

MAUSOLUS

THE JOURNAL OF THE MAUSOLEA & MONUMENTS TRUST

SUMMER 2020



2020 Events Postponed

Page 4

The Mausolea & Monuments Trust

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CONTENTS

Chairman's Comments	
Ian Johnson	4
Designing for the Dead	
Craig Hamilton	6
A Matter of Trust: Saving the Hamilton Mausoleum	
Tom Drysdale interviewing Bob Reid	12
The Guise Mausoleum at Elmore in Gloucestershire	
Paul Butler	17
Life after death: the problems of funding conservation of mausolea as a building type	
Laura Polglase	20
Updates to Gazetteer	
Brian Parsons & John Beattie	24
The History of the Heathcote Mausoleum at Hursley	
Robert Heathcote	26
Book Review: Mary B. Timoney, Ballintober Old Graveyard and The Grave Memorials of Co. Roscommon	
James Stevens Curl	38
Upcoming Events	42

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CHAIRMAN'S COMMENTS

Ian Johnson



The coronavirus has affected many societies such as ours and continues to do so. We cancelled all our events until 31st July as you all know. Many venues still remain closed and even those that are considering re-opening soon will have to contend with social distancing rules and other rules yet to be devised in order to comply with the guidelines of the government and to ensure as safe an environment as possible. In most cases this will mean reducing the number of people who can attend an event. Clarity over how events can be held is still unavailable and with this in mind we have taken the decision to postpone all the remaining events planned for this year 2020.

The flagship event for this year was the Annual Lecture to be given by Tim Knox in the Henry VII chapel of Westminster Abbey in September. The Abbey remains closed until at least 31st July and, as I indicated above, the conditions which will prevail when it does re-open are yet to be decided. I am however able to confirm that the Abbey has been very helpful by agreeing to move to move this event forward to next year in fact by exactly one year to 16th September 2021 by which time we all hope that the worst of the difficulties of the epidemic will have passed. Do put this date into your diary.

Nicholas Wheatley's talk on Funeral Trains has also been postponed and we hope will be included in the programme for 2021. I'd like to take this opportunity to apologise to Nicholas and indeed all the other speakers and tour leaders, Brian Parsons, Linda Monckton, Amy Frost and Tim Knox, whose work has had to be put to one side for the present. We hope to be able to incorporate some or

all of these postponed events into the 2021 Programme.

The MMT still carries on with its activities. The project to restore the Guise Mausoleum is coming close to the point where the cost for the various options will be clear and the Trustees will have to decide on which of the various options to choose. There is an update on page 16.

A guidebook for the Scarisbrick Mausoleum is in the course of preparation and hopefully will be published in a couple of months. The guidebook will include some history of the Scarisbrick family

In this edition there is the History of the Heathcote Mausoleum written by Robert Heathcote (who incidentally is not related to the family whose relatives are in the mausoleum). It will later be published as a separate booklet.

Updating the Gazetteer by John Beattie goes on and we continue to provide assistance and guidance to those concerned with the fate of mausolea. We have recently received an approach over the Bradshaw Mausoleum in Halton, near Preston whose

state is parlous (see image on back cover). There were a number of well known architects working in the Lancaster area from the 1750s (John Carr, William Gillow) and the Bradshaws may have employed one of them.

Thank you as always for your continued support and let's hope 2021 will enable us to meet again.

DESIGNING FOR THE DEAD

Craig Hamilton



Figure 1: The Crypt in The Chapel of Christ the Redeemer at Culham. ©Paul Highnam

The tradition of architects designing mausoleums has a long and noble history, although in the latter part of the twentieth century this tradition fell into decline. Given this decline, it came as a very welcome surprise in 2011 to be asked to design a new mausoleum in Kensal Green Cemetery, especially as, for a classical architect, one cannot imagine a

a more important task than to pay appropriate homage to the dead by designing mausoleums that hopefully extend and continue that tradition. Since then I have had the opportunity to design and have constructed a further mausoleum in Highgate Cemetery as well as producing designs for other mausoleums. Allied to the design of buildings for the dead,

I believe, is the tradition of designing sacred buildings and I have been fortunate to have designed and built three new Catholic chapels. Within one of these, The Chapel of Christ the Redeemer at Culham, is a crypt containing a mortuary chapel (see figure 1). In most of these commissions I have had the very good fortune of working with the Neo-classical sculptor Alexander Stoddart, who has contributed a programme of sculpture which has greatly complimented the architecture. Mausoleums from antiquity up until the early twentieth century often incorporated distinguished sculpture and, therefore, our collaboration has also continued that aspect of this tradition.

Our first collaboration for a memorial was for a client for whom I designed my first chapel, within the grounds of a new house which I also designed (see figure 2). This memorial, executed in sandstone with a bronze angel and a marble bas-relief by Alexander Stoddart, was designed with the work of the Danish Golden Age sculptor Herman Ernst Freund in mind. The Greek stele form is subtly

incorporated into the design.



Figure 2: A memorial in the north of Britain
©Paul Highnam

The crypt in the chapel at Culham has interment chambers below the stone floor in the nave. The groin vaulted nave is supported on Ballinasloe Doric stone columns and this same stone is also used for the solid stone crypt entrance doors. The use of stone doors is, of course, a reference to the "heavy stone" which closed Christ's tomb and the story of Christ's entombment and subsequent Resurrection is depicted in the bas-reliefs by Alexander Stoddart which surround the crypt doors (see figure 3). Within the tympanum the two shining angels which Mary Magdalene saw when she looked into the empty tomb are shown, seated either side of the empty bier stone, and within the door reveals are two small bas

reliefs which continue the story of Christ's entombment. The left-hand relief contains the image of St John and another Apostle looking into the empty tomb and the right-hand relief has the Noli mi Tangere scene, where Mary fails to recognise the Risen Christ and mistakes him for a gardener. All three reliefs are also cut in Ballinasloe limestone, thereby helping to further integrate the architecture and sculpture.

The Goldhammer Sepulchre at Highgate (see figure 4) is situated alongside the entrance

to the West Cemetery and adjoining the Chapel and War Memorial. The design for the exterior draws on the work of Lutyens, Charles Holden and Bertram Grosvenor Goodhue in the use of elemental classicism, with its subtle setbacks and stepped, pyramidal roof.

The bronze entrance doors incorporate the pomegranate as a symbol of the Resurrection and the two freestanding stone columns either side are topped by a capital which is an abstract sarcophagus draped with stiff stone drapes (see figure 5).



Figure 3: Crypt doors in The Chapel of Christ the Redeemer at Culham ©Paul Highnam



Figure 4: The Goldhammer Sepulchre at Highgate Cemetery ©Paul Highnam



Figure 6: The angel within the Goldhammer Sepulchre ©Paul Highnam



Figure 5: The Goldhammer Sepulchre west elevation ©Paul Highnam

These stylized drapes are a theme which is used on the interior as well. Alexander Stoddart's marble angel is the focus of the interior, located in an apse and presiding over the double sarcophagus (*figure 6*).

The interior is enriched by the use of Portland stone, red Oland limestone from Sweden and white statuary marble. The floor is inlaid in Opus Sectile, with a pomegranate pattern, and carved foliage adorns the reveals and soffit of the entry door and the coffered barrel vault. Stylised stone drapes line the walls and two marble cloths are folded neatly over the marble sarcophagus. The sculptural programme is completed by Alexander Stoddart's allegorical bronze figures of Faith and Fortitude which are placed in niches on



Figure 7: Goldhammer Sepulchre allegorical figure of Faith ©Paul Highnam

Figure 8: Goldhammer Sepulchre allegorical of Fortitude ©Paul Highnam



either side of the room (see figures 7 and 8). The interior is lit naturally through stone carved thermal windows at either end of the space.

Various unrealised designs for another mausoleum at Highgate have been produced more recently (see figures 9, 10 and 11). These continue to explore the idea of the classical mausoleum paying homage to diverse dead architectural heroes. In this case Friedrich Gilly and two great American Mausoleum designers of the early twentieth century: John Russell Pope and James Gamble Rogers. It seemed all the more appropriate to be making reference to these architects after the recent discovery that the Cheylesmore Mausoleum at Highgate (see figure 12), dating from 1927, was designed by the office of Carrere and Hastings.



Figure 9: Unrealised design for a mausoleum © Craig Hamilton Architects



It is very encouraging that there are once again patrons who are prepared to commission mausoleums of quality that will continue this important and honourable tradition and to leave to posterity buildings that not only do honour to the dead but also serve as works of art and a sign of continued civilisation in the early twenty-first century.



Figure 10: Unrealised design for a mausoleum

Figure 11: Unrealised design for a mausoleum

© Craig Hamilton Architects



Figure 12: The Cheylesmore mausoleum.

© Craig Hamilton

A MATTER OF TRUST: SAVING THE HAMILTON MAUSOLEUM

Tom Drysdale interviewing Bob Reid



Figure 1: A call to arms projected onto the Hamilton Mausoleum in March 2020

Few mausolea share the same level of local affection as the Hamilton Mausoleum. Built between 1842 and 1858 for Alexander, the 10th Duke of Hamilton (1767-1852), in the grounds of his opulent palace, the Mausoleum occupies a prominent location in its namesake South Lanarkshire town.

Its designer was another Hamilton – the revered Glasgow architect, David (1768-1843) – but owing to his death it was completed by David Bryce

(1803-76) in the Roman style, with a domed rotunda housing a chapel which sits above the family vault, the whole standing to a height of 36 metres.

Sculpture was supplied by Alexander Handyside Richie (1804-70), together with bronze doors by Sir John Steell (1804-91) after Lorenzo Ghiberti's 'Gates of Paradise' at the east entrance to the Florence Baptistery.

The Duke, a Whig and a dandy, was interred on the completion of the Mausoleum together

with 16 of his ancestors. A keen Egyptophile, his body was embalmed and mummified, then placed in a sarcophagus, originally purchased for the British Museum, and put on a marble plinth in the chapel, where it remained until being re-interred at the nearby Bent Cemetery in 1921.



Figure 2: Duke of Hamilton's sarcophagus

In 1927 the Palace, damaged from its use as a war-time hospital, was demolished. The tentacular shafts of the colliery established in the palace grounds in 1884 caused the Mausoleum to subside, sinking around 18 feet in total. Now, after decades of neglect, a new Trust has been formed to promote the upkeep of this local icon.

Tom Drysdale spoke to the Chairman of the Hamilton Mausoleum Trust, Bob Reid, to find out about the Trust's hopes and ambitions for the building.

How did you first become involved with the Mausoleum?

My connection with the building started in 1975. I was a Countryside Ranger at Strathclyde Country Park, doing tours of the Roman Fort, Bath House and the Mausoleum for 17 years until 1992. And that's why when I gained access to the Mausoleum I was so appalled at the state that it was in.

As well as the Mausoleum you're also interested in the nearby Keeper's Lodge. What is the connection between the two buildings?

The Keeper's Lodge is part of the Mausoleum. There was a hypocaust system to heat the Mausoleum, and that was connected to the cottage so the smoke went horizontal and then up the chimney from the cottage. So it's very unique in its design. When they were designated the Mausoleum was put on the A list, and the Lodge on the B list, but we're going to ask for it to be upgraded.

The Mausoleum and the Keeper's Lodge have both been in decline for some time. What has happened recently that made you want to do something?



Figure 3: Hamilton Mausoleum.
CC-BY-SA 2.0

We had some meetings in 2016 with South Lanarkshire Council concerning the state of the Keeper's Lodge and whether they were going to do anything about it. And basically they said 'No – but we'll sell it to you'. It was a scare tactic. But we came back with a bang!

We got our own working group together, including professional architects, stone masons and other people, and produced a technical report to give to the Council. The report basically said that they were going to have to spend some money on the buildings. But if we hadn't made the issue and asked people to write to the Council, nothing would have been done about it. That's the sad story of it all.

The building has been in the Council's care since 1992 and they've just totally neglected it. It was on a downward spiral,

to the point where it would bring you to tears to see the deterioration inside and outside. The main issue is water ingress caused by the drains being choked and leadwork coming off. It's totally soaked. And I don't know how they're going to dry it out.

What was the idea behind forming the Trust?

We formed the Trust last year. The Council are having to wear sad faces at the moment, but we're going in to be positive. First we started up a Facebook Group and got a lot of support – we have about 700 followers now. Since we formed the Trust at the end of last year we've had about 250 members sign up from all around the world – Australia, Canada, America, South Africa and the UK. We've achieved what we wanted so far, which was to bring the condition of the Mausoleum to the public's attention and to get something done about it. At the end of the day, the public does have a voice. We want to encourage more people to join so that we can have an even bigger voice.

You seem to have a lot of local supporters. Why do you think the

Mausoleum is so important to the local community?

It's the last remnant of Hamilton Palace, which was the most palatial house outside of royalty in the UK. It even had a throne room, because they wanted to be prepared in case they were ever asked to become the new Kings of Scotland! But when I've been speaking to people it's always to do with childhood memories. Most people used to be taken by their schools and it was very accessible – even in my time we were doing daily tours. Now it's open about once a month. One of our members who's 92 years old was reminiscing about her mother singing in it because the echo is spectacular.



Figure 4: Hamilton Mausoleum interior

It's also a landmark because of its position next to the motorway. A lot of businesses in the area use it as an emblem on their stationery and will have it in the background when they're doing photo shoots. We also have support from MPs, MSPs and local councillors, which is a big help.

There are some striking pictures of the Mausoleum with the words 'SAVE ME' projected onto it. Was that the Trust's idea?

No! But we know who did it. It definitely came at the right time – it was the week that we handed our report over to the head of the Council.

In March the Council pledged £500k for the Mausoleum – you must be thrilled with that!

To a certain extent!...

What are you hoping is going to happen with the money?

Our relationship with the Council is at a very early stage. We suspect that they want to hand the building over to the Trust, but we're not willing to do that until they fix the buildings – then we might consider it. But before then the lead work has got to be done, they've got to put

a scaffold around it and clean the stone work. My concern is how they're going to dry the Mausoleum out – that to me is the ultimate question that has to be investigated in depth by the Council. At the Hill House in Helensburgh the National Trust for Scotland has put up a big scaffold and a chainmail mesh to dry the house out, and that's costing £4.5m – so it's a lot of money.

In the long term we'd like to establish a proper working relationship with the Council. We're going to launch an international design competition for the Lodge – hopefully that's going to happen very soon. And we intend to establish an independent marketing strategy team to include local businesses, as well as some of the big supermarkets who are sitting in the retail park on the site of the palace. I would also like to set up an education working group, and in the longer term there are possible job opportunities.

The Mausoleum should be a puller – there are constantly buses going up and down the M74 and there's accommodation – but it's not been marketed properly for a

long time and that's something that needs to be looked at. Another thing that we'd like to do is raise some money to restore the doors, but that's a long way down the line at the moment. We're very ambitious!



Figure 5: Hamilton Mausoleum CC-BY-SA 2.0

Membership of the Hamilton Mausoleum Trust is free and will help to support the restoration of the Hamilton Mausoleum and Keeper's Cottage. To become a member, visit hmtrust.co.uk, where you can also find the Trust's condition report on the Mausoleum and Lodge or join the 'Saving Hamilton Mausoleum and the Keepers House' group on Facebook.

THE GUISE MAUSOLEUM AT ELMORE IN GLOUCESTERSHIRE

Paul Butler

Progress

Work on a feasibility study for the rebuilding of the Guise Mausoleum at Elmore in Gloucestershire started in mid-January this year. It has been facilitated with the help of a Buildings at Risk grant from Historic England and a grant from the Aldama Trust to whom we are extremely grateful.

We were fortunate in that most of the work was completed before the lockdown but the final part – a detailed survey of the fallen stones – has had to be delayed. It is this part of the project which will give us a definitive estimate of the final cost of the rebuilding.

The work so far, however, has allowed us to understand in detail the condition of the standing structure – very good, bearing in mind it collapsed more than a century ago – and to appreciate its exceptional architectural quality. Here are two photos taken in February.



Figure 1&2: Guise Mausoleum, Elmore



We hope to have the detailed study of the stones undertaken in June, including a mason's report on the condition of each stone. This will allow us to work out the practicality of rebuilding and all its implications; and then devise a strategy for fundraising for its rebuilding – the major challenge facing all those involved in the project at the MMT and in Elmore.

Our work on the feasibility study, as the MMT project team, has been centred on writing a significance report on the mausoleum. This has started us on the detective trail to find out who may have actually built the mausoleum. Its stone we are told is a very fine Bath stone likely to be from quarries now worked out, while the detailing on the ruins shows that whoever erected it knew about classical architecture and detailing.

A question of attribution

Our early thoughts were to look at recorded building work taking place near Elmore in the decade from 1730. Two sites were immediately identified as of interest as well as Elmore Court which in the early and late 18th century was altered:



Figure 3: Emore Court © Country House Rescue Channel 4

The south, entrance front of Elmore Court was around 1700

with at its centre two tall segmental headed mullioned and transformed casement windows. That on left largely replaced except for the top three panes in the mid 18th century by a Doric order porch with three columns in row to each side sitting on bases and with balustraded parapet bearing Guise arms. There is no record of who carried out these works to Elmore Court in the 18th century.



Figure 4: St John the Baptist, Gloucester. © Gloucester Methodist Church

Six miles to the north of Elmore, St John the Baptist, Northgate Street, Gloucester was rebuilt in 1732-6 by Edward & Thomas Woodward, architect masons of Chipping Campden. Its

classical east end elevation onto Northgate has a central part of fluted Roman Doric pilasters and entablature enclosing a Venetian window with Ionic pilasters that support a shallow pitched pediment. Its side wings have a cornice that runs into the Doric pilasters just below their capitals below which is a circular window in a moulded architrave above a round-headed doorway in an architrave with raised spring blocks and keystone.

Six miles to the south of Elmore, Frampton Court at Frampton-on-Severn was built 1731-3 by Bristol architect John Strahan in what John Wood of Bath described as a 'piratical' style

possibly based on Colen Campbell's interpretation of Palladian (according to the Buildings of England). In Bristol and Bath Strahan produced Neo-classical, mostly Baroque houses into the 1730s.

We would welcome the views of readers as to the possible designer and/or builder of this early neo-classical mausoleum pictured below.



Figure 5: Frampton Court © Images of England Mr John Leaver Reference: IOE01/13897/06
Date: 12 February 2005

LIFE AFTER DEATH: THE PROBLEMS OF FUNDING CONSERVATION OF MAUSOLEA AS A BUILDING TYPE

Laura Polglase

Readers of Mausolus need no convincing that mausolea are worthy candidates for protection. Not everyone in the heritage industry, or more particularly, those in charge of grant-giving, are as supportive. Given the limited amount of funding available, we are often asked why mausolea, buildings in the main designed by and for the rich and powerful to augment their legacy, should deserve money from the public purse. There is no shortage of competing heritage assets needing protection, the restoration and re-use of which would bring economic and social benefits to the immediate and wider community. My masters dissertation looked at the challenges of conserving mausolea in England; most research to date has tended to focus on the plight of specific buildings rather than the challenges common to the building type.

Many historic buildings can lay claim to being unique, but

mausolea, despite sharing a common use and purpose, are often quite unlike each other in many ways. All were designed to perpetuate the memory of the departed, and, in spite of the tragic stories surrounding some of them, they all seek to glorify the occupant or those who mourned them. Most, but not all, are consecrated and still have human remains interred within. Thereafter, the similarities cease. Mausolea can be found on isolated hilltops, in village churchyards, in municipal cemeteries or incongruously sandwiched in between residential streets. They come in all shapes and sizes, in practically all architectural styles and reflect like no other building the taste of the person who built them.

Although most of the buildings have retained their original use – the interment of the dead – very few are still being used by the family. The original use is not a viable means of supporting the restoration or conservation



Figures 1 & 2: The Packe mausoleum, hidden in the residential streets of Poole.

© Laura Polglase

(unless the family pay) but the continuing use prevents alternative uses for the building. The public rightly assumes that the original family should be responsible for their (unless the family pay) but the continuing

use prevents alternative uses for the building. The public rightly assumes that the original family should be responsible for their maintenance, however, where the family are not traceable or are unable or unwilling to contribute, sourcing other funds becomes necessary. Many mausolea face difficulties in obtaining heritage lottery funding due to their inability to demonstrate sufficient public benefit, making obtaining matched funding harder. Like other projects, happenstance can play a part in fundraising such as discovering a family connection with an interest in supporting the restoration. I found that an active Friends group proved crucial both for raising money to restore the building but also to provide volunteers to look after it once the conservation had been completed.

And it must be admitted that mausolea are still viewed as a very specialised interest. Perceived lack of public interest in mausolea provides potential funders with an ideal excuse to delay or refuse to fund their conservation. And mausolea have particular challenges, foremost among them being

the presence of human remains. Unlike churches or graveyards where the bodies are hidden from sight, in many instances the caskets are on display above ground. In contrast to previous generations, contemporary society is not accustomed to death in such close proximity and interest in these buildings can be regarded as weird and macabre. The fear of death obviously persists, but society is not surrounded by it or indeed fascinated by it, to the same extent as in the Georgian and Victorian Ages. At a practical level, the presence of human remains brings restrictions, as their removal requires permission (costing time and money) before restoration or repair of the building.

With imagination (and sensitivity), some of the larger cemeteries with numerous mausolea have started to organise specialist tours and events to reach beyond the normal English Heritage- going public. Expanding beyond Heritage Open Days, some have created real and virtual tours, others are wildlife havens (you can sometimes get funding for bugs and bees more easily than for buildings). There are

examples of mausolea contributing to healthy living walking tours or even acting as film locations. Such events will not assist the small mausoleum, hidden at the back of a churchyard or in a remote spot, separated from its original landscape setting. My research found that these were often forgotten and vulnerable to vandalism and anti-social behaviour of a kind which seems particularly to afflict funerary monuments.

The issue of public access to the site and to the mausoleum is a complicated one. Where the mausoleum is not in receipt of public funds or remains solely under private ownership, there is no obligation to open to the public, although most owners try to accommodate visitors on an occasional basis. Given the isolated location of many of the buildings and the lack of money and volunteers, offering access can create a demand which cannot be satisfied where there are limited resources. With the inevitable risk assessments for health and safety, and the training and supervision of volunteers, this reluctance is unsurprising. In addition, once restored, the building can

become even more vulnerable to attack by those who think there are contents worth stealing. It is understandable, if rather dispiriting, if some owners find it easier to keep the site secured with no public access. This is a shame: people need to see mausolea - at least externally - in order to appreciate them. Most were designed to impress and are often highly decorated on the exterior with a plainer interior.



Figure 3: The Lowndes mausoleum in Chesham, tucked at the back of the churchyard, fenced and overgrown.
© Laura Polglase

Historic England considers that the 'vast majority of our heritage assets are capable of being adapted or worked around to some extent without a loss of their significance'. Mausolea are one of the exceptions to this. They are often in the public domain, whether in municipal

cemeteries or churchyards, or isolated as eye-catchers in a country landscape. With no owner clearly responsible, many mausolea have been left to decay to the point where the structures are dangerous and the only option is an unsightly fence or demolition.

Conservation of mausolea, while challenging, is important - some will have significance for their aesthetic value alone, either the building or its location within a landscape setting, while others may have associations with famous people interred within or be designed by well-known architects. Many are quite eccentric and personal, as their architects and owners had a freedom to express their individuality in a way seldom matched in designs for other buildings. All have something to tell us about previous generations' views of themselves and their legacy.

UPDATES TO GAZETTEER

Brian Parsons & John Beattie

Thanks to help from Brian Parsons, John Beattie, who maintains the MMT Gazetteer has updated entries for the following mausolea.

Ball	.....	Islington St Pancras Cemetery
Berens	.....	West Norwood Cemetery
Crownie	.....	St Marleybone Cemetery
Glenesk	.....	St Marleybone Cemetery
Gorden	.....	Putney Vale Cemetery
Haywood	.....	City of London Cemetery
Hooke	.....	Walthamstow Cemetery
Melesi	.....	Islington St Pancras Cemetery
Panye	.....	Islington St Pancras Cemetery
Pedley & Husluack	.....	City of London Cemetery
Rogers	.....	Abney Park Cemetery
Squire	.....	New Southgate Cemetery
White	.....	Islington St Pancras Cemetery



Figure 1&2: Squires Mausoleum, New Southgate Cemetery

Also new entries have been uploaded for these mausolea

Budgen	.....	Islington St Pancras Cemetery
Carter	.....	Islington St Pancras Cemetery
Newcomb	.....	Islington St Pancras Cemetery
Oldham	.....	South Ealing Cemetery
Wieland	.....	Islington St Pancras Cemetery

The gazetteer is a fantastic tool and we really do rely on people submitting information to keep this current and up to date. Your images and details help us to do this.

THE HISTORY OF HEATHCOTE MAUSOLEUM AT HURSLEY

Robert Heathcote



Figure 1: The Heathcote mausoleum with the graves of John Keble and his wife Charlotte in the foreground

The Heathcote family lived at nearby Hursley House (now the IBM research centre) from 1718 to 1888. The mausoleum was erected by Sir Thomas Heathcote in 1771 and now contains the remains of 37 members of the family plus Samuel Pineau, who was a favoured servant and the tutor of Sir Thomas' father.

Hursley House was sold to Joseph Baxendale (owner of the Pickfords removal firm) in 1888

by the 6th baronet. In 1925 Helena, the 3rd daughter of the 5th baronet, died and she was the final member of the family to be deposited in the mausoleum. As the family connection with Hursley weakened, the mausoleum gradually fell into decay and in 1997 it was acquired by the Mausolea and Monuments Trust and, after a period of fundraising, the building was reroofed and the exterior was restored in 2005-2006.

The Heathcote family

Background

Gilbert Heathcote (1625–1690) was a notable inhabitant of Chesterfield in Derbyshire. He came into a small inheritance largely derived from the lead mines in Derbyshire and later served with some distinction in the Parliamentarian army during the Civil War. Although he suffered some consequences from this after the restoration of the monarchy, he prospered in his later years and some records suggest that he may have been mayor of Chesterfield.

Gilbert had eight sons and one daughter, with seven of the sons surviving into adulthood. All were encouraged to become “merchant adventurers” and all appeared to prosper:

1. Sir Gilbert (1651-1733) was a merchant initially trading in Spanish wine, but later involved in commerce in the Baltic, Caribbean and East Indies. He served as an MP between 1701 and 1733 and was knighted in 1702. He was one of the founders of the Bank of England, serving as Governor in 1710-1711. Renowned for his meanness, he became enormously wealthy and was

Lord Mayor of London in 1711, being noted for having fallen off his horse during the inaugural procession to the Royal Courts of Justice. The following year, the new Lord Mayor insisted on travelling by coach; a tradition continued in the current Lord Mayor's Parade. His family settled in Normanton, Rutland.

2. John (1653-1710) was a wealthy merchant, working in Danzig, Königsberg and Jamaica

3. Samuel (1655-1708) was also a merchant in Danzig and Königsberg and was a director of the East India Company. In 1691 he married his trading partner's sister, Mary Dawsonne and their son William became the 1st baronet living at Hursley. His youngest daughter married Sir Francis Drake, MP for Tavistock and a direct descendant of the brother of the Elizabethan adventurer.

4. Josiah (1660-1706) was also a merchant trading in the West Indies. His only son George was an MP and Lord Mayor of London in 1742

5. William (1662-1719) appears to have been wealthy when he died, unmarried, at his brother Gilbert's Essex home.

6. Caleb (1666-1721) emigrated to America in 1691, apparently in disappointment when Mary Dawsonne preferred to marry his brother Samuel, rather than him. He settled in New York, where he was mayor from 1711 to 1714.

7. George (1668-1698), the youngest of the merchant adventurers was the first to die, believed to have died at sea, returning from Jamaica.

William, the 1st baronet

When Samuel died in 1708 his considerable fortune was inherited by three surviving sons, Gilbert, William and Samuel. However, after the death of the oldest, Gilbert, from smallpox at the age of 18 in 1710, William inherited the bulk of his father's estate.

William (1692-1751) was initially involved in the family's various trading ventures but, by 1715, he had decided to retire from commerce and to live off his fortune as a country gentleman and in 1718 he purchased Hursley House from the Cromwell family. Richard Cromwell, Oliver's son, had lived there occasionally after his return from exile in 1680 until

his death in 1712. By the time of Heathcote's purchase of the house and estate, the property was reported to be in a run-down dilapidated condition.

In 1720, William married Elizabeth Parker, only daughter of the 1st Earl of Macclesfield. Her father was an extremely wealthy and well-connected man, having served as one of the regents during the year following the death of Queen Anne in 1714 and before George I arrived in England. Because King George spoke no English, the Earl of Macclesfield gave the Kings Speech in the House of Lords in 1718. The marriage of William and Elizabeth indicates the Heathcote family's very rapid ascent of the social ladder over the space of three generations, moving from provincial landowners to a position of significant social prestige.

Despite Sir William retiring from business, he continued to be very active. In 1721 he commenced a rebuilding of the house at Hursley and, although he did not employ an architect and personally supervised the design and construction, the house was completed by 1724.



Figure 2: Sir William 1st baronet
Oil painting by Sir Godfrey Kneller 1721
Courtesy of the Heathcote family

He also purchased additional land around Hursley, plus an estate in Ireland and a house in St James' Square London. In 1722 he was elected MP for Buckingham and in 1723 was Deputy Lieutenant for Hampshire. His parliamentary career continued when he was elected MP for Southampton in 1729, sitting until 1741.

Upon his death in 1751, Sir William was placed in the vault of the parish church, ownership of which had been included when he purchased the Hursley

estate. Already in the vault were his wife Elizabeth (1746), son George (1735), son William (1748), uncle William Dawsonne (1727) and his old tutor, Samuel Pineau (1744), in addition to Cromwell family members.

Sir William had 9 children, 7 of whom are now in the mausoleum. The other 2 were Samuel (who is buried at double depth in the churchyard outside the mausoleum) and Mary (who married her cousin, the Earl of Macclesfield). Sir William's daughter Elizabeth married another cousin, Admiral Francis Drake, who is also now in the mausoleum. George, who died in infancy, shares a space in the mausoleum with his mother, who survived him by 11 years.



Figure 3: Hursley House 1827



Figure 4: Hursley House today
(NB Extensive alterations were carried out after the house was sold by Joseph Baxendale in 1902 to Sir George Cooper who was married to a very wealthy American heiress)

Thomas the 2nd baronet

Sir Thomas (1721-1787), the 2nd baronet, upset his family when, aged 21, he entered into a clandestine marriage with Elizabeth Hinton, a local village girl. The marriage took place in St Sepulchre without Newgate in London and was clearly a hurried affair. On the marriage certificate the celebrant initially misspelt "Heathcote" and "Hursley" and recorded Thomas's occupation as "coachman". The displeasure of Thomas' mother was evident and she was presumably concerned that the marriage jeopardised the family's newly-won social status. After their marriage, the couple lived in Staines and it was only after his

mother's death in 1746 and the death of Elizabeth from smallpox in 1749 that Thomas and his 4 children were invited back to live at Hursley. The family's displeasure at the marriage is possibly the reason why Elizabeth's resting place in the mausoleum is labelled "Mrs Heathcote", rather than showing her full name (as is done for all the other occupants of the mausoleum). Sir Thomas married again in 1754 and had a further four children.

Sir Thomas followed a less public life than his father, but continued Sir William's building work. In 1752, almost immediately after succeeding to the title, he laid the foundations of a new parish church which was described at the time as being extremely ugly and which lasted less than 100 years before being replaced by the current church, built by John Keble in 1847/8.

In 1771 the mausoleum was built, although it is unclear why Sir Thomas had not included a family vault in the new church that he had built less than 20 years previously. Those members of the Heathcote family previously resting in the

vault under the church were relocated to the mausoleum.



Figure 5: Sir Thomas the 2nd baronet
Daniel Gardner, probably 1783
© The Samuel Courtauld Trust

William, the 3rd baronet

The 3rd baronet, Sir William (1746-1819), succeeded to the title in 1787 and served as MP for the County of Hampshire from 1790 to 1806. He had 3 daughters and 5 sons. Henry, the 4th son, joined the navy in 1790 and served with distinction during the Napoleonic wars such that, after retiring, he was knighted in 1819 and created Rear Admiral in 1825.

Thomas the 4th baronet

Sir William's son Thomas (1769-1825) became the 4th baronet in 1819 and upon marriage to heiress Elizabeth Freeman in 1799 he took the additional name of Freeman. He modernised Hursley House and served as an MP from 1807-20. His wife died in 1808 and Sir Thomas had no direct descendants. As his younger brother, the Rev William Heathcote (1772-1802) had predeceased him from a hunting accident, the title passed to Sir Thomas' nephew, the Rev William's only son, also called William.

There appears to have been a family feud as Sir Thomas contrived to leave much of the inheritance to the son of his butler whom he had adopted and hence the next baronet was significantly less wealthy than his predecessors.

William the 5th baronet

As described above, Sir William (1801-1881) became the 5th baronet upon the death of his uncle Sir Thomas. Sir William was a very prominent figure, serving as an MP for Hampshire constituencies between 1826

and 1849 and as MP for the University of Oxford from 1854 until 1868. He was High Sheriff of Hampshire in 1832 and a deputy Lieutenant for the county. During the late 1820s, a period of widespread poverty among agricultural workers, he recognised the hardship experienced by his tenants and reduced their rents and also supported them by providing allotments, improving their housing and building schools. His last great public achievement was the rebuilding and improvement of the County Hospital in Winchester in 1868, where the architect was William Butterfield.

His home life was, however, less smooth. After 9 years of marriage and four children, his first wife Caroline died in March 1835 after a routine operation and, although he remarried 6 years later and had a further 8 children, he was deeply affected by the death of his youngest, and favourite, son Godfrey who died aged 7 in June 1858. His eldest son, the future 6th baronet, William Perceval Heathcote (1826-1903) attracted opprobrium by joining the army against his father's wishes, then living beyond the means

of the family and adopting the catholicism of his wife. There was further disappointment when William Arthur Heathcote (1853-1924), the eldest grandson and the heir presumptive to the baronetcy, became a Jesuit priest, while another grandson, George Wyndham Heathcote (1855-1930), was a navy deserter. Both these grandsons were specifically excluded from Sir William's will.

Just 7 years after the death of the 5th baronet, Hursley House and much of the estate was sold by the 6th baronet and the family connection to Hursley began to weaken.

During the 5th baronet's life, there were connections with Jane Austen and, separately, John Keble (see below).



Figure 6: Sir William Heathcote 5th baronet Stipple engraving by Joseph Brown 1847 or later. Courtesy of The National Portrait Gallery

William, the 5th baronet and the Austen connection

The 5th baronet, Sir William, inherited the title and some of the estate from his uncle, who had died childless.

The 5th baronet's father, the Rev. William Heathcote (1772-1802) had been rector of Worting in Hampshire as well as a Prebend of Winchester Cathedral. The village of Worting is close to both Steventon (where Jane Austen's father was rector) and Wootton St Lawrence (where Lovelace Bigg-Wither was rector). The families of these three clergymen enjoyed a close friendship and in 1798 the Rev. William married Elizabeth, daughter of the Rev Lovelace Bigg-Wither.

Lovelace had a large family of 2 sons and 7 daughters and, upon the death of the Rev. William Heathcote from a hunting accident in 1802, Elizabeth and their only son William (the future 5th baronet) moved back to live with Lovelace's family. In 1813, upon the death of Lovelace, Elizabeth and William moved to Winchester where William attended the College and his mother had a house in

the Cathedral Close.

Jane Austen and her elder sister Cassandra were friends with all of the children of the Rev Lovelace, particularly three of the daughters; Elizabeth (Sir William's mother), Alethea and Catherine. In 1802, Lovelace's son Harris proposed marriage to Jane and was accepted. Bigg-Wither celebrations were, however, short-lived as Jane announced a change of heart the following day.

The Heathcote/Austen/Bigg-Wither friendships continued and the widowed Elizabeth Heathcote provided accommodation in Winchester for Jane Austen's final few months until her death in July 1817.

As well as the remains of the Rev. William and his wife Elizabeth Heathcote, the mausoleum at Hursley contains their only child, Sir William, the 5th baronet and also his aunt, Alethea Bigg-Wither (1777-1847).

William, the 5th baronet and the Keble connection

After school at Winchester, William had gone up to Oriel

College Oxford in 1818, where his tutor was John Keble, only nine years older than himself. Upon achieving a first class degree in Classics, he was elected a fellow of All Souls in 1822 but his preparations for a career in Law were halted in 1825 when, upon the death of his uncle, he inherited the title.

In 1829, the living at Hursley became vacant and was offered to Keble, who declined the offer. Keble had left Oxford in 1823 and moved to Gloucestershire in order to look after his recently-widowed father and his younger sister. At this time, Keble was working on his book "The Christian Year", a book of poems for the Sundays and feast days of the church year which appeared in 1827. This book achieved great success, running to almost 100 editions by the time of his death and in 1831 Keble was appointed to the Chair of Poetry at Oxford, which he held until 1841.

In 1835, Keble's father died and, as the living at Hursley had again become available, it was once more offered to Keble, who this time accepted and moved with his new wife Charlotte to the rectory at

Hursley where they lived until 1866, the year when they both died. They are buried side by side close to the Heathcote mausoleum in Hursley churchyard.

Keble was one of the leaders of the Anglo-Catholic Oxford movement and he disliked the Puritan style of the Hursley church so much that in 1847/8 he rebuilt the church at his own expense and removed the Cromwell monument – although this was stored by Sir William and later reinstated on the North wall of the tower.

Immediately after Keble's funeral it was agreed that his most fitting memorial would be a new Oxford college bearing his name. The architect chosen was William Butterfield, who had worked with Sir William Heathcote on several projects including the hospital in Winchester and who was closely acquainted with the leaders of the Oxford movement for whom he had designed several churches. Butterfield also designed the memorial to Sir William which is now on the South wall of the tower of Hursley church, opposite the Cromwell memorial.

The mausoleum

It is not known who designed the mausoleum which was built in 1771 and, in the same way that the 1st baronet designed his new house at Hursley, the mausoleum may not have been the work of a professional architect. It is, however, possible that the architect of the Heathcote mausoleum was William Robinson (1720-1775) who is believed to have designed the 1757 Jervis mausoleum in Stone, Staffordshire. There is a family connection as the Rev Thomas Heathcote (1747-1811), son of the 2nd baronet, was Rector of Stone (whose parish churchyard contains the Jervis mausoleum) and married Letitia Parker, whose sister Martha was married to John Jervis. Although they both died in Stone, the Rev Thomas and Letitia are buried in the mausoleum at Hursley.

In effect the mausoleum is a rectangular brick box, much like an above-ground version of a subterranean burial vault. The doorway has a rusticated stone surround and the roof is a 'square' dome. The brickwork has been laid in English Bond, a pattern created from alternate

courses of headers and stretchers, considered to be very strong because of the complete absence of straight joints running vertically in the wall. Consequently it is more difficult to lay and more expensive than many other bonds.

There is no evidence to show that the external walls were rendered in any way, and only the deep wooden cornice appears to have been painted. As with most subterranean burial vaults, the interior of the mausoleum was rendered and limewashed. Semi-circular ventilation grilles above the north door, and another directly opposite in the south wall allowed fresh air into the building. The blank window recess on the external east wall of the mausoleum contains an oval funerary monument to Samuel Heathcote, the brother of the 4th baronet, who was somewhat eccentric and left detailed directions for his funeral. These directions specified that he wanted no headstone and that he should be buried at double-depth explaining that this would be "more snug than being pushed into one of the pigeon holes

of that horrid cold place, the mausoleum." He was obviously not alone in his preference for earth burial as there are twelve other Heathcotes buried in various parts of the churchyard.

Set into the floor is a ledgerstone, beneath which are buried the Rev'd Thomas Heathcote (d.1811), the brother of the 3rd baronet and his wife, Letitia (d.1802).

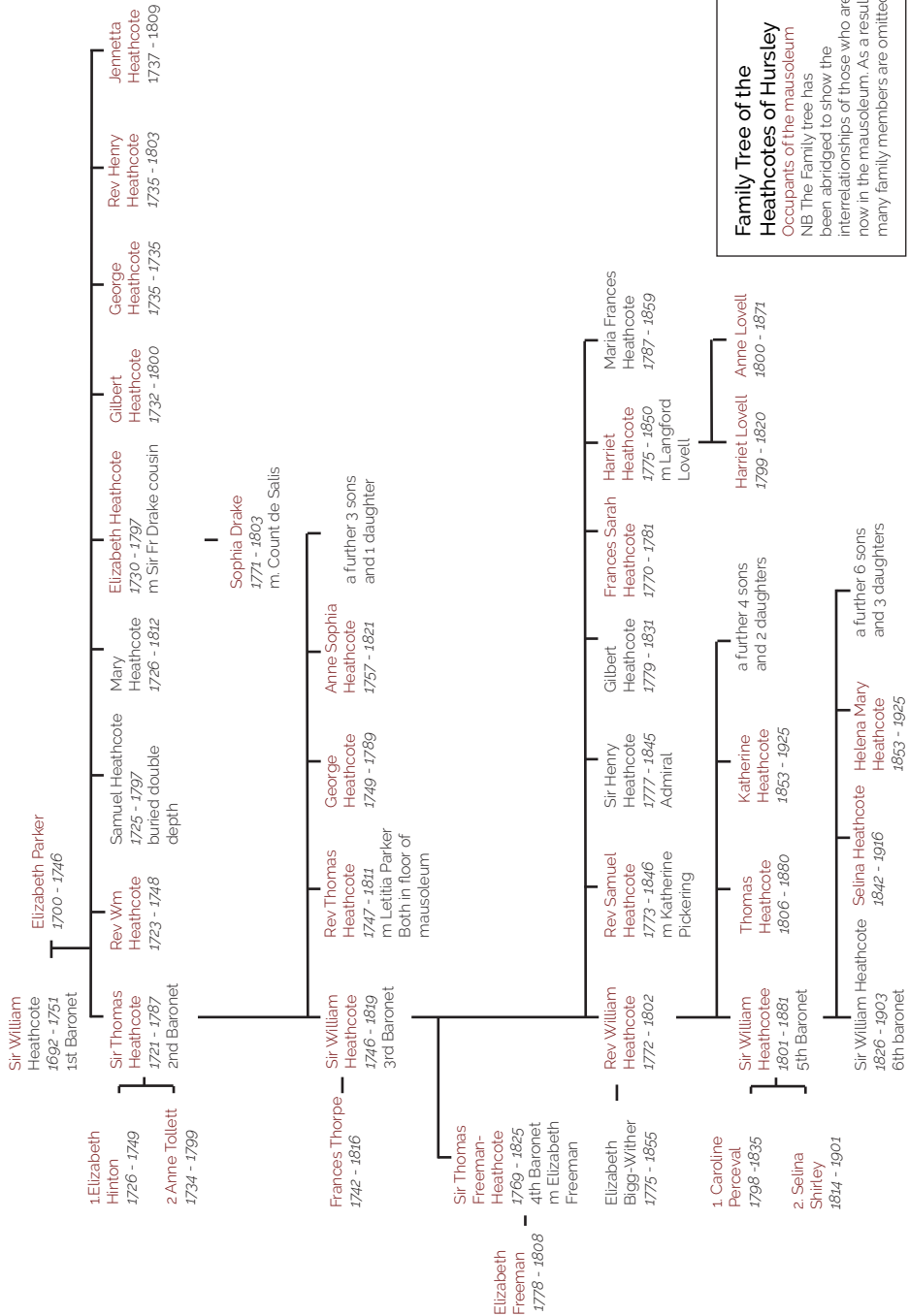
Inside, it is an unusually large structure with spaces for a total of 70 coffins although only thirty-eight spaces are occupied. Each is some eight feet in depth, two feet in width and two feet in height and there is sufficient space in the centre aisle to allow coffins to be manoeuvred. Only seven of the twenty-eight spaces on the two upper levels, are occupied, possibly owing to the difficulty of lifting such heavy coffins to this height.

The front of each space is slightly recessed in order to take a sealing stone identifying the occupant. Inside are the coffins, which are all believed to consist of an inner wooden coffin of elm, a lead shell with lead inscription plate, and an

outer wooden case upholstered in velvet and affixed with an inscription plate (of lead, brass or copper) and gilt-headed upholstery pins.

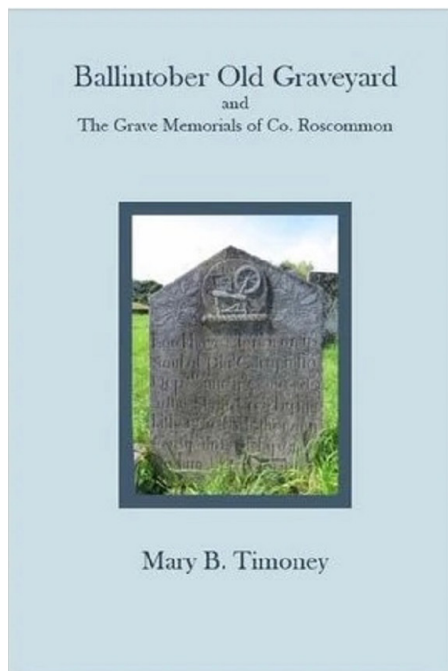
Each coffin has been put into its space so that the foot end is aligned to the east. Hence those on the left (east) side were placed in feet first, and those on the right (west) side went in head first.

The family funeral hatchment was originally on the South wall of the mausoleum but was relocated to the church where it was placed under the tower above Butterworth's memorial to the 5th baronet.



BOOK REVIEW: MARY B. TIMONEY, BALLINTOBER OLD GRAVEYARD AND THE GRAVE MEMORIALS OF CO. ROSCOMMON

James Stevens Curl



Mary B. Timoney, *Ballintober Old Graveyard and The Grave Memorials of Co. Roscommon* (Roscommon: Comhairle Contae Ros Comáin [Roscommon County Council], 2018) 528 pp., 1329 illus., many in colour. ISBN: 978-0-9575800-6-0. Price €40 (hardback).

Ireland is a land of strange and magical graveyards, many of which once contained a church, or even more than one church, of which perhaps only a gable or a piece of rubble wall sometimes survives, rising from an untidy jumble of weeds, brambles, and leaning headstones. In some of these melancholy places found throughout the land, often the only roofed building will be a mausoleum, and it will usually be in need of care and attention. Most mausolea in Ireland are found in burial-grounds (as opposed to cemeteries, although places such as Glasnevin and Mount Jerome Cemeteries in Dublin have a smattering of above-ground tombs):¹ they are relatively common, and may be counted among the most favoured types of architecture in that country, not confined to either caste or sect (although some of the most handsome exemplars were erected to contain the remains

of the Anglo-Irish Ascendancy)². Maurice and Michael Craig's beautiful and evocative *Mausolea Hibernica*³ describes and illustrates amazing exemplars from all four of the Provinces of Ireland: the variety, in terms of style, design, and quality, is truly astonishing.

Then there are crumbling tombstones a-plenty, often lurking under black mould among overgrown moongrey nettles in graveyards redolent of terminal decay and suffused in ineffable melancholy, soaked in the muttering rain. And those memorials are of enormous importance because they are often the only records that remain of the dead, because of the destruction of the registers of approximately 1,000 out of 1,600 Church of Ireland parishes public records in the Dublin Four Courts during the Civil War of 1922-3. Registration in other denominations tended to be inconsistent and incomplete, and in some cases was only of fairly recent date, thus the value of headstones to provide missing historical and genealogical information cannot be overstressed.

So, as aids to research, graveyards occupy a peculiarly

important position in Ireland. The work of the Association for the Preservation of the Memorials of the Dead, commencing in 1888, made some contribution in its publications, but it was very selective, and often, unfortunately, inaccurate. Dr R.S.J. Clarke's meticulous recording of *Gravestone Inscriptions*, the first volume of which, dealing with part of County Down, was published in 1966 for the Ulster-Scot Historical Society, and that admirable work continued long afterwards, providing superb records of a great many gravestone inscriptions in Ulster, including the supremely historically important Clifton Old burying-ground in Belfast (opened 1797)⁴, but much, much more needs to be done, and urgently too. Time is not on the side of gravestones or the information they contain.

Now we have Timoney's wonderful book, recording memorials in an area centring on Ballintober parish graveyard, but extending over the whole of County Roscommon into parts of Counties Galway, Sligo, Westmeath, and Kilkenny where similarities of design occur. It is

superbly designed, printed, and illustrated with first-class material: here are marvellous things, with carvings representing the skills of, for example, blacksmiths; achievements of arms of grander families such as the MacDermotts and the O'Conors; Christian motifs such as IHS with Cross, INRI, XP, hearts (sometimes pierced with thorns, nails, etc.), winged heads and figures, sunbursts, the moon, and stars, reminders of mortality (skulls, bones, hourglasses, etc.) and immortality (the *ouroboros*); and a great deal more. Here are crumbling mausolea, headstones of every shape and size from the seventeenth century to modern times, with a huge range of decorative devices and lettering types (some in relief rather than incised), and much else besides. Perhaps it might be said of the more recent exemplars that their lack of artistry has added new embarrassments to death, but they are all here, and nothing is skimped.

By far the majority of queries received by the Roscommon County Council Heritage Office relates to graveyards. Levels of public interest in, and

engagement with, the natural and built heritage have increased very significantly over the last couple of decades: and no small part of those levels is fascination with historic burial-grounds and memorials, with all their intricate detail, imagery, symbolism, and genealogical information. This significant volume has sprung from such genuine interest, and the Heritage Office is to be warmly commended for its imagination and supportive stance.

When the usual publications from local authorities are as stimulating as the conversation of Jane Austen's (1775-1817) odious 'Mr William Collins' in *Pride and Prejudice* (1813) or the catatonically boring prose of Sir Ron Dearing (1930-2009 — who presided over the National Committee of Inquiry into Higher Education's 1,700-word *Report* of 1997), this offering from Roscommon is a stunning achievement. The illustrations — mostly spectacular colour photographs of individual memorials — are very fine indeed, and the book includes transcriptions of epitaphs, maps showing the locations of graveyards and cemeteries in County Roscommon, lists of such places (with Townland

names and map-references), appendices listing mausolea and similar structures with their locations, details of the various stones used and where they came from, plentiful quotations from a variety of sources, and much more besides, including a bibliography and suggestions for further reading, numerical lists of all illustrations, and a thematic index.

It is hoped that this book will bring about not just a greater appreciation of Ballintober Old burying-ground and its memorials, but of the other graveyards of the County and of Ireland as a whole, and perhaps even provide a model of how similar projects recording burying-grounds might proceed. It is an essential reference-work for anybody wishing to visit or study any graveyard in County Roscommon.

References

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2. James Stevens Curl (1978): *Mausolea in Ulster* (Belfast: Ulster Architectural Heritage Society). See also Lydia Wilson (ed.) (2009): *Knockbreda: its Monuments &*

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3. Maurice Craig & Michael Craig (1999): *Mausolea Hibernica* (Dublin: The Lilliput Press Ltd.) 48 and *passim*, a charming little book, elegantly illustrated, and full of pithy comment. See also Andrew Carpenter (gen.ed.) (2014): *Art and Architecture of Ireland, 4: Architecture 1600-2000* (Dublin, New Haven, & London: Yale University Press for the Royal Irish Academy & The Paul Mellon Centre).

4. Robert William Magill Strain (1961): *Belfast and its Charitable Society. A Story of Urban Social Development* (London: Oxford University Press); A.C.W. Merrick & R.S.J. Clarke (1991): *Old Belfast Families and the New Burying Ground from Gravestone Inscriptions, and Wills and Biographical Notes* (Belfast: Ulster Historical Foundation).

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A version of this review appeared in Church Monuments xxxiii for the year 2018 pages 156-8. Thanks are due to the Church Monuments Society for permission to re-use some of that material here.

UPCOMING EVENTS

EVENTS PROGRAMME 2020

As indicated events for the remainder of 2020 have been postponed due to the current circumstances. Even when the restrictions are relaxed there may be temporary limits to the numbers of attendees.

It is the intention that many, if not all of the planned 2020 visits and talks can be rescheduled for 2021. The MMT is grateful to those who were to lead, organise and host those events, as well as to those members who were to attend, for their continued understanding and support.

Obviously the situation is being kept under review on a regular basis. Please keep an eye on the society's website
www.mmtrust.org.uk/news_events

EVENTS PROGRAMME 2021

Between Triumph and Disaster: French Royal Funerals from Louis XIV to Louis XVIII

Wednesday 10th February, Venue TBC

A talk by Philip Mansel, an MMT member, whose biography of Louis XIV King of the World was published in 2019.

The MMT Annual Lecture

'Commemorating Kings: Funerals, tombs and monuments of British Monarchs, from the 11th century to the present day'

A talk by Tim Knox, Director the Royal Collections and MMT Patron

Thursday 16th September, Venue: Henry VII's Lady Chapel, Westminster Abbey, (by kind permission of the Dean and Chapter)

The Lecture will be introduced by John Goodall, Architectural Editor of Country Life.

**Visit to French Mausolea
Led by Anthony Geraghty of the University of York**

Autumn 2021

We will visit sites associated with the three rival dynasties to hold power in 19th century France including mausolea of the French Royal Families.

Further details of each event will be published on our website.

The Bradshaw Mausoleum at Halton is a classical stone building with a pedimented roof. The facade is heavily weathered and covered in green moss. It features a central doorway and two arched niches on either side, each containing a stone urn. The building is set against a backdrop of bare trees and a stone wall.

The Bradshaw Mausoleum at Halton

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