



MMT Events and Visits

The Tenth Anniversary of the Mausolea and Monuments Trust

It is entirely in accord with the spirit of MMT that we are not entirely sure of the exact and formal date of our birth. We were far too busy out in the field to bother about such details. However, after 10 strenuous years, we feel entitled to launch 2007 as our 10th anniversary year. We are a modest organisation in every sense yet our achievements have been remarkable. The four mausolea we 'inherited' from our foundress Jill Allibone have been put into good repair. The conservation of the latest, the Heathcote mausoleum at Hursley, cost over £60,000 and we are extraordinarily grateful to our partner bodies which have helped make our dreams possible. Just as remarkable is the compiling of our gazetteer of English mausolea, masterminded by Teresa Sladen, which has recently been published 'on line', thanks to grants from the Marc Fitch Trust and David Allibone. Please view it and use it and tell us your views frankly.

Thomas Cocke, MMT Chairman

EVENTS IN 2007

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| 20 February | <i>Study day with the Sir John Soane's Museum</i> |
| 21 April | <i>Visit to the Watts Gallery for a lecture and viewing of the chapel and exhibition 'A Legacy of Love'</i> |
| 23 May | <i>Annual General Meeting and Tenth Anniversary Celebration</i> |
| 14 July | <i>Visit to Kent</i> |
| 21-23 September | <i>Weekend in Ireland</i> |

For more information please contact The Secretary at the address below.

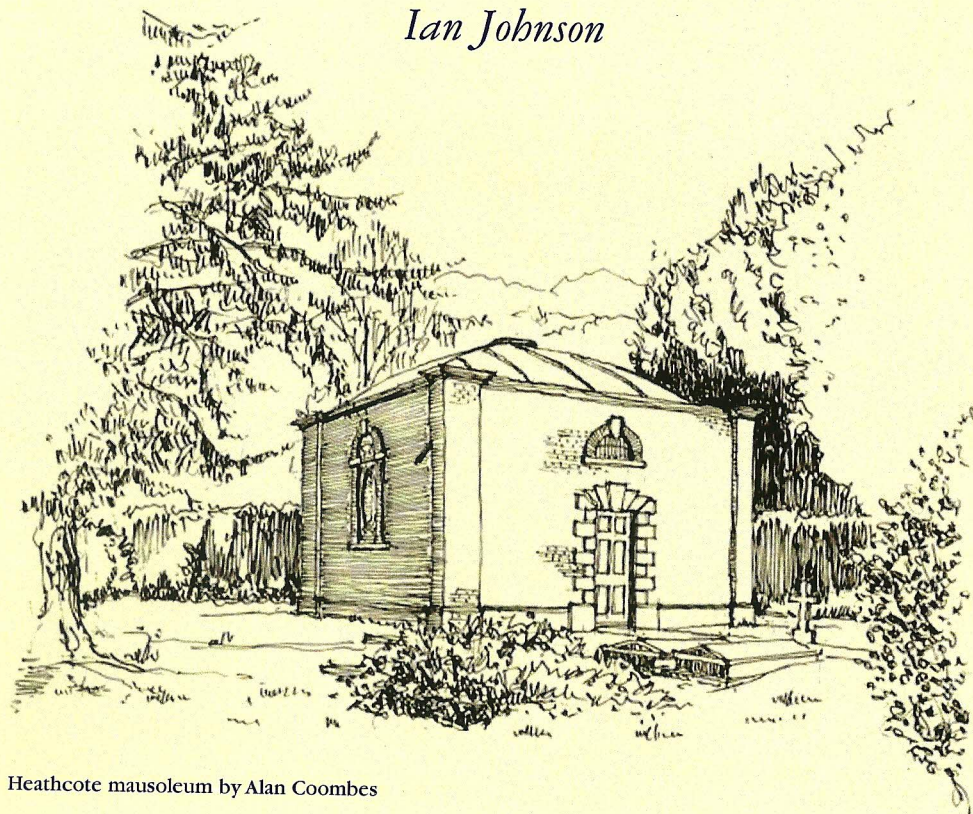
THE MAUSOLEA & MONUMENTS TRUST

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HEATHCOTE MAUSOLEUM

Ian Johnson



Heathcote mausoleum by Alan Coombes

The MMT decided, in 2005, that of the five mausolea in its ownership, Heathcote Mausoleum – then in repairable but poor condition should be the subject of its next big restoration project.

Situated in the churchyard at Hursley (noted as the burial place of John Keble) in Hampshire, Heathcote Mausoleum was built in 1771 for the Heathcote family, owners of

Hursley Park and its estate. The Grade II, unusual square building, built of brick and with a low domed, lead-covered roof has a fine Gibbsian doorway with a rusticated stone surround. This entrance gives on to a broad passage with thirty five burial places on each side. Thirty-eight members of the Heathcote family are interred here (some transferred, in 1771, from a vault under the nearby church) in loculi, each carrying an



Heathcote mausoleum before restoration

inscription. The largest 'tomb' in the churchyard, it was built by Thomas Heathcote (1721-1787) by an unknown architect.

By 2005, scaffolding was required inside the mausoleum as rotted roof timbers began to collapse. Overtime, internal gutters had become blocked trapping water with no escape other than into the roof structure itself, while the lead coating on the exterior of the roof was also deteriorating.

The Trust engaged Brian Morton to carry out an initial survey and subsequently appointed a local firm of architects, Seymour and Bainbridge of Winchester, to prepare a specification and obtain quotations from a number of local specialist builders. The Trust was then very fortunate to obtain grants from Winchester City Council, Hampshire County Council, the Manifold Trust and the Pilgrim Trust as well as the Hampshire and the Island Trust to cover the cost involved.



Thomas Cocke and Lady Knollys
outside the Boileau mausoleum

VISIT TO THE ARCEDECKNE, MAUSOLEUM, HACHESTON, August 2006

Anyone who knows Hacheston will be aware of the substantial stock brick 'box' to the north of the church and a few may also be able to identify it as the mausoleum of the Arcedeckne family of Glevring Hall, the leading figures in the parish from the closing years of the C18 to the mid C19. It was on this account that on the last Saturday in September, Hacheston welcomed unusual visitors, the Mausolea and Monuments Trust assembled there for the first stop on their autumn visitation of mausolea around the country. The Trust was established 10 years ago to provide a safety net for a much endangered class of our heritage, the funerary memorials set up by families in times past. In strict law their maintenance is still the responsibility of these families, yet with the passage of time and ever-changing social patterns, any heirs, if traceable, are most unwilling to accept their responsibility and the present-day parishioners in whose churches and churchyards these monuments are usually sited are understandably just as reluctant to shoulder additional burdens. However the Mausolea and Monuments Trust now exists to provide information about these intriguing structures and also to give advice on how to assemble a funding package for their repair.

Like every parish event, preparations for the visit travelled from hope to despair and back again but all went well on the day, thanks to many kind helpers. There was enough coffee to go round and, even more important, there was a good mix of Arcedeckne descendants, headed by Sue Paul (her poor mother even had Arcedeckne as one of her Christian names), experts from the Trust and a good number of Hacheston people. The Trust's Chairman Thomas Cocke assembled an informal seminar in the chancel when he encouraged everyone present to share their knowledge of the family and of the circumstances which might have persuaded them to erect the mausoleum. He also pointed out that this was a critical moment. If repairs to the structure could be undertaken now, the cost and general botheration would be relatively slight; if nothing happened, every cost would rise, not least the cost of demolition! Everyone then had the chance of inspecting the mausoleum in detail, inside and out and even, with the help of a ladder kindly supplied from the church, from above. There was no denying the sheer quality of the workmanship, especially that of the brickwork and the stone roofing tiles. While the ambitions of the Arcedeckne family to establish a lasting dynasty in our area may have proved transient, the mausoleum has proved solid enough.

Thomas Cocke, MMT Chairman

SWEET FANNY ADAMS

We all know the phrase, we have probably all used it at some time or other, but what was the story behind it?

It all happened in the quiet town of Alton, Hampshire, in the year 1867. Fanny Adams was the victim of one of the most infamous child murder cases in England. It is touching that the people of Alton still remember the dreadful event and Fanny's grave is regularly cared for.

Fanny and her friend Minnie Warner, both aged 8, and her sister Lizzie, aged 7, went for a walk on the afternoon of August 27th. They were approached by Frederick Baker, a solicitor's clerk. Baker gave Minnie one and a half pennies to buy sweets and offered Fanny half a penny if she would go off with him. She took the money but declined the offer, whereupon he picked her up and carried her into the hop fields nearby. Minnie and Lizzie continued playing until about 5 o'clock and then went home. Fanny's mother, Harriet Adams, then went in search of Fanny. She met Baker who said he had given her some money to buy sweets but had not seen her since. Mrs Adams accepted this and returned home.

By 7 o'clock there was still no sign of Fanny so a search party was organised. Fanny's head was found on a pole, minus her eyes and ears. One of her legs had been cut off and her internal organs had been removed. Pieces of the little girl were found all over the fields and the surrounding area. Her eyes were found several days later in the River Wey. On hearing the news Mrs Adams, distraught with grief set off to find her husband who was playing cricket, but she collapsed before she reached him. Mr Adams, when told of the horrific news, returned home to collect his shotgun and set off to find Frederick Baker.

Meanwhile, Baker had returned to his office but was arrested soon after. His clothes were splattered with blood, and a small knife was found in his possession. Worst of all, he had written in his diary "Killed a young girl – it was fine and hot". Later, at his trial at Winchester Crown Court, he claimed he only wrote these words because he knew that a girl had been murdered. The jury took only 15 minutes to find him guilty and he was hanged at 8 o'clock on Christmas Eve in front of a crowd of 5,000 at Winchester Prison.

Fanny's remains were buried in Alton Cemetery under a headstone erected by Public Subscription in 1874. There the story would have ended but for the macabre humour of British sailors. Served with the latest shipboard convenience food in 1869, they declared the chopped mutton contained in tins must surely be the remains of "Sweet Fanny Adams" and the term has thus come to be a euphemism for anything useless.

Fanny's headstone is inscribed: "Sacred to the memory of Fanny Adams aged 8 years and 4 months, who was cruelly murdered August 24th 1867. Fear not them which kill the body, but rather fear Him who is able to kill both body and soul in hell."

The full story, including the trial of Frederick Baker, is written in the book "Sweet FA" by Peter Cansfield. Alton Books price: £9.99.

John St Brioc Hooper, Secretary of the MMT



THE EGYPTIAN REVIVAL: Ancient Egypt as the inspiration for design motifs in the West

by James Stevens Curl Routledge, 2005, 572pp, ISBN 0 415 36118 4 £27.50 pb

If you want to know anything about the Egyptian Revival, then here is the place to start. This book is explicitly not a catalogue, but with over 550 pages including 55 of glossary and 60 of bibliography, if anything has been left out, it cannot be very important.

Many people are familiar with the explosion of interest in Egypt in the early nineteenth century following Napoleon's campaigns there, which was given a fillip by the deciphering of hieroglyphs in 1822. A number of publications with excellent illustrations made Egyptian architecture accessible to everyone, and it was taken up in a variety of forms.

One of the most spectacular was the Egyptian table centrepiece made by the Sèvres factory in biscuit porcelain which was given by Louis XVIII to the Duke of Wellington, Josephine having previously refused it as a divorce present from Napoleon. Egypt in miniature, it includes temples, pylons, colonnades and obelisks all based on documentary sources.

Surely the early years of the nineteenth century must count as the high point of the Egyptian Revival, but the other period likely to come to mind is when, around a hundred years later, the discovery of the tomb of Tutankhamun in 1922 gave a huge boost to the Art Deco interest in Egyptian-inspired design.

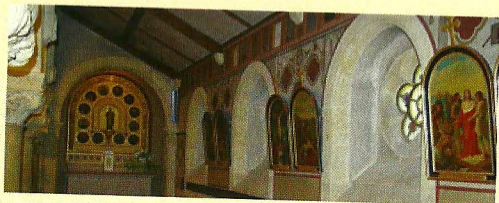
Curl takes us back to the earliest examples, and follows interest in Egyptian art and imagery from the ancient world, through the Renaissance, and virtually up to the present day. He wants to show how influential the religion, art and architecture of Ancient Egypt have been on Western culture, and he ranges widely from architecture to stage design and jewellery. In early nineteenth-century England, the style was an attention-getter: Bullock's Egyptian Hall, Piccadilly, London (1812) and the library Foulston designed in Devonport (1823) are well-known examples, as is Bonomi Jr's Temple Mills in Leeds (1842), where it might be considered appropriate to a flax-spinning mill.

However, it never became a mainstream style in nineteenth-century England, and remains associated with funerary architecture and Freemasonry. It was also used to suggest strength, solidity and permanence, and came under fire from Pugin for attempting to do so in brick and stucco at a reduced scale. But despite that, Egypt retained a fascination for artists and designers throughout the century: Owen Jones, Joseph Bonomi Jr and Charles Barry all went there, as did David Roberts and David Wilkie. Dresser, Godwin and Greek Thomson were inspired by Egyptian architecture and design. Was it really all down to Pugin that the Egyptian style did not take root in architecture in this country in the nineteenth century?

This is the revised and expanded third edition of a book which was first published in 1982 and appeared again as *Egyptomania* in 1994. It is a credit to the publishers that they have once again made it available, but it is a pity that they did not try harder with the illustrations.

Ian Dungavell, Director of the Victorian Society

VISIT TO DORSET, June 2006



The day of the visit was, auspiciously, the first of the summer heat wave, so my recollections are rightly gold-tinted. The first stop was the Packe Mausoleum in Poole, of 1869. Like many mausolea, its present surroundings are unpromising, hidden away among suburban shrubberies. It is however significant not only for its architecture – a rare venture in Romanesque by the great Victorian country house architect, William Burn—but for its place in Poole's history. The couple who built it had deserted their ancestral acres in Leics to buy Branksome Park; over time this became the core of Poole's transformation from hamlet to watering place to upmarket suburb. Their house was demolished in 1973, its grounds have been built over. Only the mausoleum remains. The fact that it survived is due in large measure to our guide that day, John Briggs, a sympathetic and enterprising surveyor with Poole Borough Council. It is unclear whether, as the proportions and the fenestration suggest, the mausoleum had been intended as a chapel where one could meditate over the Dear Departed or whether it was simply a burial vault. It failed to appeal to future generations as it contains only the founders' remains.

The afternoon programme had a very different setting at Chideock in the still rural west of the county. The local family were a branch of the Welds, the well known recusants, so the mid C19 squire, Charles Weld, celebrated Emancipation by erecting first a mausoleum just to the north of, but carefully distinct from, the parish church and then a church-sized chapel hard by their mansion. Both buildings are unusual, even eccentric in their design. The mausoleum is cruciform but with steeply pitched stone vaults, giving the design an unlikely Armenian tinge. The church as you approach it down an idyllic English lane seems authentically Italian, perhaps with some influence from Sidney Herbert's great Lombardic church at Wilton outside Salisbury, but at the polygonal crossing, something unknown in England and rare in Italy, it veers towards something Moorish or Saracenic.

In both buildings, great and small, the archaeological implications of the architecture are strangely partnered by the painted decoration, presumably by Charles Weld or by workmen under his close supervision, which is pure Pius IX. Their style is a *faux naïf* depiction of sacred scenes and miracles more akin to votive offerings than high art. Yet over and above the architecture, the sociological aspects of the church are perhaps the most memorable. Until the last years of the C20, the Weld family came down from their house to sit addressing the altar from a north gallery (in Anglican-speak, pew), in every sense, at a higher level than the congregation. The church still remains the proud and much cherished possession of the family and their enthusiasm for the building (and the delicious tea laid on by the ladies of the congregation) will ensure that I, for one, will never forget Chideock.

Thomas Cocke, MMT Chairman



Heathcote mausoleum today following our recent work

However, initial works quickly revealed that the troubles ran deeper than originally thought. The architects were forced to redesign the roof, eliminating altogether the internal guttering so as to ensure minimal levels of maintenance would be required in the future and, unsurprisingly, increasing the costs. Once again, Winchester City Council were generous in their support and, with some financial cushioning gained with VAT allowances, the work was completed earlier this year – in time for a report on the works to our members at our Annual General Meeting and a visit to the site in September.

Ian Johnson, Treasurer of the MMT