

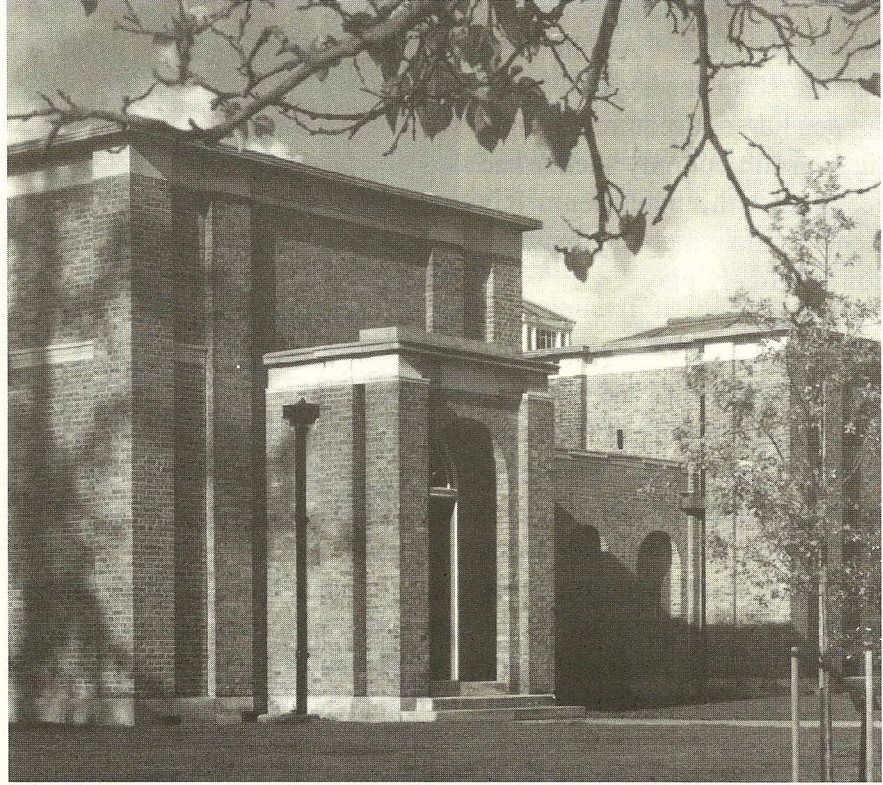
MMT NEWS

Newsletter No 13 October 2005 The Mausolea & Monuments Trust

The Proximity of Art and Death: Dulwich Picture Gallery and its Mausoleum

The lugubrious collections assembled by Sir John Soane in his house in Lincoln's Inn Fields demonstrate his fascination with the funerary architecture of antiquity. The Egyptian sarcophagus and the displays of altars and cinerary urns attest to his enthusiasm for dramatic funereal scenography. Soane's obsession with the architecture of death can be traced throughout his *oeuvre* – especially in the crypt-like apartments of the Bank of England – but it is most forcefully expressed in the singular ensemble of picture gallery, almshouse and mausoleum he built at Dulwich between 1811-14.

In 1811 Dulwich College was bequeathed a magnificent collection of old master paintings by Sir Francis Bourgeois, a wealthy painter and a friend of Soane. The collection had been assembled by the *marchand-amateur* Noel Desenfans for Stanislas Augustus, King of Poland, who abdicated in 1795 leaving his agent with the pictures on his hands. Desenfans had left the collection to



Dulwich Picture Gallery

Bourgeois with instructions that he should bestow the pictures upon an institution which would preserve and exhibit them to the public.

Bourgeois left £2,000 to fit up a gallery in the existing buildings of the college and for the erection of a small mausoleum adjacent to the chapel. He hoped that Soane might be employed to carry out the work. The architect recommended an entirely new building and persuaded Desenfans' widow to contribute an additional £6,000 towards the cost of a gallery for the pictures and a receptacle for the bodies of Bourgeois and Desenfans. The College agreed to match this

sum, but stipulated that the building should also provide accommodation for the bedeswomen it supported under the terms of its foundation.

Dulwich College was a venerable but modest institution which Soane thought could be enhanced by adopting a traditional collegiate plan. His precedent was the typical institutional quadrangle, where almshouses flanked a chapel containing the tomb of its founder. At Dulwich there was, however, the novel addition of an art gallery. Here the whole composition was turned inside out so that the gallery, rather than the chapel, formed the cen-

tral feature of the courtyard. Of all the disparate functions Soane was asked to accommodate in the new building, he undoubtedly found the mausoleum the most interesting. As Sir John Summerson observed, "since the dead do not require air, light and warmth but only shelter and veneration, the mausoleum is a theme round which the imagination can freely play."

Bourgeois had prescribed that any alterations to the college buildings should be in the 'Gothic' taste, and accordingly Soane's first proposals were clad in a starved Jacobean dress. Classical elements inevitably crept into the decoration of the building, but in the end Soane settled upon an austere primitivist-classical character defined by strip pilasters, simple cornices and arched recesses. This fugitive style of architecture was incomprehensible to contemporary critics such as the Rev. T. F. Dibdin who exclaimed "what a creature it is! A Maeso-Gothic, Semi-Arabic, Moro-Spanish, Anglico-Norman, a what-you-will production!"

The picture galleries lay behind the mausoleum and almshouses and were originally entered by a discreet door at its southern end. The architect's proposals for a more prominent entrance fell victim to economies. Soane had designed a picture gallery for Fonthill in 1787, and knew C.H. Tatham's innovative galleries at Castle Howard and Brocklesby, but these were comparatively expensive structures;

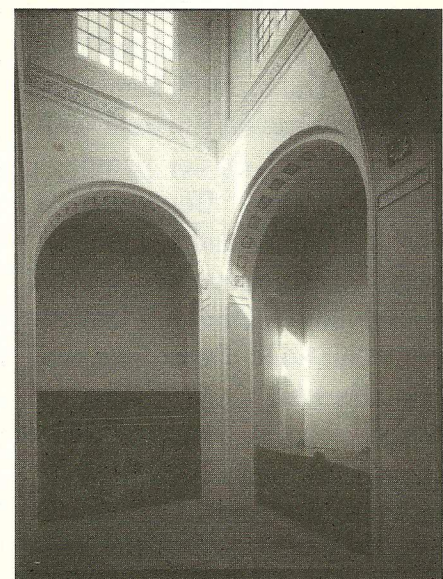


Enfilade Dulwich Picture Gallery the rooms at Dulwich were more like the purpose-built commercial galleries in London – practical top-lit barns for the display of pictures like the Shakespeare Gallery in Pall Mall. Their simple arrangement of interconnecting rooms separated by bold arches, top-lit by means of glazed lanterns let into the roof, were adopted by Soane as a cheap and practical setting for the pictures.

More imposing was the mausoleum: the ornamental character of its architecture underlined the solemn and sacred nature of its employment. It was the focus of the west elevation and was the College's 'show' front. Soane believed that "magnificent buildings in honour of the dead inspire the soul," and made a road before the mausoleum in imitation of the ancient "practice of placing tombs and sepulchral buildings on the sides of our public roads."

The plan of the mausoleum was, at the request of Bourgeois, based upon that of the short-lived classical structure Soane had built in 1807 in the stableyard of the Desenfans house in Charlotte Street, Marylebone. This mausoleum, a temporary resting place for the bodies of Desenfans and later Bourgeois, contained a top-lit catacomb and a circular oratory for viewing the sarcophagi. At Dulwich Soane was able to give this dramatic interior a corresponding external expression.

The exterior of the mausoleum took the form of an antique Roman patrician tomb – Soane was acquainted with the spectacular remains of such structures in the Roman campagna. Its inspiration was possibly the strange sepulchral monument known as *La Conocchia*, a view of which had been engraved by Piranesi. The Dulwich mausoleum was by necessity a smaller and more modest structure but recalled something of the grandeur of its Roman model. The ornamentation is idiosyncratic – the three



*Dulwich Picture Gallery:
Interior of Mausoleum*

solid 'doors' with tapering jambs which project from the niches may be 'spirit doors' and inspired by Egyptian funerary architecture. The sarcophagi which surmount the cornice declare the purpose of the mausoleum and correspond to those inside: in early designs they were inscribed with the names of the donors. The square lantern bears a roof in the form of a capstone of a Roman altar

between the light-filled picture galleries and the gloom of the mausoleum, which opened directly off them. On one occasion he found the connecting door shut and vigorously remonstrated with the college authorities, complaining that by closing the mausoleum they were 'destroying its relationship to the whole.'

On her death Mrs Desenfans

treasures of the pencil! To increase the enjoyment of this splendid scene we have only to fancy the Gallery brilliantly lighted for the exhibition of this unrivalled assemblage of pictorial art – whilst a dull religious light shows the Mausoleum in the full pride of funereal grandeur, displaying its sarcophagi, enriched with the mortal remains of departed worth, and calling back so powerfully the recollections of past times, that we almost believe that we are conversing with our departed friends who now sleep in their silent tombs."

Tim Knox



External view of Dulwich Mausoleum

laden with canopic urns.

The stained glass panels of the lantern cast an amber light upon three severe sarcophagi which repose on the shelves below – each painted to resemble imperial porphyry as are the massive Doric columns which describe the sunken, circular chapel beyond. Christian symbols are absent from this burial chamber, although serpents of eternity occupy the spandrels of the tomb recesses and victories decorate the vault. Soane particularly appreciated the contrast

bequeathed her best furniture to the gallery as well as a service of plate to be used for an annual dinner, given on Saint Luke's day to Royal Academicians. These festivities, served by footmen wearing the Desenfans livery, were magnificent occasions. Soane himself, imagining one such banquet in the Picture Gallery, mused upon the startling proximity of death and art in his singular creation:

"How gratifying to the reflective mind must such a repast be, surrounded by some of the richest

Concerning the Newsletter A message to our readers

We have been having discussions among ourselves about the best direction for the future of the MMT News. We have kept to the same format for the first 13 issues, but feel that it may be time for a change. For example, one intention is to bring colour into our pages starting with the next issue in the new year. This brings us to the point: we would like to know *your* views on the shape and size of newsletters to come...

Our new year's issue will start with a contribution from Professor James Stevens Curl who will be known to many of you. He is writing about the plight of certain mausolea in Northern Ireland.

The Editor

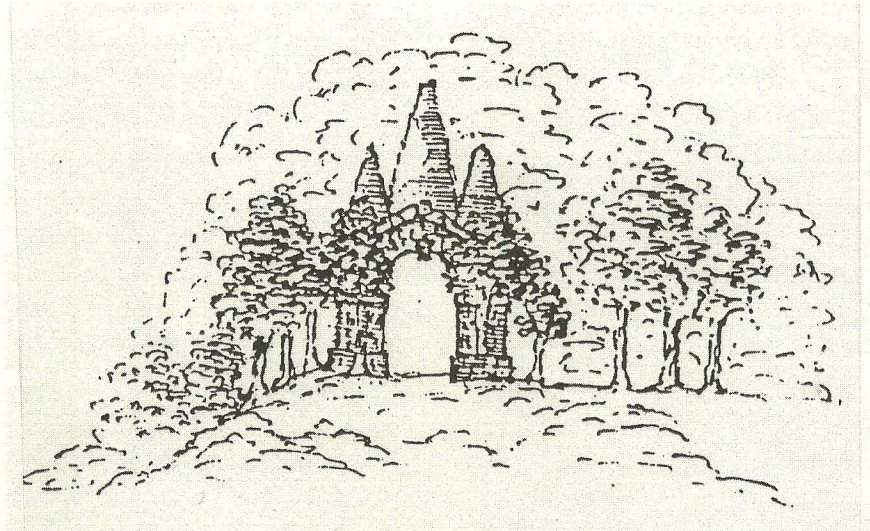
Sham Mausolea

In this article I introduce a new genre (or has someone beaten me to it?) and that is, Sham Mausolea. By this term I do not refer to mausoleums built for a purpose but never used, the best example perhaps being the Darnley Mausoleum at Cobham in Kent (see issue of MMT News No 8). Nor do I mean mausolea built purely to honour famous people and not to include bodies, such as that of the Marquis of Rockingham at Wentworth Woodhouse. Nor do I include the bizarre Dashwood Mausoleum at West Wycombe.

So what do I mean? My new category represents copies of ancient mausolea built simply as follies or eye-catchers by eighteenth century landowners to embellish their parks. In fact I wish to discuss copies of one particular mausoleum called the Tomb of the Horatii and Curiatii which is found just outside Albano in Italy.(1)

The Blue Guide to Rome described it as “a majestic tomb in the Etruscan style... It has a rectangular base 46 feet by 23 feet made of square blocks surmounted by two (originally five) truncated cones...and dating from the late Republican era.” See also figure 66 in Howard Colvin, *Architecture and the After-Life*.

The best example of this ‘sugar-loaf’ monument in Britain is at Werrington Park just north of Launceston in Cornwall, built c1704 and featuring three large cones, the central one set back.



Thomas Wright: from the Avery Sketch Book

Bishop Pococke visiting in 1750 described this feature as “the curious structure known locally as the sugar loaves”, and confirms it to be “based on the Tomb of the Horatii and Curiatii”. (Colvin, fig. 307)

There is, or rather was, another copy. This was on the vast Aislabie estate of Studley Royal in Yorkshire, but is little known when compared with the enormous number of follies and garden buildings that populate these grounds. Within the Seven Bridges Valley once stood the ‘Roman Monument’ believed to have been built by William Aislabie’s father as an eyecatcher from the Octagon Tower. Neither Aislabie went on a Grand Tour, so the inspiration may have come from seeing an illustration of the Albano monument in Bartoli’s *Gli Antichi Sepolchri* (1697). (Colvin, fig. 66) Although a much scaled-down version of the original, its quaint cones or cippi, as they were also known, would have amused the visitor as they entered the Chinese Gardens.

There is one further structure, to be found in Stoke Park, Bristol, and called by the exact same name: the Tomb of the Horatii and the Curiatii. Built 1762-64 by the brilliant ‘Wizard of Durham’ Thomas Wright, it stands south-west of the bright yellow-brick Dower House, which dominates the skyline as one heads out of Bristol on the M32 motorway.

It would appear that the greater part of the structure collapsed or was demolished during the 19th century, so that by the 1880’s when the 1st edition of the Ordnance Survey came out, only the southern corner pier seems to have survived.

We do though have a definite idea of how it looked, as Wright’s sketch plans still exist in the Avery Sketch Book (see above). But a recent photograph shows little is left (see below).

Bishop Pococke came to Stoke Park also, and he wrote of “a model of ye Monument of ye Horatii at Albano, with four round Obelisks upon an arched



Stoke Park: Remaining Pillar

building adorned with a pediment every way. On ye Frieze round ye four sides is this inscription, 'Memoria Virtutis Heroicae S.P.Q.R.' On ye side on which ye epitaph is inscribed ye monument has scarce any Access to it, which may have some particular Meaning." (2)

So there we have it. One can have sham castles so why not sham mausolea? Let the experts decide.

Richard Webber

(1) Who were the Horatii and Curiatii? According to the Blue Guide, there were three Roman Horatii and three Latin Curiatii. "Head of the Latin League, Alba was the mother city of many of the Latin towns. Its war with Rome was decided by the single combats of the three Horatii against the three Curiatii."

(2) Further details about this inscription can be found in Rosemary Harriott, "The Tomb of the Horatii at Albano," *Follies* magazine, Autumn 2005.

Maverick Marylebone: 'The Tomb That Stayed'; Fitzpatrick Mausoleum, Paddington St. Gardens

Have you ever wondered about that little building in the middle of Paddington Street Gardens? Well, here is its story, or - more precisely - the little that I have been able to find out about it. Although there has never been a substantial account of the Fitzpatrick Mausoleum, I have come across at least five published mentions - all of varying length.

But before we home in on this intriguing structure, let us ponder on its immediate surroundings, the cemetery itself. Paddington Street Gardens were formed in 1733 as an additional burial ground for the old St. Marylebone Parish Church, and it is sometimes referred to as St. George's Burial Ground. In 1875-6, a mere ten years before what was to be a wholesale clearance of the cemetery, Edward Walford wrote in his *Old and New London* (1875-6) that 'it is computed that near 100,000 persons have been interred'. Now, if one stops to consider the size of the current Paddington Street Gardens - which are not especially large - this does seem to suggest that there had been a lot of burials ('the monumental inscriptions are so numerous' - according to an 1833 description) within a relatively constricted area. Moreover, this was just on the south side of the street - there is an adjacent burial ground on the

north side of the street, too.

In 1885, the gardens became a recreation ground which was officially opened by HRH Princess Louise on 6 July 1886. Most of the tombs have been swept away but the Fitzpatrick Mausoleum was left because of its fine design. Although I have come across a published reference to the Fitzpatrick Mausoleum from 1811 (the earliest I have found so far), the most factually informative is to be found in Thomas Smith's *A Topographical and Historical Account of the Parish of St. Mary-le-Bone* (1833). In fact, when bearing in mind that the inscriptions - on all four sides - on the mausoleum are worn away by the elements, Smith's account is an absolute Godsend. Therefore, it is worth quoting in full:

'Here is a splendid Mausoleum, erected by the Hon. Richard Fitzpatrick, to the memory of his beloved wife, the Hon. Susanna Fitzpatrick, who died March 28, 1759 AEtat 30. The following inscriptions also appear on the west and north sides: - The mortal Remains of Anne, Baroness de Robeck, youngest daughter of the Hon. Richard Fitzpatrick, who departed this Life, Oct. 22, 1829, aged 80 years, were deposited in this mausoleum, by her disconsolate Son, the Baron de Robeck, on the 13th Nov. 1829. This Mausoleum was completely repaired by John Michael Henry Fock, Baron de Robeck, Grandson of the Hon. Richard Fitzpatrick, An. Dom.

1830.'

In fact, as long ago as 1886 *The Marylebone Mercury* ('The Marylebone People's Garden', 12 June 1886) reported that 'The inscriptions on the large mausoleum are now almost illegible'.

Unfortunately, at this stage, I have been unable to find out anything on the Fitzpatrick and Fock families, and, for that matter, we do not actually know when the Paddington Street Gardens mausoleum was erected. However, mausoleums were often built after the death of a spouse - possibly because they remind the living of their own mortality.

Architecturally, this is a classic mid-eighteenth century sepulchral structure. This type of mausoleum really came into its own during the eighteenth century; that golden age for mausolea. Aesthetically, the Portland stone structure is a satisfyingly squat design, with its 'aprons' above the segmental arches; a graceful square dome; and - to top it all - a funeral urn with cherubs' heads. Nikolaus Pevsner and Bridget Cherry's invaluable *The Buildings of England London 3: North West* (1991) succinctly describes the Fitzpatrick Mausoleum as 'a square building with an ogee dome, like a conduit'. Recently, I spoke to the Park Manager and asked whether it was possible to have a look inside the mausoleum; his answer was a simple yet good humoured 'no' - the wooden entrance door (which appears to be modern) is just a fronting to a sealed place of rest. Within Westminster mausolea



The Fitzpatrick Mausoleum, Marylebone

are very rare; indeed, the Fitzpatrick Mausoleum appears to be unique. A short, factually thin piece, 'The Tomb That Stayed', which appeared in the *Daily Telegraph and Morning Post* for 31 March 1964, puts the mausoleum into the following context: 'The family [Fitzpatrick] is fortunate. Most of these attractive memorials have long since vanished from inner London'. And this point is reinforced by Lynn F. Pearson's *Mausoleums* (2002), where there is only one entry - the

Fitzpatrick Mausoleum - for Westminster in the book's national gazetteer. The only published illustration - an attractive line drawing - of the mausoleum that I have come across is in the aforementioned *Daily Telegraph* piece.

Although very much isolated within its municipal setting, let us hope that the Grade II Listed Fitzpatrick Mausoleum survives for many centuries to come.

Oliver Bradbury

Our thanks to all who helped to make the day a resounding success.

Ian Johnson

Sacheverell Bateman, Morley, Derbyshire: the Restoration Completed

On Saturday, the 2nd of July, a celebration was held in honour of Dr Jill Allibone and the completion of the works at Morley.

This work has been going on for some time, and was previously reported in MMT News No 7. There were several aspects to it, and a wide range of work carried out. We were pleased to have the company of many who had worked on the mausoleum in different capacities. At the conclusion of the picnic, all gathered in front of the mausoleum and listened to Teresa Sladen, on behalf of the MMT, thanking all who had contributed to the work in one way or another. In particular she thanked David Allibone and family for their support, and Sheila Randall for her unfailing assistance at all times, including organising the day itself.

David Sladen



A Gathering in the Mausoleum, Hursley

Hursley Open Day

As you will know from the last edition of the Newsletter an Open day at Hursley was held on 16th July. The work on restoring the roof of the Heathcote Mausoleum had been agreed and work scheduled to begin.

The Heathcote family have a long history of involvement in the local area, principally in the 19th century. Sir William Heathcote 5th Bt. was the driving force behind the building of the Royal Hampshire Hospital in Winchester. Sir William also gave the living of Hursley to his old college friend John Keble, founder of the Tractarian Movement. Keble is buried just outside the mausoleum. See MMT News No 5.

The day had thus much historical content. Happily many local residents attended the Open Day as well as MMT members and Sir Michael Heathcote, the current baronet, and Lady Heathcote. The proceedings were opened by Dr Thomas Cocke who in turn introduced Dr Julian Litten, an authority on the history of death. Dr Litten

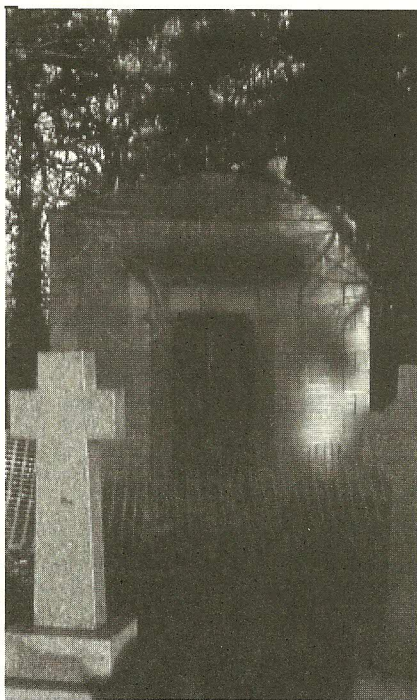
gave a fascinating talk on the history of the mausoleum and included many facts previously unknown to the MMT. He then went on to conduct a tour of the mausoleum.

A few guests were able to ascend the tower of the church to see the state of the roof and the repairs which are needed. Work has now started on the restoration of the mausoleum.

It is hoped that during July 2006 another event will be held to celebrate not only the completion of the work on the mausoleum but its history and that of the Church and its historic connections.



Inside the Sacheverell Bateman Mausoleum



The Boileau Mausoleum

Visit to the Boileau
Mausoleum, Ketteringham
1st October 2005

Even by Norfolk standards, Ketteringham lies secluded despite being only a few miles south of Norwich. The first test for the MMT visitors was to find the church, which is almost lost among the outbuildings of the Hall, a conjunction central to the story of the mausoleum. The Boileau family acquired the property in 1836 and set about imposing their imprint on every part of it. Even such a humdrum item as the west gallery of 1841 in the church is boldly inscribed with Sir John Boileau's name.

This assertiveness led to a series of conflicts with neighbours and in particular the local parson, which were charmingly chronicled by Prof Owen Chadwick in his 'Victorian Miniature'.

The story which most interested MMT members was the extra-

ordinary decision of Sir John to clear the burials of past squires' families from the vault under the chancel to make room for his wife whom he suspected – wrongly as it turned out – to be on her deathbed. As Mary Parker, churchwarden and presiding genius at Ketteringham, pointed out, his indiscretion was astonishing, since not only the church registers (which in true Sir John style he held in the estate safe) but also a tablet on the wall of the chancel showed there had been a burial in the vault not centuries but only a few years before.

The upshot was a public scandal which resulted in Sir John restoring the status quo ante and acquiring the nickname Resurrection Jack. It also led to his commissioning a free-standing mausoleum for his family on the eastern boundary of the churchyard. Though the building is a relatively modest brick cell with stone dressings, the architect, Thomas Jeckyll, was a man of some reputation whose best known work is the creation of the Peacock Room which Whistler so memorably decorated.

After a thorough inspection of both church (including a memorably hideous monument erected by the much-trying parson, presumably to give a black eye to the Boileau family) and the mausoleum, we repaired for lunch to the former vicarage, prepared by Jill Golzen. This turned out to be no light snack but a delicious and locally sourced meal, substantial enough to power our failing strength through a fascinating tour of the Hall gardens. These

contained everything from a large dogs' cemetery to Antique reliefs to pavilions by Mr Jeckyll. Mary Parker then left us to ring a quarter-peal while we were again grateful to Jill Golzen for a generous tea and W.I. cakes. A satisfying day in every sense!

The particular draw for MMT members at Ketteringham was the exemplary initiative by Mary Parker, aided by Lady Knollys, Chairman of the South Norfolk Buildings Preservation Trust, to raise funds to restore the Boileau Mausoleum and then to hand it over to the MMT for preservation in the future.

If action is taken now, affordable repairs are possible, whereas delay could lead to catastrophe. While MMT trustees are cautious about adding to the modest but expensive number of mausolea that we already own, they felt the Boileau mausoleum was one they should accept, both from the fascinating story of its inception and from the inspiring enthusiasm of the Ketteringham community. If any MMT member can suggest donors towards its restoration, please contact our Secretary, John Hooper.

Thomas Cocke

STOP PRESS NEWS

We have just received word that the Marc Fitch Fund will be giving us a grant of £4,000 toward publishing the Gazetteer on the Web.

We are extremely grateful to the Marc Fitch Fund for this award, as work may now start on this long delayed project.