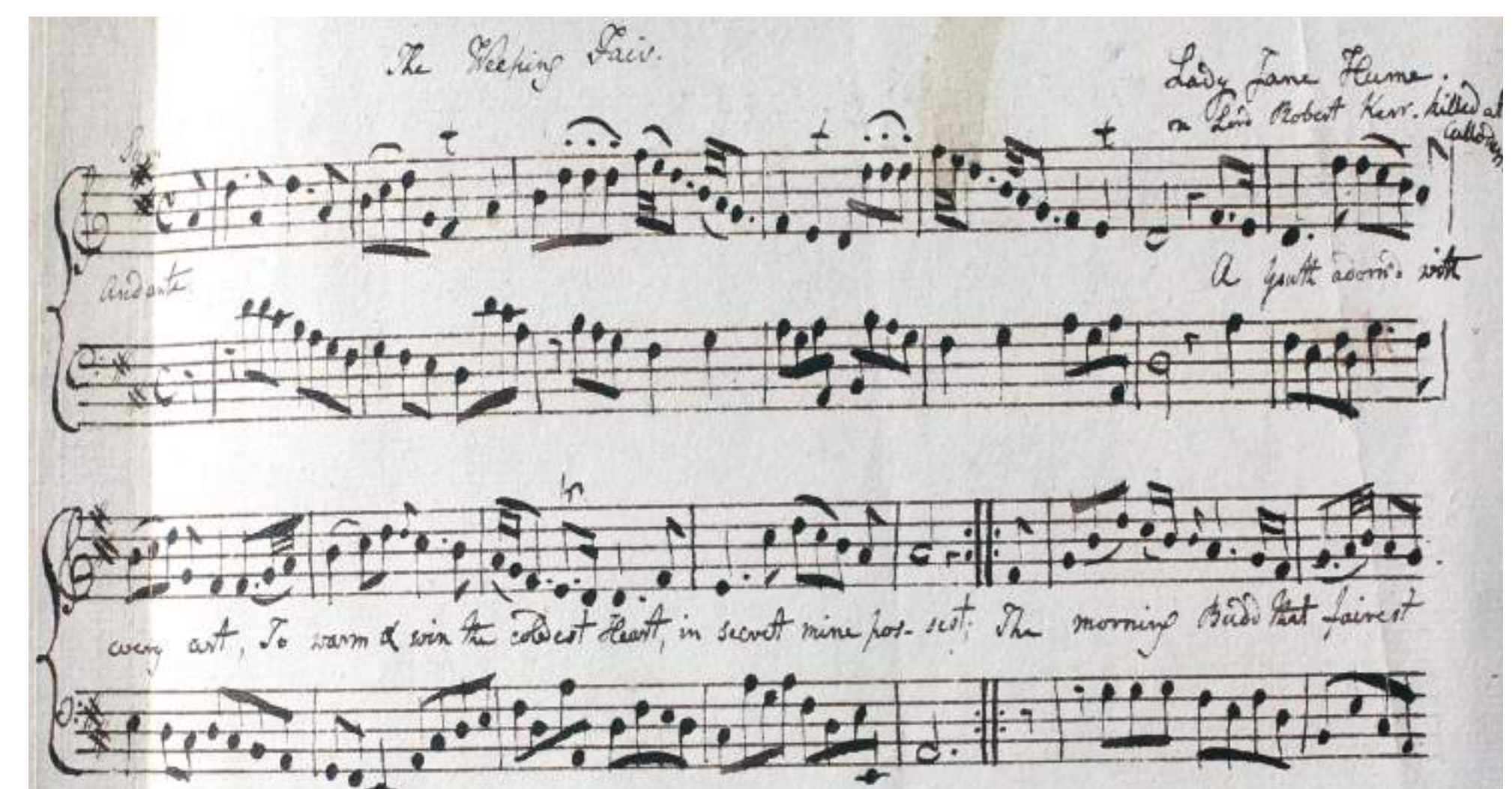
In 1570, to feed the nostalgia of French Protestant refugees living in exile in London, the Huguenot printer Thomas Vautrollier published from his shop in Blackfriars a selection of French chansons set to music by Lassus. Effectively the first printed music to appear in England, it is an early and very moving example of the power of music to evoke nostalgia, to set off patterns of remembering, feelings of belonging or loss.



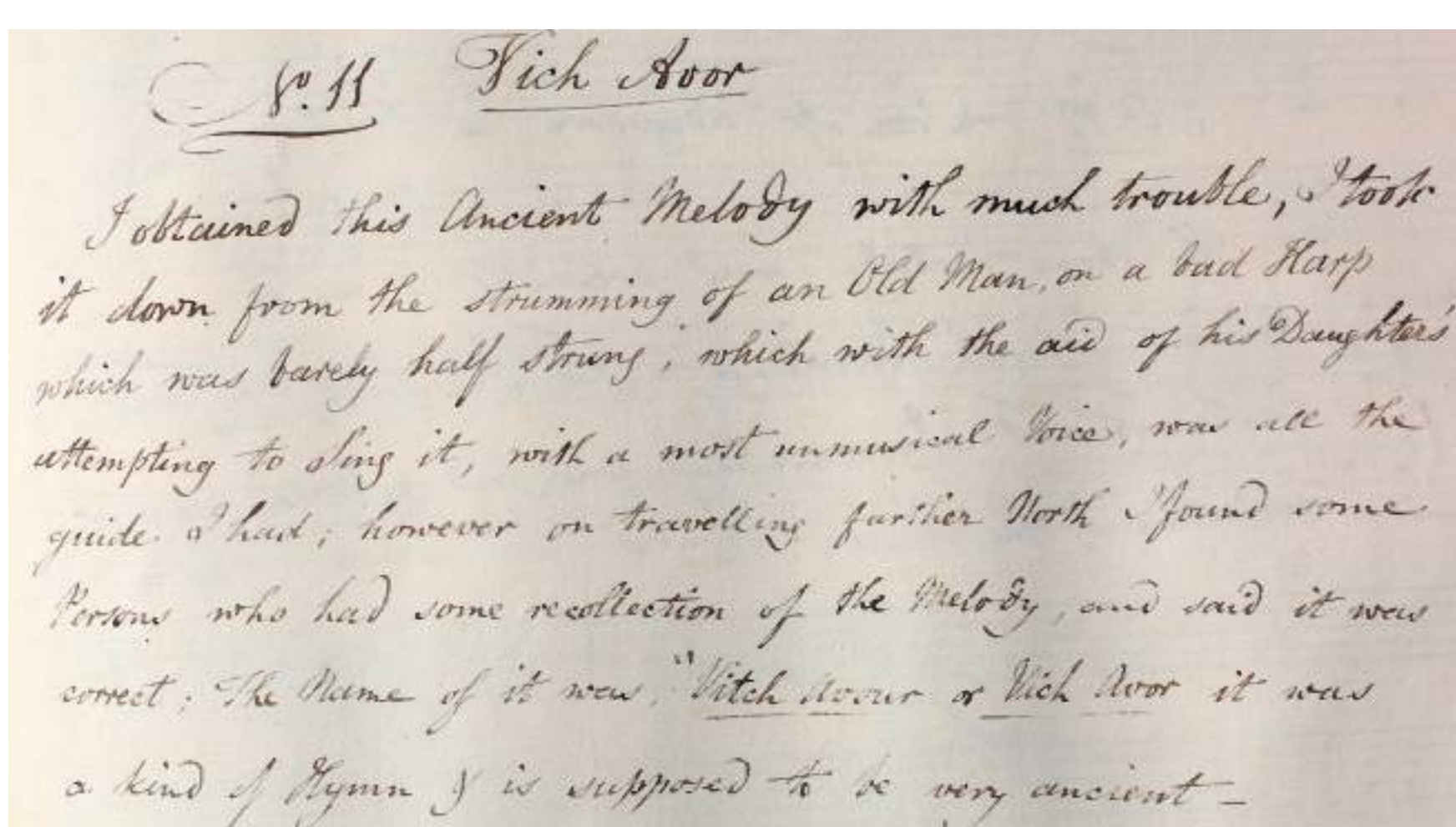
The artist Marcellus Laroon (1679-1772) drew and painted retrospectively his memories of music making at Montagu House in the 1730's in which he often participated as an amateur cellist and singer.

Music Party at Montagu House, oil on canvas, by Marcellus Laroon.
© Buccleuch Collection.

This song, "A Youth Adorn'd", was written by Lady Jane Hume in memory of Lord Robert Kerr, a Scottish nobleman of the Clan Kerr, son of William, 3rd Marquess of Lothian, a forbear of the present Duchess of Buccleuch and Queensberry. He fought at Culloden and was the only high-ranking government soldier to lose his life in the battle on 16th April 1746.



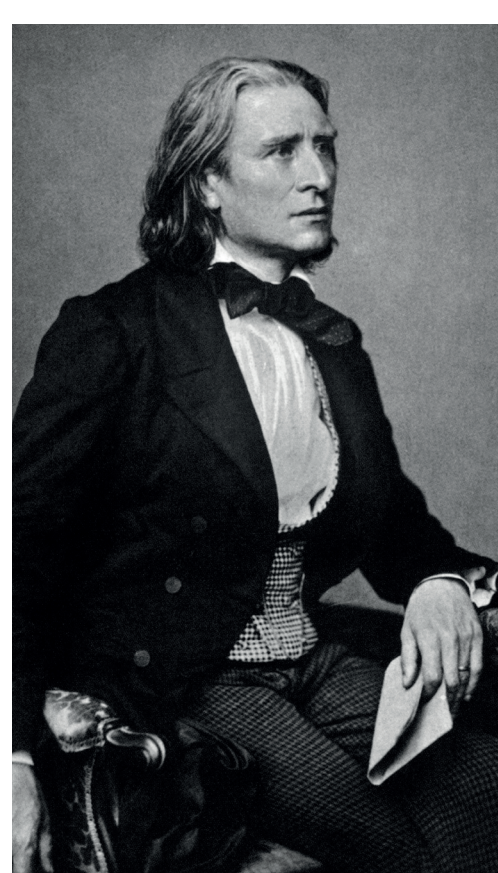
A Youth Adorn'd, detail. © Buccleuch Collection.



Vich Avor. © Montagu Music Collection.

The composer, conductor and singing master Domenico Corri arrived in Scotland from Naples in 1781, bringing with him the Italian performing tradition. His son Montagu Corri travelled through the Highlands and Islands in 1830 noting down the folk music he heard, preserving on paper a valuable first-hand memory of music rooted in time and place.

Musicians rely on several sorts of memory - muscular, sensory, visual and auditory – using different parts of the brain from conventional memory. Singers have words as additional memory guides.



Franz Liszt.



Clara Schumann.



Maurice Ravel.

Pianist Franz Liszt was the first to play entire concerts from memory, a phenomenon that is now obligatory, even for conductors. Clara Schumann felt that playing from memory gave her musical wings the power to soar. During WW1 Maurice Ravel drew on earlier musical memories to create *Le Tombeau de Couperin*, a work that would become a memorial, each movement being dedicated to the memory of a friend who had died fighting. In his last years Ravel suffered from dementia. His creative mind however, remained full of musical ideas which he could no longer put onto paper.

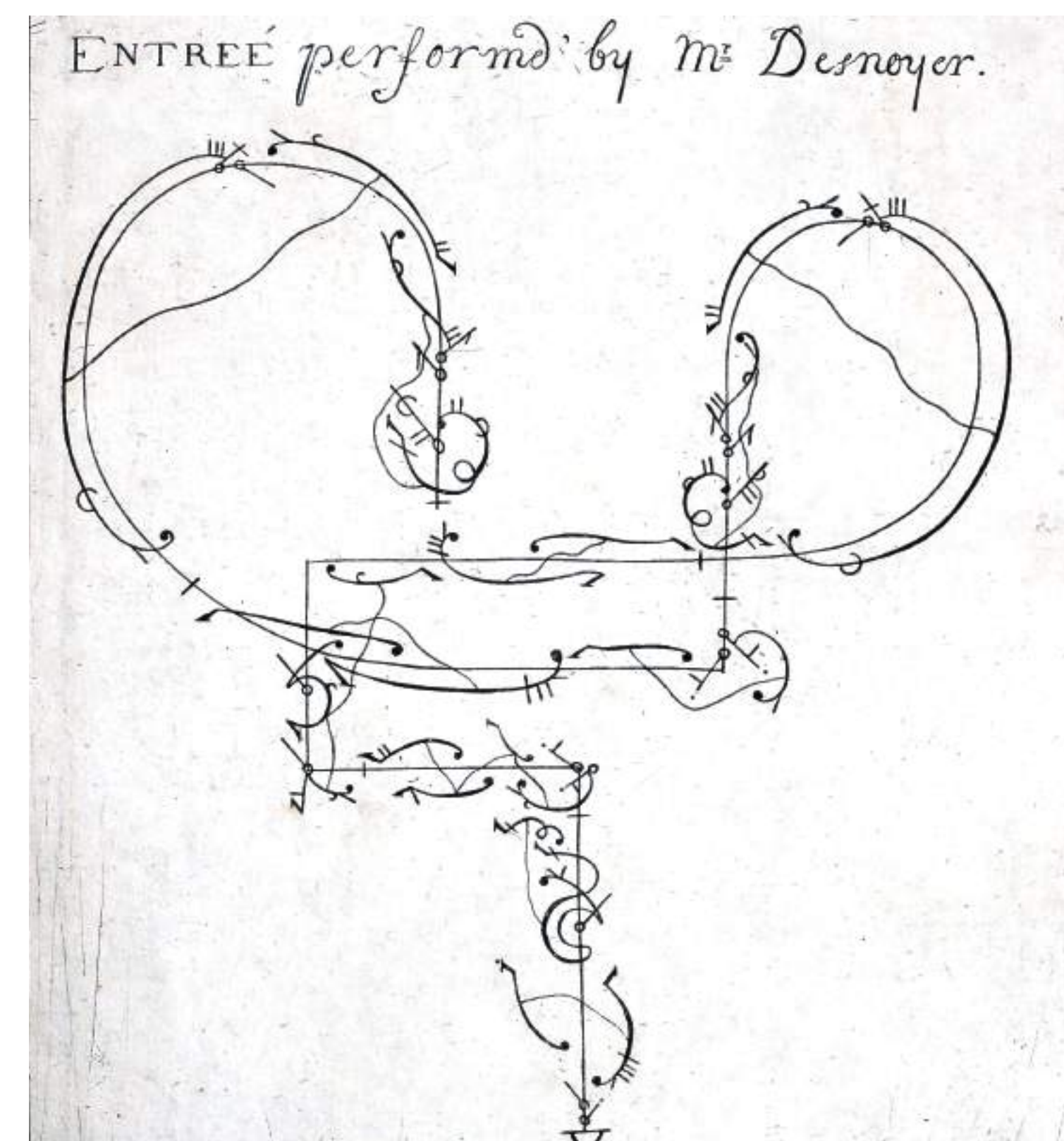


Dance

The celebrated dancer and choreographer Anthony L'Abbé brought to London the tradition of French dance as performed at the court of Louis XIV.

The memory of this intricate dance ethic was preserved on paper by Pierre Beauchamp, the Sun King's legendary dancing master, allowing successive generations of dancers to recreate with great precision movements so familiar in the late 17C.

Dancers also relied on dance patterns remembered and passed down the generations as well as their own muscular and musical memory.



Footwork popular in 1720's, preserved on paper ready to be memorised by the dancer.
© Montagu Music Collection.



Frontispiece to Giovanni-Andrea Gallini Treatise on the Art of Dancing, London 1762.
© Montagu Music Collection.

Fencing master Henry Angelo documented his father's memories of the celebrated dancer François Fierville at the King's Theatre in the 1770's when he was at his peak:

"..when he made his entry in the ballet sérieux, you beheld a figure with a cap on and an enormous high plume of ostrich feathers, a very long waist and a hoop extending to each side above a foot, the petticoat hanging as low as the knee... In a very few strides he seemed to move in the air, till he approached almost to the orchestra. He would sink down in a curtsy, and rise gradually ...and then, in a most graceful attitude, he balanced himself on the extremity of one of his feet and remained stationary some seconds, which used to elicit abundance of applause. This style of dancing is now quite obsolete..."

"...we drove about in the morning and went to the opera the music by Gluck, the opera "Armide", the theatre large, but dirty, and not cheerful. The spectacle is finer than anything I ever saw, the dancing incomparable. Vestris dances better than ever, a great fashion..."

Elizabeth Montagu, Duchess of Buccleuch and Queensberry on a visit to Paris in 1786.



Elizabeth Montagu by Gainsborough.
© Buccleuch Collection.



Auguste Vestris (1760-1842).
Acquatint by F. Bartolozzi 1781, after Nathaniel Dance.
© Buccleuch Collection.

The Irish playwright John O'Keefe recalled:

"I also saw ... in 1781, young Vestris, who owed his celebrity to springing very high, coming down on one toe, and turning round upon it very slowly, while the other leg was stretched horizontally: he was about twenty years of age, and wore light blue, which became a fashion, and was called Vestris blue."

Personal Reminiscences (1825)

"If any one faculty of our nature may be called more wonderful than the rest, I do think it is memory. There seems something more speakingly incomprehensible in the powers, the failures, the inequalities of memory, than in any other of our intelligences. The memory is sometimes so retentive, so serviceable, so obedient; at others, so bewildered and so weak; and at others again, so tyrannic, so beyond control! We are, to be sure, a miracle every way; but our powers of recollecting and of forgetting do seem peculiarly past finding out."

Mansfield Park (1814) by Jane Austen

Jonathan Dove's opera Mansfield Park, premièred by Heritage Opera at Boughton, July 2011.



The arrival of the waltz in c 1812 transformed the English ballroom. Itself a memory of Eastern European folk dancing the waltz was criticised for the physical proximity between couples and the euphoria it could produce with its turning motion.



Frontispiece to Duchess Charlotte-Anne Buccleuch's book of Viennese waltzes, Vienna 1838.
© Buccleuch Collection.

"Round all the confines of the yielded waist,
The strangest hand may wander undisplaced"
Waltz: An Apostrophic Hymn (1813) by Byron

"We feel it a duty to warn every parent against exposing his daughter to so foul a contagion."
The London Times (July 16th 1816)



Friends

“The smell and taste of things are more faithful than visual images ... remaining suspended in the mind for a long time, like souls ready to remind us, waiting and hoping for their moment to come amid the ruins of all the rest.” Marcel Proust, 1913

“You cannot imagine the joy I was in when I saw the pie was come...it put me in mind the idea of my Lord Montagu, of you, and of all the good company at Boughton.”

Soldier, poet, essayist, man of society, letter-writer and the ‘most refined epicurean of his age,’ **Charles, Marquis de Saint-Évremond** (1613 –1703) had been forced into exile in England in 1661 for criticising the policies of Louis XIV’s chief minister and godfather Cardinal Mazarin.



Charles de St Evremond by Jacques Parmentier (1658-1730). © NPG London.

In a letter St Evremond remembered his servant fishing in the ponds at Boughton and seeing, “some pikes so large that he took them to be such crocodiles as are found in the Nile, and ran away for fear of being devour’d by them.”



Hortense Mancini by Gennari, oil. © Buccleuch Collection.

In France Hortense Mancini (1646-99) Duchesse de Mazarin and niece of Cardinal Mazarin, had been a vastly wealthy heiress, a celebrated beauty and wit. She was one of the first women in France to publish her memoirs.

‘Impatient of matrimonial restraint’ she finally left for England in 1675, living off an allowance from King Charles II and subsequent monarchs, which left her free to maintain a certain level of luxury, and indulgence with both men and women.

One-time mistress of both King Charles and of Ralph, 1st Duke of Montagu, she lives on in this portrait by Gennari and in the memoirs and letters of fellow French exile, the Marquis de St Evremond, who had become obsessed with her.

St Evremond to Hortense, Duchesse de Mazarin:

“The pleasure of seeing you is the greatest one can desire; that of waiting for you is not small, and this last I tasted for 8 hours together at St James’s.”

St Evremond to the Duke of Montagu:

“There is not one word in your letter that does not please me, except where you tell me that you eat truffles every day. I could not forbear crying when I thought of my eating them with the Duchess of Mazarin.”



© Montagu Music Collection.

Aching with nostalgia for her French homeland, the exiled Hortense de Mazarin gave exquisite evenings of favourite French music at her home in Paradise Row, Chelsea in the 1690’s, which was unfashionably distant from the city at that time.

M. de St. Evremond, with the help of the exiled Huguenot musician Jacques Paisible added harmonies and accompaniments in the style of Lully to Hortense’s favourite melodies, resulting in drawing-room scenes such as ‘Le Concert de Chelsey’, ‘Idyle,’ ‘Les Opéras,’ ‘Les Noces d’Isabelle’ in which she participated as an accomplished amateur singer, reliving memories of her previous, very privileged life in Paris.



© Montagu Music Collection.



Therapy

People living with dementia can often feel anxiety and confusion, as their memory and sense of self becomes increasingly affected.

Without a sense of our history, our relationships, or what we did a moment ago, we become trapped in a constantly drifting present moment, with no continuity or progression. Severe memory loss can extend to forgetting fundamental skills and functions, such as language or how to handle simple household objects, making it difficult for us to communicate or look after ourselves.



Swaying in the hallway while looking out across the care home gardens on a crisp morning, Rachel, myself and another resident sing the classic ballad *'Somewhere over the rainbow'*.

Rachel is living with dementia, and has great difficulty in recognising the places and people in her life, and communicating with them. Rachel can often be found holding her head down upon a table or against her knees and making a range of loud, wordless vocal sounds.

Despite these difficulties Rachel's musical memory remains intact, and by tapping into her ability to recall melodies and lyrics we can enter into a musical flow, enabling Rachel to orientate herself in the present moment. While many group activities can be challenging for Rachel, we have found a valuable way to communicate through music and familiar songs.

Joe, music therapist.

Nordoff Robbins music therapy helps people to communicate and improve their wellbeing through the skilled use of music. For those with dementia, who have lost language and are losing their sense of identity, it can help create a profound and unique sense of connectedness, by sensitively adapting the music to the person's movements, breathing and vocal sounds.

Music making cannot cure memory loss, but offers experiences of engagement, inclusion and relief from isolation. Songs can remain in the memory and even when speech has been lost, surprisingly be sung complete with lyrics. This resilient song memory is a significant resource, and our relationship with familiar music is often an important component of our personal biography and identity – a key link with the past, which can also offer significant opportunities for the present and future.



"In these moments of music Eddie is transformed, it's like having him back to how he always was."

June, wife of Eddie, who lives with dementia.



"Nordoff Robbins has brought music back into my mother's life and it's through music that we have found a way to remember the good times, have fun and see her in a way that we will always want to remember her."

Elizabeth, daughter of Betty, who lives with dementia.



Nordoff Robbins is the largest independent music therapy charity in the UK, working in care homes, clinics and centres around the country, helping people with dementia to live well through the specialist use of music.



Caribbean

In 1687 the eminent horticulturist and doctor Hans Sloane accompanied the Duke and Duchess of Albemarle to Jamaica where he recorded the flora and fauna of the island in great detail. The Duke died while there as governor and the Duchess later married Ralph, 1st Duke of Montagu, himself a widower, enabling him to fulfill his extravagant plans for Boughton House and gardens.



© Buccleuch Collection.

Sloane was taken to hear first generation West African slaves making music on a sugar plantation. He was accompanied by Monsieur Baptiste, a local musician, who noted down what they heard. This is the first record of African music to appear in the West.

“They have several sorts of instruments in imitation of lutes, made of small gourds fitted with necks, strung with horse-hairs or the peeled stalks of climbing plants.... They have rattles tied to their legs and wrists...keeping time on the mouth of an empty gourd or jar... Their dances consist in great activity and strength of body.”



© Buccleuch Collection.



A RELATION of the late intended Settlement of the Islands of St. LUCIA and St. VINCENT in America.

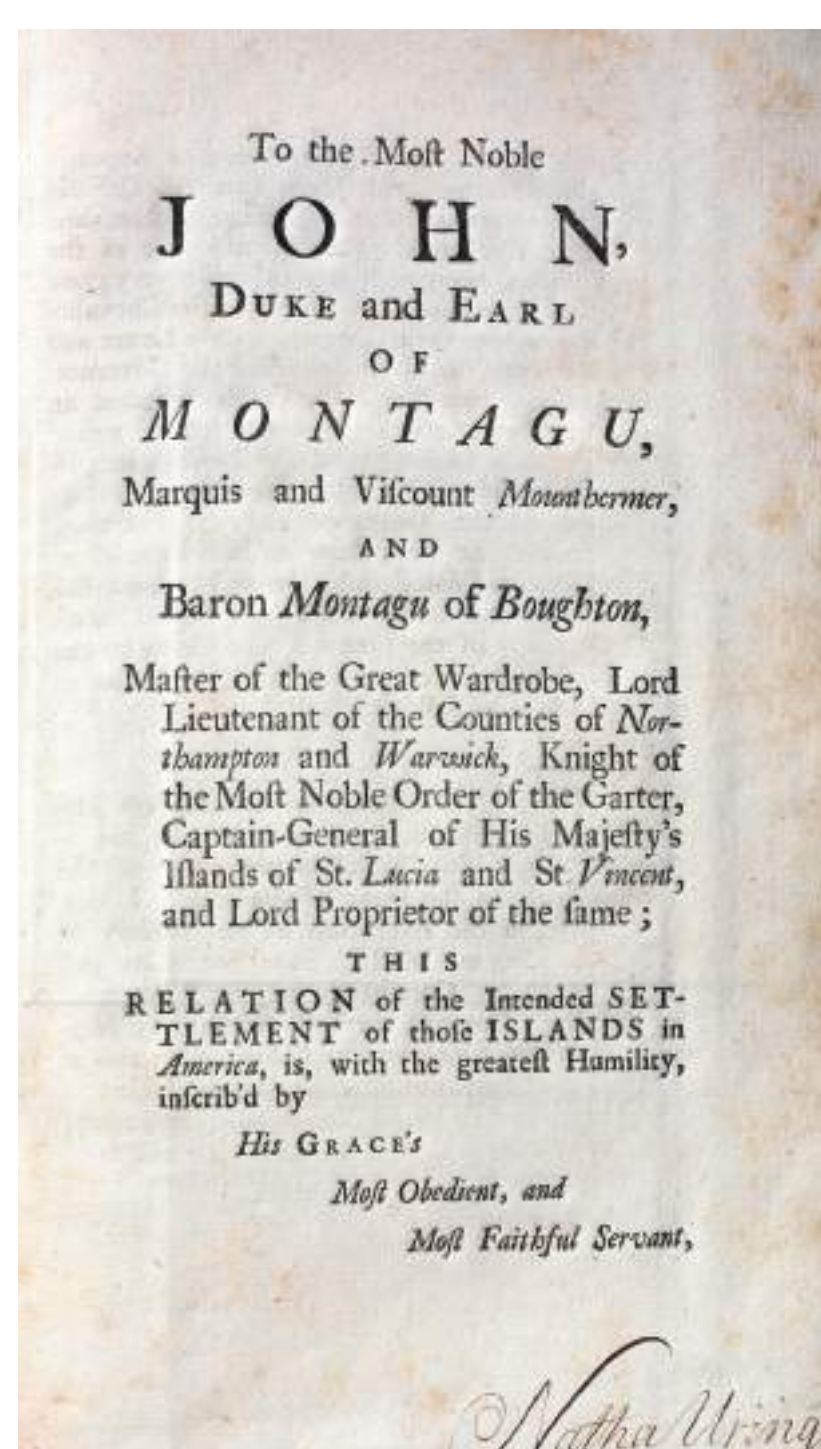
© Buccleuch Collection.

In June 1722, John, 2nd Duke of Montagu (1690-1749), stepson of the Duchess of Albemarle, requested rights to exploit St Lucia and St Vincent both to protect British trading interests and for his own financial benefit. George I granted his request and appointed him their governor.



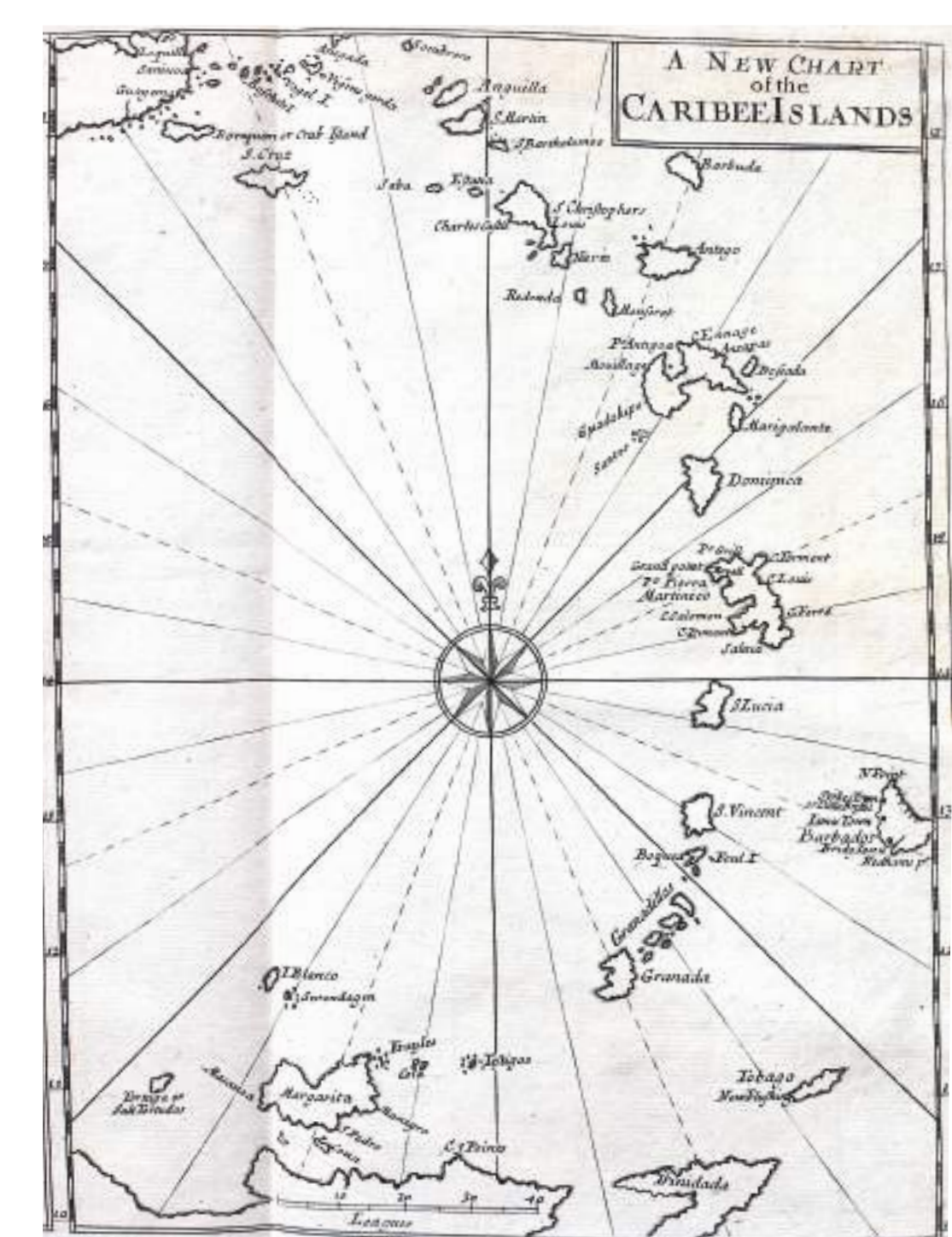
John, 2nd Duke of Montagu by Dahl.
© Buccleuch Collection.

St Lucia was occupied by a few French settlers and the Africans who had escaped slavery via St Vincent and lived freely. The Caribbean islands generated huge profits from the sale of sugar, their main cash crop, which was a constant source of conflict. Britain, France, Spain and Holland were all in competition for control of the trade, whose valuable by-product was rum made from molasses.



© Buccleuch Collection.

John Montagu did not travel to St Lucia himself but equipped and armed a flotilla of ships at the enormous personal cost of £32,000 (c£3m) to bring labourers and settlers to the islands. He appointed the sea captain and adventurer Nathaniel Uring as deputy governor. Accompanied by a Royal Naval convoy, Uring's flotilla set sail in late August 1722 with 400 indentured servants, many of whom died within the first few months.



© Buccleuch Collection.

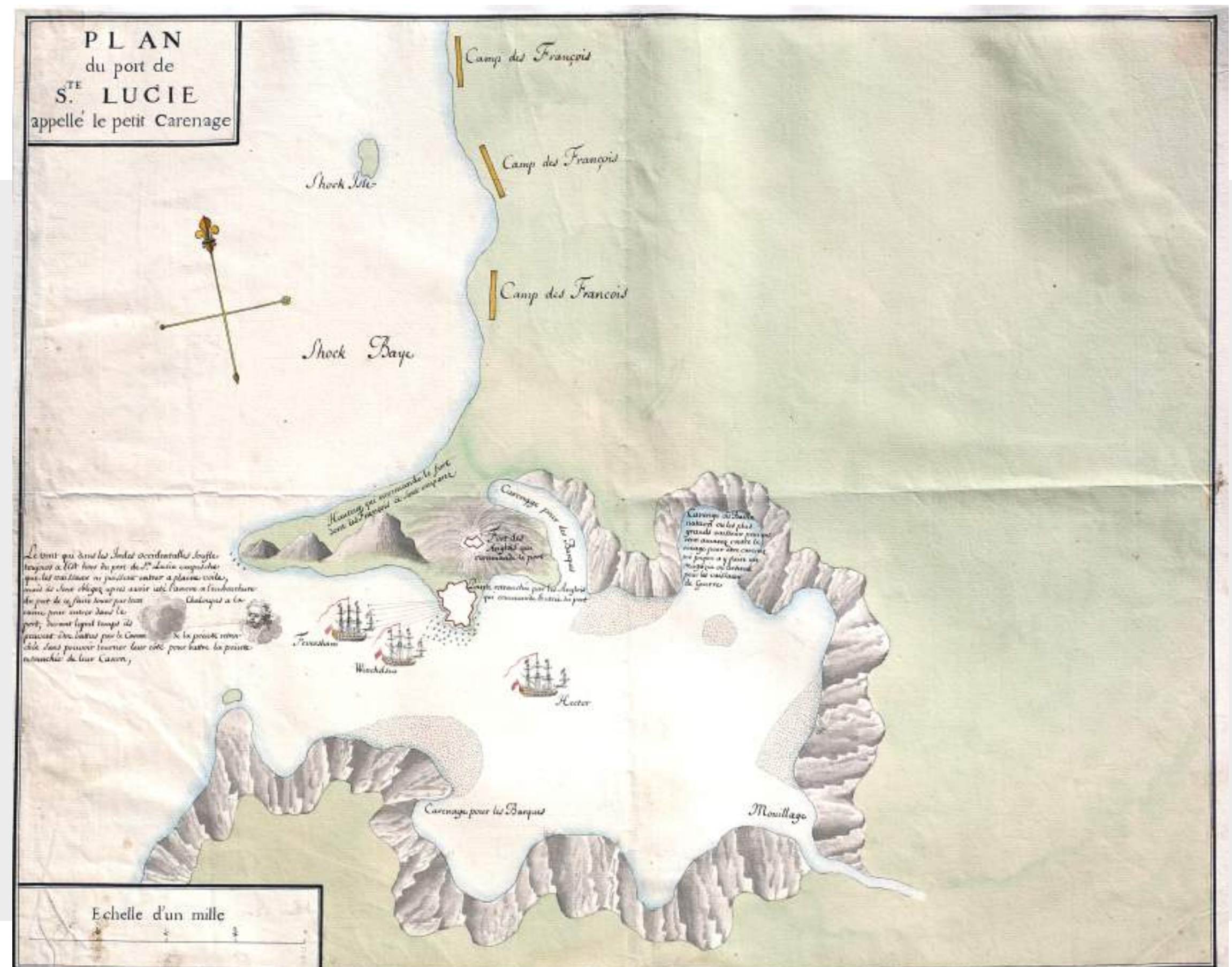


The Duke drew his own map of St Lucia, fancifully naming sections of the island after places on his Northamptonshire estates – Boughton, Warkton, Weekley, Geddington, Brigstock, and after members of his family – Churchill, Monthermer, Montagu.



© Buccleuch Collection.

The French immediately sent 1,800 troops to the island, demanding that the British withdraw. Uring, his expedition weakened by desertion and disease, agreed to the French demands and withdrew to Antigua. Subsequently, Britain and France agreed that St Lucia should remain neutral and that their nationals should leave the island, but French settlers remained and the island continued to be disputed. It finally became British in 1814.



© Buccleuch Collection.

“The late intended settlement of the islands of S. Lucia and St Vincent, in America: in right of the Duke of Montagu, and under his grace’s direction and orders, in the year 1722”.

This plate shows Uring’s encampment at Petit Carenage, the location of the French settlements on the island and the landing place of the French army.



Abolition of the slave trade, commemorative stamp issued in 2007.

Ignatius Sancho (c1729 –1780) was an African, born on a slave ship crossing the Atlantic. He came to London as a small boy, first living in Greenwich where he was rescued from servitude and educated by John 2nd Duke of Montagu.

Sancho later worked as a butler for the Montagus and with a legacy from the family he set up his own grocery shop in Charles St Westminster, which, paradoxically, sold sugar, rum and tobacco. He also wrote music, appeared on the stage and corresponded with leading literary figures.

His trade card advertised Sancho’s special blend of Trinidad tobacco and shows a barrel of rum with a native American boy smoking a pipe and an African boy gathering sugar.

He was the first African known to vote in a British election or to have his letters and music published. He remains an inspiring symbol of the immorality of slavery.



© V&A.



Sugar paper cover detail, 1731.
© Montagu Music Collection.

A by-product of the Caribbean sugar trade was that the paper used to wrap the sugar was often used by printers as temporary covers for music before being custom-bound in leather - an early example of re-cycling. The Montagu Music Collection here at Boughton has many music scores in sugar paper covers.



Wood



Anthony van Dyck, *Self portrait*.
© Buccleuch Collection.

Like that of his master, Peter Paul Rubens, Sir Anthony van Dyck's career was international in scope. He worked in Italy and at the English court but he also ran a thriving studio in Antwerp, where he most probably painted these portraits in the early 1630's.



Dendrochronological study of the wood has shown that while much of the wood Van Dyck used in his panels started growing in a Baltic forest in the Middle Ages, the oak used for the three small portraits below originated from a single ancient tree felled in a forest in the Southern Netherlands sometime after 1610.

The tree was sawn and made into boards, for artists' use, in Antwerp, as is indicated by the Antwerp brand on the reverse of the *Self-portrait* [fig. 1]. This brand signaled the approval of the quality of this particular board, which was then sold to Anthony van Dyck (1599-1642), one of the most important painters in the city.



Antwerp brand [fig. 1].

The surface of the oak board from which these panels were made was first 'prepared' in the studio when it was painted with a light background colour, the brushstrokes of which can be aligned in the paintings, demonstrating that the board had not yet been sawn into three.

The board was then cut into smaller panels upon which van Dyck (and perhaps members of his studio) painted the *grisaille* portraits you see here, which were then used in the production of his print series of famous contemporary men and women known as *The Iconography*.



Pieter de Jode II.
© Buccleuch Collection.

Anthony van Dyck, *Self portrait*.
© Buccleuch Collection.

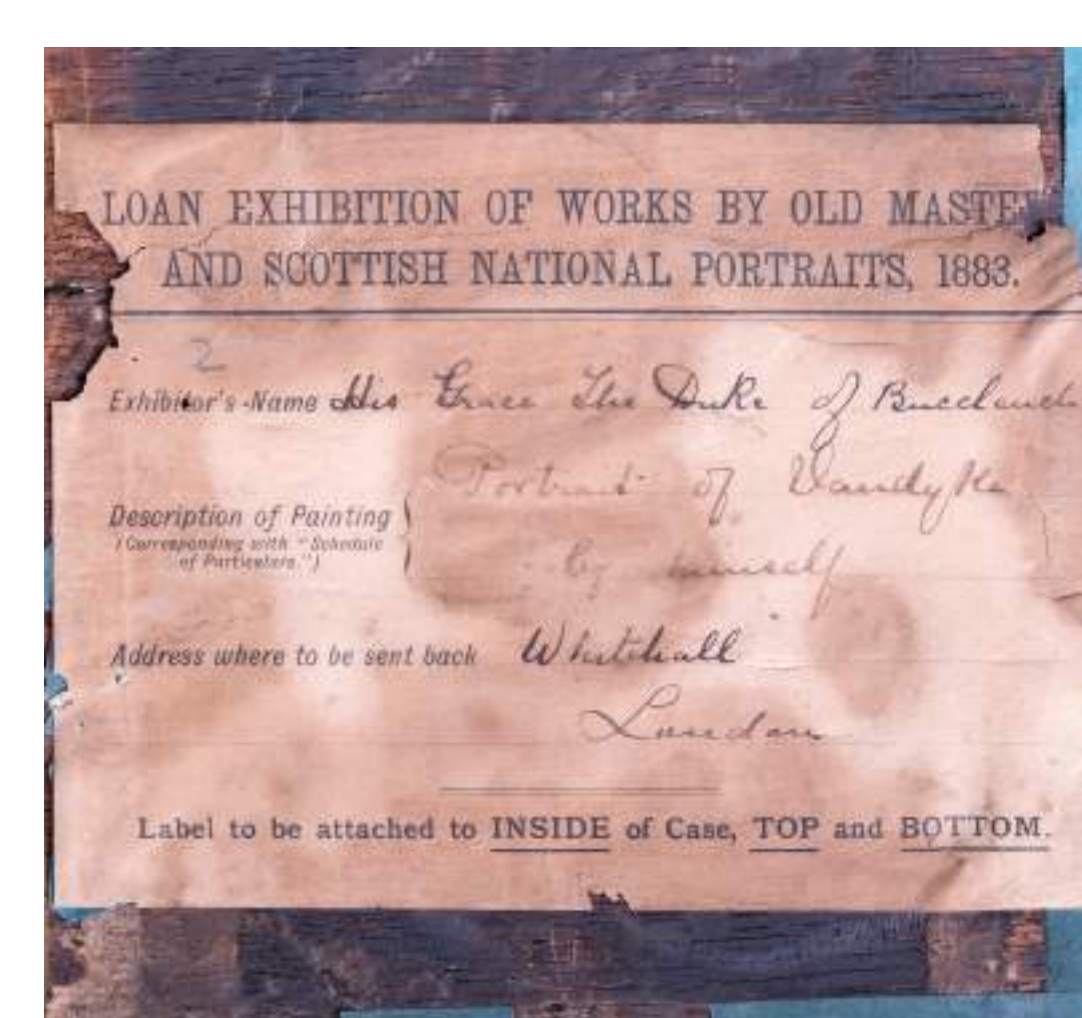
Isabella Clara Eugenia.
© Buccleuch Collection.

Pieter de Jode the Younger (1606–1674) Flemish artist, art dealer and printmaker was a member of an important Antwerp dynasty of printmakers. Along with his father he engraved and printed many of the portraits created for Van Dyck's *Iconography* series.

Sir Anthony Van Dyck (1599-1641) was born in Antwerp and rose to become the most famous pupil of Rubens. In 1632 he moved to London, where he was knighted and became official painter to King Charles I and Queen Henrietta Maria.

Isabella Clara Eugenia (1566-1633) Infanta of Spain and Portugal, Archduchess of Austria, ruled the Spanish Netherlands with her husband the Archduke until his death in 1621, when she joined the Franciscan Order. She had been unsuccessfully proposed by her father, Philip II of Spain, as Catholic heir to the throne of England after the execution in 1587 of Mary, Queen of Scots.

These paintings were among thirty-seven grisailles bought from the estate of the painter Sir Peter Lely by the Duke of Montagu in 1682. They have remained in the family's collection ever since.



Reverse of the Van Dyck self portrait.
© Buccleuch Collection.



Family

Apart from his many accomplishments John 2nd Duke of Montagu had been a notorious practical joker. His mother-in-law Sarah Churchill, Duchess of Marlborough, wrote: “All his talents lie in things only natural in boys of fifteen years old, and he is about two and fifty; to get people into his garden and wet them with squirts, and to invite people to his country houses and put things in beds to make them itch, and twenty such pretty fancies as these.”



Sarah Jennings, Duchess of Marlborough by Kneller. © Buccleuch Collection.



John, 2nd Duke of Montagu by Kneller. © Buccleuch Collection.



Catherine, Duchess of Queensberry; oil on canvas by Catherine Read (1723—1778). © Buccleuch Collection.

“I recollect, when a boy, having the honour to pass a few days at Amesbury, the seat of the celebrated Duke and Duchess of Queensberry.... the Duchess in her formal dress, her long stomacher, and short -point lace apron, and her grey locks combed smoothly over her cushion; ...I moreover recollect that her Grace, though then very aged, appeared to have been a great beauty, and that the servants who waited at table were so many awfully looking, silent, old-fashioned, liveried frumps”.

Henry Angelo: Reminiscences, 1828.

In later life the Duchess (1701–1777) befriended the son of a female slave brought over from St Kitts. She named him Soubise, sent him to school and supported him in lavish style. He soon became one of the most conspicuous fops of the town and, even though he was 50 years her junior, rumours circulated about the two unlikely friends, leading to this satirical print of 1772 where he aims his sword at her heart.



“His rooms were always supplied with roses, geraniums and other expensive greenhouse plants. He was equally expensive in perfumes, so that even in the lobbies at the theatres the fops and the frail fair would exclaim “I scent Soubise!” He was no less extravagant in nosegays and was never seen at any season without a bouquet of the choicest flowers in his bosom. As general a lover as Don Juan he wrote as many sonnets as Charlotte Smith...” (English romantic poet 1749 – 1806) “He had private apartments, unknown to the family.”

Henry Angelo the Elder (1756-1835) owner of the Fencing Academy in Bond Street.



Ladies Constance (L) and Katharine (R) Montagu Douglas Scott, c1882. © Buccleuch Collection.

Lady Constance Cairns (1877-1970) 2nd daughter of 6th Duke of Buccleuch and Queensberry published her memoirs in 1960.

“Once I am in the nurseries all intervening years vanish...The familiar smell - shabby carpet in my nursery days, followed by linoleum or cork carpet - joyfully greets my nostrils.”

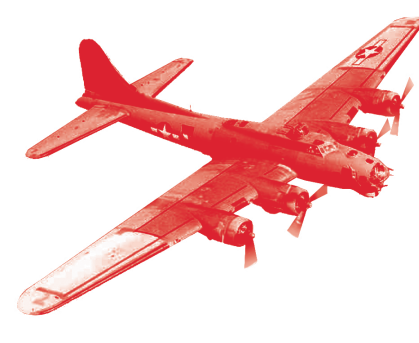
“As children, while out on our early morning rides in the Mall, we often saw a dark green brougham, inside a fat gentleman with a beard, smoking a cigar. We recognised the Prince of Wales and asked Sam our groom why he was out at such an early hour. “Been out to have a shave” was the reply.”



Lady Constance Scott dressed as a shepherdess, 1897. © Buccleuch Collection.

She recalled the Drawing Rooms held at Buckingham Palace in the 1890's when the young ladies, in full evening dress, waited to be presented, three nodding ostrich feathers and a veil adorning their heads, their long trains unfolded and making movement impossible. Waiting outside for their carriages they turned blue with cold and their noses turned red, powder on the nose being forbidden.

“I was annoyed I'd been forced to dress as a Dresden shepherdess for the Devonshire House ball (1897) because all my friends baa-ed at me”.



WW2

Boughton was heavily requisitioned throughout the Second World War. Several Army detachments were billeted at the site and 43 acres of the Park were taken over by the military, causing extensive damage during tank exercises.

The house itself was used by the British Museum as a safe repository at the outset of war. 12 tons of artefacts were housed here, including the coin and medal collection, medieval enamels, Chinese porcelain, Roman glass, Iron Age pottery, Egyptian papyri, tomb paintings and other treasures. The 9th Duke always enjoyed sharing the fanciful memory that *"in the blackout one stumbled over mummies of incredible rarity"*.

In August 1939 Westminster Abbey sent to Boughton 9 gilt-bronze memorial effigies including those of Queen Eleanor of Castile, Henry III, Edward III, Richard II, Queen Anne of Bohemia and Henry V. They were moved to Mentmore late in 1941 when the US Air Force began using nearby Grafton Underwood airfield and Corby steelworks also became a possible target.



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(Left) Stanley Robinson, Deputy Keeper of Coins and Medals, in charge of the British Museum's operation at Boughton. (Right) Sir Charles Peers, Surveyor General of Westminster Abbey, who oversaw the removal of historic items to Boughton. They are standing in the stables over the recently-arrived gilt-bronze memorial effigy from the tomb of Henry III made by the goldsmith William Torel in 1291.
© by kind permission of the Dean and Chapter of Westminster.

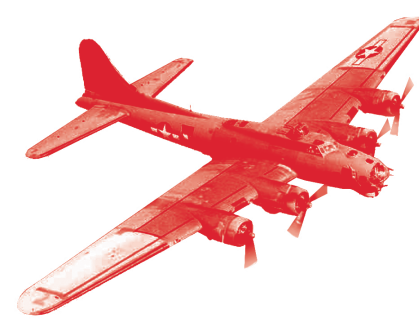
To the concern of the museum staff, hutments were built by the Porter's Lodge to accommodate staff from the nearby airfield and for use as a general stores, a medical depôt and by an American Quartermaster battalion, which used the site to train and equip mobile field units in bread baking. 55 bakery units passed through Boughton Park before going on to serve in Europe.

The 8 museum staff in the house had too much time on their hands and tensions soon rose.

The housekeeper and housemaid, looking after *"a very large house already stacked with treasures"* worked long hours looking after the visitors - cleaning the mens' rooms, supplying both afternoon tea and a cooked supper rather than just high tea. They complained of *"receiving no thanks, only complaints"*.

The museum staff resentfully chopped some wood but *"never helped with the washing up or with the garden"*.





At the end of the war the area by Porter's Lodge was turned into Prisoner of War Camp 259, "Weekley Camp", housing 2,000 German prisoners. Repatriation began in 1946 and the camp finally closed in Summer 1948 leaving no trace of its existence.

For first-hand descriptions of Boughton as a prison camp we rely on the remarkable memory of Captain Stanley Perry, the 23 year-old adjutant officer who arrived in 1945. He is now 95 years old and returned to visit Boughton in 2017, when he drew a detailed map of the camp from memory – 72 years later.



Stan and Anna-Lise Perry on their wedding day in 1944.

In 1941 aged 17, Stan Perry entered Sandhurst where he received his commission as officer. He was recruited into the SAS, attended the infamous OSS/SOE survival and parachute training schools and parachuted into occupied France along with the spies of the SOE.

He landed in Normandy soon after D Day in 1944, and was shot by a German sniper. In 1945 he was among the first to cross the German border from Belgium and was seriously wounded by a mortar. He still bears the remains of shrapnel under his skin.

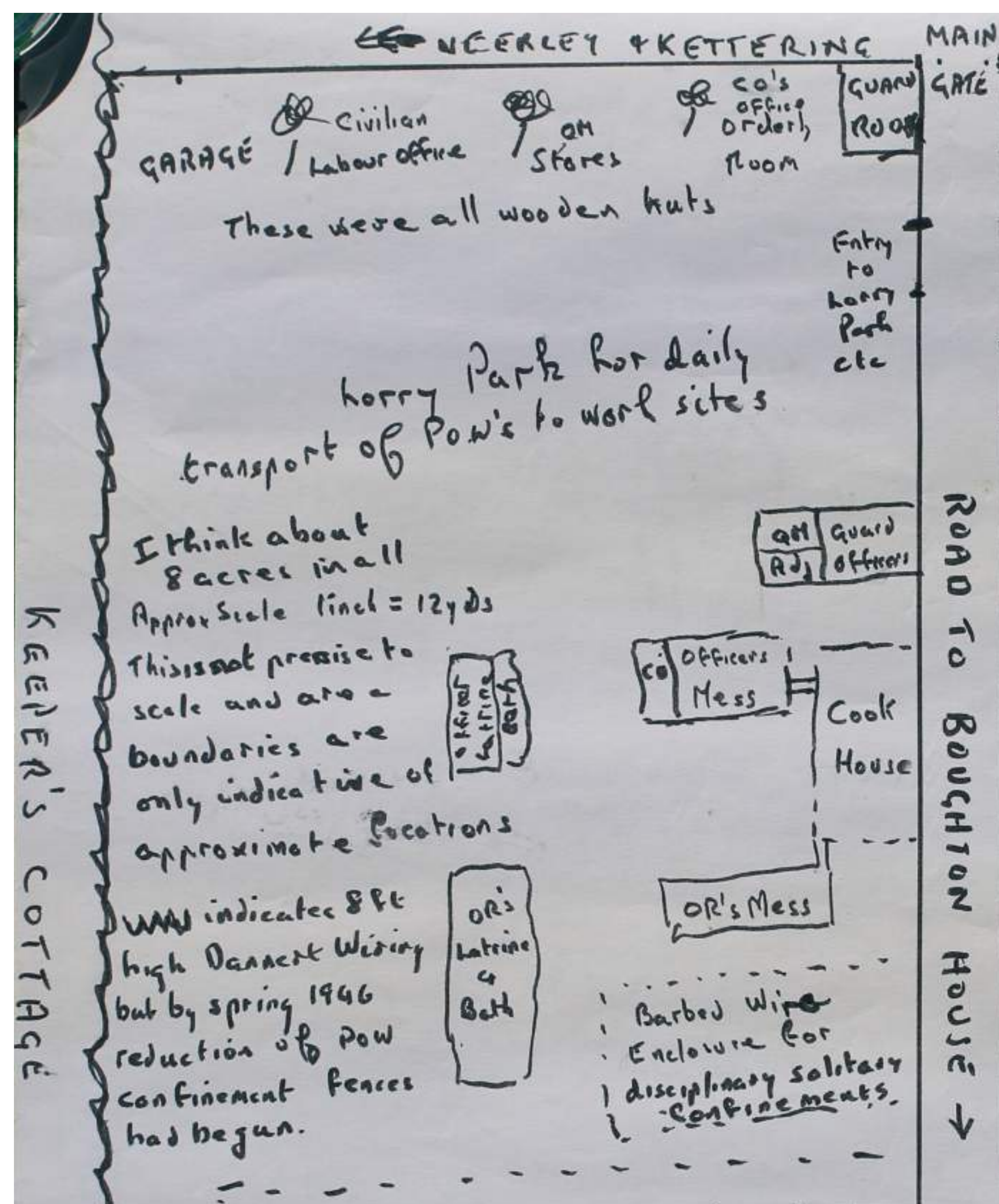
He finished his military career as the adjutant officer of Prisoner of War Camp 259 "Weekley Camp" here at Boughton.

Captain Perry was demobbed in July 1947 following the famously harsh winter when he remembered the snow being so deep that he found himself riding his motor bike over the roof of a submerged bus. He was made a Chevalier of the Ordre National de la Légion d'Honneur in 2016. His wife Anna-Lise died with dementia in 2017.

Stan assiduously does the Times crossword every day and enjoys mind games to keep his memory alert.



Spring 2018: Captain Stanley Perry holding his Sherwood Rangers regimental crest carved from Boughton Estate limewood in 1946 by camp artist Gerhard Casper.

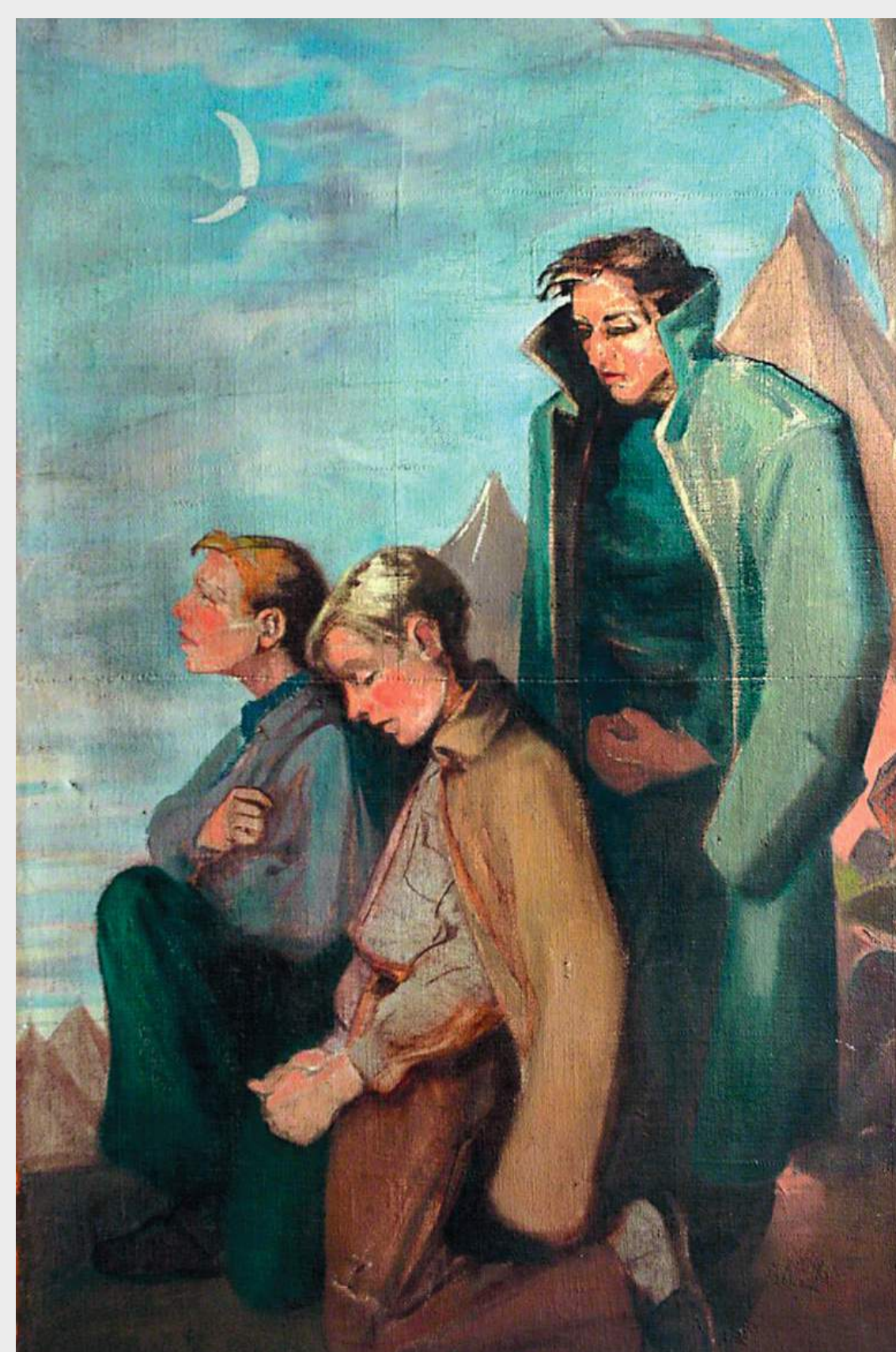


Detail from Capt Perry's map showing areas by Porters Lodge.

A German lecturer visiting the camp commented:

'Although the prisoners are housed in tents there is a feeling of quiet happiness in the Camp and every single man the present writer has spoken to is full of praise and gratitude.... It is built among beautiful old trees. I, as a German, was deeply grateful for what I was privileged to see.'

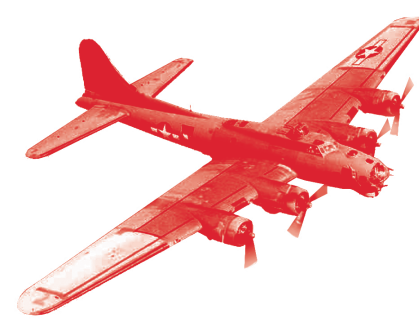
Detail from the triptych painted in oil on rough hessian sacking for the makeshift chapel by the camp artist Gerhard Casper, a German prisoner.



© Eden Camp Modern History Museum.



A 1945 Kettering newspaper cutting showing the artist Gerhard Casper on the left with his triptych in position above the chapel altar.



© American Air Museum in Britain.

Grafton Underwood airfield was built for the RAF in 1941. In 1942 the airfield became home to the United States Army Air Force and the runways lengthened to accommodate B-17 bombers.

Bombardment groups began flying from Grafton Underwood in November 1942, attacking key targets in France, Germany and the Low Countries. The 97th Group is famous for flying the first heavy bomber mission of the war.

In June 1944 installations beyond the Normandy beachhead were attacked, disabling airfields and communications in support of the Allied ground troops. From Grafton Underwood the USAF also struck targets in Holland to aid the final Allied assault across the Rhine in March 1945.

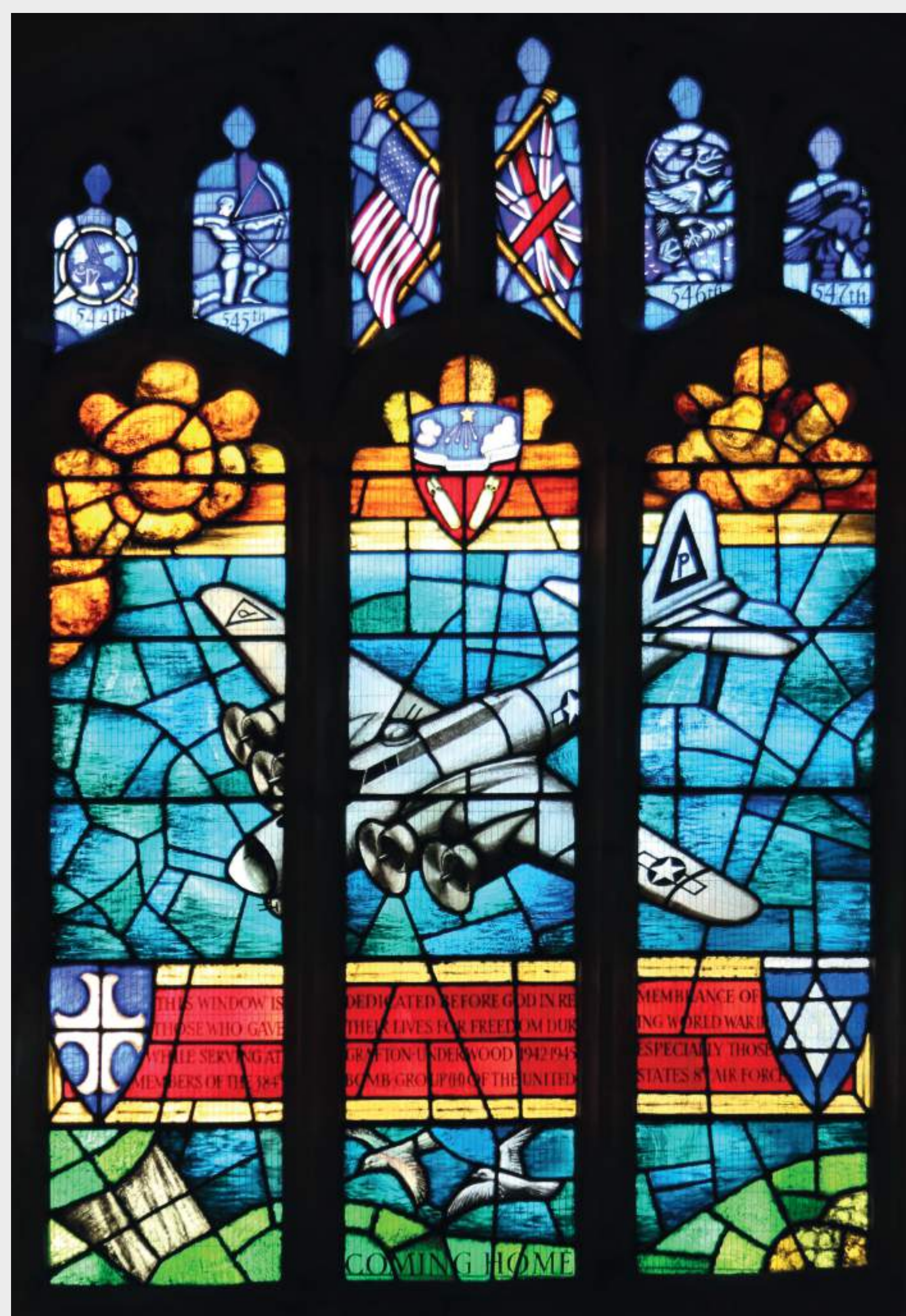


"Broadway Rose", March 1944.

© American Air Museum in Britain.

After the War the airfield was used for the refurbishment and sale of ex-military vehicles, which the local residents were all too happy to drive. The airfield was finally closed in 1959.

In 1977 a memorial was erected to the air crews, a commemorative avenue of Wisconsin Elms, many dedicated to the memory of individual airmen, was planted along the line of the former main runway of the airfield which crossed the Grafton-Geddington Rd and a stained glass window featuring a B17 bomber from the 384th Group of the United States 8th Air Force was placed in St James's Church, Grafton Underwood.





Aerial photograph of Grafton Underwood airfield looking North-East, taken by the 7th Photographic Reconnaissance Group on 22nd April 1944. The bomb dump is to the north of the perimeter track on the west side of the airfield. Geddington village is on the left, Boughton is centre left, Grafton Underwood village is on the right.
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