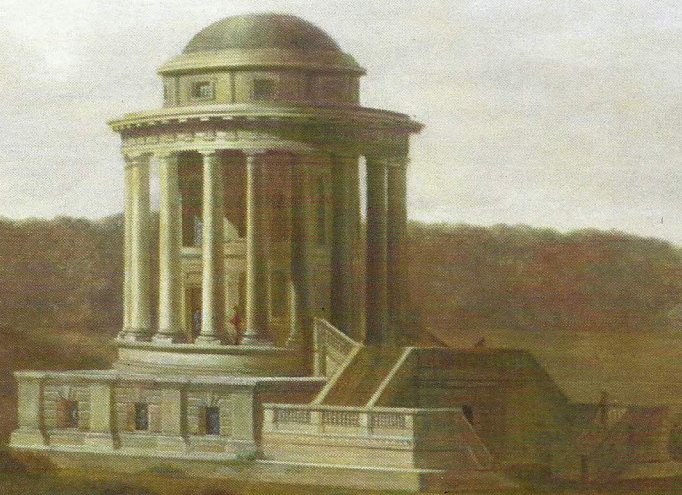


MAUSOLUS

THE NEWSLETTER OF THE MAUSOLEA & MONUMENTS TRUST

SPRING 2011



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Detail of a painting of the Castle Howard Mausoleum by Hendrik de Cort (1742-1816), from the Castle Howard Collection

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Members and others are warmly encouraged to contribute photos, news and features to:

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From the Secretary

I am delighted to report that our new Gazetteer Editor, John Hugh Beattie, is doing much good work on the online Gazetteer. Apart from updating individual mausoleum entries, he is currently engaged upon entering new data for mausolea on the Isle of Man, information about which has been collated by Jonathan Kewley, one of our members who lives on the island. Mr Beattie has also commenced inputting entries for mausolea in Scotland. We are always glad to receive information and pictures from members on the state of mausoleums they may have visited, or live near, and grateful to those of you who are collecting histories of those that may have slipped our attention. One such building was recently 'found' in Cornwall as the result of a lecture given by me to a group of Cornish historians. Many thanks to John and Jonathan for their diligent work in this field.

Thanks are due also to Michael Statham-Fletcher who is sorting through the archives and files held in the office at Cowcross Street and weeding out much duplicate paperwork. Michael is an ideal person for this; being a retired solicitor, reading boring files presents no problems at all!

We are currently updating our records and would be grateful if members could provide us with a current email address. Please email mausolea@btconnect.com.

Sublime Places: The Mausoleum in the Landscape

A lecture by Michael Symes, given on 11 April 2011

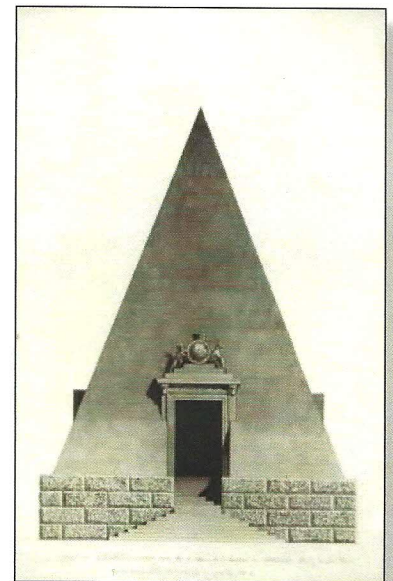
The setting of a mausoleum has always been significant and can contribute enormously to its impact. One has only to think of the Pyramids in their timeless setting of the sands. Burial in a garden or landscape links the human life cycle to nature's eternal cycle of growth, death and re-birth. Nature can also provide solace and healing.

There are many factors behind the popularity of the mausoleum in eighteenth-century landscape gardens. One, of course, is that it was the heyday of neo-classical architecture which produced some particularly splendid examples. Another is the long tradition, from classical times, of the garden as a place for contemplation or meditation; also of retirement from the world. Retreat was also the idea behind the hermitage in the garden: later in the eighteenth century they became mere fashion accessories, and sometimes the butt of mockery, but earlier there had been a serious sense of contemplation. There had also been a long tradition of melancholy, deliberately cultivated and dwelt on, which fitted in well with the presence of a mausoleum. The garden could be an all-round experience, embracing thoughts and feelings, though the mausoleum was just one of a range of garden buildings of many functions and styles.

The catalyst for building mausolea in gardens was the Churches Act of 1711, which permitted these private burials, though mausolea still had to be consecrated. One of the earliest, and still perhaps the finest, was at Castle Howard, designed by Hawksmoor and built 1731-42. It is based on the Temple of Vesta at Tivoli (model for so many garden temples) and Bramante's Tempietto in Rome, and owes something to the Tomb of Cecilia Metella on the Appian Way. The placing is superb – usually seen in the middle distance – and its prominence on a hill means it is visible from many parts of the estate, including some unusual angles (see front cover). Horace Walpole was so entranced he recorded in his diary: 'A mausoleum that would tempt one to be buried alive; in short, I have seen gigantic places before, but never a sublime one'.

Mausolea are, by their nature, ostentatious and to be seen, though some could be beautiful yet private, such as Robert Adam's at Bowood in Wiltshire (c1765). But most were placed for maximum visibility, some way from the house and on high ground. The mausoleum at West Wycombe in Buckinghamshire (1764-5), on top of the hill of the Hell-Fire Caves, alongside the church with the golden ball, could be seen from anywhere in the gardens and park. At Wentworth Woodhouse in South Yorkshire, John Carr's strange tall mausoleum was two miles from the mansion and formed part of a ring of four distant quirky monuments.

Many major architects essayed mausolea. Chambers drew sketches for one at Kew (unexecuted), and James Wyatt created two – at Cobham Hall in Kent (1783) and Brocklesby in Lincolnshire (c1790). The former has a pyramid on top – the shape was unusual for the purpose though it was common enough in gardens. The mausoleum at Brocklesby, on a knoll, a smaller more decorative version of the mausoleum at Castle Howard, showing how tastes had changed during the century. A final example, where the pyramid comes into its own, is Joseph Bonomi's at Blickling in Norfolk (1796-7), modelled on the Roman tomb of Cestius.



Bonomi's pyramidal mausoleum for the 2nd Earl of Buckinghamshire at Blickling, Norfolk

Back From the Dead - Dorset Mausoleum Restored

By Anya Matthews

Cremation Society amongst others, to declare that it would not prosecute those who practised cremation. No assurances had been issued, however, when, on 8 and 9 October 1882, Hanham took the bold step of removing his wife and mother from the family mausoleum and cremating their remains in a purpose-built crematorium adjoining Manston's stable block. The mausoleum's vault served

briefly as a resting place for Hanham himself, who died in 1883, before he too was cremated in an elaborate Masonic ritual at his private crematorium. No action was taken against those involved in any of the ceremonies, but it was 1902 before cremation was formally legalised by Act of Parliament.

Although the mausoleum appears to have served its original purpose admirably, its abrupt redundancy brought inevitable neglect and in the 1960s lead was stolen from the roof. Its condition continued to deteriorate until, in 2009, the current owner of Manston House decided to begin a programme of repairs. The repair work included reinstating the collapsed cornice, mending cracks and recovering the dome with a lead substitute considered to be less appealing to thieves. The project cost £25,000 and expert advice was provided by North Dorset Council's Conservation Officer.

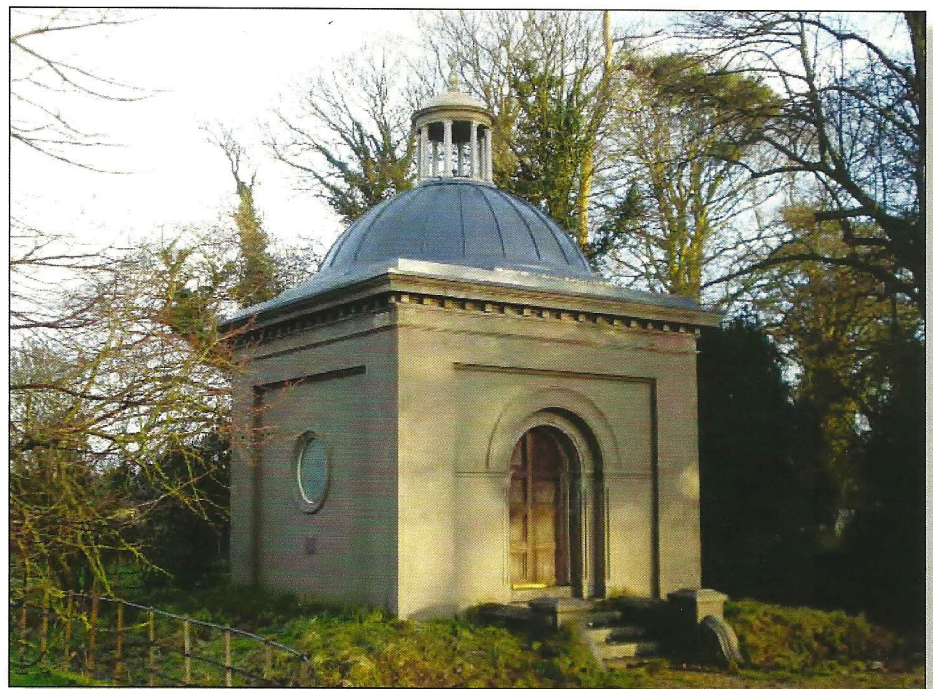
Hanham Mausoleum is one of the success stories featured in Take a Chance on Me, the SAVE Britain's Heritage 2011 Buildings at Risk Register which is available from 1 June for £15 (or £13 for SAVE members). To pre-order a copy visit www.savebritainsheritage.org or call 0207 253 3500



Hanham Mausoleum, Manston House, North Dorset - before restoration

Readers of *Mausolus* may recognise this North Dorset mausoleum from the MMT's gazetteer, but they may not recall the unusual and somewhat macabre story behind its construction.

Hanham Mausoleum was built in 1876 next to the church of St Nicholas in the grounds of Manston House by Captain Thomas Hanham, an active freemason and fervent campaigner for the legalisation of cremation. Despite his desire to be cremated, Hanham commissioned this grand classical tomb for the deposition of his family's remains. The building is square on plan, faced with Portland cement, and has a domed roof surmounted by a cupola on marble columns. It has three stained glass oeil-de-boeuf windows. Hanham's wife and mother, also supporters of cremation, were interred here when they died in 1876 and 1877.



The Hanham Mausoleum in 2010, repair work having been completed

The 1870s and '80s saw growing pressure on the Home Office, from the

The Memorials of Sir Edwin Lutyens

A lecture by Tim Skelton, given on Monday 14 March 2011

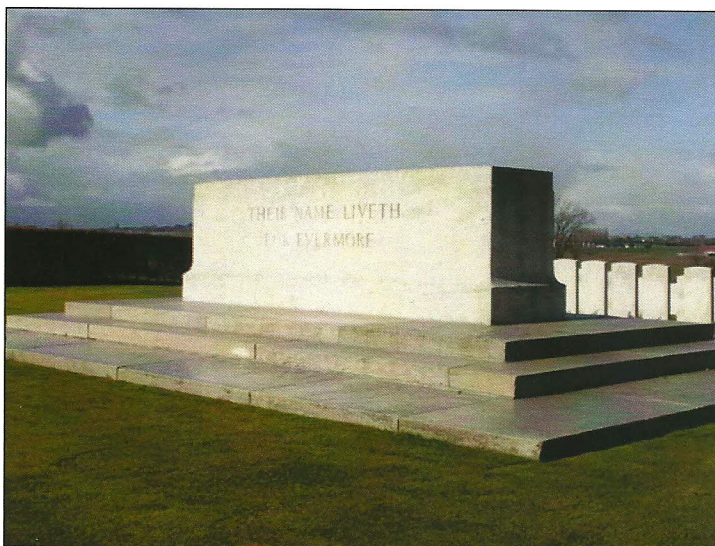
Described by A S G Butler as “the greatest artist in building that this country has produced”, the fame of Sir Edwin Lutyens OM (1869 – 1944) is largely based upon the individual houses that he designed, many in the leafy Surrey countryside and often in conjunction with his friend and colleague, the landscape gardener Gertrude Jekyll. Only a few buildings that fall outside this category are celebrated – the Viceroy’s House in New Delhi (the quasi Royal Palace bequeathed to India in the dying days of the Raj), the powerful Memorial to the Missing of the Somme at Thiepval and, of course, the piece of happenstance that became our national war memorial – the Cenotaph in Whitehall.

However, when all are added together, the individual houses number less than a hundred – barely thirteen percent of the seven hundred or so items around the world to which Lutyens’s name can be ascribed as designer. What is unknown about the architect, and is unique in comparison with his contemporaries, is that he designed over three hundred memorials of one form or another. It is an area of his work that is largely unknown.

His first memorials were for his clients – a simple tomb in the churchyard at Busbridge in Surrey for Gertrude Jekyll’s mother Julia in 1895 and, two years later, a bronze plaque in the church at nearby Witley for Barbara Webb who, like Jekyll, was instrumental in taking the young architect under her wing and introducing him to the friends who would provide a rich vein of clients.

Lutyens’s first major memorial work was a columbarium for the Hannen family at St Mary’s Church, Wargrave in Berkshire (1905) and it caught him on the cusp of a change in his architectural style. The exterior, with its beautifully contrived roof of plain clay tiles, hints at the Arts and Crafts influences picked up in the lanes

of Surrey in his childhood whereas the interior, with a saucer dome atop six columns, suggest the classicism that was to dominate the rest of his professional career. Two features, however, the glass slips that form the interior surface of the dome and the delicately-carved



The Stone of Remembrance at Klein Vierstraat British Cemetery, Belgium

peacocks either side of the pivoted door, are pure Lutyens and have no parallel in any buildings that he did before or afterwards. By the time that he designed the columbarium for Ralph and Florence Philipson at Golders Green Crematorium nine years later (see Mausolus, Autumn 2010), the romanticism of Wargrave had disappeared and the result was a fusion of a classical pantheon surrounded by a stone grille wall straight from India.

It was inevitable that Lutyens would be involved in commemoration of the Great War and it was no surprise that a number of his clients commissioned him to remember their sons who had died on the Western Front - most notably he provided the base for Alfred Munnings’ equestrian statue of Edward Horner in the church at Mells, Somerset, which is widely held to be one of our finest individual memorials. However it was not only his clients but also the nation that turned to Lutyens in its hour of emotional need. Fabian Ware, the Vice-Chairman of the nascent Imperial War Graves Commission, invited the architect to the Western Front

in 1917 along with Sir Herbert Baker and their discussions were instrumental in the design approach taken for the one thousand or so cemeteries that mark the ebb and flow of the conflict throughout Belgium and France. As well as designing one hundred and thirty-seven cemeteries Lutyens designed eight Memorials to the Missing (including Thiepval) to commemorate those whose bodies were either never found or, if they were, were not identified.

At home the widespread publicity about the Cenotaph gave Lutyens a public profile that he had not previously enjoyed and it led to him being commissioned to design sixty-five war memorials in cities, towns and villages throughout the United Kingdom and abroad.

Throughout the twenties and thirties, Lutyens designed over one hundred and ten individual tombs and memorials – some for the same clients for whom he had designed houses – but also a number for the social circle within which he moved including, intriguingly, a number of actors and singers, most notably Dame Nellie Melba. Many take the form of either a simple headstone or a variant of the chest tomb that forms the upper part of the Cenotaph. All carry inscriptions in the distinctive Roman font designed by Macdonald Gill for the IWGC and a number are given especial distinction by their situation in landscaped surroundings.

As well as graves, however, Lutyens designed a distinguished series of private memorials that ranged from the prosaic (an inscription around a doorway at the London Hospital to commemorate its chairman, Lord Knutsford) to the more grandiose such as the fountains in Trafalgar Square in honour of Admirals Beatty and Jellicoe and the four lodges at Runnymede in Surrey that mark the gift of the land to the nation from Lady Fairhaven in memory of her husband Urban Hanlon

Broughton (pictured below).

However his most poignant memorial was not for a specific person but for Everyman or, more specifically, for those soldiers who have given their lives fighting

for the Empire and Commonwealth. His Stone of Remembrance, a simple slab of Portland Stone twelve feet long and with a gently curving top to correct the effect of optical distortion, appears in war cemeteries throughout the world and has

the words chosen by Kipling "Their name liveth for evermore" carved indelibly into its surface. It is a mark of Lutyens' genius as an architect that he could invest such power into so simple an object.



Lutyens' Lodges at Runnymede, commemorating the gift of the land to the nation.

Events

Members of the Trust have enjoyed a series of illuminating lectures in the first months of 2011, held at The Gallery, 70 Cowcross Street, London. For the benefit of members who are not able to travel to London, or who could not attend, two lectures – by Michael Symes and Tim Skelton – are summarised here. Trustee Pat Thomas has devised this year's programme and future events are listed below:

WEDNESDAY 22 JUNE

The 2011 Annual General Meeting, followed by a talk on 'Emotion & Heritage' by Christopher Woodward, Director of the Garden Museum. We will gather from 6pm with the AGM beginning at 6.30pm and the lecture at 7pm. Cost: £10 for the lecture; AGM free. Tickets at the door.

SUNDAY 17 JULY

Visit to Runnymede, led by Gavin Stamp and Roger Bowdler. Starting with Sir John Denham's monument in Egham Church and moving on to the John F Kennedy memorial and related memorials by Sir Geoffrey Jellicoe along the Thames-side meadow, honouring the signing of the Magna Carta, and the RAF Memorial to the Missing on Cooper's Hill by Sir Edward Maufe.

The tour will commence at 2.00 pm. Meet at the entrance to St John's Church, Egham. Cost: £10 members; £15 non-members. Please book in advance by emailing mausolea@btconnect.com.

FRIDAY 16 - SUNDAY 18 SEPTEMBER

Tour of Ulster Mausolea, led by Professor James Stevens Curl, who has written extensively on the subject and lives near Belfast. The tour will begin in Co Down with the Cleland mausoleum at Dundonald, the three sumptuous monuments in the parish church at Knockbeda, the Movilla Cemetery at Newtownards (where there are a number of fine monuments including a fascinating Greek Doric Temple) and finally the Andews mausoleum in Comber parish churchyard. After a stop for a brief lunch at Balloo, the afternoon tour will include the three ruined churches and mausolea of Drunaess/Louginisland, Inch graveyard (near the ruins of a Cistercian Abbey) and a visit to Downpatrick Cathedral (with a modern mausoleum in the graveyard). The culmination of the day will be a visit to the fascinating Murland mausoleum, tucked away behind the Clough Presbyterian churchyard, one of the most sumptuous (and slightly mysterious) of all mausolea in Ulster.

Sunday will be an early tour of Belfast followed by a visit to County Antrim mausolea, including the Templeton mausoleum by Robert Adam at Castle Upton, Templepatrick, and, if time permits, the Stephenson mausoleum at Kilbride.

If you want to come on this trip you will need to make your own arrangements to get to Belfast and be ready for collection by bus at 9am on the Saturday. For more information contact the Secretary on mausolea@btconnect.com.

The Boswell Mausoleum at Auchinleck, Ayrshire

By Katie Wilkinson

On 20-22 May 2011, The Boswell Book Festival put on show the art of confessional memoir and biography-writing, against the splendid backdrop of James Boswell's Auchinleck House, in Ayrshire, south-west Scotland.

The Festival marked the founding of the Boswell Museum and Mausoleum Trust, a charity registered in Scotland for the promotion of heritage, literary arts and education; in particular, the charity aims to restore James Boswell's mausoleum in Auchinleck churchyard and create a museum in the adjoining seventeenth-century Boswell family aisle, formerly part of the original Auchinleck Church. Re-roofed in the 1970s, the aisle's interior is now derelict.

The Mausoleum (pictured below) is a handsome neo-classical building of c.1754 that houses the remains of

James Boswell and his immediate family. Conservation Architect Ben Tindall has been appointed to undertake an initial survey of the buildings and a business strategy is being developed before major fundraising begins.

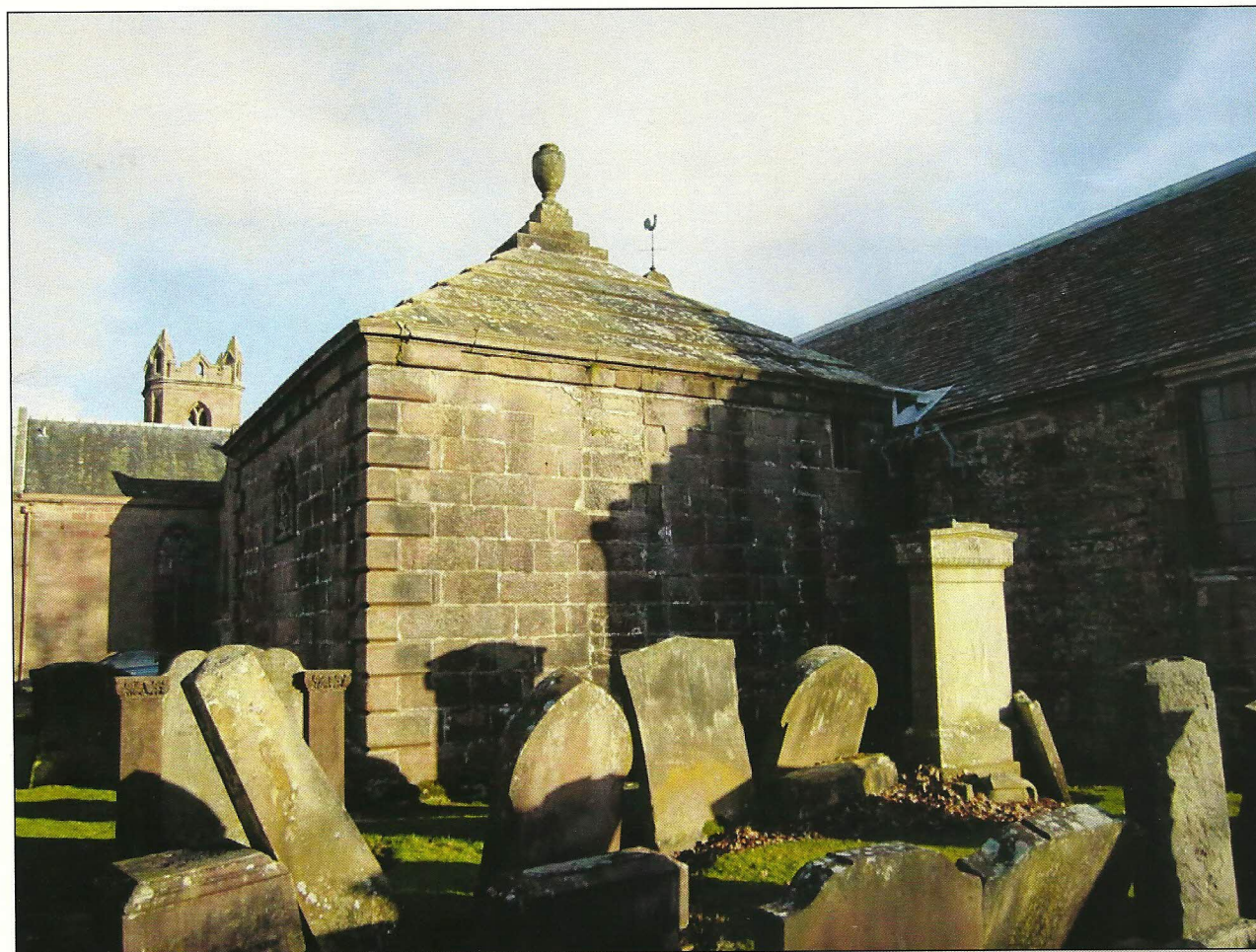
James Boswell (1740-1795) invented the genre of modern biography and the Festival will celebrate his legacy with performances, discussions and live talks on the art of biography and memoir by some of the UK's leading practitioners including Diana Athill, Kate Adie, Bill Paterson and Selina Hastings.

Auchinleck House is perhaps the finest example of an eighteenth-century country villa to survive in Scotland. Built around 1760 by Boswell's father Lord Auchinleck, its architect is unknown; it seems likely that Lord Auchinleck himself had a hand in the neo-classical design, perhaps

influenced by the Adam brothers who built the neighbouring Dumfries House. Inherited by Boswell in 1782, the house was host to much 'social glee', which he recorded in his Book of Company and Liquors. At Auchinleck, the renowned biographer indulged his penchant for 'old laird and family ideas'.

In 1999 after a long period of neglect, Auchinleck House was bought by the Landmark Trust, which has restored not only the house with its magnificent library looking across to Arran, but also the pavilions, obelisks and great bridge across the Dippol Burn, on whose picturesque banks are an ice-house and grotto.

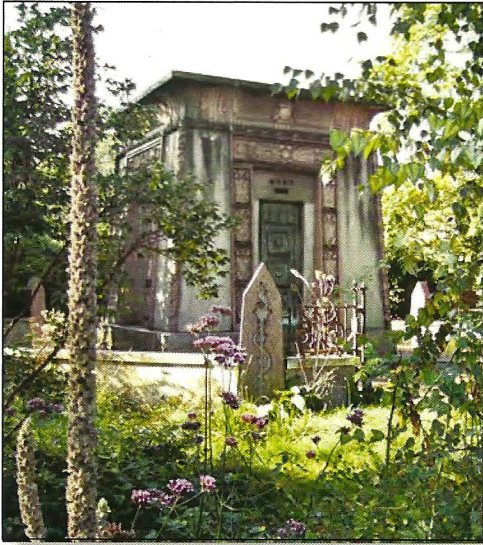
For more information about the restoration and the book festival, please visit, www.boswellbookfestival.co.uk



The Boswell Mausoleum at Auchinleck, Ayrshire

History in the suburbs: the Kilmorey Mausoleum at Twickenham

By *Derrick Mercer*



The Kilmorey Mausoleum in Twickenham (Photo by Claire McCormack)

Specialist builders will be at work on a mausoleum this year as it celebrates its 157th birthday. They will be repairing the roof and coping stones to Kilmorey Mausoleum which stands just off a main road in Twickenham. This mausoleum is a Grade II* Listed Building standing in a half-acre site which is now an award-winning wildlife garden. Many visitors say that nature intensifies the reflective experience of visiting the mausoleum during the open days which are held each year.

The Egyptian-style mausoleum was commissioned in 1854 by the Earl of Kilmorey, 'Black Jack' as he was known, and cost £30,000. The earl was a restless and eccentric man who married twice, but neither wife was permitted to rest in the mausoleum.

This massive tomb was built for the love of his life – a young woman called Priscilla Hoste who was originally his ward of court. They eloped in the early 1840s before returning to Twickenham where they had a son, Charles, who was born on 18 July 1844. However, Priscilla contracted a fatal heart disease and the earl commissioned the architect Henry Edward Kendall to design a mausoleum which was initially erected in Brompton Cemetery.

Priscilla died in 1854, but the earl

had the mausoleum moved twice so that it was close to his home – first near Weybridge and then in 1868 to its present site near his next home, Gordon House, off St Margaret's Road in Twickenham. The Earl had a tunnel dug leading underneath a side road between Gordon House and the mausoleum. Rumour has it that he then sometimes put on a shroud, lay in a coffin, and had himself pushed on a trolley to the mausoleum. Whatever the truth of this, the underground passage is certainly there; it was rediscovered in 1966 when the walls were found to be plastered and painted with a pattern of green trellis-work. The tunnel was entered by a sloping path at each end.

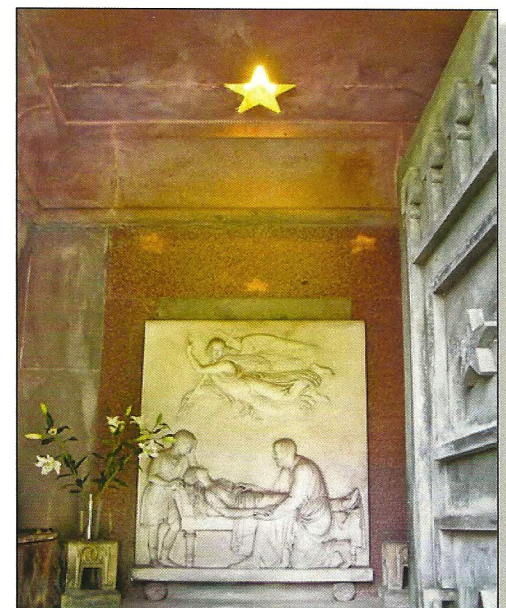
The Earl's passion, allied to the Victorian cult of death, produced this remarkable mausoleum. It has pink and grey granite battered sides and a coved cornice, raised on an octagonal stone base with cast-iron railings and gates. There is a double-cobra-headed winged sun in the coving over the entrance flanked by stylised lotus flowers. The roof (hidden by the coving) is of glass and the door bronze. Inside are the two coffins and, on the back wall, a marble relief carved in Rome by Lawrence Macdonald. This shows the dying Miss Hoste lying on a couch, with the Earl kneeling by her side accompanied by their ten-year-old son.

The building was sold by the family in 1895, passing to Hounslow Council in 1936 and then to neighbouring Richmond Council as a result of local government boundary changes in the 1990s. Since 2004 the grounds have been looked after by volunteers from the Environment Trust for Richmond-upon-Thames.

What began as a relatively modest operation evolved into the creation of a wildlife garden, which has won several gold awards in the Richmond in Bloom competition. Gardening on the site is not simple – there is no running water, for instance – and the emphasis throughout has been to plant traditional native species of a kind to reflect the Victorian

origins of the mausoleum. A composting toilet has been installed – for the benefit of volunteers as well as visitors to the site. Environment Trust members help to organise open days at the site so that this mausoleum can become better known both to local residents and others interested in historic buildings and wildlife gardens. Schools and groups such as Scouts have been among regular visitors to see this vignette of local history.

Work will also continue to make the mausoleum weatherproof. The surrounding walls also need to be repaired before there is any hope of reinstalling the cast-iron railings which disappeared about twenty years ago. There are thought to be sufficient surviving railings to make up two long sections either side of the gates. Unfortunately due to Government cutbacks there may not be sufficient money to restore them at present, nor to correct the leaning pink granite pillars or replace the missing coping stones on the low wall. There is therefore concern that the building may find itself once again on English Heritage's 'At Risk' Register. To follow the story further, see www.kilmorey Mausoleum.co.uk.



Interior of the Kilmorey Mausoleum with marble relief by Lawrence Macdonald (Photo by Tony Lewis)

Books

West Norwood Cemetery's Greek Necropolis, by Colin R Fenn and James Slattery-Kavanagh (£2.50 from Friends of West Norwood Cemetery)

The Greek Necropolis at West Norwood Cemetery in South London has always presented a problem for those without a classical education, since the monumental inscriptions are often in Greek. Congratulations are therefore

due to Colin Fenn and James Slattery-Kavanagh for not only producing this clear and concise guide to many, if by no means all, of the notable monuments in the Greek section, but also in giving much background information as to the history of the necropolis itself and of the Greek community that created it. There is no doubt that the availability of this guide will serve to further inspire members of the Greek community and others to

help care for this 'Jewel in the Norwood Crown'. Although a start has been made in clearing scrub from the boundaries of the enclosure, much more remains to be done. West Norwood Cemetery has also recently been upgraded on the Register of Historic Parks and Gardens, and is now designated at Grade II*. This new book illuminates just why the cemetery is such a significant place.

From Philip Mansel, editor of *The Court Historian* and committee member of the Society for Court Studies:

The Society for Court Studies was founded in London in 1995 to promote the study of courts, dynasties and princely households. It is an international organization covering fields as diverse as history, anthropology, literary studies, women's studies, art history, musicology, the history of cities, festivals, and genealogy. The president is Dr Simon Thurley. Annual membership is £30 [£25

by standing order] and £10 for students. The Society organizes conferences and nine seminars a year at 6 Fitzroy Square, London W1; runs a web-site (<http://www.courtstudies.org>) with sample articles from the journal, information about relevant exhibitions, and an extensive bibliography; and publishes a refereed journal, *The Court Historian* under the editorship of Dr Philip Mansel. The *Court Historian* is the leading journal in English for any scholar who works on monarchs' households, entourages and cultural programmes. The Society for Court

Studies is linked to similar societies in France, Spain and Italy in the Court Studies Forum. Forthcoming seminars will deal with Science and Religion at the court of Denmark and the court of Elizabeth, Queen of Bohemia.

The Society is organising conferences in London in 2011 on Courts and Capitals 1815-1914 'From Alexandria to Tokyo' (8 October); and Prince Consorts (16 December). For membership details and further information please write to admin@courtstudies.org.

The Funeral of Landgrave Friedrich of Hesse-Kassel in 1884

Thanks to all those who made suggestions as to the identity of the funeral cortege in the last issue of *Mausolus*. The victor was Christopher Quaille, who wrote as follows:

'The picture depicted on the back page is that of the Landgrave Friedrich of

Hesse in 1884. It was an important funeral as his first wife was a Russian Grand Duchess, daughter of Tsar Nicholas I and his second bride was a sister to the Prussian king. Landgrave Friedrich was a candidate for the Danish throne which was to pass to his brother-in-law Christian IX.

The palace depicted is Schloss Rumpenheim. The Mausoleum of the Landgraves stands in the Park. Sadly the palace and mausoleum were gutted

in the Second War. In 1964 seventeen members of the dynasty were reburied in the grounds and the mausoleum is now a theatre. The palace was rebuilt as private apartments.'

The owner of the drawings is delighted that the mystery has been solved and a copy of *Sir John Soane's Museum, London* by Tim Knox has been sent to Mr Quaille.

The Editor

