

of ownership beyond France include in 2014 the pair of silver tureens with covers and stands, supplied by Nicolas Besnier for Horatio Walpole, Prime Minister Robert Walpole's younger brother, in 1727. These exhibit the first waves of Rococo style then known in France as *genre pittoresque* and were made to suit the *avante garde* taste of this sophisticated English diplomat who arrived in Paris in 1723 determined to 'live as ye Kings Ambassador' (II, p 99, cat. no 94). Their form is similar to a tureen from the workshop of Thomas Germain, which was painted by the artist A-F Desportes in 1733. The author poses the valid question as to whether Germain was responsible for the original design.

The inkstand supplied by Germain in 1746 was made for Cardinal da Cunha, Grand Inquisitor (1664–1750) who became principal minister to the Portuguese King John V (II, 204–8, cat. no 133). It was ordered on the advice of Johann Friedrich Ludwig (1673–1752), a German goldsmith. The écuelle by the same maker, 1733, was made for Cardinal da Motta e Silva (II, p 191, cat. no 128); a similar example made for Louis XV is recorded in an oil sketch by Desportes. The elongated stand incorporates the royal armorials, which recur on the handles of the vessel. Thomas Germain was trained as an architect, and his designs for silver demonstrate that experience and discipline. Perhaps the silver-gilt tea and coffee service made for Marie Leszczyńska to celebrate the birth of the Dauphin in 1729 by Henri-Nicolas Cousinet escaped the melt because the boxed set includes mounted Japanese porcelain. The pot, which served both chocolate and coffee, the box for storing ground coffee and the bell are all appropriately adorned with cast and chased dolphins (II, pp 127–36, cat. no 102). The coat of arms was erased following a decree by the National Assembly, who insisted that such royal heraldry was a symbol of tyranny. It compares with the important toilet service supplied by Nicolas Besnier in 1719–20 for the Duchess of Modena, granddaughter of Louis XIV (II, pp 74–87, cat. no 88).

Thomas Germain also supplied a tea pot for Lady Anne Bateman, granddaughter of the first Duke and Duchess of Marlborough (II, pp 200–1, cat. no 131), whose earlier table service, following her marriage in 1720, was supplied by Nicolas Besnier in 1723.

The coffee mill made in 1756 for Madame de Pompadour's private use when enjoying breakfast with her royal lover Louis XV was supplied by Jean Ducrollay, a maker associated with gold boxes. (II, p 146, cat. no 109) This unique confection is made in three different colours of gold, the coffee

beans are chased in red gold and the leaves in green gold, on a contrasting yellow gold ground, possibly by Ducrollay's workshop head, the designer Pasquier-Rémy Mondon (c 1712–84). The coffee mill was listed in the inventory of Madame de Pompadour's collections after her death with its black shagreen case, which explains its excellent condition. A rock crystal ewer with a solid gold handle formed of seaweed and shells and its accompanying basin were found on close examination to be marked by Juste Aurèle Meissonnier. It later belonged to Marie Antoinette (II, pp 245–50, cat. no 161).

The Louvre collection also includes silver made by French goldsmiths in exile. There are two pomade pots marked for Daniel Garnier, a Huguenot goldsmith who had settled in London by 1684 (I, p 236, cat. no 64), from a larger Dutch set ordered by Elizabeth de Nassau Beverweerd (1633–1718), who married Henry Bennet, first Earl of Arlington. Lord Arlington was Groom of the Stole to Catherine of Braganza in 1681. They were still in the Ilchester Collection in 1920.

A spectacular enamelled gold beaker marked for Francis Nelme originally belonged to Sir Thomas Mostyn (1704–58). It was eventually given to the Musée de Cluny by Salomon de Rothschild in 1922 (II, p 382, cat. no 236). The third volume is devoted to cutlery and includes a three-pronged fork marked for Henri Béziers from St Martin in Ile de Ré (III, p 261), recorded as working there from 1677–81, who later settled in England as a Huguenot refugee, at first in Bristol and then in London.

TESSA MURDOCH

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Edge of England: landfall in Lincolnshire. By DEREK TURNER. 215mm. Pp xxi + 446, 32 col ills. Hurst, London, 2022. ISBN 9781787386983. £12.99 (pbk).

Edge of England is a love letter to Lincolnshire written by an Irish-born author who moved to the county to escape London about twenty years ago. In a rather florid style, he takes us on a journey around the county, discussing its oft overlooked beauty and telling us engaging anecdotes from its past. This is how he describes the prehistoric period when the limestone that forms much of the geology was formed: 'Darkness. Silence. Time beyond reckoning. Mass extinctions. Bone turns to stone. The sea cools and sinks, the bed

upheaves. Waters trickle away, continents shift, ice advances and retreats ...' It often reads like a poem turned into prose or a novel with no plot. He paints a picture of Lincolnshire sneered at by the London elite: 'disparaging, showing the county as decaying, boorishly rustic, and even a target of diabolic ire.' He was surprised to find the county had kept its charm, a place that has produced greats that have shaped the world (such as Tennyson, George Boole and Isaac Newton). He makes much of the obscure Anglo-Saxon kingdom of Lindsey that once covered the northern third of the county.

It is a rambling book; Turner himself, when he gives talks, admits he is unhappy with the structure. In the chapter titled 'Shadows in the Water' he describes the fenland of South Holland; in another chapter, 'The Bracing Coast', it is the coastline around Skegness; the 'City on the Cliff' is about Lincoln, and so on around the historic county – but what kind of book is it?

Turner is certainly very well-read, and the book references many novels and poems written in or concerning the county, but there are some odd omissions and inclusions. A S Byatt's *Possession* is not mentioned, despite being partly set in Lincolnshire, while John Gordon's *The Giant under the Snow* is, despite clearly being set in the Brecklands of Norfolk not the Fens of Lincolnshire. It is not a literary review.

It is hard to know who the actual intended audience is. It is not a history book. There is no new research in it, no lost sources evaluated or old thesis re-examined. If it is aimed at people familiar with the county, it can be an arduous read. Turner admits that he is no historian. The Duke of Rutland is erroneously referred to as an earl: we are told that the last execution in Lincoln occurred at the Castle in 1961, when in fact it took place at the new prison on Greetwell Road (the prison in the Castle had been shut for eighty odd years and was a tourist attraction); it is a Comet tank, not a Churchill, whose remains are embedded in the sands a few miles from Turner's house, and so forth. It seems odd that neither Turner nor his publisher thought to get the book proofread by an expert on Lincolnshire's history. The book's argument is that the elite in London looks down on Lincolnshire, but the author has 'discovered' the county and is going to share this secret. The county, however, is not 'on the edge', it is a well-integrated part of the economy of the wider region; the workers of the East Midlands, for instance, have been visiting the Lincolnshire coast for over a century.

If *Edge of England* is not a history of Lincolnshire it is not really a travelogue either. E H Carr advised us to 'study the historian before you begin to study the facts' and it is illuminating to consider Turner in relation to this prescription. Turner declares how much he loves Lincolnshire, but it is a vision of the county he saw when he first visited twenty-five years ago: 'Lincolnshire is already less distinctive than when we first knew it ... ruined by planning decisions or the "improvements" of newcomers who probably should have never moved to the countryside.' The perils of immigration seem to have been one of Turner's consistent concerns in his literary career, but the right-wing journals he has edited in the past are not mentioned in this book. When he gives public talks promoting the book under review, however, Turner claims that England is besieged by the forces of globalisation and that his next book will be about English identity.

One paragraph on p 63 is rather telling: Turner gives us some census figures that suggest that Lincolnshire is demographically the least diverse, most English county in England. He draws a line between the rise in crime in Boston and immigration from Eastern Europe. Rather than a rambling love letter to Lincolnshire, the book could be a paean to a lack of diversity. In one of the few recorded conversations with the locals, Turner reports that one holidaymaker likes Skegness because: 'It's *English* England! Do you know what I mean?' *English* England? The *Quarterly Review*, which Turner was once the editor of, is one of the few to link together these facts (Millson 2022):

Edge of England, then, is both history and autobiography. There is a sub-text. 'Lincolnshire', we learn, 'is one of the least diverse counties in England' – the non-white population is only about 2.4 % ... For the author, it represents a 'demi-paradise', a 'place of escape' ...

The book seems to propose, contradictorily, that somehow Lincolnshire has led the world while existing in splendid isolation free from a mass influx of outsiders, guarded by the River Trent and the North Sea. This is entirely nonsense; the county has taken its character from the influx of Romans, Anglo-Saxons, Vikings, Normans and more recently Poles and Lithuanians. This reviewer also moved from London to Lincolnshire two decades ago, but

welcomes the county's growing diversity, its wish constantly to reinvent itself and to celebrate being in the middle of something, not on some 'Edge' only attracting those beguiled by a vision of a monocultural Englishness that never existed.

Millson, S 2022. 'Lamming it', *Q Rev*, 7 August, <<https://www.quarterly-review.org/lamming-it/>> (accessed 31 July 2023)

ERIK GRIGG

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Archaeologies & Antiquaries: essays by Dai Morgan Evans. Edited by HOWARD WILLIAMS, Kara Critchell and Sheena Evans. 245mm. Pp 298, 44 figs. Archaeopress, Oxford, 2022. ISBN 9781803271583. £48 (pbk).

Dai Morgan Evans was General Secretary of the Society of Antiquaries from 1992 until his retirement in 2004. This selection of fourteen previously published papers from his scholarly output is prefaced by an introduction and reminiscences, in prose and verse, from colleagues and family. There is also an appendix listing the author's principal published works. The diverse subjects in this selection are strongly informed by personal commitment and the approach to life I recall from my time as a friend and colleague of the author. The topics and analyses range across archaeology, historical research, linguistic and literary insights and consideration of approaches to the preservation of monuments and their landscapes. They also reflect the varied enthusiasms that Dai pursued through his life, including his desire to promote the Society of Antiquaries and his abiding passion for things Welsh.

The papers on the early history of the Society ('The Society of Antiquaries, 1707–18: Meeting Places and Origin Stories'; "'Banks is the Villain!'" Sir Joseph Banks and the governance of the Society of Antiquaries') demonstrate his interest in the fine detail of that origin story and in the antiquity, continuity and standing of the organisation as the basis for arguments in support of its modern status and rights. This understanding of the long history of the Society underpinned what he saw as due recognition of that legacy (pp 12–15). He cannot resist the opportunity to show his indignation at the 2006 withdrawal of crown (government) support ('arbitrarily removed') for the accommodation of the Society that he documented as existing from 1770.

Dai's Welsh identity and continuing interests were always important (I remember being very confused when a caller to the office asked to speak to David), as shown here by his investigation of the Welsh material within the Antiquaries' archives and the series of papers on the early archaeology and history of post-Roman Welsh kingdoms ('Octavius Morgan, journal of a tour through North Wales in 1821'; 'The origins of Powys – Christian, heretic or pagan?'; 'An early Christian monument from Llanwyddelan, Montgomeryshire'; 'Legacy hunting and Welsh identities'). The series on the church at Llangar reveals his deep personal connection as well as his academic interests.

The challenges posed by conservation of standing monuments feature in several of these papers and would have been personally familiar in the form of the city walls of Chester. The personal preferences of the author show what was perhaps a wider disenchantment with the conservation-led (ie interventionist) approach to management of ancient monuments and buildings that had dominated his professional career experiences. His preference for a more sympathetic and landscape-based approach is shown in his positive assessment of English Heritage (EH) management of Wigmore Castle and his emotional connection to the past, as referenced by his affection for the site at Llangar (pp 131–2, 213, 235).

One aspect of Dai's intellectual approach that emerges from these papers is his love of argument, often playing an iconoclastic role and challenging orthodox or perceived truths (including the validity of his own Society's tercentenary date!). He was happy to unpick accepted views, even in the absence of a replacement theory of his own. His review of the 'Arthurian' context of South Cadbury, and the challenge to widely accepted Roman to Welsh continuity, highlight this deconstructionist trend. No doubt the opportunity to propose 'a new beginning for "Wales" and the British kingdoms...' (p 77) was also welcome.

His success, as a player and as an instructor, in the theatre of public inquiries owed much to this disputatious strand of his character. Despite his Inquiry successes, Dai always managed to remain on friendly terms with the opposition, acknowledging the need for some form of accommodation if conservation objectives were to be met. Dai shared these skills, providing training for colleagues in dealing with public inquiries, including securing a QC to cross-examine us to our severe (but very worthwhile) discomfort. A favourite trick was to provide water jug, glass and all other requirements – all on a