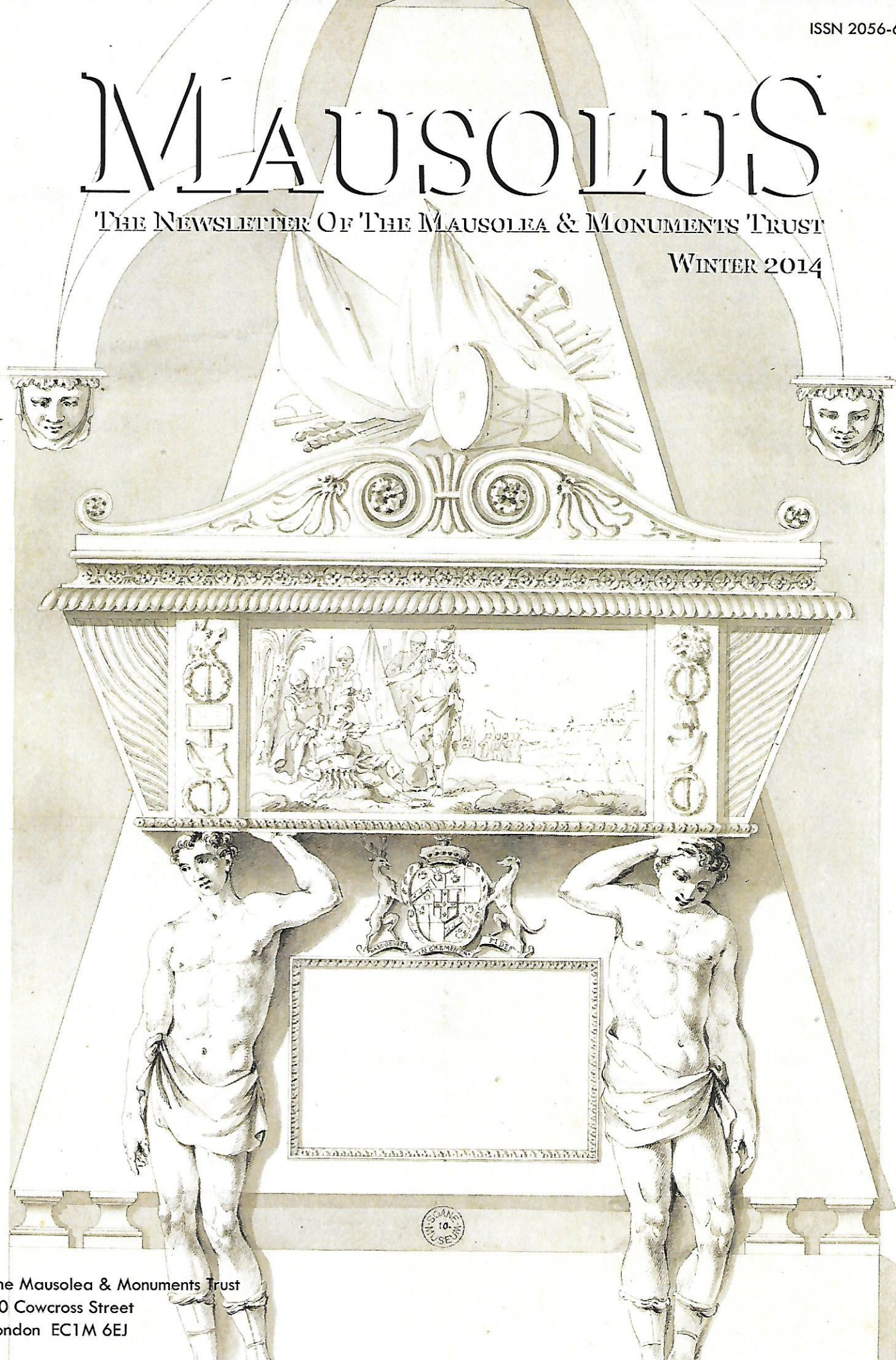


# MAUSOLUS

THE NEWSLETTER OF THE MAUSOLEA & MONUMENTS TRUST

WINTER 2014



# Cornwall's Historic Jewish Cemeteries

Keith Pearce

Few people know that in the far South West of Cornwall there are two Jewish cemeteries dating from the mid-eighteenth century, representing a tangible and enduring legacy of Cornwall's once thriving Jewish communities. These cemeteries are accessible and both are located in tranquil and secluded locations not far from the sea. They represent havens of peace and the perpetual resting place of Jews who enjoyed a life of peace and freedom in England's most far-flung county. Moreover, the exterior of Cornwall's two former synagogues can be viewed externally, although, unlike the cemeteries, they cannot be entered and nothing of their interior remains.

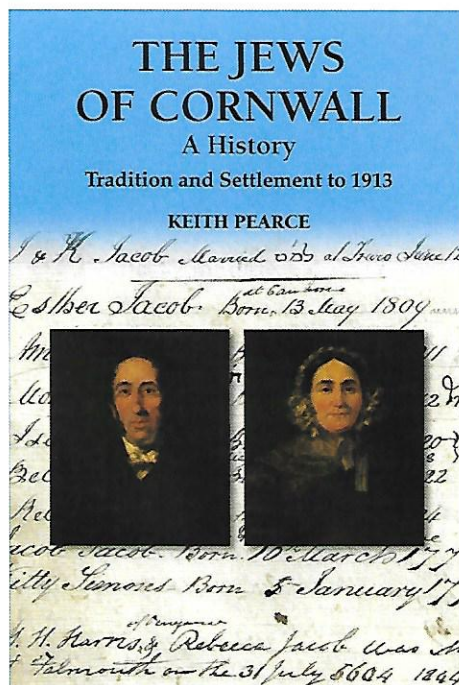
There are some distinctive features of Jewish cemeteries. Unlike a synagogue, a Jewish burial ground can never

be deconsecrated and remains a sacred place for all time. The Shema which is recited at every burial contains no reference to death, and the cemetery itself is called "The Garden of Life", where the family of Israel await the Resurrection, and the *Bet Torah* marks the transition between the living and those who lie in the sacred ground, their souls "bound up in the bond of eternal life" (a motif which appears on each headstone). The burial of the dead is a sacred obligation for the Jewish community and the poor must receive burial at the congregation's expense. Only one interment is allowed in each grave, a factor which means that Jewish cemeteries become full more quickly than a Christian burial ground. The visitor must walk with care between the graves and not over them, prayers must be said on entering the cemetery and visitors must conduct themselves with the greatest respect.

In the early eighteenth century Jews from Germany and the Low Countries began to settle in the ports and mining towns of South Cornwall, encouraged by the expanding local economy.

A few Sephardic Jews arrived as refugees from Spain and Portugal, survivors of the Inquisition, but they moved on to London, their names appearing in the Bevis Marks synagogue records.

The Ashkenazi settlers were concentrated in Falmouth, the largest port, where they formed the most sizeable and historically important community, in Penzance (Cornwall's second largest port), Truro, Redruth (a mining centre) and St. Austell, with a few families in other towns. These Jews arrived when commercial conditions were favourable and they started to migrate and emigrate from the county when maritime trade and mining declined in the mid-nineteenth century. These communities were of a transitional nature and crucially there was never a sufficient influx of newcomers to allow for marriages to be contracted exclusively between local families. Marriage partners were found outside the county and this led to an inevitable decline in numbers. Only in Falmouth and Penzance did the communities survive for any length of time, in Falmouth from 1740-1879 and in Penzance from 1740 to 1913. The Falmouth community suffered the most rapid decline when the Packet Boats, on which the town relied greatly, ceased in 1851, but the arrival of the large and commercially adaptive Bischofswerder family in Penzance enabled that community to carry on until the end of the nineteenth century.



All of the available evidence suggests that these Jews were welcomed and encouraged to settle by the Cornish and Jews also became prominent members of Cornish Masonic Lodges. It is in Falmouth and Penzance that the only synagogues and cemeteries are to be found, and the land for each was provided by affluent local Christian landowners. In Falmouth, land for a burial ground on the border between Penryn and Falmouth, at Ponsharden, was given to the Jewish and Congregational (Christian) communities by the Basset Estate of Tehidy, and in Penzance the burial ground was established on land provided by Canon John Rogers of Sithney, and under sub-lease by the Borlase and Barham families. Burials in both cemeteries are likely to have taken place several decades before the earliest surviving headstones, from 1790.

In both towns there was a synagogue by 1768: in Falmouth it was located by the harbour-side itself, but is no longer in existence as a building, and in Penzance land was made available by the Branwell family (one

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of whose members married Patrick Bronte and gave birth to the famous Bronte Sisters). As both Jewish communities grew, second synagogues were built in 1807-1808: in Falmouth the land was owned by the Wodehouse Estate and the synagogue, which could house about 80 people, came to occupy an elevated and prestigious position overlooking Falmouth Sound. It is a fine example of a Georgian Religious building and it is Grade II listed. In Penzance, the second synagogue was built on the same site as the earlier (possibly with the ground floor being retained). It proved too small for purpose and it was extended by the incorporation of at least one of two adjoining cottages in 1835, to hold about 50 people. Even so, it was a modest and relatively undistinguished building compared with Falmouth's (or, indeed with the many small nonconformist chapels) and it is today in a near derelict condition, although attempts have been made to list it. No vestige of former religious usage remains in either building, but some original artefacts are held by the Jewish Museum in London and by the Royal Institution of Cornwall Museum in Truro.

of interments (about 60 in each), differ in their state of preservation. The Falmouth cemetery has suffered from the early demise of the congregation and the fact that it was never completely secured with a high wall. It is also adjoining another cemetery through which people passed, is located on a busy road and is (unwisely) surrounded by planted trees. The latter's root systems have damaged many of the headstones and in recent years many graves have been vandalised. The Penzance cemetery, on the other hand is regarded as the best preserved of the 25 early eighteenth century Georgian cemeteries outside of London. It is Grade II listed, with many of its headstones being regarded of an exceptionally fine quality with highly erudite inscriptions. (All of the Cornish headstones were carved by Christian masons.) A high wall was built to completely enclose the Penzance cemetery in 1845, and it is securely locked. It lies in an obscure and traffic free location, surrounded by a lane and houses and by buildings which were once Church property. There is no invasive vegetation, it lies on a gentle, east facing gradient, and (with a few exceptions of the very earliest graves) its headstones are in near perfect condition. It also has the distinction of containing at its entrance, a

walled *Bet Tohorah*, or cleansing house, a very rare surviving feature. Both cemeteries have a permanent voluntary custodian (I look after the Penzance cemetery) and both are supervised by the respective Town Councils with support of Friends Groups and the Jewish Community. Advance appointments to visit can be made through the Town Councils. Funds are being raised for the renovation of both cemeteries. Fortunately (extremely so in the case of Falmouth) both cemeteries have been surveyed and their headstones recorded on a number of occasions from as early as the 1860s.

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*The Jews of Cornwall – A History – Tradition and Settlement to 1913* by Keith Pearce is available from Halsgrove (2014) pp. approx 700; hardcover £29.99 ISBN 978-0-85704-222-4)

The cemeteries, whilst similar in size and the number



# Conservation Work to the Wauchope Mausoleum in Niddrie, Edinburgh

Roger Curtis



The Wauchope Mausoleum viewed from the South. Image: Historic Scotland

In addition to the various risks affecting older structures with which readers of *Mausolus* will be only too familiar, the effects of climate change are resulting in additional pressures. Increased precipitation is especially damaging to monumental structures where architectural details are often exposed and maintenance infrequent. However, if water can be shed effectively from a structure, many threats to the fabric can be managed. The project described in this article forms part of an ongoing series of trials by Historic Scotland that explore how emergency or interim repairs can be effectively carried out to vulnerable structures, especially those that are at risk due to a lack of current use. When defects do emerge, early intervention, even on a temporary basis, can prevent more serious damage in the short to medium term. Such interim repairs can result in a more modest repair schedule if and when further works are commissioned.

The Wauchope Mausoleum is a vaulted structure built in 1735, containing the burial place of William Wauchope. It also contains grave markers and other stonework relating

to the Wauchope family of Niddrie House, Edinburgh. The mausoleum is the last fragment of the estate buildings and mansion house that was cleared for housing development after the Second World War. Unusually for a roofed structure of this date, the building is a scheduled monument and was until recently an emergency generator facility for the adjacent housing estate.

The monument consists of a single story classical facade of three bays with an arched entrance doorway flanked by two recesses. The front elevation is built from good quality rusticated ashlar and features a pediment over the door containing the arms and crest of Wauchope carved in relief. Inside is a single room, with a vaulted ashlar stone ceiling, and several grave slabs, probably re-located from the adjacent area. Two large slabs, of apparently sixteenth century origin, are raised on what seems to be a modern plinth in the north-eastern corner. The roof of the mausoleum is a pyramidal masonry structure and had been overlaid at some stage in the recent past with concrete paving slabs. By 2009 water was entering the masonry vault at every

joint and vegetation and woody plant growth was progressively establishing itself. The owners, City of Edinburgh Council, commissioned a conservation plan and approached Historic Scotland regarding assistance in the repair of defective elements. It was decided that a small scheme of temporary repairs be delivered as a pilot project.

It was agreed that the re-instatement of a new roof covering in a conventional two-layer bitumen felt system, using the modern slabs as a base, would prevent further water ingress and allow the structure to dry. Not only would this address the risk of water damage, but it would be a clear sign to the community that the monument was being cared for. To repair the roof using a traditional roofing material appropriate for such a building, such as lead sheet, would have been not only expensive and vulnerable to theft, but would have been largely conjectural as there was no record of the original roofing material. It was accepted that the repair would be a short to medium term option, with an expected life of 20 years. It was also agreed by Historic Scotland to cut and poison the vegetation and woody growth. This was important as the mass of masonry held a considerable amount of moisture, and plant growth would easily resume if not fully treated, damaging the new roof.

With consent granted in May 2014, work began on removing the remains of the rubberised coating and preparing the surface of the paving slabs. Some re-bedding of the slabs on the north side was required, and additional second hand slabs were procured to make up for missing or broken ones. An additional timber strip was fastened to the edge of the slabs at the junction with the wall to form a more pronounced 'drip' that would throw water clear of the rubble walls. In consideration of monuments of any size this is important, as where water can be freely drained and thrown clear of masonry many decay problems are prevented.

The works were completed in four days and the building was opened for Edinburgh Doors Open Day in September 2014. By then, after a dry, warm summer, the masonry of the walls and vault had dried out considerably and further water damage had been prevented. Such a unique structure as the Wauchope Mausoleum can never really have an alternative use but the recent repairs have ensured that its condition has been stabilised and its amenity value within the community can be further developed.

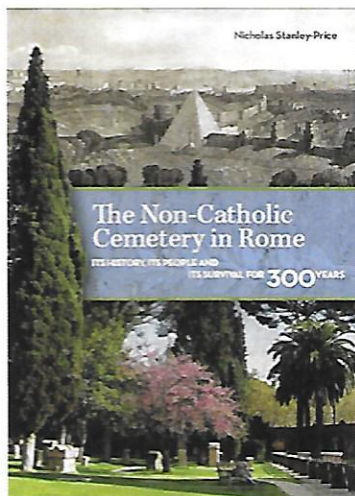
## Go Thou To Rome

John St Brioc Hooper

'The English burying place is a green slope near the walls, under the pyramidal tomb of Cestius, and I think, the most beautiful and solemn cemetery I have ever beheld'.

Percy Bysshe Shelley to Thomas Love Peacock, December 1818.

The Non-Catholic Cemetery for Foreigners in Testaccio, to give it its full title, formerly known as the Protestant Cemetery or 'The English Cemetery' because of the number of English people buried there, probably has the largest density of famous and important graves of any cemetery in the world. It is the final resting place of the poets Shelley and Keats, and of many international figures including, painters, sculptors, authors, scholars, dancers and diplomats. Among the various faiths represented are the graves of many Jews, Muslims and other non-Christian faiths including Islam, Zoroastrianism, Buddhism and Confucianism. Tomb inscriptions are in more than fifteen languages including Lithuanian, Bulgarian, Slavonic, Japanese, Russian, Greek and Avestic, and often engraved in their own non-Roman scripts.



The Cemetery is a beautiful oasis in the suburbs of Rome. Its towering cypress trees and abundant flowers, including the purple violets, favourite flowers of John Keats, that grow in profusion on his grave, evoke a feeling of peace

and tranquillity; "It might make one in love with death, to think that one should be buried in so sweet a place," wrote Shelley, and soon afterwards he drowned and was buried here.

I was in Rome in September re-visiting the cemetery and was pleased to find that a new book about the cemetery by Nicholas Stanley-Price has recently been published. In it Mr Stanley-Price charts the history of the cemetery from the first known burial in 1716 through to the present day and the vision of the trustees for its future. The book is extremely informative and readable, lavishly illustrated in colour with maps, prints and paintings, many of which have not previously been published, and photographs of many of the memorials. It charts the origins and expansion of the cemetery, gives accounts of some of the funerals and burials of the people who came to Rome, many for the benefit of their health, who died there and are buried in the cemetery.

To purchase a copy of the book (in English, price Eur 21) go to the cemetery website [www.cemeteryrome.it](http://www.cemeteryrome.it) or, if visiting Rome, it can be purchased from the cemetery's 'Visitors' Centre. All proceeds from the sale of the book benefit the cemetery.

# Robert Adam: a designer of mausolea and monuments

Dr Frances Sands

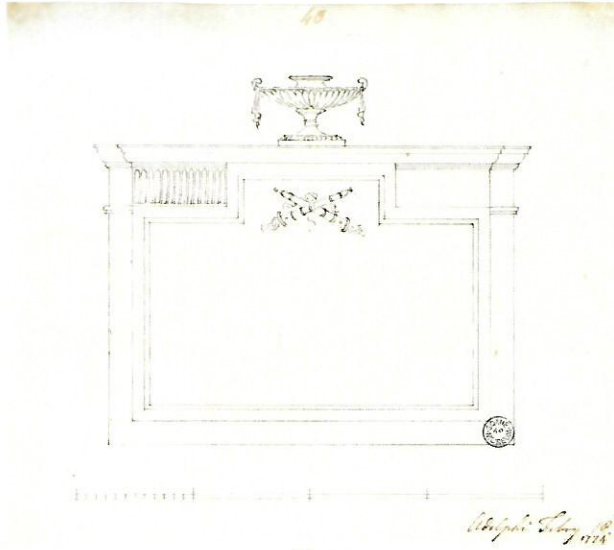


Fig. 1. Robert Adam, monument to Margaret Calderwood. SM Adam volume 19/40. Illustrations by courtesy of the Trustees of Sir John Soane's Museum.

Robert Adam was one of the principal and most prolific of Georgian architects. His well-known works comprise all manner of buildings, but arguably least known of his oeuvre are his designs for mausolea and funerary monuments. In order to bring Adam's role as a designer of mausolea and monuments into focus, this paper will review some of the more important case studies which are illustrated among his surviving drawings.

Robert Adam took creative responsibility within his architectural office, generating rough preliminary designs which were then dutifully copied by his draughtsmen as working drawings, presentation drawings, and office record drawings.<sup>1</sup> Almost 9,000 Adam drawings – around 83% of the surviving Adam drawings in the world – are held at Sir John Soane's Museum, London. These were purchased by Soane in 1833 for £200 from Adam's niece.<sup>2</sup> It is my responsibility to attribute and catalogue this collection, and I have found evidence for 32 different mausolea and monuments.

Robert Adam's early career included working with his older brother John on their father William's Doric mausoleum for Old Greyfriars Kirkyard in Edinburgh in 1753.<sup>3</sup> This is square with a pyramidal roof; with arched openings on three sides and an inscription panel, sarcophagus and bust on the fourth. Most of the Adam family are buried at Greyfriars, although Robert himself is buried in Poet's Corner at Westminster Abbey. However, there is a small rectangular commemorative plaque to Robert Adam at Greyfriars which was erected in 1992 to mark the bicentenary of his death, and is a copy of one of his own unexecuted designs (Fig. 1). Upon it are engraved the words of Sir John Soane, 'A man of uncommon talents and amiable disposition.'<sup>4</sup>

The intended eighteenth-century location for this unexecuted wall monument is unknown. Unlike most of Adam's designs for funerary monuments it is simple and impersonal. It was intended to commemorate the life of Margaret Calderwood (1715-74), the daughter of Sir James Stewart, a solicitor-general of Scotland, and herself a noted diarist.<sup>5</sup> Although unexecuted, the monument was probably commissioned by Margaret's son, Lieutenant-Colonel William Calderwood, as her husband, Thomas had predeceased her. Thomas Calderwood of Polton, Midlothian had been a subscriber to Adam's *The ruins of the palace of the Emperor Diocletian...* (1764), and this may explain why Adam was approached to design the monument. Why it was not executed is unknown.

Such decorative restraint is rare among the Soane

Museum's cache of Adam's monument designs. Adam's earliest works in this field were created with more of a flourish. At the beginning of his career in London, following his Grand Tour, Adam made efforts to establish himself as an architect of public works. This much is apparent from the Admiralty Screen on Whitehall,<sup>6</sup> and from the drawings he submitted for the competition to design a publicly-funded monument to Major General James Wolfe for Westminster Abbey (Fig. 2). Wolfe had commanded the British forces in Canada, where he died in battle from three gunshot wounds in September 1749, only five days before the surrender of Quebec.<sup>7</sup> He was hailed as a national hero, and a commission was established for the monument, to which designs were submitted by Adam, William Chambers and Joseph Wilton.<sup>8</sup> This was Adam's first design for a funerary monument. Doubtless he had been lured by the glamour of such a high-profile public commission, and he clearly went to great efforts to acquire the commission, making no less than six variant designs. Each variant makes use of a relief panel showing a sanitised version of Wolfe's death scene.

In the end, the Wolfe monument commission was awarded to Joseph Wilton,<sup>9</sup> but Adam's design was not wasted as he recycled much of it for another fallen military hero, also at Westminster Abbey. This was the monument to Lieutenant-Colonel Roger Townshend, a son of the 3rd Viscount Townshend (Fig. 3), who later commissioned Adam to make designs for alterations to Raynham Hall, Norfolk. Viscountess Townshend commissioned Adam to design the monument in 1760 when her son was hit by a cannonball at Ticonderoga, New York, fighting the French.<sup>10</sup> The Townshend monument was executed in the south aisle of the abbey by Thomas Carter and John Eckstein,<sup>11</sup> with various elements borrowed from the unexecuted Wolfe monument. The most notable similarity can be seen in the central relief panel depicting the subject's death scene – both protagonists are shown reclining while the battle continues to rage in the background. This is a blatant means of glorifying a heroic death. It is not possible to know if Lady Townshend was familiar with Adam's designs for the Wolfe monument, although it was connected with her family – the Wolfe death scene depicts the reclining Wolfe gesturing to his second-in-command, one George Townshend, the older brother of Lieutenant-Colonel Roger Townshend.<sup>12</sup>

Despite similarities with the Wolfe monument design, Adam's Townshend monument makes use of a more classical precedent. The composition of a sarcophagus supported by atlantes (male caryotids), is generally considered to have been inspired by Italian Renaissance monuments seen



Fig. 2. Adam office hand, monument to Major-General James Wolfe. SM Adam volume 28/50.

by Adam during his Grand Tour, such as that for Pietro Lombardo at San Giovanni e Paolo in Venice.<sup>13</sup> Further to this, it is important to note that within Adam's possession were drawings of various Roman tombs by his former tutor Clérissseau. One of these comprises a strigilated casket supported by terms, being reminiscent of the Townshend monument.<sup>14</sup> Establishing a stylistic contrast to the rest of the monument, the Townshend atlantes were executed as Native American men (cultural group unknown), presumably included in reference to the American location of Roger Townshend's death.

Among Adam's patrons, parental and spousal grief for fallen military personnel was not uncommon. Certainly the British army and navy were busy during Adam's career in the

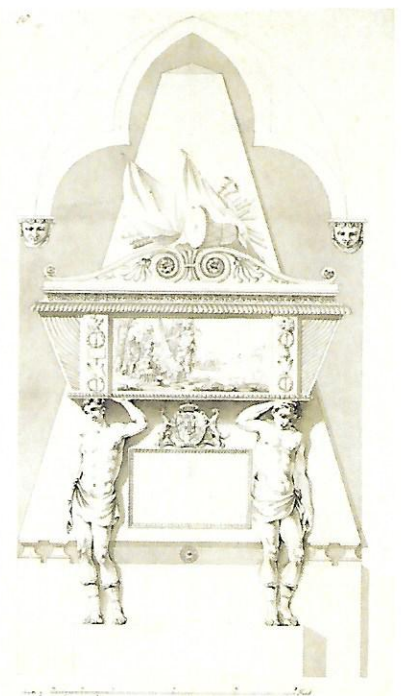


Fig. 3. Adam office hand, monument to Lieutenant-Colonel Roger Townshend. SM Adam volume 19/10.

second half of the eighteenth century! While the Townshend family first commissioned Adam to design a monument, and then to work on their home, it was regularly the other way around. Often families who were conveniently already employing Adam for domestic commissions, tended to simply add a monument to their list of requirements when the worst happened. An example of this can be seen in the case of Midshipman William Dalrymple, who was killed off the coast of Virginia during an engagement with a French ship in 1782.<sup>15</sup> We know from Adam's extant drawings that his father, Sir John Dalrymple, was already employing Adam to make improvements to Oxenford Castle, Midlothian. He then commissioned Adam to design a monument to his young son for Westminster Abbey, which was executed in the south aisle by an unknown sculptor. This is a rectangular wall-mounted monument, with an inscription panel ornamented with heraldic devices.

Another example of this, and perhaps more significant to Adam's development as a monument designer, was his 1761 monument for the Rt Hon. Admiral Edward Boscawen (Fig. 4). Boscawen had joined the navy aged 12 in 1723, and attained the rank of Admiral twenty-six years later in 1749, as well as serving as MP for Truro in 1742-61.<sup>16</sup> As evidenced by his drawings, Adam had been employed by Edward Boscawen and his bluestocking wife Fanny at their home, Hatchlands, Surrey, since 1759. At the time of the Admiral's death from typhoid two years later, therefore, Fanny commissioned Adam to design a monument for St Michael Penkivil, Cornwall, the parish church within Boscawen's older brother, the 2nd Viscount Falmouth's estate at Tregothan, and this was carved by Michael Rysbrack.<sup>17</sup>

On the Boscawen monument Adam made use of a pyramid in relief – as on the Wolfe and Townshend monument designs – and certainly this was not an uncommon arrangement, but it became the mainstay of Adam's funerary monument designs. We also see Adam experimenting with naval trophies. He had dabbled with these when he designed the Admiralty Screen for Whitehall, and military trophies were employed for Wolfe and Townshend, but the Boscawen design comprised Adam's boldest use of trophies to date. His confidence in this form was to develop quickly, resulting in the trophy panels at Syon and Osterley, designed in 1761 and 1767, which were based on the Trophies of Marius, 1st century BC carvings of trophies of arms from the palaces of Marius and Octavianus Augustus in Rome.<sup>18</sup> Furthermore, on the Boscawen monument we can see what is possibly Adam's first use of a bust, and such specific leitmotifs as a corona muralis and corona civica. Although still early in Adam's career, the Boscawen monument appears to set an ideal format for many of his later designs.

Two other military monuments by Adam which are briefly worthy of note are those for Major John André and the Hon. Archibald Stewart. André had been working undercover in North America, in an attempt to capture West Point, and possibly even to assassinate George Washington, when he was captured, and hung as a spy in 1780.<sup>19</sup> His monument in Westminster Abbey was publicly funded as a gesture of national gratitude, and carved by Peter Mathias Vangelder.<sup>20</sup> It comprises a sarcophagus on a pedestal, surmounted by Britannia and a lion. The sarcophagus relief shows Washington refusing André's petition for a soldier's execution by firing squad. Similarly, Stewart's monument design was funded by a grateful public, albeit never actually executed.<sup>21</sup> Stewart was a landowner in Tobago, and lieutenant of the island militia, who on 17 January 1779 led a defensive assault against 50 pirates, and was shot in the process.<sup>22</sup> The design has a pedestal with an inscription panel, surmounted by a death scene relief and military trophies. Although unexecuted, the Stewart monument would have been the farthest commission from Adam's office in London; an honour which instead belongs to Letterfourie House, Moray.

Common themes among Adam's monuments to military personnel are the subjects of valour, bravery and glorious death. Boscawen's monument is a conspicuous exception to this as he died of typhoid, but the appropriate naval associations are made in lieu of a death scene relief.

Quite different are Adam's designs for monuments for civilians, being touching personal tributes to loved ones – usually ancestors, relatives or spouses. Unlike their military counterparts, here, unsurprisingly, it is the subject's life or lineage, rather the manner of their death, which is celebrated.

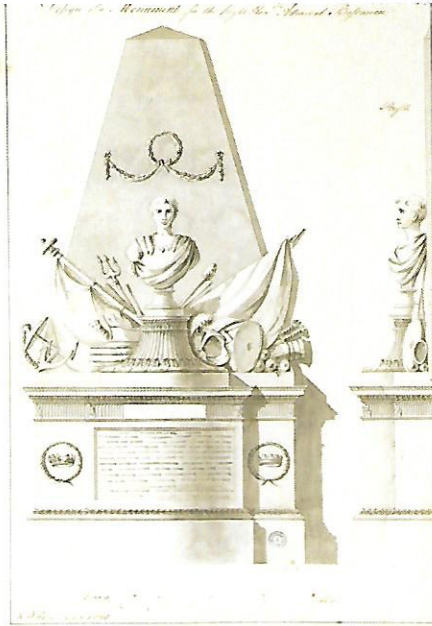


Fig. 4. Adam office hand, monument to the Rt Hon. Admiral Edward Boscawen. SM Adam volume 19/1.

Problematic childbirth and female mortality provided Adam with opportunities to design monuments. Those to Maria Margaretta Murray, Lady Elibank, and Frances Temple, Viscountess Palmerston were both commissioned in the 1760s by grieving husbands: Patrick Murray, 5th Lord Elibank, for Aberlady Church in East Lothian,<sup>23</sup> and Henry Temple, 2nd Viscount Palmerston, for Romsey Abbey.<sup>24</sup> Only that for Viscountess Palmerston was executed, and carved by Thomas Carter.<sup>25</sup> Both are lovely, but are modest wall mounted monuments ornamented with generic neo-classical motifs and a smattering of heraldic forms. Far more elaborate is that for Lady Caroline Milton, commissioned for the north transept of Milton abbey in 1775 by her grieving husband, Joseph Damer, Baron Milton, later Earl of Dorchester (Fig. 5). Milton's grief is known to have been considerable as three years after Lady Caroline's death, Horace Walpole reported that he remained reclusive: 'Lord Milton was in a kind of mad state, and had appeared nowhere since his wife's death.'<sup>26</sup> The monument comprises an unusual quasi-gothic-cum-Adam castle-style couch, carved in white marble by Agostino Carlini,<sup>27</sup> and supporting two reclining figures in medieval dress: Lady Caroline sleeping, with Milton propped on his elbow and gazing at his wife. Stylistically this design is something of

an oddity as it is the only one of Adam's known monument designs which deviates from his characteristic neo-classical style. The reason for this is unknown, although perhaps Milton's contemporary building works at Milton Abbey House – which incorporated a medieval hall within a new house – had some influence over the patron's taste.<sup>28</sup>

As well as spousal grief, filial obligation from Adam's pre-existing patrons resulted in commissions – sometimes seemingly grudgingly. One example is Adam's monument to Sir Nathaniel Curzon, 4th Baronet, commissioned in the early 1760s by his son, also Sir Nathaniel Curzon, 5th Baronet. The 5th Baronet was a major Adam patron at Kedleston Hall, Derbyshire, which he had inherited from his father.<sup>29</sup> The monument was executed by Michael Rysbrack in the north transept of All Saints Church,<sup>30</sup> just yards from Kedleston, and shows the Curzon family set against a pyramid in relief, including a small figure above, which represents a third son who died in infancy. A second, less spectacular monument was designed for Sir Wyndham Knatchbull-Wyndham, 6th Baronet, probably commissioned in 1763 by his uncle, the notoriously parsimonious Sir Edward Knatchbull, 7th Baronet, who had inherited Mersham le Hatch, Kent from his nephew.<sup>31</sup> This simple wall mounted tablet with minimal ornamentation was executed by William Tyler at the relatively low cost of £38.6s.6d. for the Lady Chapel of St John the Baptist's Church, Mersham.<sup>32</sup> Even meaner still was the monument for Elizabeth Wallop, Countess of Portsmouth, who left Audley End, Essex to her nephew, Sir John Griffin Griffin in 1762. Sir John employed Adam to design alterations to the house and a monument to Lady Portsmouth, but his elegant monument design of an urn beneath an Ionic domed canopy proved too expensive, and was abandoned in favour of a simple column surmounted by an urn by Joseph Dixon, which was erected half a mile from the house.<sup>33</sup>

Numerous other monuments were designed during the course of Adam's career, including those to the diplomat Sir Benjamin Keene; Bishop James Johnson; the 3rd Earl of Glasgow; Elizabeth, Duchess of Northumberland; the botanist Charles Linnaeus; the poet James Thomson; the antiquarian Robert Wood and the banker Robert Child.

Largest of all Adam's monument designs was that of 1779 for the Shakespearean actor – Adam's friend – David Garrick (Fig. 6). This design was commissioned by Sir Watkin Williams-Wynn, 4th Baronet, Adam's patron at 20 St James's Square and Wynnstay House, North Wales, who was also Garrick's friend and had served as his pall bearer.<sup>34</sup> The final design was unexecuted but makes use of a strigilated sarcophagus in front of a three-dimensional pyramid. The external placement of the sarcophagus, as well as the fact that Garrick had already been buried in Westminster Abbey, tells us that this was not a mausoleum, but rather an enormously grandiose monument. It was perhaps intended to serve as a garden temple or eye-catcher at Wynnstay; indeed, the design takes the form of Adam's only other three-dimensional pyramidal design: the pyramid gate at Nostell Priory, West Yorkshire. Admittedly

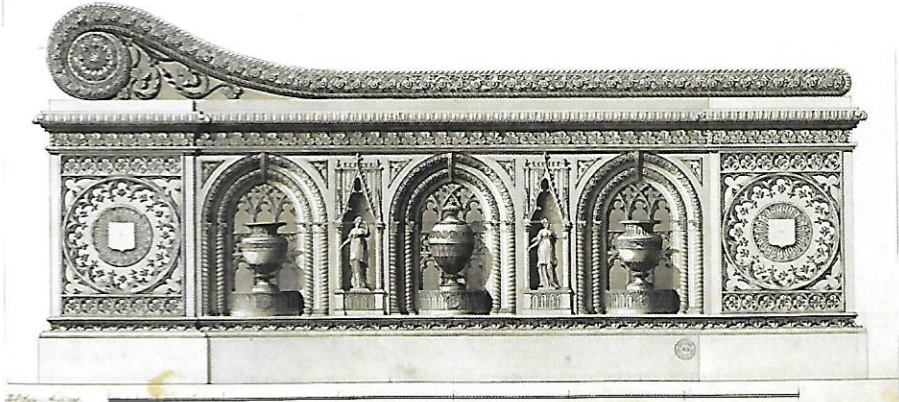


Fig. 5. Adam office hand, monument to Lady Caroline Milton. SM Adam volume 19/63.

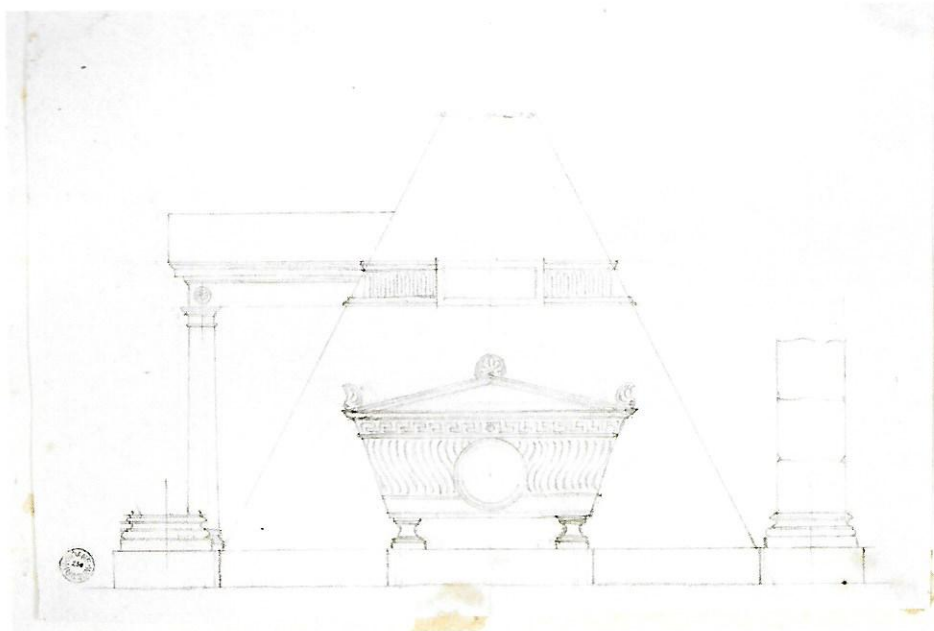


Fig. 6. Robert Adam, monument to David Garrick. SM Adam volume 1/250.

the Garrick monument has a slightly odd composition, and one must question from where Adam garnered such a bevy of architectural sources when designing this monument, and indeed his handful of actual mausolea. This is certainly a larger question for another time.

Adam's mausolea designs are less plentiful, but far more diverse in form. In 1777 he designed a mausoleum for the philosopher, David Hume, for Carlton Burial Ground, Edinburgh, mimicking the cylindrical form of antique mausolea such as the Castel Sant' Angelo, or the Mausoleum of Theodoric. In this instance we can see

the influence of Adam's Grand Tour, but in other cases of mausolea designs we see the more familiar forms of Adam's domestic repertoire. Indeed, William Adam's mausoleum at Greyfriars takes the form of miniaturised triumphal arch, similar to Adam garden seat designs at Croome Court and Mamhead.

There are two executed examples of Adam producing garden eye-catcher or temple-style mausolea. One was designed in 1790 for the John Johnston, Adam's patron at Alva House, Clackmannanshire, and Donovan House, Stirling, for a plot at Westkirk, Dumfries and Galloway. The

plot already contained older Johnston family graves.<sup>35</sup> The building is innovative in a number of ways. It takes a Grecian form: hinting at a Greek cross arrangement with a central projection on each front, and the pediment is supported by very early paired and fluted Greek Doric columns. The use of Greek influences is unusual within Adam's work. A temple front of this sort was rare for mausolea of this date,<sup>36</sup> and the design appears more like a garden temple than a mausoleum.

Better known, but still taking the form of a garden temple is Adam's mausoleum at Bowood, Wiltshire (Fig. 7). This was commissioned in 1761 by the widow of John Fitzmaurice, 1st Earl of Shelburne, who had purchased the Bowood estate in 1754.<sup>37</sup> Earlier unexecuted schemes proposed a large-scale and costly building, while the executed design is comparatively diminutive. It was erected by a local mason, John Button, under the direction of the 2nd Earl (later Marquis of Lansdowne).<sup>38</sup> Like the Johnston mausoleum it takes the form of a cruciform, domed and pedimented building with subterranean catacombs, appearing to be, as Pevsner called it, a 'garden ornament'<sup>39</sup> more than a mausoleum.

Whether commissioned at public expense, as a result of spousal grief, filial obligation, or friendship, each of these designs for a monument or mausoleum was produced with the same care and dexterity that Adam expended on his better known architectural works. It is apparent that this genre comprised a significant portion of Adam's architectural output. His role as an eighteenth-century designer of mausolea and monuments has been largely overlooked, but the rich graphic sources extant within the drawings collection at the Soane Museum show that this subject is worthy of closer observation.

Frances Sands is currently cataloguing the Adam drawings at Sir John Soane's Museum for online publication. Completed entries can be seen on the Soane Museum website: [www.soane.org/collections](http://www.soane.org/collections)

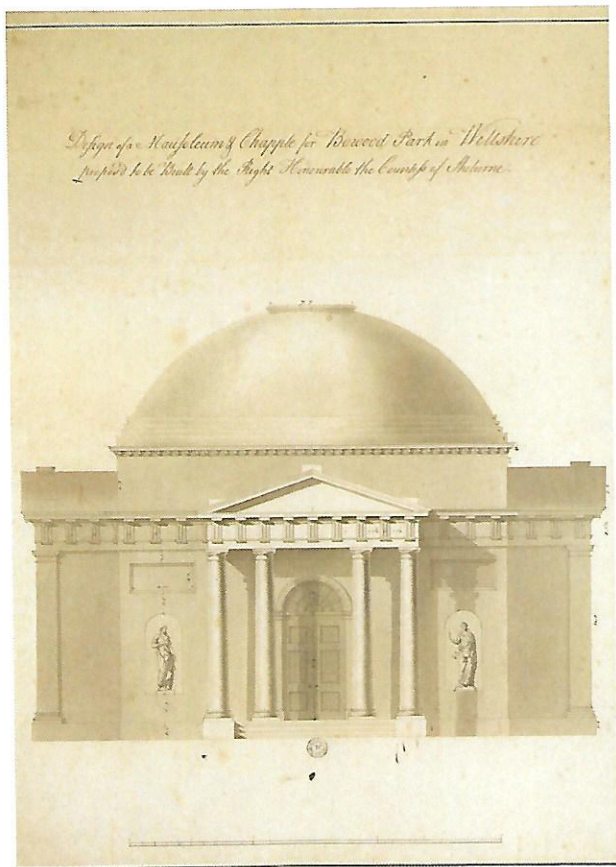


Fig. 7. Adam office hand, mausoleum for John Fitzmaurice, 1st Earl of Shelburne. SM Adam volume 39/75.

- 1 Frances Sands, 'Adam at work', *Country Life* (2 April 2014), pp. 78-81.
- 2 Alan Tait, 'The Sale of Robert Adam's Drawings', *The Burlington Magazine*, No. 904 (July 1978), pp. 451-454.
- 3 Alan Tait, 'The Travel Drawings of Robert and James Adam', Sir John Soane's Museum online drawings catalogue: Adam volume 56/2.
- 4 David King, *The Complete Works of Robert & James Adam and Unbuilt Adam*, Volume I (Oxford, 1991), p. ii.
- 5 'Calderwood [née Stewart]', Margaret (1715-1774) Oxford Dictionary of National Biography online.
- 6 To advertise the Admiralty Screen, an engraved perspective was sold at Andrew Millar's bookshop on the Strand. Arthur Bolton, *The Architecture of Robert and James Adam*, Volume II, (London, 1922), Index p. 34.
- 7 'Wolfe, James (1727-1759)', Oxford Dictionary of National Biography online.
- 8 King, Volume II, 1991, p. 261.
- 9 Ingrid Roscoe, *A Biographical Dictionary of Sculptors in Britain: 1660-1851* (New Haven and London, 2009), p. 1389.
- 10 Geoffrey Beard, *The Work of Robert Adam* (Edinburgh, 1978), p. 55.
- 11 Roscoe, 2009, pp. 216, 405.
- 12 John Fleming 'Robert Adam, Luc-François Breton and the Townshend monument in Westminster Abbey', *Connoisseur*, 150 (April 1962), p. 164.
- 13 *Ibid.*, p. 169.
- 14 SM Adam volume 57/20.
- 15 King, Volume I, 1991, p. 372.
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- 18 Damie Stillman, *The Decorative Work of Robert Adam* (London, 1966), p. 64.
- 19 'André, John (1750-1780)', Oxford Dictionary of National Biography online.
- 20 Roscoe, 2009, p. 1309.
- 21 King, Volume II, 1991, p. 263-264.
- 22 *Ibid.*
- 23 Bolton, Volume II, 1922, Index p. 54; King, Volume II, 1991, p. 265.
- 24 King, Volume I, 1991, p. 367.
- 25 Roscoe, 2009, p. 216.
- 26 Francis Stewart (ed), *The Last Journals of Horace Walpole During the Reign of George III from 1771-1783* (London, 1910), p. 125.
- 27 Roscoe, 2009, p. 203.
- 28 Calvin, 2008, p. 244.
- 29 Eileen Harris, *The Genius of Robert Adam: His Interiors* (New Haven and London, 2001), p. 19.
- 30 Roscoe, 2009, p. 1080.
- 31 John Newman, *The Buildings of England: Kent: West and the Weald*, 3rd edn (New Haven and London, 2012), p. 422.
- 32 Roscoe, 2009, p. 1295.
- 33 James Bettley and Nikolaus Pevsner, *The Buildings of England: Essex*, 2nd edn (New Haven and London, 2007), pp. 96, 104.
- 34 King, Volume II, 1991, p. 264.
- 35 *Ibid.*, Volume I, p. 362.
- 36 Howard Calvin, *Architecture and the Afterlife* (New Haven and London, 1991), p. 349.
- 37 Harris, 2001, p. 106.
- 38 Beard, 1978, p. 40.
- 39 Nikolaus Pevsner and Bridget Cherry, *The Buildings of England: Wiltshire*, 2nd edn (Middlesex, 1975), p. 122.

## EVENTS

### Monuments in the Oxfordshire Cotswolds

Thursday 16 April 2015 11 am to 5.00pm

A spring trip to see some wonderful monuments in delightful churches not far from Oxford. From Charlbury station a minibus will take us to Spelsbury (Lee and Dillon monuments), then on to Swinbrook for the Fettiplace monuments. We will lunch at the Swan, the highly-regarded pub in Swinbrook, before a detour via Widford, a very atmospheric little church in a field by the Windrush, and on to Burford before driving back to Charlbury station.

It's a first for us to organize a weekday trip – please let us know whether this is a good new idea! Please email to register your interest.

Peter Britton, a member of the Mausolea & Monuments Trust who has lived in the area for many years and has an extensive knowledge of the localities and monuments, is kindly leading the visit.

Timing to fit with trains from London; these trains are direct and avoid peak times.

9.50 from Paddington arrives Charlbury 11.04

17.10 from Charlbury arrives Paddington 18.28

Cost to be confirmed, depending on level of interest and transport; 2-course lunch at the Swan about £24 per head.

### Highgate Cemetery – The Parts You Haven't Seen Before

#### Mausolea & Monuments Trust Annual General Meeting and visit

Wednesday 17 June 2015 from 5.30pm

Highgate Cemetery is the only one of the so-called 'Magnificent Seven' London cemeteries (in fact there were eight!) to be run by a charity, and it is still open for burials. We will have a tour looking at interesting monuments and things a bit off the beaten track, covering both contemporary as well as historic monuments, and including ones rarely seen by the public. The tour will take about 90 minutes.

As the cemetery will be locked at the time you will also need to stay with the group for the duration of the tour.

Our guide, Ian Dungavell, took over as Chief Executive of the Friends of Highgate Cemetery Trust in October 2012 and has been doing research into the architectural history of the cemetery. He was previously Director of The Victorian Society.

The AGM will be at 5.30pm in the Chapel, and as usual there will be a glass of wine at some point during the proceedings. The tour will end around 8.00pm. The AGM will be free to members, and the cost of the visit £10 to members and £15 to non-members.

### *Hope Mausoleum Update - Alexander Bagnall*

The Trust's campaign to rescue the Hope Mausoleum is gathering pace. Following a successful round 1 Heritage Lottery Fund bid, a second round bid has been submitted. The bid is part of a larger project to reintegrate Hope's last complete surviving structure with the remainder of the Deepdene Estate. The trust has also commissioned replacement gates for the structure following their loss in 1960. Works to repair the Grade II\* structure will be begin early next year for a summer opening.

## THE MAUSOLUS ESSAY PRIZE

*£250 prize and publication in  
the journal of the Mausolea and Monuments Trust*

To encourage the study and appreciation of historic monuments, the Mausolea and Monuments Trust is inviting entries for the Mausolus Essay Prize, to be presented in 2015 in memory of Thomas Cocke, a former Chairman of the MMT who was passionately interested in the evolution of church architecture. Essays may be on any subject relating to mausolea or monuments, including, but not limited to, head stones, ledgerstones, cemeteries, churchyards and other types of memorial. They may concern objects in Britain or abroad, of any time period. Essays must be no longer than 3,000 words (not including footnotes and bibliography) and illustrated with up to five images. Footnotes and bibliography must be in the 'Chicago' style.

The judging panel will include:

Carolyn Cocke, chair of the Mausolea and Monuments Trust  
Dr Roger Bowdler, English Heritage  
Gavin Stamp, architectural historian  
Dr Gabriel Byng, editor, Mausolus  
Dr Frances Sands, Sir John Soane's Museum

**The deadline is 30 April 2015 and all submissions should be sent to the editor:**

**[mausolus@mmtrust.org.uk](mailto:mausolus@mmtrust.org.uk)**