

"The marriage between Herbert Arthur Scawen Blunt... ", KG+CP, 11227.4 (31 Jan 1914)
of Hunt Bams, near Lewes, and Alice Ruth, daughter of the late Lieut-General Sargent, C.B. & Mrs Sargent of West Lea House, Folkestone, will take place quietly on March 25th at St. Mary Abbots Church, Kensington

"Late Mr. H. Blunt - Bopins Estate Steward", KG+CP, 11892, 12 (26 March) 1927
Occurred at The Old Parsonage Opping on 23/3/27 afternoon Very well known in the district. Steward of the Congreg Church for 30 yrs formerly - member of the Anti-Rural District Council. Time of funeral given.

"Births, Marriages and Deaths - Death", same page

Funeral at Petrebourne Sat 26/3/27 at 2pm

"Late Mr. H. A. S. Blunt - Funeral at Petrebourne", KG+CP, 11893, 4 (2 April) 1927
Body brought from Opping hours in morning. Grave lined with ivy and

deposited by A. Kitch, head of the

Monuments and ~~the~~ keeper (nephew) + Miss Chapman, Col. Gogart, Mrs Jupp, Mrs

Shiffner + Mr. Denmore. Eva + Kith churchwardens. Miss also present. Arthur Selwell,

organist. Mrs Benn, wreath for staff at the old kennel.

Report written by "G. H." - could well be Gordon Home, who was present.

"The will of the late Mr Herbert Arthur Scawen Blunt n.", KG+CP, 119056 (25 June) 1927
proved at £17315 (net personally £17049)

Name of Ship Estancia Date of Departure April 16th 1912 Where bound New York
 Port of Departure Southampton Steamship Line White Star

NAMES AND DESCRIPTIONS OF BRITISH PASSENGERS EMBARKED AT THE PORT OF Southampton

(1) Contract Ticket Number.	(2) NAMES OF PASSENGERS.	(3) CLASS <small>(Whether 1st, 2nd or 3rd)</small>	(4) Port at which Passengers have contracted to Land.	(5) Profession, Occupation, or Calling of Passengers. <small>In the case of First Class Passengers this column need not be filled up.</small>	(6) AGES OF PASSENGERS <small>Except for First Class Passengers state the sex last preceding.</small>								(7) Country of last Permanent Residence.†					(8) Country of Intended Future Permanent Residence.†
					Adults of 15 years and upwards.		Children between 1 and 12.		Infants.		England	Wales	Scotland	Ireland	British Possessions	Foreign Countries		
Male	Female	Male	Female	Male	Female	Male	Female	Male	Female									
63	Nichols Mr E.	1	1st	Southampton												Ireland.		
74	Bonyngnan Mrs R	1	1st	Cherbourg												England		
75	Miss Master Mrs	1	1st															

D. W. P.

† By Permanent Residence is to be understood residence for a year or more.

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Inscription and Identity in the Representation of the Past*

Stephen Bann

TO AN INCREASING EXTENT, in recent years, I have become conscious of entertaining the fantasy of an academic procedure which would invert, or even contradict, the customary processes of "research." According to this imagined strategy, it would not be a question of going out to look for one's materials and of incurring both the delight of epistemophilia and its consequent guilt. Instead, the materials themselves would become manifest, in a kind of epiphany, not of course exempting one from the labor of reading and interpreting them, but at the very least putting themselves in one's way, as if impelled by a kind of objective generosity. This accounts, no doubt, for my increasing reliance on the visual arts, which characteristically manifest themselves, so to speak, without having to be sought for, in exhibitions and on the walls of country houses, galleries, and museums. They show their faces unashamedly, these visual icons, unlike the bashful pages secreted within the shelved book. Yet perhaps there is a stronger myth lurking beneath this expression of preference, which I derive in the last resort from the ostensible apparatus of Proust's *A la recherche du temps perdu*, where a distinction is made between voluntary and involuntary memory. How irreducibly different it is, Proust's narrator suggests, to have one's memory galvanized by the uneven paving stones of the courtyard of the Hôtel de Guermantes, than to seek consciously and painfully for the retrieval of the far distant past!

This paper therefore fulfills, on the primary level, at least, a certain fantasy of the unwilling mobilization of my materials which, though tenuous, may turn out to have its own significance. I am concerned with four inscriptions and their respective relationships to the project of retrieving the past. The first is, quite literally, an inscription which is customarily trodden under foot, as the con-

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gregation of the small medieval church of Patricbourne assemble for their services. The traditional function of the funerary epigraph is to stop the wayfarer in his tracks: "Siste, viator!", it enjoins. Yet the vault over which the casual visitor passes is sealed from view, and the message of the stone which covers it is liable to rest no less incommunicative, unless a phenomenon akin to Marcel's concatenation of the uneven paving stones with the memory of his stay in Venice happens to occur. My second inscription differs from the first in having been composed and carved a century later, though in the same vicinity, and in having been rudely expelled from the position which it was meant to occupy in a modest installation of antiquities, the so-called Faussett Pavilion. It came to my notice (and here I deliberately adopt the passive form) as I wandered among the as yet unclassified bric-à-brac of a small museum, and the inscribed phrase "amor vetustatis" (love of antiquity) leaped to my attention.

I cannot claim that the last two inscriptions have this degree of concreteness, and yet it is in a certain sense the adventitiousness of their manifestation that captivates me, as well as their integral connection with the motif of the retrieval of the past. Prosper Mérimée's short story, "La Vénus d'Ille," had been brought to my notice a few weeks ago, and because, after all, it retells a story already familiar from the medieval chronicle of William of Malmesbury, I was generally aware of its bearing. What I was not aware of, as it turned out, was the special role played in the diegesis by the occurrence of a partially effaced, and therefore radically ambivalent inscription, which is manifested iconically (as indeed it has to be) in the body of Mérimée's text. I conclude by stretching the credulity, and perhaps the patience of my readers, to the extent of claiming that David Jones's modernist poem *The Anathemata*, which I had envisaged as a fourth term in this series of modes of historical retrieval, turned out to have a number of Jones's own inscriptions incorporated as illustrations, one of which I will select for specific attention. Although I knew this fact, as I had read the poem before, it had departed without leaving any trace, at least in my conscious mind.

It is not my intention to speculate further, at this stage, on the reasons for choosing these four texts. At a later stage, I hope to relate them diachronically and to suggest that a particular morphological development is implied in the series which they form. But I should make an initial reference, at least, to the model which I used in *The Clothing of Clio* a few years ago, since this undoubtedly underlies my choice of the inscription as a means of mediating the

Per totum hoc sacellum Sparsa est	}	Generosa Bargrauiana Terra
Cuius Familiae Armigerae Johannes BIFRONTIS conditor Et Haeres eius Robertus sub hoc Marmore Vna cū Vxoribus	}	Iacent
Bello Ciuili ex partibus Regiis Stetit et cecidit FAMILIA	}	Amen
Lugens scripsit Filius Et Frater Johan:	}	Eccles: Xti Cant: Presb:
Johan: Haeres a ruinis In Ruinas lapidē posuit	}	AN: D ⁿⁱ MDCLXIII

Fig. 1. Transcribed inscription from Patrixbourne Church, Kent.

otherness of the historical object and of coming to terms with the subjectivity which is invested in it. In Clodion's bas-relief, designed for the facade of Napoleon's Palais de la Légion d'Honneur, the Muse of History reclines with her stylus resting on her right knee, while an attentive cherub traces the letters inscribed on a tablet of stone. But at the same time as she rests her writing arm, Clio uses her other arm to draw back the folds of her tunic from her left breast. It is with the generous ambivalence of this maternal image that I have been preoccupied for some time, and it is with the embodied image to which these four inscriptions testify, in their widely differing ways, that I shall now be concerned.¹

In commemorating the rise and fall of his family on the slab of stone which lies in the south aisle of Patrixbourne Church (fig. 1), John Bargrave intends a complex evocational function. The family has had its brief period of glory, or let us say, of nobility, since this distinction of race is what the initial subject of the inscription—"Generosa Bargrauiana Terra"—must imply. Two generations back, the name of the family hardly possessed a consistent orthography, since it was customarily written "Barger" or "Bargar." But the father of the John Bargrave who signs the inscription has effected a distinct qualitative leap from the condition of a wealthy yeoman's son to that of a gentleman. He has married money, he has spent ten years

of his life serving in the wars in the Low Countries, he has successfully applied for a grant of a coat of arms in 1611—one which is granted to him as John Bargrave, alias Barger, of Patricksborne, in Kent.² Finally, and one might say definitively, he has built a great house, called Bifrons, on his Patrixbourne estate. If by “Bifrons” he implies, on the first level of interpretation, that the house is double-fronted, there may also be the implied connotation that it is a house dedicated to Janus, the two-faced Roman deity whose epithet is “bifrons” and who signals the possibility of an end to war, a cessation of conflict. Yet if John Bargrave Senior hoped, in the building of his great house, to mark an end to his campaigning and a renewed dedication to the furtherment of his family interests, he was, of course, to be cruelly frustrated: first of all, by his continued financial losses in trade with the new colony of Virginia and secondly by the worsening political conflict in Britain itself, which was to leave both the father and his eldest son, staunch supporters of the monarchy together with so many of the Kentish gentry, dead and ruined before the Commonwealth had run its course.

In running through this brief catalogue of biographical details, I am providing what might be called the minimal exfoliation of this first inscription. In order to understand the inscription, we have to appreciate the point of what might be called its dual authorship. Two John Bargraves are involved. The John who has placed the stone has the last line, since he is the grandson and heir of the John who built Bifrons; he is, however, heir to ruins—“Haeres a ruinis”—since the family home which concretized the ascent of the Patrixbourne Bargraves has been sold, the year before the inscription was placed. The other John is, of course, the uncle of the heir and younger son of the original John, who has spent the period from 1643 to 1660 traveling in Europe and has returned only to witness the irretrievable decay of the splendor of his youth. And yet the important point is that he has written the inscription and announced himself as its author: “Lugens scripsit Filius et Frater Johan: Eccles: Xti Cant: Presb:.” From his position as a canon in the great surviving cathedral church of which his uncle was Dean, John Bargrave directs his modest inscription of subjectivity.

I want to look further at the particular conditions under which John Bargrave (the canon, that is to say) expresses the loss of his family. And this inevitably raises the issue of the other domains in which he announced himself as the author of a text, in particular his collection of biographical studies, *Pope Alexander the Seventh and the College of Cardinals* (the fruit of his extended stays in Rome during the Interregnum) and the catalogue in which he exhaustively

itemized his cabinet of curiosities, *Rara, antiqua et numismata Bargraviana*. A significant entry in the latter alerts us to the fact that Bargrave conceptualized his repeated journeys to the Mediterranean world as a sequence of reflections, in which he himself turned about like a reflected beam of light at the point of furthest distance, which happened to be, on four occasions, the crater of Mount Vesuvius.³ In the same way, I would suggest that his jottings on the politics of the Holy See are conceived as a reflection of the closely knit power structure of the Church of Canterbury, set within the myriad interconnections of the Kentish gentry in just the same way as the familial power of the Papacy depended on the wider network of the cardinalate and the great families who were represented in it. Bargrave does not strictly compare Rome with Canterbury. But in holding within his text a kind of working model of a system which depended on the close alliance of familial power and ecclesiastical preferment, he reflects his own early experience as the nephew of the Dean deposed by Parliament and the son of the yeoman farmer turned gentleman. He concretizes a system which answers to his sense of loss.

Yet the cabinet of curiosities achieves, I would suggest, a much stronger effect of compensation. This is because of the elements which Bargrave accumulated over his long years of exile, but also, preeminently, because of the stable form which the collection acquired after his return to England after the Restoration. Let me be precise about this comparison. The biographical studies of the Roman cardinals do, indeed, form a collection. Bargrave has plagiarized here and there, among the existing Italian sources, so that no claim is being made for the originality of his research. What counts is the network of interrelations which is set up by the methodical listing of one dignitary after another—and it is of course this network that answers to Bargrave's sense of a subjectivity constituted by an extended patriarchal structure, in which the father represents the authority of the soldier and the uncle the authority of the priest and prelate. My sense is that Bargrave has no free subjectivity to invest—certainly not the philosophical independence of a Cartesian subject—but that his freedom consists and can only consist in offering back an image of patriarchy. And, at the same time, the exceptional interest of the image which he reflects and recreates lies in the extended and multiple structure which patriarchy, under these historical conditions, has to acquire. Peter Laslett argued memorably in his study *The World We Have Lost* that the patriarchal structures of the seventeenth century went far beyond the nuclear family, incorporating large numbers of additional mem-

bers into the individual households, which were themselves bound together by familial ties outside which the individual quite simply had no *locus standi*.⁴ My claim is that Bargrave offers us, continuously, the emblems of patriarchy, but at the same time, the measure to which he sets himself apart from them, as author and collector, offers him and us a modest inscription of the self.

The cabinet of curiosities is therefore on one level a collection which simulates the ordered proliferation of the biographical studies. Its distinctive feature is that, on a symbolic level, it rebuilds the house of Bargrave, leaving in place of the alienated estate of Bifrons a microcosmic replica of its rich diversity, its elaborate and orderly accumulation. Throughout the years of exile in which he was putting together his collection of "rarities, antiquities, and coins," Bargrave kept them in a series of provisional purses and bags, some of which have survived to this day. In the early years of the Restoration, when the great house was sold, he commissioned the first of his cabinets, in which the diverse objects were to be stored and displayed. It would be an unwarrantably extreme claim to suggest, quite crudely, that Bargrave would not have housed his collection if he had not lost his family house. Nonetheless, if we consider the unusual and almost unprecedented direction of his life and work as a collector, over the middle years of the seventeenth century, it seems plausible to assert this proposition in a modified form. Bargrave was preoccupied, throughout his period of exile, with the assemblage of his collection, that is to say, with an assortment of heterogeneous objects which had little or no value individually, but which acquired in combination a kind of specular value, as the reflected image of a possible, imagined wholeness. His return to England, followed by the catastrophic loss of Bifrons and the identity invested there, gave him a particular incentive to enshrine the collection in its cabinet, which would be both a receptacle for it and its perpetuation in a quasi-architectural form. The elder John Bargrave had inscribed on one of the faces of Bifrons the legend: "DIRUTA AEDIFICAT UXOR BONA / AEDIFICATA DIRUIT MALA." A good wife builds up what has been destroyed, a bad wife destroys what has been built up. Bargrave's cabinet builds up, to a limited but significant extent, what has been destroyed; it circumvents the blighted inheritance of the "heir from ruins to ruins," and raises once again, for all to see, the emblem of the good mother.

I shall not be straying far from John Bargrave, in geographical terms at least, in putting forward the second of my inscriptions. Within two centuries of Bargrave's death in 1680, the park of Bifrons had become the site of a successful archaeological investi-

gation, revealing it to be a Saxon cemetery;⁵ within one century, its near environs had been already investigated in a preliminary way, disclosing yet another Saxon cemetery, by a pioneer in the local excavation of archaeological sites, the Reverend Bryan Faussett, rector of the parish of Nackington on the outskirts of the City of Canterbury. Faussett was a prime example of what I shall take to be a new species—in that sense differentiated from the case of Bargrave, as we shall see. He is an archaeologist, but also, to use a term itself redolent with the sentiments which it presupposes, an antiquarian. In Bargrave's catalogue, the word antiquarian denotes, so it would seem, nothing more or less than a person who deals commercially in antique objects, or what we should no doubt call an antique dealer. In the nineteenth century, the term came to connote a discredited oppositional category to the new professional historian, schooled in the *Quellenforschung* of Leopold von Ranke, and writers like Scott, Barham, and indeed Mérimée were to characterize him as a pedantic, more than slightly ridiculous figure in his affectation of historical learning. In the mid-eighteenth century, I intend to claim, the subject content of antiquarianism is rather different. The antiquarian is, to put it briefly, someone who loves the past.

This is what Bryan Faussett himself comes clean about, in the fascinating inscription which I came across, disregarded in a small museum, a year or two ago. He writes, or rather inscribes in Latin, on the slab of marble which once stood with its fellow inscriptions in the small brick structure named, after its builder, the Faussett Pavilion:

That the bas-relief image which you see represents the likeness of Canute, the Danish King, who, about A.D. 1023, restored the Cathedral Church of Canterbury, destroyed by his own people, is indeed very probable, since it was in fact dug out in A.D. 1764 from the middle of a wall, part of a building likely to have been erected in Norman times, once called the Guest Hall and situate in the monastery of the same church, fallen, broken, and besmeared with chalk. Whatever it is, Bryan Faussett, inspired by love of antiquity, has taken care to set it in this place, however unworthy, where it is preserved from oblivion and rougher hands.⁶

I am inclined to believe that a considerable mutation has taken place here, between the respective investments of the self to which these two inscriptions by two learned Kentish clergymen testify. And the issue of historical consciousness is at the root of the matter. Bargrave accepts the possibility that the objects in his collection—those in the category of “antiqua”—may be true or false antiques.

Of his "stylus romanus," he avers, "The antiquarian that sold it me avowed it to be truly ancient; but thousands may daily be made" (PAS 127). Not a lot hangs on the issue, we sense, because Bargrave's collection acquires its value as an aggregate. But Faussett discusses the possibility that his bas-relief may be an effigy of Canute in wholly different terms. It may or may not be Canute's effigy; there is a probability, and Faussett's amour-propre is to some extent involved in the exciting attribution. But even if it is not Canute, the attachment remains the same, on the profound level. "Whatever it is," Faussett has come upon it in a state of abject abandonment: "prona, manca, gypsoque oblita." He has set it up in the Pavilion, "however unworthy," and ensured that it will be "preserved" (*redemptum*) from "oblivion and rougher hands." What has led him to do this? Faussett can only offer that elusive, yet marvellously suggestive term, "amor vetustatis."

In assessing the change in consciousness which this transition from Bargrave to Faussett suggests, I am aware that I am bordering upon an issue which has become fairly commonplace in the treatment of eighteenth-century intellectual history. It is often stressed that the dominant mode of psychology in that century is the sensationalism derived from Locke, and it has been argued by Michel Baridon (to take but one example) that the discourse of sensibility which informs the Gothic novel is itself the product of Lockean notions of obtaining knowledge through the senses;⁷ the Gothic novel, to be precise, does not simply place the reader in a situation of privileged knowledge (like Tartuffe concealed beneath the table in Molière's play), it teaches the reader how to feel. Its very excess of emotion is harnessed to this communicative goal. Similarly, the crucial difference between Bargrave and Faussett could be said to reside in the expression of feeling. I am not asserting that Bargrave was callous and Faussett sentimental—far be it from me to imply a reductive psychologism of that kind. But it does seem possible to suggest that Faussett positions himself, subjectively, within a discourse of sensibility which is not available to Bargrave. An interesting point of comparison again arises. Bargrave itemizes, in his catalogue, two bottles which he acquired from the "Rome underground": "These bottles are called *lachrymatorij*, or *tear-bottles*, because the friends and relations of the defunct were in ancient time accustomed at the funeral to carry each of them a *lachrymatorio* in his hand, to save his tears that he shed for his deceased friend, and then leave those bottles behind them with the immuralld corps. David seemeth to have allusions to this ancient custom when he saith, Psalm 56, 8, 'Thou hast put my tears into thy bottle'" (PAS 122). Faussett may

well have seen this entry in Bargrave's catalogue, which was presumably open to him, as was the Cabinet of Curiosities itself in the possession of the Dean and Chapter of Canterbury Cathedral. But where Bargrave itemizes a custom and cross-references it with a biblical allusion, Faussett complements the installation of "the stone-cover of an ossuary" close to the supposed head of King Canute with an exquisite text which contrasts the dryness of the original ashes with the sweet and beneficent liquids which were poured upon them by the friends and relations of the dead: "Through a hole in (the ossuary), those who outlived them were in the habit of pouring upon the remains of their friends wine, honey and balsams at certain times as a mark of devotion."⁸ Faussett assumes, through his inscriptions, a level of empathetic participation which Bargrave does not begin to approach. In establishing his Cabinet of Curiosities, Bargrave effectively dematerializes the objects of his collection: they become objects of knowledge, arranged and discriminated from one another. But Faussett wishes to assume, in the most egregious manner, the role of one who has rescued these poor, abraded fragments of stone from the situation where they lay, neglected and in a state of incipient decay. The "finger of a Frenchman" which Bargrave included in his collection takes its place as a kind of honorary recruit to the mineral world; it has escaped, through the good offices of the Franciscans of Toulouse, any taint of "putrefaction and corruption" (*PAS* 130). But for Faussett, the very stones that he unearths are invested with the precious corruptibility of familiar bodies. They are raised, in their corruptible state, not to the state of redemption implied in the Christian resurrection of the body, but at least to an interim level of redemption. They have, as Faussett puts it, a kind of resting-place—"asylum quale quale."

I want to make a few provisional distinctions between the types of order implied in Bargrave's cabinet and Faussett's pavilion, even though any final consideration must be deferred until my further two examples have been reviewed. First of all, and despite the apparent anachronism, I imagine that the two collections can be distinguished with the aid of Riegl's invaluable three-part classification of aesthetic value, historical value, and age value.⁹ For Bargrave, it is precisely the inapplicability of this classificatory scheme that is so striking. He does of course have his tripartite classification—"rara, antiqua et numismata"—of which we could say that it qualifies, not discrete groups of objects, but inclusive categories within which each object could be singly or plurally marked: it is possible for a coin, for example, to fit all three categories. For Faussett, Riegl's scheme seems by contrast virtually accessible, with the important

proviso that it is age value which overdetermines the choice of objects and the discourse of the inscriptions which support them. Faussett does not neglect historical value, and the dates which appear in his inscriptions evidently betray the need to salve his professional good conscience. He does not ignore aesthetic value. But the very fact that some of his objects have found their way into national collections like the Victoria and Albert, while others remain virtually forgotten in storerooms, shows how little this criterion operated as a necessary one. Like God the Father, Faussett loves all his fragments equally, and the common affective tone which governs his inscriptions is supplied by his regard for their abject and abraded state—their visible manifestation of the process of decay.

A final comment is necessary on the status of the fragment, for Bargrave and Faussett. Bargrave's most significant description in this regard is no doubt his account of how he came by "a piece of a kind of jasper stone, almost like a heart, polished, being a piece of that famous obelisk that now standeth in the chiefest place of Rome, called Piazza Navona." Bargrave writes: "When I was in Rome, 1646, this obelisk lay broken in 4 or 5 pieces, with the fall of it, in the Circle of the Emperor Caralla, near St. Sebastian and Metella's Tomb, now a noble antiquity, and called *Capo di Bove*. I took another stone, and with it broke off of the butt end of it this piece and as much more, and had this polished" (PAS 118). Bargrave has, in the most literal sense, dilapidated an antique object, and by having it polished, he has transformed it into an interesting, and possibly precious, mineral specimen. Faussett has discovered his fragmentary objects already dismembered—"fallen, broken, besmeared with chalk"—and he has done no work on them, except to the extent of cleaning them and installing them in an upright position. There can be no question of metamorphosis.

Or can there be? The essential point about Faussett's rhetoric is that it not only rehabilitates the fragment by inserting it within a micronarrative of recuperation and redemption. It is also endowed with a more forceful motivation, which we might call the desire to make reparation. Peter Fuller has outlined in an excellent essay how the immense prestige of the Venus de Milo, which became one of the most prized possessions of the Louvre almost immediately after its installation in the 1820s, is closely connected with the fact that it was an archaeological discovery and that its arms were missing.¹⁰ Certainly in Faussett's time the normal procedure was for a collector to compensate for the damage of the ages by completing missing limbs and so reestablishing the illusion of a seamless body. By the first quarter of the next century, however, connoisseurs were

faced with the challenge of fragmented works like the Venus de Milo and the Elgin marbles, which they either could not, or at least did not, restore. Fuller perceptively uses the Kleinian notion of reparation to explain the power exerted by these figures, precisely by virtue of their incompleteness. For the Kleinian, the spectacle of a maternal body visibly damaged by the assault of the ages mobilizes the subject's own residual guilt for the aggressive feelings directed at the mother in the early stages of infantile development. Overwhelmed by these intolerable memories, we try to make up for it all by loving the Venus de Milo, with her acid-pitted skin and her eloquently absent arms.

I use this illustration not only to underline the possible significance of Faussett's distinctive affective discourse, but also to introduce the third of my examples, since there can be no doubt that it refers, albeit with a nice sense of obliquity, to the discovery of the Venus de Milo. This is, however, a Venus discovered on, or under, French soil. Or rather, it is the fiction of a Venus discovered in French territory, published by Prosper Mérimée in the *Revue des Deux Mondes* on 15 May 1837. Even before I have given a context to the inscription, which provides the immediate point of comparison for this third example, there may be some doubts about the methodological propriety of moving, as I intend to do, from two concrete collections to a fictional narrative. My initial defence is that more than one subject is involved in this fiction, published under the title "La Vénus d'Ille." On 27 May 1834, Mérimée had been named "Inspecteur général des Monuments historiques" by the French government. He had left Paris two months later in order to begin the first of his tours of inspection of historical monuments, passing through Nevers, Vézelay, Lyon, Marseille, Nîmes, and Montpellier, and undertaking, in November, an extensive tour of the region of Roussillon in the foothills of the Pyrenees. It is not the place to stress, in this essay, Mérimée's crucial role in the rediscovery and rehabilitation of medieval monuments throughout France. Nevertheless, it seems clear that this initial tour which he undertook provided him with the persona through which "La Vénus d'Ille" is narrated. The autograph manuscript bears a title page, in Mérimée's own hand, which identifies it as follows: "Relation de la découverte faite à Ille, en 1834, d'une STATUE ANTIQUE et d'inscriptions curieuses expliquées par Mr de PEYREHORADE, membre du conseil général du Dept des Pyrénées Orientales redigée par Mr MERIMEE" (Account of the discovery made at the Ille de France, in 1834, of an ancient statue and of curious inscriptions explained by Mr. de Peyrehorade, member of the general council of the Department of the Eastern

Pyrenees edited by Mr. Mérimée). Crossed out in the manuscript is a further qualification of the author's name which would have stressed even more clearly Mérimée's alternative, scientific persona: he is "de l'Académie de BOURGES, Section d'Archéologie."¹¹

It could be argued, of course, that this framing device is a well-tried convention of early nineteenth-century fiction. Just as Scott presents *Quentin Durward* as the product of a cache of old papers found in a French chateau, or (at a later date) Thackeray devises an anachronistic title page to suggest that we really do have before us "The History of Henry Esmond, Esq. . . . Written by Himself,"¹² so Mérimée invents the pleasant but transparent fiction that M. de Peyrehorade has told him the story of the discovery, and he has merely been its redactor. But more is involved than this, at least if we look at the story from the point of view of the representation of the past. Mérimée was, reportedly, specially pleased with the technical achievement of this text, and it seems clear that he was proud of having established its "fantastic" status in such a way that the reader was tempted to lend credence to the supernatural element. But the further question remains, Why did the account of the miraculous properties of an antique statue, precisely, become a vehicle for a short story in this genre? Why did Mérimée insert into the sequence of his first official tour as Inspecteur général des Monuments historiques this text which replicates, cryptographically, the milieu of antiquarianism which he discovered in this remote part of provincial France? The first answer is perhaps that his journeys put him in touch with what might be termed a good and a bad antiquarianism, and that he wished to use the story as a vehicle for sorting out the different components of historical consciousness which, in his new capacity, had become a matter of vital interest. In this sense, he would not be very far removed from Scott, who used his novel *The Antiquary* to perform a comparable operation of mental hygiene. But this does not cover the most surprising, and original, aspect of his work, which is the staging of a situation in which the historical object becomes the source of a power, not beneficent, but decidedly maleficent in its effects.

To be more precise, "La Vénus d'Ille" is presented as the first-hand account of a Parisian who visits a remote village in the Pyrenees, having been recommended by a mutual friend to the hospitality of the most prominent inhabitant of the village, one M. de Peyrehorade. Mérimée lifts this resonant name from a small village in the Landes which has no particular significance, but his initial note that the mutual friend who effected the introduction was "M. de P." can easily be correlated with his acquaintanceship with the distinguished

local archaeologist, Jaubert de Passa, his host and guide during the visit to Montpellier. Equally, his name for the family which M. de Peyrehorade's son is to marry into—a ceremony which provides the focus of the story—is Puygarrig, a name which directly replicates that of another local antiquarian of a more eccentric nature, Pierre Puigarrri, who published a highly critical series of articles in response to Mérimée's initial account of his Pyrenean journeys, *Notes de voyage dans le Midi de la France*.¹³

This is the stuff of old-fashioned literary history, and it may well seem tediously prolonged. But my point is that Mérimée used the milieu of antiquarianism, not simply to settle an old score, but to articulate issues which were integral to his perception of history and to his task as an official encumbered with the burden of what we should now call the conservation of historical monuments. He asks—and it is a simple question on one level—At what price does the past come alive? The fact that his story is couched in the fantastic mode, and therefore answers this question in an irrational way, does not in any sense impugn the seriousness of his question. It is, however, clear from the start that he will not remain content with the blissfully simple answer of Bryan Faussett—which is that the past comes alive to the extent that its objects are transumed in and by the discourse of love.

Nonetheless, it is with the discourse of love that we are concerned, unmistakably, in “La Vénus d’Ille.” A fully fledged, that is to say, entire and complete statue of Venus has been unearthed by M. de Peyrehorade in one of his fields. The peasants who have helped to dig it up still take an authentically medieval view of such an object: it cannot be an effigy of the Blessed Virgin, and so it must be considered an “idol”—an “idol of pagan times” indeed, “perhaps as old as Charlemagne” (*RN* 89).¹⁴ The learned antiquary, however, has no such difficulties in periodization, and he is aided in his conviction that this is an authentic Roman statue by his ability to interpret the two Latin texts through which the Venus enunciates herself, one on the base of the statue and the other, partly effaced, on her right arm. They are, respectively:

CAVE AMANTEM

VENERI TURBUL . . .

EUTYCHES MYRO

IMPERIO FECIT

That Mérimée is engaged in a little playful mystification with the idea of archaeological retrieval is hardly open to doubt. As he later confessed, he had gleaned the motif of a pagan deity vested with

surprising properties from a medieval tradition which begins with William of Malmesbury. In a letter dating from 1847, he feigned pride in a letter to one of his correspondents that anyone could have paused for a moment to take seriously the claims made in the story. "The *Vénus d'Ille* never existed," he wrote to Eloi Joanneau, "and the inscriptions have been fabricated *secundum artem* with Muratori and Orelli" (RN 626). Joanneau might at least have spotted the fact that "Eutyches Myro," the name incorporated in the inscription on the arm, was not just an allusion to a celebrated Greek sculptor, Myro, but also a clever transformation of the author's own name (Eutyches being close in meaning to Prosper, and Myro an approximation, at least, to the phonetic incipit of Mérimée). But this ironic and dismissive attitude should not deter us. As Washington Irving noted of his meetings with Scott, there was always "a sly and quiet humour running at the bottom of his discourse . . . yet at the same time, a poetic gleam in his eye would show that he really took a strong relish and interest in the theme."¹⁵ Although we may not have the phenomenological evidence for Mérimée's "double vision" of antiquity, we have plenty of indications in the text of "La *Vénus d'Ille*" that his investment was similarly complex.

The point is that the inscriptions on the Venus are radically ambivalent, and their ambivalence is neatly made the stake of the rival interpretations of the Parisian narrator and his Pyrenean host. M. de Peyrehorade has fancifully conjectured that the text CAVE AMANTEM is a witty commentary on the loves of the goddess. Who was, in fact, Venus's first lover? The answer is that it was the lame god of the forge, Vulcan or Hephaistos, and so the two-word inscription can be interpreted as meaning: a flirt should beware of getting a lover who is much more uncongenial than she bargained for. The Parisian narrator smiles at this interpretation, which he considers fanciful, "tirée par les cheveux" (RN 99). He hesitates between two other, mutually inconsistent interpretations. The motto may simply be a general warning: beware of the person who loves you. Or it may have a more particularized meaning, encouraged by the expression of "ironie infernale" which he has already discovered in the face of the Venus: "beware if *she* loves thee."

This ambivalence which provokes differing interpretations from the two antiquarians is continued in the second, partially effaced text which can be read on the right arm of the statue. For the Pyrenean antiquary, this is quite simply a sign of authorship, one which connects this Roman sculpture to the prestigious precedents of the work of Myro, and the dedication includes a reconfigured

but recognizable reference to a local village with Roman associations, Boulternère. The effaced word must be completed as TURBULNERA, and then we have an inscription to a local tutelary deity, the Venus of Boulternère. For the Parisian narrator, the inscription is not the sculptor's signature, neither is it a bowdlerized reference to a local origin. It is a dedication, or offering, made to the goddess by someone, Eutyches Myro, who wished to placate her, in her unsettling power. He therefore completes the partially obliterated word in a different fashion: it is TURBULENTA, which is a word having both an active and a passive sense, meaning either restless, agitated, confused, or troublesome, turbulent, factious. Again, the sinister effect of the statue, with its expression of "ironie infernale," and its eyes which make you lower your own before the onslaught of the bronze face, impels him to the second interpretation.

What is the outcome of this contest in the reading of inscriptions? As we might expect, the local antiquary who has filled out the meaning of the two texts with the afflatus of his own learning, above all his recondite and questionable views on the Phoenician origin of Pyrenean place-names, has failed to see the Venus in all her malice.¹⁶ To that extent, the peasants who are content to view the statue as an idol, and therefore something to be feared, are closer to the point. The Parisian narrator witnesses from his window a scene in which a local lad tries to punish the statue for breaking the leg of one of the villagers who dug it up, by flinging a stone at her. Immediately, the stone rebounds off the bronze statue and hits him on the head. "She has thrown it back at me!" he exclaims. Mérimée's surrogate retires to bed with the charitable thought, "if only all the destroyers of our ancient monuments could have their heads broken like that!" But, in effect, his own interpretation of the inscription vindicates the animistic beliefs of the simple countryfolk. Or rather, the position of knowledge which the narrator occupies implies a three-fold hierarchy of cognition. M. de Peyrehorade knows his etymologies indeed, but he does not know the statue, whose effect is neutralized by his exclusive attention to the letter of the inscription. The village folk know no history and can hardly conceive of a pagan period, beyond the epoch of the locally celebrated hero, Charlemagne. But at least they know that an idol is something to be feared, and they are right in so thinking. The narrator is shortly to witness a spectacular demonstration of the malice of Venus, when the son of the house incautiously places his medieval ring on the statue's finger, comes back to find the finger has closed over it, and must finally suffer the excruciating demise

of a wedding night when the bronze deity inserts herself between himself and his bride, crushing him to death in the steadfastness of her metallic affection.

So the medieval legend has been reenacted in this nineteenth-century tale. But the epistemological implications are, of course, quite different. Tzvetan Todorov once remarked, in a memorable phrase, that the "fantastic" was the uneasy conscience of nineteenth-century positivism. In a parallel way, Mérimée's fantastic tale constitutes at the same time both an enabling fiction and a cautionary tale about what Michelet was then asserting to be the aim of historical study, the resurrection of the past. Philippe Muray has asserted that the nineteenth century was dominated by the myth of the return of the dead, which originated in the 1780s when the festering graves of central Paris were cleared out and their contents removed to more healthy and peripheral locations.¹⁷ Mérimée may not have subscribed to this secularized version of the Last Judgment, so strong in the combination of socialist millenarian and occult beliefs in the case of a figure like Victor Hugo. But the hierarchy of knowledge which he constructs in "La Vénus d'Ille" inevitably poses a question which is the converse, by a kind of dream logic, of that prompted by the Faussett Pavilion. We must love the objects of the past, conveys the discourse of the Faussett Pavilion. But what if the objects of the past decide to love us, asks "La Vénus d'Ille"?

To put the matter in a less mystifying form, the fantasy of the historical body is expressed in three wholly distinct ways in the three instances to which this series of inscriptions has given access. In Bargrave's cabinet and catalogue, the body is present only in the sublimated form of the wooden receptacle, a substitute (so I would claim) for the family house on which the mother's virtues were writ large. The objects themselves are exempt from decay, like that petrified "finger of a Frenchman," or the corpse to which Bargrave refers very circumstantially in his catalogue, whose hand was still bound to the calcined body "as if it had a resort or spring to force it to its proper place" (*PAS* 130). In contrast to this mechanized body, Faussett obviously undertakes a completely opposite procedure—not to obliterate the signs of bodily decay, but to invest the stone fragments rescued from the alien earth with all the affective power which we bestow upon the aggressed body in our reparative zeal. Mérimée, finally, gives us a body of bronze which returns aggression for aggression and, ambiguously, love for love. He demystifies the narcissistic self-projection implicit in Faussett's discourse, but he does not by any means deny its existence, or its crucial cultural relevance. He is after all the very person who is to decide,

in the case of innumerable ruined buildings throughout France, Should this abbey or chateau be restored, and if so, what state should it be restored to? If these bones must live, once again, how shall we measure the authenticity of the life that animates them? Knowledge can, after all, produce monsters. Frankenstein can greet the efforts of the dedicated scientist who gets caught in the toils of recreation.

To proceed further along this track of argument would be to raise the whole issue of restoration in nineteenth-century France, for which Mérimée's own appointment served as a curtain-raiser. From our own perspective, at least, the achievement of such architects as Viollet-le-Duc and Abadie in restoring France's medieval patrimony seems questionable, to say the least. There is now a movement in favor of disentangling the work which Viollet-le-Duc did at St-Sernin, Toulouse, from the original structure. But in most cases the damage, or to be more neutral let us say the transformation, is irreversible. Buildings like St-Front, Périgueux, have been clothed in a hard skin, entirely without age value, which answers us back no less aggressively than the bronze Venus of M. de Peyrehorade. I am not asserting that Mérimée in any sense foresaw this development, let alone our contemporary disenchantment with the overzealous restorations of the mid-nineteenth century. What I am saying is that the fiction of "La Vénus d'Ille" betrays an anxiety about the resurrection of the past which is at the same time a recognition that a superior stage of historical knowledge and insight has indeed been reached. The innocuous scholarship of the antiquarian actually veils the power of repression which is inherent in the project of historical recreation, and, as in Scott's *The Antiquary*, it is shown to be strictly inferior to the local, untutored folklore which at least has a sense of this troublesome power. Yet the third position, that of Mérimée's narrator, must reconcile the scientific and the numinous: it must take seriously the possibility that science will engender monsters.¹⁸

Another way of characterizing Mérimée's stage of awareness is by looking at the sequence of inscriptions and evocations of history which has been followed here in tropological terms. Bargrave's cabinet is prefigured, it hardly needs to be said, in a metonymic order, with relations of contiguity but no overall system to be discerned. Faussett's pavilion, in its close combination of object and inscription, aspires towards synecdochic integration. The lack of each fragment is complemented in discourse by the affective statement which seeks to render it whole once again. This is the contrast that I have already drawn, in *The Clothing of Clio*, between Lenoir's

Musée des Petits-Augustins and Du Sommerard's Musée de Cluny, and I should make the important reservation that the rhetorical organization of a collection, and that of a museum, seem to me to be two essentially different things. It is not only on the level of the syntax of objects, but also on the level of the system, that the museums of Lenoir and Du Sommerard achieve their rhetorical consistency, Lenoir through distributing his collection across a series of "century" rooms, and Du Sommerard through validating a notion of lifelike and comprehensive recreation in his "Chambre de François 1er."¹⁹

Of course Mérimée comes at a point where these two museum types are already in existence, Lenoir's having closed only at the beginning of the Restoration and the Musée de Cluny having opened to visitors, on a private basis, in the early 1830s. How then can we characterize the tropological system of the *Vénus d'Ille*? It seems to me that we have here a combination of two tropes set in tension with one another. Metaphor is the way we have to identify the emergence of the bronze Venus, embodying the return of antiquity in a complete and seamless form, a genuine rebirth. Yet this Venus is "turbulenta," a troublemaker, and the havoc which she causes is proportionate to the uneasy skepticism with which the narrator views her operations. In other words, metaphor is subjected to an ironic perspective. The counterpart to the fantastic genre, in tropological terms, is this "double vision" through which the power of the resurrected goddess is simultaneously asserted and denied.

As I confess to be, like Hayden White, a four-trope man, I have to give a particular significance to this sequence of positions. I am inclined to see such a sequence as presenting the very possibility of a well-formed historical consciousness, if you will allow that tentative description of the stage which Mérimée, at the threshold of the age which (in Barthes's terms) invented history, turns out to occupy. It is a stage at which the written text, in this case "*La Vénus d'Ille*," is shot through with the effects of other modes of organizing the historical object; in particular, the distinctive new mode which we call the museum. Are we still at that stage? To a certain extent, we are. The panoply of representational possibilities opened up in Mérimée's time has certainly not been restricted—quite the opposite. At the same time, the self-critical review which notions like "conservation" and "heritage" are subjected to, let alone the emergence of a "New Museology," testifies to a kind of *ricorso* into the issues and problems of the early nineteenth century, which have, in a measure, recovered their power to disturb and unsettle us. Long ago, however, the modernist poets had presented their own revi-

†
 PARENTIBVS
 MEIS·ET·PRIOR
 IBVS·EORVM
 ET·OMNIBVS
 INDIGENIS
 OMNIS·CAN
 DIDÆ·INSVLÆ
 BRITTONVM
 GENTIS

Fig. 2. Dedication from David Jones, *The Anathemata*.

sionary view of the historical consciousness of the foregoing century, and it is with one of these revisions, David Jones's poem *The Anathemata*, that I wish to deal in what will be a concluding footnote.

The inscription, dating from 1952, comes on the left-hand page facing the first words of the text of the poem: "To my parents and their forebears and all those indigenious of the white island of the race of the Britons" (fig. 2). In what sense is this an inscription? It

is described, in fact, as an "inscription in opaque water-colours" in the published list at the beginning of the book, but it might be more accurately described as a work within the epigraphic convention, one of several for which Jones devised a fine if idiosyncratic script deriving from Roman models and adopting the appropriate distance of the Latin language. Bargrave's memorial inscription, as we have seen, commemorates the rise and fall of his armigerous family, and it does so in an appropriate location, the village church adjacent to the alienated estate of Bifrons. Jones commemorates his parents but does not name them; to be more accurate, he commemorates his family and all the families of British descent, as though he could characterize in this genealogical formula the possessors of the "white island of the race of the Britons." Does he do so, like Bargrave, in response to a sense of loss?

The answer can be found in the meditative preface which Jones published with *The Anathemata* in 1952:

In the late nineteen-twenties and early 'thirties among my most immediate friends there used to be discussed something that we christened 'The Break'. We did not discover the phenomenon so described; it had been evident in various ways to various people for perhaps a century; it is not, I suppose, apparent to most. Or at least most now see that in the nineteenth century, Western Man moved across a rubicon which, if as unseen as the 38th Parallel, seems to have been as definitive as the Styx. That much is I think generally appreciated. But it was not the memory-effacing Lethe that was crossed; and consequently, although man has found much to his liking, advantage, and considerable wonderment, he has still retained ineradicable longings for, as it were, the farther shore. The men of the nineteenth century exemplify this at every turn; all the movements betray this if in all kinds of mutually contradictory ways. We are their inheritors, and in however metamorphosed a manner we share their basic dilemmas. 'And how!' as we citizens of the Old Rome say in our new Byzantine lingo from across the Herring Pond.²⁰

Many questions are prompted by this rich confessional text. In describing what could be called the *ricorso* of historical consciousness from the nineteenth century onwards, Jones seems to be filling out the texture of Foucault's statement that the cult of history over this period was the product of a sense of irretrievable loss. No doubt the First World War, the subject of Jones's first great modernist poem, *In Parenthesis*, concretized the experience for him, in a definitive way, as the French Revolution had for the Romantic generation. But Jones is well aware that the phenomenon which he is

Here there is a problem disclosed. The artist of the Willendorf Venus can only exist outside the pleromatic genealogy which Jones has invoked at the outset, precisely because he has no name. Perhaps more important, the Venus herself resists the attempt to make of her a syncretic figure, metaphorically substituting for all the maternal goddesses in a line which includes the Venus Genetrix and the Virgin Mary. Jones discusses in a learned footnote the kinship of this "little limestone sculpture just over four inches high, of very ample proportions" which is "not yet, by a long, long way, the Queen of Heaven, yet, nevertheless, with some of her attributes" (60). But what the scientific prose of the footnote announces as a tenuous connection, the fragmentary text must pose as a rhetorical question, addressed to those who have, after all, undergone "The Break":

Chthonic? why yes
 but mother of us,
 Then it is these abundant *ubera*, here, under the species
 of worked lime-rock, that gave suck to the lord? She that
 they already venerate (what other could they?)
 her we declare? (60)

Neither the Willendorf Venus nor the Muse Clio offer to David Jones an assured maternal sustenance. The only element which can be fixed, historically, in this collection of fragments is itself a fragment, almost inaccessible to thought, which Jones evokes in his inscription as the necessary matrix of his genealogy, that "white island" of the Britons, in apposition to which he can inscribe his dedication just as Bryan Faussett dedicated the stone fragments which he had rescued from ruin. In a later poem, his last completed work, Jones concretizes the motif that, in the macrohistorical series of *The Anathemata*, could not possibly cohere:

And on the heights above the spume-fret
 the albescent chalk
 cliffs gleam-bright
 her sea-ward parapets.
 It was, he said, as though the White Island
 lay at anchor
 riding a mooring
 just off Europa's main.

And had so lain
 for countless millennia back
 and would so lie
 hodiern, modern, sempitern.²¹

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NOTES

- 1 See Stephen Bann, *The Clothing of Clio: A Study of the Representation of History in Nineteenth-Century Britain and France* (Cambridge, 1984).
- 2 See John Philipott, *The Visitation of the County of Kent*, in *Archaeologia Cantiana*, IV (1861), 252.
- 3 See John Bargrave, *Pope Alexander the Seventh and the College of Cardinals . . . with a catalogue of Dr. Bargrave's Museum* (London, 1867), p. 123; hereafter cited in text as *PAS*.
- 4 See Peter Laslett, *The World We Have Lost* (London, 1965). On the particular character of Kentish society in Bargrave's time, see Peter Laslett, "The Gentry of Kent in 1640," *Cambridge Historical Journal*, 9 (1948), 148–64.
- 5 See *Archaeologia Cantiana*, VI (1866), 329–31.
- 6 Ronald F. Jessup, "The Faussett Pavilion," *Archaeologia Cantiana*, LXVI (1953), 7–8. Translations of the six inscriptions from the Pavilion are included here, together with the reminder that this particular one is in " 'antiquarian' Latin of the eighteenth century."
- 7 See Michel Baridon, "Ame sombre et roman noir. La transgression dans le roman gothique anglais," in Michel Jouve and Marie-Claire Rouyer, *Deviance et transgression dans la littérature et les arts britanniques*, Annales du GERB, Colloque 1990 (Bordeaux, 1990), pp. 133–48.
- 8 Jessup, "The Faussett Pavilion," 6.
- 9 See Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origin," tr. K. W. Forster and D. Ghirardo, *Oppositions*, 25 (1982), 21–51.
- 10 See Peter Fuller, *Art and Psychoanalysis* (London, 1980).
- 11 Here and elsewhere unless otherwise noted all translations are my own. Facsimile reproduced in Prosper Mérimée, *Romans et nouvelles*, ed. Maurice Parturier (Paris, 1967), II, Plate 4; hereafter cited in text as *RN*.
- 12 William Makepeace Thackeray, *The History of Henry Esmond, Esq.* (Chicago, 1900), p. i.
- 13 See Mérimée, *RN*, pp. 79–85.
- 14 A remarkable account of the medieval attitude to "pagan" antiquities, of which Mérimée seems to offer a faithful reflection, is to be found in Michael Camille, *The Gothic Idol* (New York, 1989).
- 15 Washington Irving, *Abbotsford and Newstead Abbey* (London, 1835), p. 94; quoted in Bann, *The Clothing of Clio*, p. 106.
- 16 M. de Peyrehorade does in fact give some recognition to the threatening cast of the statue's features when he quotes, apropos of it, the line from Racine's *Phèdre*: "C'est Venus toute entière à sa proie attachée!" This could, however, be taken as

yet another sign of the antiquarian's irretrievably literary disposition, which will not allow him to look at what stares him in the face and always offers him a kind of textual alibi for direct experience.

17 See Philippe Muray, *Le 19e siècle à travers les âges* (Paris, 1984).

18 It is interesting to note that Mérimée's subsequent historical interests bore particularly on the issues of madness and imposture and the degree to which these could be clarified by appropriate critical procedures. In his *Mémoires historiques* (Paris, 1927), the first essay is largely concerned with the possible madness of Don Carlos, son of King Philip II of Spain, and two further essays are concerned with famous imposters in Russian history, the "fausse Elisabeth II," an eighteenth-century figure, and the "faux Démétrius" who wrested the throne from Boris Godounov. Mérimée's desire to sift all the available evidence in these cases does not, of course, dissipate the sense of fascination which these various characters aroused in him at the preliminary stage.

19 See Bann, *The Clothing of Clio*, pp. 77-92.

20 David Jones, *The Anathemata: fragments of an attempted writing* (London, 1952), pp. 15-16; hereafter cited in text.

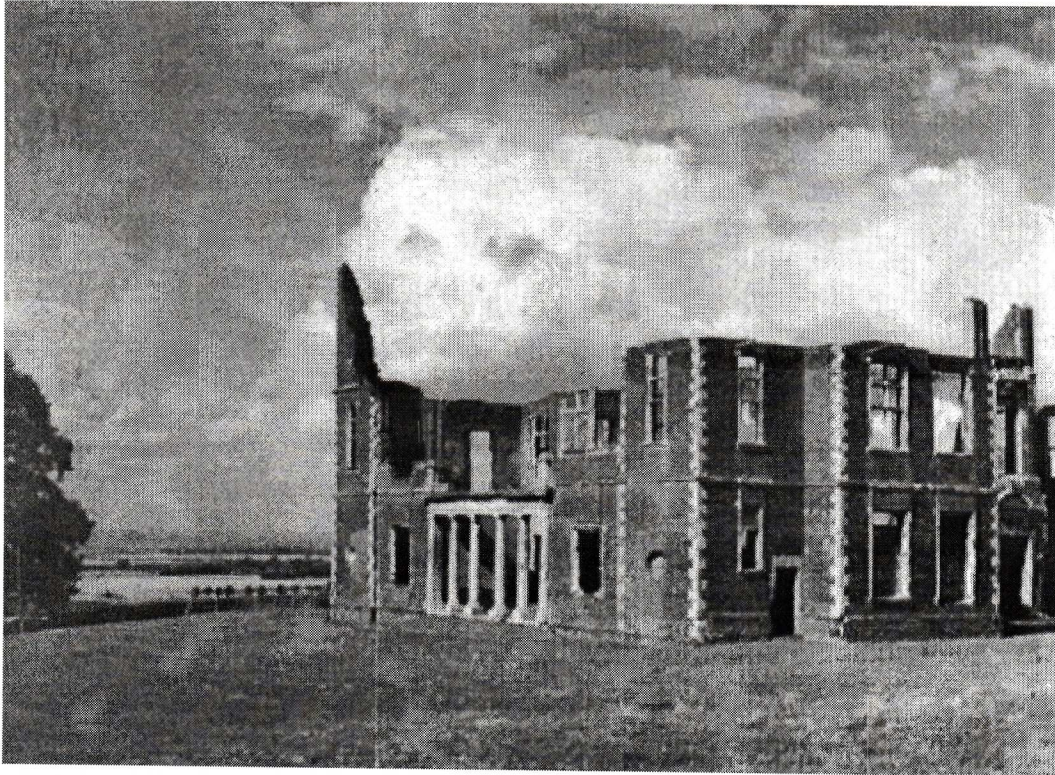
21 David Jones, *The Narrows* (Budleigh Salterton, 1981), unpaginated.

Houghton Conquest.

(From the "Pictorial Guide to Bedfordshire" by Eric Meadows, White Crescent Press Ltd, Luton, Bedfordshire, UK, 1975. ISBN 0-900804-10-6)

The Conquest family held the manor from 13C to 18C when it was known as Conquestbury or Houghtonbury. The manorhouse was near Bury Farm in a secluded hollow.

The church is an interesting one - Decorated Gothic arcades and chancel arch with a faint Glory painting above it, Perpendicular Gothic the rest. The tower contract of 1393 with a mason of Dunstable and of Totternhoe was 10s per foot of foundations and, above ground, 13s 4d per foot plus six quarts of frumenty; completion in three years. The south doorway is magnificent. Inside are a roof with carved bosses, carvings on the choir stalls, Conquest brasses of 1493 and 1500, and a grand alabaster monument 1629 to eminent Dr Thomas Archer, rector 1589-1631, showing him preaching. The former rectory is early Georgian, built for Zachary Grey, rector 1724-66, editor of Hudibras, author of a number of books of religious controversy and of a commentary on Shakespeare, none of which enjoy popularity today.



Houghton House, West and South fronts.

The well-known ruin of Houghton House lies to south on the hill towards Amphill, once Houghton Park. Lady Pembroke, Sir Philip Sidney's sister, had the house built circa 1615-21, on crown land. The three-storeyed house with corner towers was a grand still late-Tudor building probably by John Thorpe. What gave it magnificence and makes it outstanding architecturally are the classical features of stone central on three fronts - the south porch-tower, a Tuscan north arcade and, on the west front, an incomparable Tuscan-columned loggia, its frieze with heraldic devices of Sidneys and Dudleys that prove its early date, circa 1620. This is about the earliest Stuart style in England and is attributed to Inigo Jones. The Haynes Grange Room at the Victoria and Albert, pine-panelled with Corinthian pilasters, may have come from this house and also be by Inigo Jones.

After Lady Pembroke's death, the Bruce family acquired the house in 1624 and lived in it until 1696. In 1738 it passed to the Russells and the Duke of Bedford in 1794 unroofed it, removing most of its fittings. The staircase dated 1688, said to be by Wren or Hawkesmoor, is in The Swan Hotel at Bedford; also a fine 18th century gateway with screen is in Church street at Amphill. The ruin is now an ancient monument.

Bedfordshire abounds in traditions concerning the origin of places mentioned in Bunyan's "The Pilgrim's Progress" and, of these, the belief that Houghton House was the original 'House Beautiful' is by far the most persistent.

out the weather with mortar, applied by no delicate hand to the once storied heads of its windows. A cursory glance would have afforded no information, and Hasted contented himself with the note that Kilburne furnished.

Other errors, which may be said to vitiate the whole work, rest upon the authority of Philipot. To catalogue them were, in fact, to rewrite the history of the descent of property in the County, which, to the best of my ability, I propose to do hereafter; but a few examples of them, the first that occur to me, may be admitted here.



BIFRONS.

Hasted places the Manor of Dene-Court in Brenset, having corrected his precursor in that respect; but he would have done better to have rejected Philipot's account altogether, which I know not in what other terms to designate than as a fiction. He represents it^a as passing, in the reign of Edward the third, by a female heir of Apeldore, into the family of Roper. 'Tis true that, genealogists affirm the marriage, and the arms, or, a pile, surmounted by a fess, gules, have been quartered by the latter as appertaining to the name of Apeldore; but even

^a Villare, Edit. 1664, pa. 43.



The Times 45005, 11 (22 September) 1928

A DIPLOMAT'S DIARY.

IV.—THE NEW KING.

WELLINGTON AND REFORM.

defective

In the fourth series of extracts from the diary of Baron Philipp von Neumann, the death of George IV., the coronation of William IV., and the agitation for Parliamentary reform are among the topics dealt with. The diary will be published on October 1 in two volumes by Messrs. Philip Allan and Co., Limited.

On April 15, 1830, Neumann notes that King George IV. had been "seized with a bilious attack, which must be rather serious as a bulletin has been published."

April 16th. The King is better, but the Levée is put off now till May 5th and the Drawing Room till the 7th.

April 25th. There was a small reception at Sir George Warrender's where Madame Malibran sang some Spanish and French songs most delightfully. The King not so well again to-day.

April 28th. The King has had a fairly good night, but he is not out of danger, being quite likely to succumb to one of his fits of spasms. He recently received the Duke of Clarence and had himself dressed and put on his wig in order to appear in a better state of health and to destroy any hope his brother may have of succeeding him soon!

April 29th. The King is worse. The difficulty in breathing continues. For the first time since his illness a bulletin was displayed outside St. James's Palace. Lord Howe, one of the Gentlemen of the Bedchamber, and Mr. Cecil Forester, groom of the Bedchamber in

he would be ready to give it his careful consideration; that the King had, no more than his Ministers, the right to upset the institutions of this country as they are being at the present moment; that a Government's duty was to preserve and not destroy such institutions. He went so far as to say that it would be a good thing if the King died, because he would give way on every point.

Nov. 5th. The Duke of Wellington read me a letter which he had written to the King pointing out to him the danger of permitting the formation of armed political unions which would end by dictating the law to the Government, as had happened in France, Belgium and other countries. He reminds the King in this letter of the Act of Parliament which forbids armed associations other than those approved by him, such as the army, the militia and the yeomanry. The Duke regards the position of the country in a very serious light. He believes that there is time to stop the revolution, but that if there is delay the power to do so will have disappeared.

1832. Oct. 21st. Dined with Lady Blessington to meet the Countess Guiccioli, celebrated for the passion she inspired in Lord Byron. She did not come up to my expectations. Blonde, verging a little towards red, grey eyes without expression, ugly hands and feet, long in the body and short in the leg, but a very white skin and a beautiful bust which she does not attempt to conceal; a common affected manner, regarding herself as a heroine and the companion in Byron's glory, of which she is merely the sepulchre. That fact, however, has not prevented her from having half a dozen other passions with Englishmen, probably in order to show her patriotism. One can easily imagine a woman like Madame Guiccioli, but not that she could ever have touched the imagination of a poet.

1833. March 21st. There was a Drawing Room at which I had a long conversation with Lord Palmerston concerning the feeling which exists against Russia. The Russian Ambassador did not appear at the Drawing Room nor was he yesterday at the Levée. Palmerston acknowledged to me that the feeling was due to the bad policy of the English Government. I talked with Prince

A DIPLOMAT'S DIARY.

II.—THE REIGN OF GEORGE IV.

QUEEN AND PEOPLE.

We publish to-day further extracts, relating to the reign of George IV., from the diary of Baron Phillipp von Neumann, an Austrian diplomatist who occupied important positions in the Austrian Embassy in London in the first half of the 19th century. The diary, the manuscript of which was discovered by Major-General Sir George Aston in a bookseller's shop in Salisbury in 1926, has been translated and edited by Mr. E. Beresford Chancellor, and will be published on October 1 in two volumes by Messrs. Philip Allan and Co., Limited.

defensive

March 9th, 1821. The Queen has written to Lord Liverpool asking him to thank the King for having procured her an income of £50,000 from Parliament. She adds that she hopes that in time His Majesty will allow her name to be reinstated in the Prayer Book. This has given the deathblow to her cause, especially after she announced that she would receive nothing until her name was again printed in the Prayer Book. The insignificance into which she has sunk might almost make one think that she cannot be the same person on whose account a revolution was feared only six months ago. She has been treated worse by the Commons than by the Lords, and all the efforts made on her behalf have failed. Nobody has defended her vigorously, not even Brougham or Denman. She is a striking example of the value of popular applause. Had I not seen it, I could not have believed so great a contrast. The Duke of Wellington, who in 1814 and 1815 was regarded as a god, was hissed and insulted during the Queen's trial; now everything has been changed.

thought of here: space, necessities, extraordinary cleanliness, simplicity and hygiene. The whole is built of stone and ironwork. The treatment is most humane, and force is seldom employed. I only saw two men chained, one walking in the garden with the other insane inmates, whose one was a raging madman. He had killed a man a year ago. Their food is simple but good. They give them meat three times a day. The Inspector who conducted us round appears to be a favourite with the inmates, each of whom wanted to ask for something, some demanding their liberty, saying they were quite cured. There is here a man named Hatfield who shot at the late King twenty-five years ago at Drury Lane; and also the woman Margaret Nicholson who tried to stab him while presenting a petition more than thirty years since. She is very old.

As we were leaving, the Inspector handed us a large book, in which each visitor is invited to write his observations and to make any suggestions, of which use may be made for the improvement and profit of the place, an excellent idea which shows the large-minded way in which it is conducted. It cost £100,000 to build, of which sum Parliament only subscribed £7,000, the rest coming from private donations. Independently of this there is a fund which brings in £12,000 a year, which is sufficient to run the establishment. This fund is also due to private benefactors. One person alone bequeathed £4,000. When one thinks that all the public establishments with hardly a single exception are supported in the same way, how can one withhold one's admiration for a nation whose benevolence is one of its most striking characteristics?

In September Neumann went with Prince Esterhazy to Paris.

Sept. 28th. Dined at the Rocher de Cancale with Prince Esterhazy, but not well. Thence to the opera, where *La Vieille Caravane* was given and a pretty bad ballet. The new auditorium is exactly like the old one, only the foyer is longer and finer; but what struck me most was the sort of company one found there. After London the lack of style, of manners, and of appearance, is particularly noticeable. There is not that air of "race" and distinction which one

Susan Noomington, Byron at His Club

A. Sutton pub., 1995

pages 139 and 150 only

When she was 11, Ada accompanied her invalid mother on a tour to Holland, Germany, Italy, Switzerland and France which lasted for over a year. On their return Annabella rented a large house called Bifrons outside Canterbury where she left Ada for long periods in the care of servants.

p. 150 The girl had even acted as a buffer
between the unhappy pair during their short, stormy
marriage as her assigned role as Bixby's was to be
peacemaker. She accompanied them under protest.
Auguste insisted she should be nearby to help
Georgy, who was growing to hate Henry. Medora
later claimed to dislike him as intensely as the
rest of the ...

Collins on Chap XI

Katharine Eustace, The Post-Reformation Movement, pp 511-552

cf. p. 537

Chapter Act book 1854-1884 folios 439, 464, 466, 474.
25.11 25.10
CCA-DCc-CA/13

"Many of these memorial windows were destroyed = war.

White? Strausep

p 439 is about the exchange of land at Bek, R + Plankton with Marquis of C.
(28/11/1880) meeting

p 464 Monthly chapter meeting on Sat. 26/8/1882 "Congregational window".
Dean reports his conversation with Mr. Pemberton about memorial windows to the late Marquis. If applications were made, Dean was empowered to place at the disposal of the Ctee apparatus for such purposes the windows on the White & the Strausep provided that Messrs Claydon & Bell be the architects & that plans were to be laid before the Chapter for their approval.

p 466 30/9/1882 notes
Design for 2 small windows submitted & referred back for further consideration "Congregational window South Transept. Small windows"

p 474 31/3/1883 Ordered that hearty thanks be given to L L Pemberton Esq
and the officers at head of the Royal F K Mounted Rifles for the very beautiful window placed in the Strausep in memory of their Colonel the Marquis C.

Loftus Pemberton

Spine title is Chapter Minute

Nov. 1854 - October 1884.

CA13 spine label.

Rubber stamp Carver's Cathedral

Chapter Archives.

H. St. J. O'Neil On the damage to historic buildings by enemy action for
29 & 31a The Precincts, The Deacons. 78/79 St. Dunstan St. as
lower damage to other Canterbury papers. main broken tiles & windows
15/12/1941.

U395/A3/K

App entered "Damage to Historic Buildings by Enemy Action, Canterbury"
2 sides. Side 2 Canterbury Cathedral. Windows broken, now
Modern blocked

DATE 24/8/09	NAME Boyle	SEAT NO. 21	
CATALOGUE REF. DCC CA 13			
DESCRIPTION / AUTHOR / TITLE			
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LOCATION	QUANTITY	PURPOSE	RETURNED
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DATE 26/8	NAME BOYLE	SEAT NO.	
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The Saxon Cemetery at Bygon, Archaeologic Cantuar, 10,

298-315 (1976) by T.G. Godfrey-Faussett
+ five plates facing pp. 312, 313 & 314.

1866 one witness of Marquis digging for a replacement = Bygon
Park (Lambourne Hill) disturbed a few Saxon graves.

Relics described + partly illustrated = T.G.F.,

Miscellaneous - "It's gratifying ..." AC, 6, 329-331

(1866) 18-20 grass 2 of road for bridge to Lambourne.

30' x 30' All on brow of hill, slight dip down the western slope.
200' x for down road. A little further was Bourne cemetery (Bourne Park).

partially explored by Bygon Faussett, completed =
cemetery by the late Lord Landsborough dated 15.5.1866.

About 100 graves opened. During part of the time Marquis's gamekeeper
was opening them on behalf of his lordship himself → pretty
collection now at Bygon. Being uneducated was unable to
preserve notes of the contents of each grave + of positions +
circumstances - which the relics were found.

Marquis was a vice-President of the Archaeological Soc for 1860.

"The Kent Yearning" (Brimcombe Post "Temple's last living knight
GLS 206 (Shard) 2006)

Boon Moll, L12 49 (former Septuaginta Decretum
nearby Stone)

912 Corp Thomas Lambart, Aljurat, Royal (Lequeux-purman)
(full length portrait)

910 Sir John U Bridges Elk Youngs Curly hair
Served from 1830 to 1833

911 Elk Marks (Lepke 1854-1874)
Grey uniform introduced 1853 from Mt 1863 with Earl of Me...
Bunby 1856
Asignar on usually an ex-regimental...
equivalent to the general staff...
regiment uniform based on the
of the 60th Rifles with a black
ashblow for bunby, dark
green + reds with black
braiding at scabbard collar +
waist

914 RETIRÉ (offered post. with Gen: M.C. (1865)
REKINE + WILK (Queen's Own) Officers of
Mergar - 1859. 1st occasion for 30 yr

How they had built their summer pavilion
together.
p. 16 Mergar + General in middle of post, ~ 1855.

T.G. Godfrey-Faulsett, The Saxon Cemetery at Bifrons - Arch Cant

10

Congreve was digging for a new plantation on Latrobe Hill (only part of Bifrons Park). It was up the side of the hill = SE side of valley of Lane Down. 1/2 mile higher than the stream near the church stood in the valley.

John Nichols and John Burgoyne Nichols
Illustrations of the Literary History of the Eighteenth Century.
Kramer reprint 1956. Original was 1812
see sps of title page
p. 755 refers. London.
Eius Literarum Anecdotes 1 p. 171 for a memoir -
Brook Taylor

Emilie Charlotte Le Becton * 13.10.1853
Father was Dean of Jersey. Mother Emilie
brothers; no sisters
= Edward King 1899 Sir Hugo Gerald de Bathe, baronet.
#1887 † 1929 Son of Sir Henry (14 yrs younger)

Camb. Univ. Alumni 1261-1900

Henry Joseph Earl of Northesk

Medic

~~Entered~~ Trinity College Lent 1814.

Admitted 3.11.1813 as a Novice.

* 6. 4. 1795,
London.

Westminster School.

M.A. 1816

M.P. for Amey 1818-1824.

of Record of Old Westminsters.

Thomas Adrian 1690 Sheriff of Kent
(year)

John Plumpton, Redville 1798 "

Sir John Williams 1668

Baker genealogy = Berry p. 216

Garbrook, up to 1736

Thomas Turner: of St Dunstan's = the West, London & of Heden 1688 * 4.11.1646
† 1715

One of the sworn clerks = Chancery
Master exchequer. JP for Kent,
Clerk of Dover castle,
Registrar of the Court of Chancery
& Admiralty for English Port

= Margaret THEOBALD, daughter & co-heir of Peter Theobald of Rotherhithe

- John Turner of Heden † 1747 no surviving children

- Mary * 19.9.1474 ? 1744?

- Thomas * 29.2.1675 † 1758

= ?

- Thomas; took name PAYLER; † 1771

= ?

- Thomas Watkinson PAYLER of Heden

= Charlotte HAMMOND, 2nd daughter of widow Hammond of
St Alban's Court & Charlotte Egerton (elder
daughter & co-heir of William Egerton, Esq
president of the Scotch Exchequer of John, Earl of
Bridgewater) who was married at Roxburgh
29.1.1771

- Thomas, a major = the 7th Dragoons

- William, Rev.

= Maria Highmore

- daughter

- daughter (dead by 1830)

- James, Lt. Col = the army

- John

- Henry

- Rev. Anthony

- son

- Charlotte (2nd daughter)

= William Egerton of Tatter Park, N.B. his 4th wife

= Miss Wynn, sister of Sir Edward Wynn of Treharne

= Mrs O'Callaghan, widow of Co. Limerick

William Tuke, Vicar ^{8.5.} 1799 - 4. 1800

~~1721876~~ Francis Nathaniel

Guy Henryson (unclear)

Berry p. 168 is best.

A Joan Tuke had married John Isack of Bekebourne.

Rev William Tuke * 8.4.1767 † 23.4.1767, gt chart; Rector of Barnston, Essex
= ed 18.3.1793 at Castlecomb, Wiltshire Sarah West, daughter of Rev. Mervin West
D.D. rector of Draycott, Wiltshire.

- John (* 25.5.1796; † 29.5.1828, Florence; ↓ gt chart)
- Nicholas (* 6.10.1799) Rev.
- William Thomas (* 29.7.1802) solicitor
- Richard Roundell (* 14.7.1805)
- Eleanor West (* 16.3.1798)
- Mary Ann (* 18.6.1801)
- Frances Rebecca (* 15.1.1808)

William was son of John Tuke (* 1738 † 6.7.1819 St. Clement Danes; † 6.7.1819; ↓ Great chart) Sheriff of Kent 1770.
at Margaret Eleanor, my daughter & heir of William Roundell, M.D. of
Knarborough (* 12.3.1780; † Great chart)

William's eldest brother was Rev. John Tuke, vicar of Bekebourne,

* 18.10.1766, ~~Bekebourne~~ Godinton; † 20.10.1766, ~~Godinton~~ Great chart; † 27.2.1820, London
↓ Gt. chart.

William's uncle was Rev. Nicholas Tuke, † 7.7.1807, Barnston, Essex; Rector of Barnston

His grandfather was Nicholas Tuke † Godinton; † 12.9.1702; † 15.12.1757

His gt " " John Tuke 1671-1746 St. chart
His gr " " Sir Nicholas " Sheriff of Kent = 1693

Daily News (London) ^{14 May} 1846 98

Liverpool Mercury etc. ^{30 Jan} 1868 6243

University and Clerical News: Beneficial Vacant
Patriotism Vicarage with Bridge, Ker
Patron, the Marquis of C, value 3500l.
Ecclesiastical News & Curacies
Patriotism, or Carleton; worth £1600 per year,
as the surplus fees

PG Elgar, "Bifrons" - The House with
two fronts.

Bygone Kent 26, 651-658

(2005)

Took 4 years to complete? (1607-11).
Some parts dated ~1750 to make
parallel with the influence of Capel's
barr.

Geminiani, Couperin and William Byrd.
Clotman: Brook was made = hat.

KG4 with to lace - July 1821 - after
his coronation.

Lived - Marlborough Row (= Hamlet Place?)

Copy of ^{his} ~~the~~ KG4 to bring: by the
prohibition of shipping of women, mostly to horse
and cattle and the use of mantrap - see
preserves. In 1823 they completed a letter to
Robert Peel to give a man from the jail.

Bygone Day School was - lower lodge.

Emma Collison was governess.

May 1921 Ancho at Pountney Hotel

was Convalescence of wounded soldiers
Hotel for the British soldiers.

The Fair Manager & Exhibitors have pleasure in inviting

J Meadows Cooper, The husband of the Dean,
Leslie Mann, Cron + Jacqueline 1900.
EA. Smith, J. Capterous.
Annual Fair, June 14, Yale Univ Pr
1926.
1999, Yale Univ Pr

Lawrence Boyle

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DA538, A1

Caroline White £44 19. 10. 1882
 Elizabeth Mary Critoph £46 19. 10. 1882
 Edith Charlotte Jeffrey £50 19. 10. 1882
 Anne Payne £120 19. 10. 1882
 Francis T. Vine A pecuniary legacy for the benefit
 of the Poor of the Parish of Patricbourne £200
 8. 12. 1882 Also 10%.
 or I
 William H J Fitzgerald £500 8. 12. 1882
 William Henry Saltwell £500 8. 12. 1882
 Robert Hippisley Cox £200 19. 10. 1882
 Edgcomb Venning F SECS £200 "
 Marquis of Ormonde £500 8. 12. 1882 6%.
 a descendant of a brother of the grandfather of the
 deceased

Rates of Duty Stat. 55 Geo III cap 184

Duty by the Act 44 Vic 12 § 42

Children Fr. Mother. Lineal Ancestors, or their husbands &
 wives 10% Ors, Sis, ^{the} descendants, husb & wif of such 3%

Brothers & Sisters of Fr or Mother & their descendants & to the husb
 or wif of same 5% Ditto but of Grandfather & Grandmother 6%

Anyone else & to Strangers = Blood to the Deceased 10%

James FOORD of Asprijs, grazier, bachelor, aged 30 15/5/1784
married Bennett Blackland of Gravens, no children at Gravens
Centenary Marriage Licence 1781-1809 32 fol. 97. 1784

Re: B10 Bridge Jul-Sep 1910 Vol. 2a ^{disc} age 81 James Foord
p. 44

er was a James Foord who married = on Dec 1837 = Centenary MS p. 111

James H. Foord 1861 Census, residing in Bridge, ~~was~~ born = Upper Haslemere
Parents Thomas + Charlotte

Thomas Foord 1756-^{26.3.}1840 ^{land £1000.} wife Mary 1777-1785
aged 87. = Mrs Lypeatt of Swaledale or Keswick - 21.12.1845

Jane Foord, younger + brother of Pat + Anne

Times 14560-8-18310609

22529 p8-18561119 ex-husband Gazette 18/11/1856

James Foord, Charlton Licensed Victualler
at the Cross 'Fm, nr Ashford, farmer

bridge church Memorial Robert Burgrave born here 5.2.1584
† Centenary 20.1.1649.
Jane Foord † 21.2.1785 aged 68.

our passengers to have the freedom to choose where they sit.

1701
 1714
 Francesco (1687-1762)
 Violinist
 Composer
 Maestro
 Giovanni - left Hague court - 1714.
 Louis Lully
 1714 - 47 Player, composer, teacher
 1714 - 47

Lully
 Lully
 Lully
 Lully

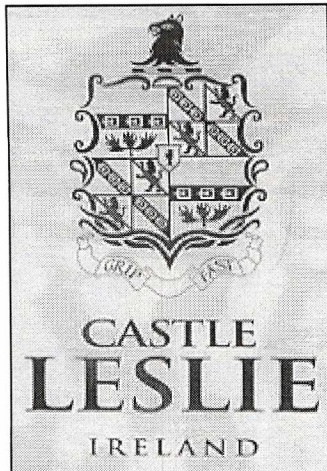
1714

J. Lully
(Lully)

William Babell (* London, ~1690; † Islington 23.9.1723)
 Harpsichordist, organist, violinist, composer & arranger. + G4
 Louis Lully (* Paris 4.8.1664; † Paris 1.4.1740)
 Composer, Master, Constant - debt
 Incurred the enmity of his father who during
 his final illness was dissuaded from disinheriting
 him by the pleas of his mother.
 1687 [Jean] Baptiste Lully son of Giovanni Battista Lully
 France 28.11.1731

Canterbury Road
 Patrice Bourne
 Vine Cottage
 L. L. Boyle, Esq.





[Bedrooms](#)
[Fine Dining](#)
[The Countryside](#)
[History of the Castle](#)
[Location](#)
[Tariff](#)
[Booking](#)

History of the Castle

The Leslies can trace their ancestry back to Atilla The Hun. The first Leslie came from Scotland and was a Hungarian nobleman Bartholomew Leslie who was the chamberlain and protector of Margaret Queen Of Scotland. It is through him that the family motto Grip Fast originated. While fleeing enemies Queen Margaret rode pillion on the back of Bartholomew's horse. When fording a river the queen fell off, Bartholomew threw her the end of his belt and told her to grip fast the buckle. He saved the Queen's life & from that day forward she bestowed the motto Grip Fast on the Leslies.

The first Leslie to come to Ireland was Bishop John Leslie who was Bishop of the Isles of Scotland. In June 1633 he was translated (it seems that only bishops and foreign languages can be translated) to Raphoe in Donegal where he built Raphoe Castle. At the age of 67 the Bishop married a young girl; Catherine Cunningham. They had five children two of whom lived to adulthood. Bishop John Leslie was known as the 'fighting bishop' and defeated Cromwell's forces at the Battle Of Raphoe. On the Restoration of Charles II, the Bishop then 90 rode from Chester to London in twenty four hours.

As a reward for his loyalty the King granted him £2000. In 1665 Glaslough Castle and Demesne was sold by Sir Thomas Ridgeway to the Bishop of Clogher John Leslie. The Bishop died at the age of 100 in 1671. The original deed to the Castle is in the family archives.



Lady Randolph Churchill
 Lady Leonie Leslie and Mrs Morton Frewn.
 The Jerome Sisters

The Bishop's son John then 26 years of age inherited the estate but very little is known of him except that he never married and that he was Dean of Dromore. His brother Charles succeeded him but being then seventy one years of age he only enjoyed the estate for a few short months and died the following year. Charles was a theologian with a fury. Oliver Goldsmith mentions him as an arguer of some wit and Dr. Samuel Johnson wrote of him that 'he was reasoner not to be reasoned with'.

Charles who was a non juror whose bitter attacks on the penal laws and spirited defence of the Catholics deeply offended King William. Today he would surely have been an editor of 'Private Eye' or producer of 'Spitting Image'. All this led to his arrest for high treason but he managed to give his captors the slip and flee to France. When King Billy died, George I

pardoned him and said "let the old man go home to Glaslough to die'. He left three children Robert, Henry & Vinegar Jane. Henry & Robert were great friends of Dean Swift who was a regular visitor to the Castle on his way to Armagh. He wrote many verses about the Leslie's not all of them complimentary. Some of them went like this;

Robin (Robert) to a beggar with curse
Will throw the last shilling in his purse
But when the Coachman comes for pay
That rogue must wait another day.

OR

Here I am In Castle Leslie
With Rows And Rows Of Books Upon The Shelves
Written By The Leslies
All About Themselves.

Charles Powell Leslie I took over the estate in 1743. Charles was a man of most remarkable common-sense and practical ideas. He devoted himself to the improvement of farming methods in the district. He was elected M.P. for Hillsborough in 1771 and M. P. for Monaghan in 1776. In 1779 he became very active in the great Volunteer movement and was colonel of the Trough Volunteers. In 1783 Grattan's Parliament was established (under pressure from 80,000 Volunteers). Charles represented the County Of Monaghan and in his election speech of 1783 stated "I desire a more equal representation of the people and a tax upon our Absentee Landlords". They say that the Battle of Waterloo was won on the playing fields of Eton. More likely was it won at Castle Leslie, when Charles Powell Leslie decided to help his impoverished brother -in-law, Lord Mornington, professor of Music at TCD to educate his son Arthur. Had he not done so Arthur would never have grown up to become the famous Duke Of Wellington and defeat Napoleon at Waterloo. We would have passed the years since 1814 coping with EEC bureaucracy, speaking compulsory French and enduring good cooking.. Charles died with the Parliament he had honourably fought to maintain in 1800 and was one of the few landlords to refuse Castlereagh's bribe of a peerage to vote for the Act of Union with Britain in 1800.

His son Charles II Powell Leslie took over the estate but died shortly before the years of the Great Hunger. He was a keen amateur architect designing the present farm buildings and the fairy tale gate lodge which looks down the lake to the castle. His widow Helen ran the estate during the time of the famine. She was a very able lady and managed to feed all the people on the estate. She had a famine wall built around the estate to provide work (this was not to keep the Leslie's in as some people have suggested) and set up soup kitchens to provide food for the starving. She continued to run the estate most capably until her son Charles Powell Leslie III came of age. Charles Powell Leslie III simply loved big house parties and wanted to entertain on the Grand scale. His taste in architecture ran from 'Free Range Gothic' 'Early Taj Mahal' 'Late Rothschild' 'Bahnhof Baroque' and 'Jacobean Bloody'. Some of his plans included a cut price copy of the French Chateau de Chambord at least six times larger than the present house and a nine storied gothic tower in the middle of the lake reachable only by Venetian gondolas. Although Charles Powell Leslie III never married he achieved a number of quite successful erections among them the Grain Merchant Store in Glaslough village and the entrance lodges at the main gates to the Castle. Sadly for Charles but fortunately for Leslie family finances he choked on a fish bone before he could realise any of his major architectural fantasies. He died in 1871 and the building of a new castle was left to his brother John.

John Leslie (later to become Sir John Leslie 1st Baronet of Glaslough), was a fine painter of the Pre Raphaelite school. It was he who at the insistence of his pretty young wife Constance built the Castle. Constance was the daughter of Minnie Seymour who was supposed to be George IV's daughter by Mrs. Fitzherbert. You could say the family are related to royalty on the wrong side of the banquet. While it was being built she and her husband went on a Grand Tour and collected much of the present furniture in the house. It has a strong Italian influence with many pieces from the 16th and 17th century. As Sir John grew older Lady Constance could bear the sight of him no more and designed an enormous floral table ornament which effectively hid her husband from view at the dinner table. She called it "un cache marie" (hide husband). Following their Golden Wedding in 1910 they moved to Manchester square in London where Sir John died in 1916. On her death Lady Constance was seen by servants walking around the Castle. She died in London on the same day in 1925.

Finances took a dive when on the advice of the Queen's financial advisor Sir Ernest Cassell the Leslies invested their compensation money from the Wyndham Land Acts in Russian Railway Bonds. That was in 1917. The rest is history. Sir John Leslie 2nd Baronet was the only son of five children the other four being girls. He was a great wit and raconteur but not quite so good a painter as his father. He married the delightful Leonie Jerome whose stunning elder sister Jenny married Lord Randolph Churchill. Both sisters were brilliant pianists and pupils of Czerny. The Bechstein piano in the Drawing Room was specially chosen for her by the famous concert pianist Paderewski and is over 100 years old. There are many of the Churchill's 'hand me downs' in the Castle as the Leslies were considered the poor relations. Though Jennie was the family beauty, Leonie enchanted young and old alike with her wit, sympathy and sound advice until she died in 1943. On her death bed she was constantly attended to by nurses around the clock. On her last night while the nurse was dosing off an elderly woman approached Leonie, spoke to her and left the room. The nurse passed no remarks as she thought it was one of the family. Leonie died peacefully in her sleep. After the funeral everyone was sitting in the Dining Room when the nurse remarked that the lady in the portrait to the left of the fireplace (Lady Constance) was the one who had visited Leonie on her death bed. Lady Constance had died in 1925. Sir John Leslie 2nd Baronet died in 1944.

Sir Shane Leslie 3rd Baronet, Irish Speaker, author, poet and ardent nationalist became a Catholic and stood as Nationalist candidate for Derry in the 1910 election losing by a mere 59 votes to the Duke of Abercorn. He then decided to leave the sinful world and retreat into a monastery none of which went down very well with his Protestant family, who were delighted when he met and married an American beauty, Majorie Ide of Vermont and forgot all about the priesthood. Majorie's father Henry Clay Ide was Chief Justice of Samoa, a tropical paradise where he and his daughters became great friends of fellow islander Robert Louis Stevenson. Ide was Governor General of the Philippines and lived with his family in the Malacanang Palace which is now apparently a museum for all Mrs. Marcos' shoes. Finding the prosaic business of running an estate uncreative and boring the poetic Sir Shane transferred the property to his eldest son John Norman Leslie who became the 4th Baronet. Owing to ill health from five years in a prisoner of war camp he made the estate over to his sister Anita and lived the next 40 years in Rome until his return home to Castle Leslie in 1994 where he still lives.

Anita Leslie-King the biographer had a distinguished war career. She joined the French Army as an ambulance driver and at times actually drove her ambulance behind enemy lines to rescue Frenchmen from the notorious prison work camps for which General de Gaulle awarded her two Croixes de Guerre. She married Bill King the famous submarine commander. In the 1960's she moved to Oranmore in Galway and made over Glaslough to her

younger brother Desmond. Desmond, one of the few surviving wartime Spitfire pilots, is also an author and composer of electronic music. During the war he destroyed a number of aircraft, most of which he was piloting at the time. In the 1950's he was the first to realise that UFO's have always been with us and in his world best seller 'Flying Saucers Have Landed' was the first book to record human contact with an alien. In 1991 he handed the Castle over to his five children and the Castle is now run by his daughter Samantha.

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Castle Leslie, Glaslough, County Monaghan, Ireland





Come Frank this will a good excuse
 for my not dancing with you Madam!
 I have let out together the Parts
 or I shall be forced to put my
 hand in it.

Yes! Yes! you are the
 dancing & let him touch the
 floor! would that I had
 been half as cautious & not have let your
 Wife finger it. Yes I should have kiss'd
 my Wife.

This comes from being too closely convers'd
 with a Wife — For it is of no great consequence
 to be convers'd with!!!

I — in the Scotch fiddle I say
 I never had such an odd way after
 Lady Gunning was —

I shall not take off over
 I hope it will be the best!

For with I assure
 you my Lady, it's not
 at the least any more to me
 it's of no little value in the World
 that we give it to one another.

— in your gift my Lady &
 Lady B. I have a pretty
 small one my Sister
 Swallow another small
 one I shall not all the
 green fall out of my
 Body.

The Benefits of a Northern Excursion, or — R — I Pastime at Home, in Fiddling and
 Dancing! N.B. Brimstone &c. is the only Cure.

John Leslie

Life Works Criticism Commentary References Quotations Notes

Life

1571-1671; b. Scotland; Bishop of the Isles; translated to Raphoe; fought for the king in Rebellion of 1641, and called 'the fighting bishop'; bishop of Clogher, 1661; granted money by Parliament; acquired the Glaslough property of the Leslie family, in Co. Monaghan [see infra]; his collection of European manuscripts have not survived. **DNB DUB.**

Princess Grace Irish Library (Monaco): 2001

Sir Albert Conyngham

Lt Gen Ordnance Ireland 1660

Fought for William III Battle of the Boyne
1690

Present at the Siege of Limerick
1691

= Margaret, daughter of Robert Henry
Leslie, Bishop of Meath

† by rapparees near Colooney
Co. Sligo,

Only surviving son was Henry

Parsons of EUS Frank Penn Tenancy, apiece.

Exclusive right, subject to the provisions of the Game Act
1880 & 1906) of hunting, shooting, fishing & coursing
over and upon that part of the Dejeu Estate - Dejeu Co
of New and containing 3791 acres 1 rood 5 perches
& thereabouts which is specified or referred to in the Schedule
hereto.

At his own expense to keep and feed in a proper
and customary manner so far as the present or any future
restrictions imposed by the Food Controller or other official will permit
all game on and upon the said lands mentioned or referred to
in the said Schedule hereto and to preserve the same from
being killed or destroyed by unauthorized persons or by vermin
and at the expiration of the said term to leave the same premises
stocked with game as near as may be equal to the existing
stock (but in any case there shall not be less than 50 hares
pheasants left - the pens) and to keep indemnified the
Landlord from all claims and demands of or by the Landlord
Tenant or any of them or any other person for or in respect
of any loss or damage occasioned or arising from the
keeping or procuring of game in accordance with the provisions
of Section 10 of the Agricultural Holdings Act 1906 and
especially shall the Tenant lay down the stock of rabbits
so as to prevent them as far as possible from becoming
injurious at any time to the woods and underwood of the
Landlord or the crops of his tenants. E. J. W. (1911)

Thomas Ford died = 2nd yr of 1820

47 = 1891
1824 155 R 1910 page 86
1868

John Glencoe Cobson

= Costare Jane Blenson * ~ 1848
43 = 1891

Eveline Frances Krestmüster
22 = 1881

Meldon Hall, 1891
Northumberland.

1st yr. 1869.

RJS Crossley 01904 65 1172 9 Amcliffe Mens YO 10 4EL

FW Tomlinson Capt = WW1 2nd Battalion (Regular) The Buffs.
Was a POW

101 49 1/2 N 101 150 E

Linné's "Hushup" → 1 ship = 13. Outside the prime jurisdiction of West. Navigation should have been in the hands of the Mayor of Hushup - leading to the deputy? Prime had a certain law.

Completed to contribute here - many to the Congress that year.

Council must identify = the best part.

The Congress that held the Congress of Shipping at - Belknap.

1597 Lord Warden of the Cinque Ports held the Congress of Shipping at - Belknap.

11.11.1955 - CSSS

11.11.1955

John Pitt 2nd Earl of Chatham = Margherita Tomazet
 # 1756 - 1835

William Hague, "William Pitt the Younger", London: HarperCollins, 2004.

p. 445/b A rather unimpressive British invasion force was assembled for Holland. It was connected by Ralph Abernethy, albeit with the Duke of York nominally in charge as C-in-C, and Chatham would accompany it.

12000 British troops could not go ashore = the first wave as planned due to lack of transport. Pitt decamped to Walmer as ordered though the invasion was - the morning of 14.8.1799 to see it off.

Edward ~~Watson~~ 1789 "Canterbury"

Caern = bet 1864 dedicated with
promise to do Nazgum I.

Archaeological Dept
of the who prepared
The first 70 years, the 1860s
recorded, 1910-1970
116p

Canterbury E. Whitmer; 1909
Ed. ~~Watson~~ 1864
913 4222 4802.6 etc

The Times, 40476, 11 (20th Nov 1914).

"Forthcoming Marriages"

Mr B.H. Nicolson at Mill Tobin

The engagement is announced of B.H. Nicolson and Bessie, younger daughter of the late W.A. Tobin, Wingadee, New South Wales, Australia, and Mrs Tobin, 92, Mount-street, W.

Cancelled 40640, 11 (19 Sep 1914)



Meliá Hoteles

"To Let"

Kentish Gazette (198) 1/4 (April 21 1885)

Unfurnished Country house, 2 miles from Canterbury. 12 rooms, good cellars, large garden, out-houses, coach house, and two-stalled stable, fishing and boating. Apply G. 9 Watling Street, Canterbury

Meliá Valencia Palace

TELEF. 96 337 50 37 FAX 96 337 55 32

"Stock sale at Bifrons Park"



Meliá Hoteles

Kentish Gazette at Canterbury, Time 9529, 8 (18 May 1886)

On Wednesday Mr Ambrose Collard held a sale of the choice flock of Southdowns at the stock at Bifrons Park. The property of the Messrs Conyngham. The one two and three lamb Southdown ewes realised from 42s to 45s; Southdown wether tops 40s to 44s; fat barrens 55s; and Hampshire and Southdown ram tops at 40s from 40s to 70s. The pedigree Alderney bull "Invicta" 1 year old at fetched £21 a black cart gelding £9; another cart gelding £6.10s.; and a bay horse £18 10s.

Meliá Valencia Palace

TELEF. 96 337 50 37 FAX 96 337 55 32

9528, 1 (8 May 1886)

Bipon's barn near Caversham
[sic]

Sale by Auction

as on May 11th 1885.

Catalogue will be ready on Saturday

May 8th

Pure bred ...

→ Alderney Bull nearly 2 years old

7 Roasters

→ 7 Pigs

3 Hens

→ 2 horses

Tanell's

→ a new entry

9528, 4 (8 May 1886)

The Market Cattle fair
with 2 Bips - (not) car

repeated 11 May

~~1885~~
K. Messer 11/11 1955 = C585

1597 Lord Warden of the Cinque Ports held the Court of Shepway at Bekebourne
caused much illfeeling - the Ker ports.

Limbs of Hastings Compelled to contribute men & money to the Cinque Ports fleet.
→ 1 ship = 13 Outside the police jurisdiction of Kent. Malefactor stood trial at Hastings.
Mayor of Hastings approved - leading inhabitant is his deputy; prisoner held at Colham Court
leading

M 4974 4 29 1886

2/4/1911 Census Slane Castle Demesne

PES Cameron age 48 Married 11 yrs 3 children (was born 30.12.1864 hence correct)

Gretta Frances Fraser age 10
Charles Allan Tom " 9
Roderick Francis Pat " 8

Also living here were

Mildred Martha Conyngham age 24 ✓ born in London, nurse
Fred William Burton 20 ✓

Mary Jessie Lupton * widowed Age 50 Landed

From Bl House 3 was formerly the castle

1901

No. 1 Slane Castle Demesne

Gretta only 11 months old.

John R. B. Cameron age 28 ; PESC was 37.

[She was actually 38]

Blanche

Mildred

Hester

Eileen

Burton all these. Burton age 8 could not read.

Mary Jane Lupton age 44. Domestic maid.

John Russell Bedford Cameron = 27.4.1899 St. Bartholomew's n. Dubl.
(18.7.1939 was that PESC?)

