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MAUSOLUS

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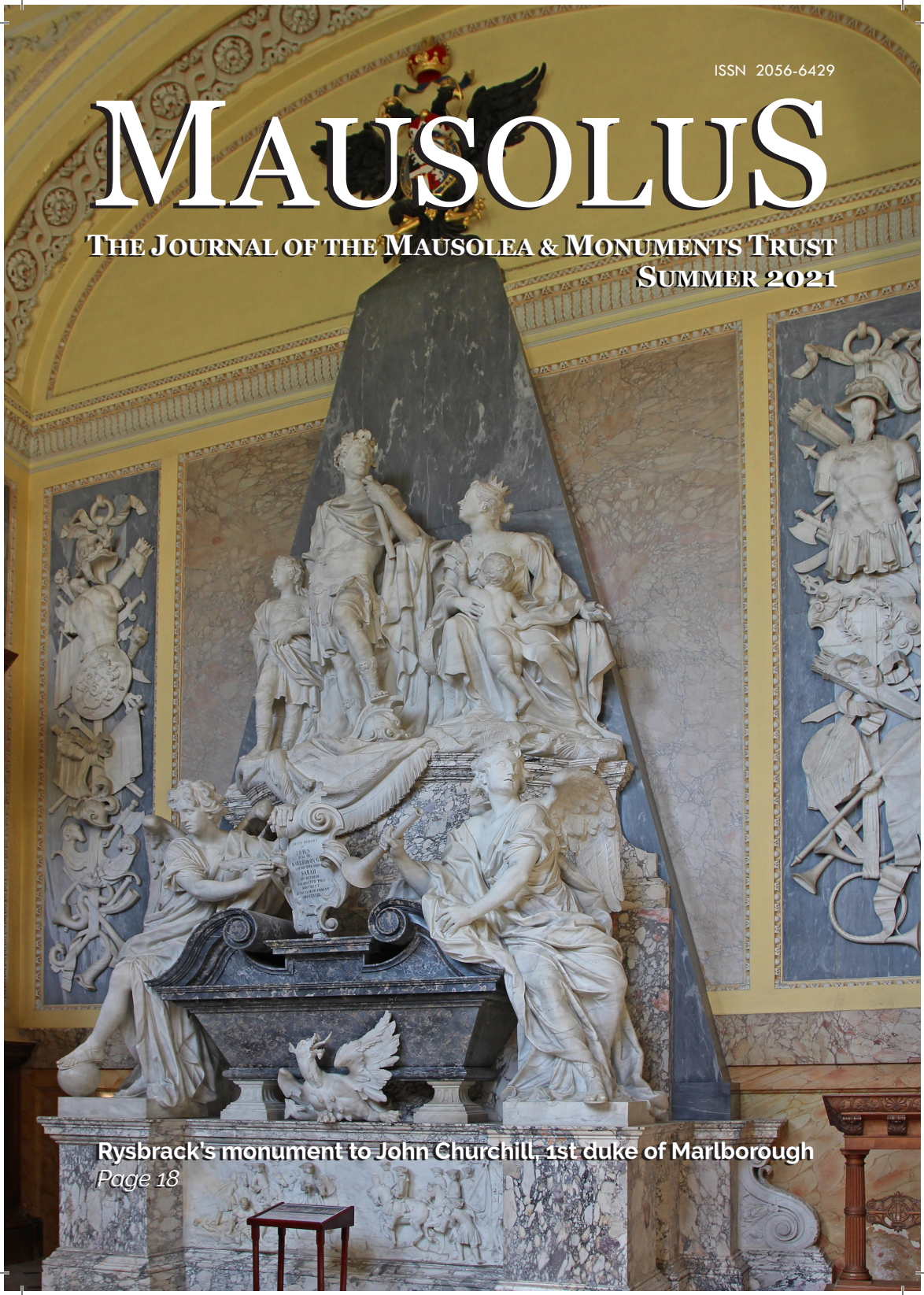

Rysbrack's monument to John Churchill, 1st duke of Marlborough

Page 18

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Members and others are warmly encouraged to contribute photos, news and features to the Editor: **mausolus@mmtrust.org.uk**

CONTENTS

Chairman's Update

Ian Johnson

Happily, it does look as though the pandemic of COVID-19 is beginning to recede, albeit with some hiccups along the way. The three lock-downs have impeded so much activity but have also afforded, ironically, an opportunity for some careful and considered work.

The MMT in the form of its trustees and a number of valuable helpers who have been working on its behalf, has not been inactive during the last few months.

Mausolus

This edition of *Mausolus* contains articles by a number of notable writers on the subjects both of mausolea and monuments. James Legard, Matthew Saunders, Sandy Stoddart (who has offered to write a short series) and the redoubtable and entertaining Lucinda Lambton are all present. Leslie Grout, a long-standing MMT member and Windsor resident, has written on the Royal Crypt - an article which has gained added relevance in the light of the death of Prince Philip - and John Odell on Malta. The next issue will have an article by Peter Howell on the monuments of J F Bentley.

On-Line Talks/YouTube

I think it is fair to say that our on-line talks, held in conjunction with the Friends of Kensal Green Cemetery, have been well attended and well received. That by Michael Hall on Frogmore was especially well attended.

Sam Swash gave a fascinating talk on his visit to North Korea and the cult of worship of the Kim family, a cult carrying the same if not more support amongst the North Korean

populace than many religions elsewhere. Rather macabre images of the regularly re-embalmed Kims were astonishing.

This month (June) Amy Frost has given a talk on Beckford's Tower in Bath, in July Susan Buckham of Edinburgh World Heritage will be talking on Scottish graveyards, and in August Alfred Hawkins on the Chapel Royal of Saint Peter ad Vincula: *Life and Death at HM Tower of London* discussing recent archaeological excavations. In October Hannah Malone talks on Italy's unique and monumental 19th century cemeteries.

Many members email after the events requesting a the link to the recording. The MMT has now set up a YouTube channel via which members will be able to view past talks. Details of how to access the recorded talks on YouTube are shown on page 52.

The Annual Lecture is still on schedule although the precise COVID-related details are yet to be finalised with Westminster Abbey.

Full details and how to book are on the website -

mmtrust.org.uk/events

The Events page (page 53) will also bring you up to date on future talks.

Gavin Stamp Memorial Grants/ Student Forum

I am pleased to say that last month the MMT made a grant under the auspices of the fund to commemorate Gavin Stamp, a trustee of the MMT who died in 2017. The grant was made to Professor Douglas Davies of the University of Durham for assistance with research on *The National Memorial Arboretum: A British Symbolic Arena* and we hope, funds permitting, to continue to make grants to encourage study related broadly to mausolea.

We have also created a Student Forum, headed up by Sam Swash (who is a PhD student himself at the University of Central Lancashire) which is intended to encourage exchange between our student members.

Scarisbrick Mausoleum

More repair work has been going on at Crossens in the last few months with the assistance locally of the Friends of Scarisbrick Mausoleum. The MMT recently funded and

supplied a booklet setting out the history of this mausoleum which the Scarisbrick Friends will have available in local

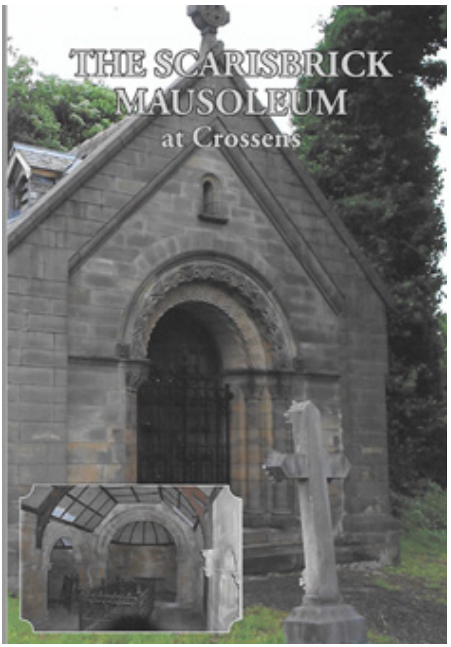

Figure 1: Scarisbrick Mausoleum booklet.

venues and on Heritage Open days in September (*figure 1*).

Guise Mausoleum

I mentioned in the last edition of *Mausolus* that the trustees reviewed the options for the restoration of this mausoleum. These options ranged from £250,000 to £450,000. The trustees concluded that in the current environment raising these funds would be extremely difficult and has decided to stabilise the site (in other words put it into a state of preservation) such that when conditions are more favourable the project can be restarted with ease. Historic England (HE) has indicated informally that it will fund this stabilisation and we have also been fortunate to receive a substantial donation towards the cost of this from the Foulerton Trust, for which we are very grateful. Charles Wagner, Tom Drysdale and Paul Butler hope to see this stage through before the end of the summer. Let's hope that HE will confirm its funding.

Gazetteer

Fran Sands, a former MMT trustee and contributor to *Mausolus,* has kindly agreed to take over the management of the Gazetteer as John Beattie has decided to step down after over 10 years in the job. I want to take this opportunity of thanking John for his sterling work over those years. The Gazetteer is the most visited part of our website. You will find details of many recent updates listed on page 51. It's great to have Fran involved with MMT again. Don't forget, especially as travel around the country

is now increasing, to check for mausolea in the area you are visiting as we need updates to many of the entries in the Gazetteer, some of which date back to 2001.

'Urban Explorers'

Some of you will be aware that there are groups of individuals colloquially known as Urban Explorers who enter derelict or abandoned properties, film their exploits and post the resultant videos on YouTube. Sadly, abandoned and unsecured mausolea are prime targets. At the end of May the MMT was alerted to such a video of the Johnston Mausoleum in Dumfries. The video contained images of disturbed human remains. The MMT contacted the local council, Dumfries and Galloway, who immediately sent around a joiner to secure the entrance and hopefully deter further disturbance of the mausoleum. The real tragedy of course is that the mausoleum does need restoration. It's a Grade A (Scotland) listed structure. See the entry in the MMT gazetteer:

http://www.mmtrust.org.uk/mausolea/view/559/Johnston_Mausoleum

I say it each time I write this column, but I and my fellow trustees really appreciate your support and the prospect of meeting some of you in person is now much closer.

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The Chandos Mausoleum at Stanmore

Lucinda Lambton

'My Lord advances with majestic mien
Smit with the mighty pleasure to be seen'

So wrote Alexander Pope in his laugh-a-minute satire on The Duke of Chandos: a man renowned for his vanity and his profligacy, whose self-aggrandizing mausoleum - the Baroque in full bloom - is to be found in the north London suburb of Little Stanmore, attached to the church of St Lawrence, where a shock and a half awaits you at every turn. Walk through the door and you are straightway surrounded by architectural theatricality, with paintings smothering the walls and the ceilings in grandest profusion. Monochrome figures stand in faux alcoves, lording it over box pews and leading you forth to a stage-like choir, framed with columns and carvings by Grinling Gibbons. Two gilded assemblies of be-winged angels with ears of corn, bread and grapes were also created by the same illustrious hand. Many indeed were by the great masters commissioned by the Duke to beautify his church: the Venetian painter Antonio Bellucci was one; the French artist Louis Laguerre was another, as was Antonio Verrio, who is credited with introducing Baroque mural painting to England – no small achievement! These are but three of the exotic European artists who decorated the Duke's church in north London and there were many more. George Frederick Handel was a vibrant part of the mix, in that he was the Duke's composer-in-residence, at Canons, the vast palace built by the Duke nearby. Despite such grandiloquent clues as to the splendours that await you, there is still little preparation for the unquestionably sublime Chandos Mausoleum that is to be found beyond the altar. Here you come upon a perfectly beautiful chamber painted throughout with grey '*veined marble*' fictive architectural details, decorating a faux Pantheon, with a dome '*pierced through*' by an oculus, showing a bright blue sky. It quite knocks

Figure 1: Chandos Mausoleum. *Photo courtesy of Lucinda Lambton.*

you for six! Designed in 1735 by James Gibbs – with sculpting help from Jan van Nost and Andries Carpentier - it was commissioned by the Duke for himself 27 years before he died. Grinling Gibbons was paid to portray his lordship in all his splendour in 1718 and, with a good deal of grumbling as to the fee, the Duke was carved into being. Attired in full Roman rig-out, with a wig and toga, he chose to have, as a mark of even greater importance, two of his three wives, Cassandra and Mary, devotedly kneeling at his feet. There he stands, imperiously looking over all his descendants (*figure 1*).

The vault beneath them is a particularly sad spot, with 41 coffins – many tiny ones for children – all encased in softly sunken lead. Alongside them lies the second Duke's wife Ann Wells – already his established mistress when they married - who had been rescued from her former husband, '*a brutal ostler*' trying to sell her on the streets of Newbury! He was paid £20 for giving her her freedom. The two tombs on either side of the main monument are those of the second Duke's first wife Mary, carved by Sir Henry Cheere and then there is the magnificent memorial to the third Duke's first wife called Margaret.

The first Duke was to have a life that matched the marvel of his mausoleum. The first of fourteen children of a Herefordshire squire, he was to ricochet through his days; first with sensational success, then with sensational failure. As Paymaster General of the Forces Abroad during the war of the Spanish Succession, he amassed a vast fortune – I fear loudly rumoured to be tainted - which he spent to the last penny, by building Canons, his enormous palace, some fifteen miles from central London. Five architects – including James Gibbs - were employed and as the Duke constantly changed his mind, so too did architectural fashion, resulting in one of the last great Baroque houses that also heralded the development of Palladianism in England. Such was its fame that thousands flocked to see it. Earning Chandos the nickname '*The Apollo of the Arts*', he filled it to its gilded rafters with top-notch treasures. Daniel Defoe was enraptured, judging it to be the most magnificent house in all England. '*The whole structure*

Figure 2: Chandos Mausoleum. *Photo courtesy of Lucinda Lambton.*

is built with such a Profusion of Expense' he wrote '*…and finished with such brightness of Fancy and Delicacy of Judgment'*. However it was to all come to naught: in 1747, only 23 years after it had been finished, bankruptcy loomed and Canons had to be pulled down and its contents dispersed, by the son of its creator. A sad silver lining has been the sleuthing of what happened to them all . The staircase, made from twenty two feet long slabs of marble, went to Lord Chesterfield's house in Mayfair, which in turn was demolished. It then ended up in the Odeon Cinema in Broadstairs, which was bombed in the Second World War.
Aside from Canons' albeit brief contribution to the culture of the country - the crowds were so dense they had to be marshalled single-file and one way through the house – the Duke left an indelible legacy which we still delight in to this day. His great palace had always resounded to music, with a private orchestra of 21 instrumentalists, often accompanied by the Duke on a flute. Defoe wrote of a '*full choir*' singing at Canons in full throttle as Chandos dined with his guests by candlelight. Throughout 1717 and 1718 his resident Master of Music was none other than George Frederick Handel, who, among his other triumphs, wrote the eleven Chandos Anthems for the Duke, as well as *Esther,* England's first oratorio. He published eight keyboard suites in 1720, with his *'Harmonious Blacksmith'* variations (concluding the 5th suite) having been inspired by hearing the blacksmith's hammer on the anvil in Stanmore.

These, along with the rare and refined beauty of his chamber for the dead, are magnificent - if somewhat misleading - legacies for one who had acquired his wealth by such questionable means. He had dishonestly speculated on the grand scale, providing Pope with richest fodder:

Yet since just Heaven the Duke's ambition rocks,

Since all he got by fraud is lost in stocks,

…..O! wert thou not a Duke my good Lord Humphry

From baliffe's claws thou scarce could keep thy bum free.

We must though thank the good Lord for his extravagant spending on the glories of his mausoleum (*figure 2*).

The Browne Mausoleum & the Spiller Vault at Bridgwater, Somerset

Ian Johnson

Figure 1: The Browne Mausoleum with the Spiller vault in the background. *Photo courtesy of Ian Johnson.*

Wembdon Road Cemetery in Bridgwater is a small but well-kept municipal cemetery. It was created like so many in the early Victorian period to ease the dire pressure on churchyard burials, cremation not being an option at that time. As well as number of interesting memorials it also contains a mausoleum and a vault which tell a fascinating story.

The burial sites sit alongside each other and this is almost certainly not a coincidence as the two families have a historic connection. Both families were Unitarians and are a integral part of the history of that movement in Bridgwater. The origins of Unitarianism particularly in Bridgwater were difficult as they emanate from a reluctance to adhere to the Act of Uniformity of 1662. Many Unitarians, originally Presbyterians,

were imprisoned and their possessions and the churches destroyed by the authorities.

The Browne family as well as being prominent Unitarians were brick and tile manufacturers. George Lewis Browne was a lieutenant in the Royal Navy during the Battle of Trafalgar, and it was he, with Signal Lieutenant Pascoe, who hoisted the famous signal '*England expects that every man will do his duty*'. Browne accompanied Nelson's body back to the UK and, once the wars were over, left the Navy firstly trying an unsuccessful career as a farmer but then studying law and becoming a very successful barrister. In the Unitarian chapel in Dampiet Street, Bridgwater, there is a memorial tablet on the wall which states that after the Peace (in 1815) he became a Barrister at Law of the Inner Temple and subsequently a magistrate in Somerset (*figure 2*).

Figure 2: George Lewis Browne memorial tablet. *Photo courtesy of Ian Johnson.*

He died in 1856 and was interred in the family mausoleum although interestingly this is not mentioned on the tablet. The tablet reads:

In memory
of George Lewis Browne, Captain in the Royal Navy
and of Ann his devoted and beloved wife,
this tablet is erected by their sorrowing children
who affectionately cherish as their best heritage
the consolatory remembrance
of their parent's bright example
in every relation of life.

-

During many years of active service,
Captain Browne obtained the trust and highest commendation
of Admiral Lord Nelson,
under whose immediate command
he distinguished himself at the Battle of Trafalgar

-

After the restoration of peace
he became a barrister at Law of the

Inner Temple,
and subsequently a Magistrate
of the County of Somerset.
-
He was born 15th January 1784, died 22nd April 1856.
Ann his wife, daughter of Thomas and Ann Pyke, of this town
was born 9th December 1782, died 25th October 1846

The Browne mausoleum (*figure 1, page 13*) is of a Greek revival style made of Bath limestone built on a rectangular ground plan. The walls comprising inscription plaques are interspersed with simple pilasters. The low-pitched roof with cornice to the eaves form closed pediments to the gable ends. The centrally located doorway to the main elevation is now blocked. The image shows the Spiller vault alongside. George Lewis Browne was interred in 1856 alongside his wife who predeceased him (1846). There are 14 members of the Browne family in the mausoleum, the last interment being, it appears, in 1878. There are no known descendants of the Brownes. The mausoleum roof was repaired, rather unsatisfactorily, by the local Council some years ago the result of which was that the mausoleum was deemed unworthy of a listing.

The Spiller family were also Unitarians. Joel Spiller set up a business in Bridgwater as a flour miller/corn factor and eventually went into partnership with a Cardiff bakery (Browne's) making ships biscuits. The Spillers operated quite large mills throughout the British Isles. The business - Spillers and Browne - which eventually became Spillers and Co, at a later stage introduced lines for feeding to dogs, a business which still exists today - the dog food Winalot.

The Spiller vault is altogether more fascinating (*figure 3*). On approach it appears to be the remains of a collapsed mausoleum or building but it is in fact a vault covered by a series of large stones, the intention being to recreate the image of a Scottish cairn. There is speculation as to why this vault was built - one possible reason being that the Spillers believed the soul could not escape the body if this was interred beneath solid earth (as opposed, presumably, to stone). A more likely explanation is that the Spillers, being relatively prosperous, simply wanted a

Figure 3: The Spiller vault. *Photo courtesy of Ian Johnson.*

suitably secure but distinctive burial place for themselves. The placing of the large stones on the vault may simply have been for decorative effect but they also had the effect of making it very secure. Several members of the Spiller family are interred here. Until recently the vault was covered with growth but the Friends of Wembden Road Cemetery have restored it to full view by removing the vegetation. As noted, Joel Spiller was a prominent member of the Unitarian Church in Bridgwater and was the first member of the family to be buried in the vault which was in 1853. Subsequently other members of the family were buried there (see inscribed memorial tablet *figure 4*). Interestingly Joel is not mentioned on the tablet, although a part of it is missing, but he is inscribed on one of the rough stones which cover the vault (*figure 5*). It could indicate that the tablet was added at a later date to commemorate subsequent interments of which there are, according to the tablet, seven which makes a total of eight incumbents. Joel's second wife Margaret (neé Lamb) who died in 1860,

Figure 4: Memorial tablet on the Spiller vault.
Photo courtesy of Ian Johnson.

Figure 5: Joel Spiller inscribed on rough stone covering the Spiller vault.
Photo courtesy of Ian Johnson.

sister and four daughters (one an infant and twins born in 1847) are interred in the vault. The last interments being in 1934 and 1935.

Puzzlingly there is no indication of how access was gained to the vault thus it is suspected that many of the covering rocks had to be removed for each interment. It has the added effect of ensuring more or less total security as the stones are substantial. It too has not been deemed worthy of listing but happily the Friends of Wembden Road Cemetery do maintain both.

The Marlborough Monument and the chapel of Blenheim Palace

James Legard

Figure 1: The Marlborough Monument, Blenheim Palace Chapel, John Michael Rysbrack, executed 1730-1733.
Gwendoline Pain/Alamy Stock Photo.

John Michael Rysbrack's monument to John Churchill, 1st Duke of Marlborough (1650-1722), dominates the chapel of Blenheim Palace and is one of the largest and finest 18th-century funerary sculptures in the British Isles *(figure 1)*. The recent completion of repairs to the chapel, which will be followed by redecoration of the interior, presents an opportune moment to revisit this extraordinary piece of English baroque sculpture and the motives and methods of Rysbrack's patroness, the duke's widow, Sarah, Duchess of Marlborough (1660-1744). In doing so I will draw on the evidence of two original estimates for the monument that have, in spite of being correctly indexed in the British Library's printed catalogue of the Blenheim Papers, as yet remained unpublished. These shed some interesting new light on the duchess's commissioning of the final, and most personal, of her three monumental tributes to her husband at Blenheim (the others being the Woodstock Gate, designed by Nicholas Hawksmoor in the form of a triumphal arch, and the Column of Victory that stands at the head the great avenue towards the north entrance to Blenheim Park).

When the duke died in 1722 he was the greatest military hero in

British history. While serving as Queen Anne's Captain General during the War of the Spanish Succession - aptly labelled the first true world war by the American historian John Wolf - he was almost single-handedly responsible for the allies' string of spectacular victories against the previously invincible forces of Louis XIV of France: Blenheim, Ramillies, Oudenarde and - though less gloriously and more bloodily - Malplaquet. He was also, however, a man with a damaged reputation. His career had been built on the favour of Queen Anne and her generosity had enabled an extraordinary rise from relative obscurity to the heights of wealth and power. As her favour faded, longstanding accusations that he was deliberately obstructing a peace settlement so that he could continue to enjoy the material and honorific rewards that flowed from his military triumphs erupted ever more ferociously. The rumours culminated with his disgrace in 1711-12 and were followed by preparations for impeachment by Parliament on the charge of peculation. His great victories earned him only the concession of exile, enabling him to escape the humiliation of formal indictment. In 1714, Marlborough regained his lost offices after Queen Anne's death and the succession of the favourably disposed Hanoverian king George I to the throne. His best days were past him, however; a rapid descent into ill-health meant that he never regained the power and influence he enjoyed in his prime, while the calumnies of the last days of the previous reign continued to cling to his name.

The chapel at Blenheim was to be the duke's last resting place and a memorial that would defend his honour and reputation was therefore indispensable. This memorial was not be the chapel itself, however, its mausolean function notwithstanding. The duchess was notoriously thrifty and wished to finish the construction of the palace, which had halted at the time of the duke's disgrace and resumed only in 1716 at greatly reduced pace, at the lowest possible cost. A drawing by Nicholas Hawksmoor for both chapel and monument is dated 1725 and shows that at this point the architect's intention was still to create a large chapel on approximately the same plan

as that envisaged at the height the duke's reputation in 1708.[1] In execution, however, this was substantially reduced in scale and elaboration.

One of the means of accomplishing this was to reduce considerably the length of the chapel by running its western wall flush with the adjacent stable block, in the process losing the apse intended to open out of its east end. The change had lamentable aesthetic consequences, as can be seen if we compare the exterior of the chapel from the south with a view of the corresponding kitchen block on the other side of the palace, which it was originally intended it would match precisely in dimensions and, we can presume, formal treatment. The kitchen façade is symmetrical, with three arched windows in the projecting centre surmounted by a broken pediment flanking a small central pediment, all flanked by recessed two-bay sections on either side (*figure 2*). For the

Figure 2: The kitchen block from the south, Blenheim Palace. Designed by Sir John Vanbrugh and Nicholas Hawksmoor, built c. 1705-1712. *Photo courtesy of James Legard.*

Figure 3: The exterior of the chapel from the south, Blenheim Palace. Designed by Nicholas Hawksmoor, built c. 1725-30. *Photo courtesy of James Legard.*

chapel, however, loss of the apse means that the flanking sections of the façade are of unequal breadths—a single bay to the west in contrast to the two on the east. Moreover, in order to squeeze the projecting centre of the façade in, it had to be reduced in width from three to two bays, while economy was further assured by the omission of both the pediments and the beautiful French-style balustrade around the roof of the kitchen block (*figure 3*). By a curious irony, then, Blenheim Palace's cooks were housed in considerably greater outward splendour than the mortal remains of the man for whom it was originally built.

Internally, the duchess was similarly concerned with economy. She even specified that the paving of the sanctuary should be pieced together '*out of y^e^ fragments of her marble*' that were left over from work on the main house.[2] When completed, she wrote that the '*The Chapell … is finished decently, substantially and very plain*', with none of the '*Figures and*

Whirligigs I have seen Architects finish a Chappel withal, that are of no Manner of use but to laugh at…'[3]

This can be difficult to believe today, because while the basic architectural framework of the interior is probably much as the duchess left it, it was much enriched at a later date, with refurbishment known to have taken place in 1787 that left the chapel 'extremely grand' (*figure 4).*[4] Stylistically, we can infer that this (and probably some earlier work by a mid-century Italian *stuccatore*) includes the plaster ceiling rose, most of the foliate ceiling ornament outside the undoubtedly original heavily moulded central ceiling panel; the Vitruvian scroll in the frieze of the cornice and also the cartouches in the panels between the Corinthian capitals of the interior order; the stucco drapery with its lambrequin over the west windows along with the elaborate trio of winged cherubs surrounded by glories below; the scrollwork and garlands in the panel between the west windows; the guilloche ornament in the soffits of the blind basket arches on each side of the chapel; possibly the

Figure 4: The interior of the chapel, Blenheim Palace, looking east.
Robert Wyatt/Alamy Stock Photo

cartouches on the apron panels of the south windows; and the serried ranks of narrow acanthus tongues that ornament the string course. Further changes took place in the Victorian period. Samuel Sanders Teulon (1812-1873) replaced the original gallery at the east end with a lavish alabaster double staircase, while the pulpit and benches are almost certainly the work of the late-Victorian architect, Sir Thomas Jackson (1835-1924); the reredos has also been associated with him, but to my eyes appears to be typical enough of the early 18th century in both form and execution to date from the original build. With all this later detailing stripped back in one's imagination the result would indeed have been plain enough by eighteenth-century ducal standards. Such sobriety would have served, even more than it does today, to place the emphasis on Rysbrack's spectacular Marlborough memorial. In contrast to the economy that reigned elsewhere in the building, this was to be one of the most lavish private commissions of its time.

We know from the duchess's memorandum of the contract with Rysbrack that the monument was based on a 'model', that is to say drawing, by William Kent.[5] This is now lost. Various designs, mostly in what appears to be Rysbrack's hand, have nevertheless been associated with the commission—notably a large group in collection of the Art Institute of Chicago; however, drawings of this kind are plagued by misidentification and it is unfortunately not at present clear that any should properly be associated with the project. The greatest contemporary documentary detail is therefore given in the largely unexploited estimates for the monument that survive in the Blenheim papers at the British Library.

One, inscribed with '*The Estimat of the Tumb*' in the duchess's own handwriting, is remarkably comprehensive in its description of the sculpture groups, all corresponding closely to the executed monument.[6] It also provides much valuable detail on the expected prices of the individual components of the sculpture. What is perhaps most striking is the enormous cost of the marble itself as a proportion of the projected total. The estimate called for just under

455 cubic feet of white statuary marble, primarily for the major group of four figures in the upper part of the monument, consisting of Marlborough, the duchess and their two sons (both also deceased), for a *bas relief* of the battle of Blenheim below, and for the trophies and carved renditions of the victory medals issued after Marlborough's major battles that adorn the panels on either side of the monument. This was estimated at £568 8s 0d alone, not including any carving work. To this was added just over 271 cubic feet of '*Purple marble*' for the plinths and pedestals, corresponding to the *breccia viola* marble in the extant monument. Its cost was estimated at £379 12s 8d. There was then a further 85 cubic feet of '*Black & Yellow*' (i.e. *portoro*) marble for the scarcophagus at £119 4s 8d; and finally 245 cubic feet of '*dove*' (black) marble for the pyramidal back of the tomb at £269 10s 0d and another 172 square feet of the same as backgrounds for the panels at £60 7s 6d. Thus the marble alone in this estimate amounted to nearly £1400 out of a total cost of just under £2637, including packaging, carriage and installation. Equally striking is the high cost of the main group of four figures, which came in at £300, and also of the allegorical figures of Fame and Victory (usually identified as Fame and History), visible on either side of the sarcophagus in the executed monument, at another £200. Given that the two figures of the Marlborough's sons were children, it is clear that the going rate for each full-size adult figure was £100. When we deduct the £181 allowed for packing, carriage from the total, the result is that all the other work on the monument was expected to cost around £550. This is remarkable testimony to the high market value of the artistic skills required for three-dimensional figure sculpting as opposed to plain, decorative and even bas-relief carving.

The detailed estimate does not appear to be Rysbrack's; the English is impeccable and is thus probably the work of a rival sculptor or even a professional surveyor or estimator. A more plausible candidate for Rysbrack's own version is also in the Blenheim papers. As its title—'*Estimate Of his Grace the Duck of Marlbourg Monument*'—suggests, it is, even by the

elastic orthographic standards of the period, unlikely to be the work of a native English-speaker. The text is sufficiently concise to bear transcription in full:

> *For the figures of fame and victory, Basrelievo, Scrowls, the four figures of the grope [group], imperial Arms, E[a]gle, an[d] Trophys Ornamens of Statuary marble, Purple, Blak and Yellow; white an[d] vain, Carving an[d] maison worck, setting up and all Carges [cargoes or carriage] Boxes &c …. £2400:00:00.* [7]

This total is reasonably close to the £2200 fee ultimately agreed between the duchess and Rysbrack on 27 May 1730.

As that last amount suggests, the duchess drove a hard bargain. This was especially the case as the contract included a penalty clause requiring that the sculptor should reduce his fee by £200 if the monument should take more than two years to produce. The contract also included an explicit condition that the duchess should be put to '*no other Expence under any Pretence whatsoever*'. Still more remarkable is the proviso put in place '*in case Rysbrack should die before it is finish'd*': the executors would be required to calculate the total cost of marble purchased and if this should come to less than £500 the surplus was to be returned to the duchess. The compensation for such onerous terms was that she was known to be a reliable and prompt payer, with £500 to paid up front and further payments on account, at the duchess's discretion, in accordance with the progress of the work. In spite of the relatively modest allowance for materials in the agreed fee - if we assume that Rysbrack was truly being allowed only the £500 mentioned in the contract as both the up-front payment and the amount against which any surplus would be recoverable - the duchess was nevertheless clear that '*all the marble to be the very best of its kind*'. The only other remarkable provision was that the duchess herself would choose the subject for the bas-relief panel, which it was eventually decided would show the surrender of the French field marshal, General Tallard, after the battle of Blenheim.

Rysbrack was installing the tomb by May 1732, presumably hoping by that means not to lose out on his two hundred pounds, but his labours were only finally

completed in 1733.

The end result was a remarkable combination of two usually distinct monument types: the family memorial, which made legible the private virtues of the paterfamilias through the mournful attitudes of his spouse and offspring; and the bombastic military monument intended to celebrate the triumphs of a great soldier or sailor. This can only reflect the very specific concerns of the duchess. She clearly wanted, on the one hand, memorialise her beloved husband and with him the sons who so tragically predeceased them both, and on the other to continue her '*case for the defence*' through overt reference to the glorious services he had rendered his sovereign and nation. Thus we find Marlborough in the guise of a triumphant a Roman emperor standing with his baton over an allegorical scene of the utmost formality and drama, while his duchess and their children do their best to fit in. While we might question the formal and psychological success of such a hybrid, we can surely allow the duchess her claim that she had included '*Decorations of Figures, Trophies, Medals with their inscriptions and in short everything that could do the Duke of Marlborough Honour and Justice*.'[8]

Dr James Legard is an architectural historian who lives in Edinburgh. He wrote his PhD thesis on the design and construction of Blenheim Palace, and now writes and lectures widely on the subject.

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1 Oxford, Bodleian Library MS Top. Oxon. 37* f 18; reproduced in David Green, *Blenheim Palace* (London, 1951), fig. 78, p. 172. For the original plan of Blenheim, see *Vitruvius Britannicus*, vol. 1 (1715), plate 62.

2 London, British Library, Add MS 63154 ff 101v to 102r.

3 Green, *Blenheim Palace*, p. 160.

4 A. P. Baggs, W. J. Blair, Eleanor Chance, Christina Colvin, Janet Cooper, C. J. Day, Nesta Selwyn and S C Townley, 'Blenheim: Blenheim Palace', in Alan Crossley and C. R. Elrington (eds), *A History of the County of Oxford: Volume 12, Wootton Hundred (South) Including Woodstock,* (London, 1990), pp. 448-460. *British History Online* http://www.british-history.ac.uk/vch/oxon/vol12/pp448-460 [accessed 25 May 2021].

5 For a recent account of Kent's role in the commission see Susan Weber (ed.), *William Kent: Designing Georgian Britain* (New Haven and London, 2013), pp. 566-70.

6 London, British Library, Add MS 63154 ff 113v to 114r.

7 London, British Library, Add MS 63154 f 164r.

8 Green, *Blenheim Palace*, p. 160.

The Royal vault at Windsor

Leslie Grout

Figure 1: Watercolour of 1873 by A. Y. Nutt before he remodelled the vault. The coloured outer coffins were replaced by coffins of polished oak with brass furniture.

George III had probably two reasons for making Windsor the burial place for himself and his successors. Firstly, Windsor Castle was his favourite residence (his wife Queen Charlotte preferred Kew) and as a result he spent much of his time there. Secondly, being of a practical turn of mind, he knew that the Royal Vault in Westminster Abbey to be full.

The new vault he commissioned was excavated under what is now the Albert Memorial Chapel to a design by James Wyatt and was completed in 1810. '*It is excavated*' says St John Hope '*in the solid chalk and consists of a single chamber lined with masonry and covered by a flattened stone vault carried by a row of four octagonal pillars down each side. The vault extends under the whole area of the chapel above*'. A recess at the east end contained the coffins of George II, Queen Charlotte

and three of their children. In the centre of the vault stood three stone tables upon which the coffins of George IV and William IV were placed with space for further monarchs. Other coffins stood on the shelves which ran down each side.

The entrance to the vault is in front of the sanctuary step of St George's Chapel. When a coffin was lowered into the shaft workmen down below would carry it along a passage into the vault. This was originally the only means of entry so it would have meant the workmen descending by means of a ladder. In about 1817 stairs were constructed in the east ambulatory to allow easier access.

A.Y. Nutt, Surveyor to St George's Chapel, was commissioned in 1873 to remodel the vault. He was a capable artist and made a watercolour sketch of the vault as it was then as can be seen in *figure 1.* As can be seen the outer coffins were covered with baize of different colours. Nutt began by removing the coloured outer coffins and replacing them with uniform polished oak cases with brass furniture and then placing all the coffins on the shelves either side. An altar (*figure 2*) was

Figure 2: All the coffins were removed to the sides and an altar erected at the east end. At one time candles were lit on royal anniversaries.

erected at the east end (and at one time candles were lit on this altar on royal anniversaries). Two of the stone tables were removed while the westernmost was retained to receive a coffin at the time of a funeral and where it would remain pending removal to its final resting place in the vault or elsewhere. Bronze grilles were placed in front of each coffin with an inscription plate which may have been the same as those on the coffins (*figures 3, 4 & 5*). Nutt's original designs for these grilles were so elaborate involving royal badges and coats-of-arms that the coffins would hardly have been visible. A hand-operated catafalque (actually a coffin lift) was also installed to enable the descent of a coffin more smoothly, and the vault was lit

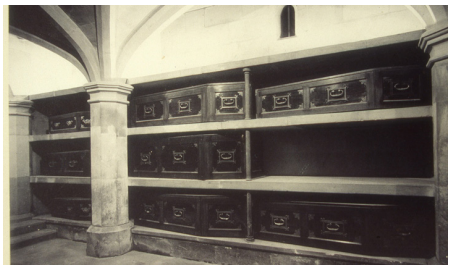

Figure 3 : south side.

top row (L to R): Prince Octavius +1783; George III +1820; Queen Charlotte +1818;

middle row: Princess Amelia +1810; George IV +1830;

bottom row: Prince Alfred +1782 (brought from Westminster Abbey with Octavius in 1820); William IV +1837; Queen Adelaide +1849.

Figures 4 & 5 : north side. After Nutt added the bronze grilles (I assume the brass plates reproduce the inscriptions on the coffin plates).

top row: Duke of Kent +1820; Victoria von Pawel Rammingen +1881, aged 22 days; still-born son of Prince & Princess Christian and his brother Prince Harald +1876 aged 8 days (these two were taken to Frogmore in 1928).

middle row: Princess Charlotte +1818; her still-born son +1818; Princess Elizabeth, daughter of Duke of Clarence (subsequently William IV) +1821 aged 2 months.

bottom row: Princess Augusta, daughter of George III +1840; Augusta Duchess of Brunswick, sister of George III and thus aunt and also mother-in-law of George IV +1813; Frederick, Duke of York (the Grand Old Duke) +1827.

by electricity.

In 1928 the Royal Burial Ground was opened at Frogmore. This was to be for the children of Victoria and Albert and their descendants. Consequently, the Royal Vault was no longer used as a permanent place of burial and fourteen of the later coffins were taken to Frogmore. For some years after however, at royal funerals the coffin descended into the vault as before and was taken to Frogmore sometime later. Nowadays at the end of a funeral the cortege normally proceeds directly to Frogmore.

Queen Victoria's mother, the Duchess of Kent, lay in the vault for some four months until her mausoleum at Frogmore was made ready and Price Albert lay in the vault for nearly a year. Edward VII (*figures 6 & 7*), George V and George VI also spent several years in the vault prior to being moved to their individual tombs in St George's Chapel, the last being George VI in 1968.

Princess Alice (Princess Andrew of Greece), the mother of Prince Philip, had requested that she be buried with her aunt in Jerusalem. When she died in 1969, given the political and religious problems, this was easier said than done and it was not until 1988 that her wishes could finally be carried out. In the interim her coffin lay in the Royal Vault.

Also interred in the Vault are:

Adolphus Duke of Cambridge +1850*

Augusta Duchess of Cambridge +1889*

George V King of Hanover +1878

Francis Duke of Teck +1900

The vault contains 22 coffins – it has space for 48.

*both brought from Kew in 1931.

Figure 6 & 7: Burial of Edward VII 1910. The vault has been changed into a chapelle ardente.

Figure 8: 1897 coffin of Duchess of Teck

Postscript

Since writing this article Prince Philip has died and his funeral was held on 17th April 2021. This was the first time that the catafalque was seen in operation as it lowered the coffin into the Vault where it will rest until the Queen dies then they will lie together in the George VI Chapel.

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All images are from the collection of Benjamin Stone (1838-1914).

On Woodside Cemetery

Alexander Stoddart

Sculptor in Ordinary to Her Majesty The Queen in Scotland, Alexander Stoddart discusses several monuments in the first in a series of reflective walks through Woodside Cemetery in Paisley.

For fear of the catalepsy, Dundas S. Porteus Esq., engineer in Paisley, had himself and '*two sons and two daughters*' (no names or dates supplied) buried in a vault fitted with an alarm system. This was in 1870, by which time the great western necropolis of Paisley, known as Woodside, had already attained monumental distinction. The Porteus tomb stands at the eastern end of the long upper Avenue, which is a pantheon of Paisley's greatness, and takes the form of a subterranean vault surmounted by a pink granite column made of two drums, the junction being covered with a bronze circlet (*figure 1*). Thus it was possible, using the longest drills available, to make a long hole from top to bottom of the shaft. Sprung off the brazen capital there dangled, until recently, the remains of a bell and clapper which would have been connected to a cable running through the column shaft, and into the accommodation beneath, with

Figure 1: Tomb of Dundas S. Porteus Esq. *Photo courtesy of Alexander Stoddart.*

an arrangement of some kind to allow the now-awakened and frantic cataleptic to thunder his resurrection across the bosky scene. These glades are the remnant of those '*Bonny Woods of Craigielea*' sung by Paisley's poet Robert Tannahill (1774-1810), the weaver who '*Sang amid the shuttle's din / The music of the woods.*'

The Porteus arrangement is less

a tomb but more a contraption that serves to draw our attention to the otherwise extraordinarily distinguished general body of sepulchral architecture and design in these grounds. There is good sculpture, too, and fine letter-cutting in that esteemed Scottish Victorian funerary font, found to be suitable to the Craigleith stone favoured in the golden age (c. 1830 – 1870) of Scottish free-stone masonry; also magnificent Arts and Crafts and Celtic Revival work, and even something Deco. You might gain an education here, as I did when dogging off school to avoid a quadruple football period, or some physics. The school abutted Woodside, and I could leap the wall.

The Cemetery was opened in 1845 and laid out to by Stewart Murray, curator of Glasgow Botanic gardens. It is said to have been inspired by Glasgow Necropolis, established 13 years before. But where the former stands as a citadel on rock, the latter's chief quality is what we would describe in older times as *sequestered*. And so it has been, both to public view and to scholarship, for too long - yet moves are afoot to bring its charms to a wider audience.

As a part of the Garden Cemetery movement, there is an effort to introduce the testimonial monument into the buried company, and this is achieved in a rhetorical manner at the first junction of the road into the grounds, as the yard of the old Martyrs' Memorial Church melds into the rising, mid-century assembly which makes up the Memorial Gardens aspect of the whole. There we find the statue of the Rev. Patrick Brewster (1788 -1859) by John Mossman (1817-1890) of Glasgow, set up in 1863 (*figure 2*). In Mossman's *oeuvre* it is

Figure 2: statue of the Rev. Patrick Brewster (1788 -1859) by John Mossman, 1863. *Photo courtesy of Alexander Stoddart.*

counted as an early work since, afflicted with a youthful sloth, he was slow to start. The figure is energetic but well-tamed within a firm outline of drapery. Brewster was minister of the Abbey Church in Paisley for forty years, and is unique in having been both a firebrand reformer and friend of the poor, while refusing to be counted among those who came '*out in the '43*' – being the 1843 Disruption of the Church of Scotland, which disturbance attracted many young men in the arts and excited a memorialising trend to represent figures from the Reformation and Covenanting periods in just such cemeteries as this, Stirling's Valley Cemetery being an important example. Brewster is here on his own merits.

Directly behind the statue, on the steepening rise, a key monument stands to James Kerr M.D. who was active in sorting out Paisley's increasingly desperate water supply arrangements (*figure 3*). Cholera pits in various parts of the town indicate the scale of the problem, general in the industrialised conurbations of these islands at this time. An elegant obelisk rising out of

Figure 3: Monument to James Kerr M.D.
Photo courtesy of Alexander Stoddart

a broad pedestal with carved pylons depicting symbolic '*hygienic*' scenes, it is needing its trees trimmed back. We can safely attribute the sculpture to Mossman.

The Main Avenue is Paisley's Appian Way; monuments of the most imposing Hellenistic Classicism crowd in with Celtic crosses of immense authority – some by Mossman's company, some attributable to Vickers of Glasgow, and there are obelisks possibly by Alexander (Greek) Thomson. Coats, Glen-Coats, Abercrombie, Flett, Polson – the mighty names of Paisley line this

noble street. But off to the north we can find the true treasure of these grounds, in the grave and memorial to Paisley's great sculptor James Fillans (1808-1852) (*figure 4)*. In the form of a figure of Rachel weeping for her children; '*and would not be comforted*,' (Jeremiah 31:15) its story is moving. Fillans modelled the figure to set upon his father's grave. The figure was cast in plaster and the block for the carving was procured, uniquely, from Mount Pentelicus in Attica, Greece. But Fillans died young, his affairs awry and his family young and distraught. The model of Rachel, with the block of marble, was retrieved from the posthumous roup and found a corner of John Mossman's studio in which to wait. Three decades later '*some admirers of the artist'* pulled together the funds and had Mossman's shop put model and block together to cut this exquisite thing – with a breadth of form over the thigh and under the pendant breast, it took my breath away as a young and hopeless artist. It still does today.

With this important work of Scottish sculpture we can conclude our first walk around Woodside Cemetery. Next time we shall look at the Crematorium building by the architect Steel Maitland (1887 – 1982), author of many distinguished buildings in Paisley from the 1920s onwards.

Figure 4: Grave and memorial to sculptor James Fillians.
Photo courtesy of Alexander Stoddart.

Addolorata Cemetery in Malta and its mausolea and monuments

Dr John Odell

Figure 1: 3D view of Addolorata and its funerary chapels. *Image credit Google Maps.*

The Addolorata is the largest cemetery in Malta and is the only one containing a great many structures known as funerary chapels - mausolea.

People in Malta fervently expected to be buried in their parish church or churchyard, necropolis of their community. No different from other communities in Europe. Construction of large cemeteries outside towns came late to Malta. The first extramural cemetery was opened in 1857 and Addolorata was ready in 1869. Such was the insanitary overcrowding that the authorities had banned burials in certain towns at this time, for example in the walled city of Senglea. But there was still strong resistance to interment in the new cemeteries and they were poorly utilised early on. Areas in Addolorata were eventually reserved for the inhabitants of places like Senglea so they could be buried together and this nudged toward greater acceptance of the extramurals.

The Neo-Gothic Addolorata

Figure 2: Neo-Gothic church of the Virgin of Sorrows by Emanuele Luigi Galizia.
Photo courtesy of John Odell.

was designed by the Maltese architect Emanuele Luigi Galizia (1830–1907) and the cemetery is considered one of his finest works. He was responsible for the splendid Neo-Gothic Church of the Virgin of Sorrows set on the highest point of the site (*figure 2*).

Those who wanted to be buried amongst their family members and with a roof over their head soon set about buying a few adjacent plots and building funerary chapels. The smaller chapels have room for only a couple of vaults but the larger ones accommodate upwards of eight. From the late 19th to mid-20th century scores of these structures were added, many designed by Galizia himself. Their style is eclectic. Earlier ones tend to the Neo-Classical but most are in contrast to the romantic, Neo-Gothic of the principal cemetery buildings (*figures 3-5*).

The funerary chapels are plain and undecorated inside.

Figure 3: Lorenzo Gatt chapel 1925. Architect: Godwin Galizia. *Photo courtesy of John Odell.*

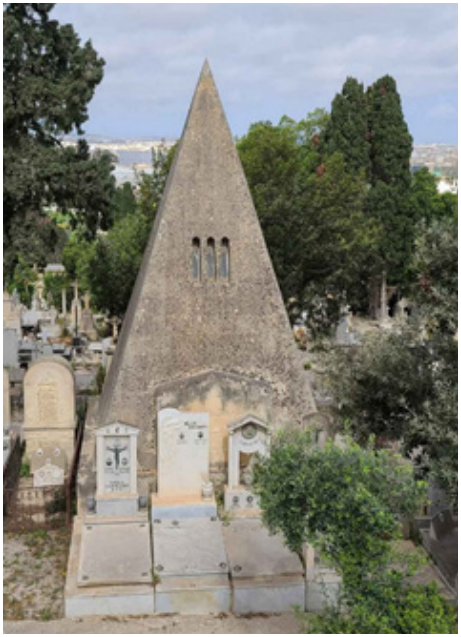

Figure 4: Casolani chapel 1925. Architect: Andrea Vassallo. *Photo courtesy of John Odell.*

Figure 5: Messina chapel 1875. Architect: Nicola Zammit. *Photo courtesy of John Odell.*

A simple altar is a common feature. Nearly all have windows of some sort. I found only one chapel open on a recent visit. Its interior was bare apart from a mantelpiece-like altar. One photograph I found online shows an interior cluttered with memorial plaques, presumably for those buried within and I image many chapels have similar interiors. All the cost went to the sometimes extraordinary decoration on the chapel exteriors (*figures 6 & 7*).

Over time the cemetery filled up and had to be extended more than once. There are no crematoria in Malta, cremations have to be conducted overseas.[1] And such is the demand for

Figure 6: View of chapel interior with altar and memorials. *Photo courtesy of Adrian Pratt.*

Figure 7: Macciani chapel with exterior memorial plaques. *Photo courtesy of John Odell.*

graves that burials at sea are now common. Some chapels were or became "co-fraternities" which housed mixed family interments. I found no chapels that were built after the first half of the 20th century. A late example must be this large adorned brutalist chapel (*figure 8*) built over a small bluff presumably to optimise use of space.

A visit to Addolorata is a worthwhile excursion on Malta. Its hilltop site hosts a collection of Commonwealth War Graves, some unique funerary monuments as well as its Neo-Gothic administrative buildings

and church. The eclectic mausolea are architectural samplers of Maltese monumental buildings of the late 19th and first half of the 20th century which can be seen here in one place.

Dr John Odell is a retired Cambridge academic now living in Malta.

[1] A law to allow cremation in Malta was only passed in 2019 but to this point in time there have been no criteria set for building crematoria or licenses granted.

Figure 8: Chapel built over small bluff. *Photo courtesy of John Odell.*

Protecting mausolea

Matthew Saunders

Matthew Saunders, former Director of Ancient Monuments Society and of The Friends of Friendless Churches, was asked by Historic England (HE) in November 2018 to conduct a review into the policy and practice of statutory listing. This was to be informed by the views of the National Amenity Societies and kindred bodies. He reported late in 2020 and the finished product (HE Research Report 27-2021) is about to appear on the HE website. A precis and statement of HE's response is already available at

historicengland.org.uk/listing/the-list/about-the-list/saunders-report/

Immersing himself in the topic for a year and sifting through some 60 responses, he was quite clear what are the two primary needs – speeding up the present rate of additions and revisiting the 'minimalist' descriptions with which several hundred thousand listed structures have to make do at present.

Even so, other areas also called for attention. One such is the protection of the churchyard and the cemetery. But before looking at those some further thoughts by way of background.

Firstly, I emerged with profound admiration for the professionalism of HE and huge sympathy for the tightrope that they have to navigate between the political demands for intensive consultation and the passion of the voluntary movement. And what more they could do with more generous budgets and staff numbers!

Secondly, virtually anything can be listed.

The present total (in England) of 400,000 embraces: 5,880 bridges, 1,058 lampposts, 198 stocks, 92 bandstands and 5 ships' figureheads. And if you Google 'mausoleum' on the National Heritage List Online (NHLE) in the 'Advanced Search' you come up with a total of 235. This is almost certainly an underestimate as the search engine is only as good as the lexicon of the original Inspector when he or she entered the subject on the lists. One man's mausoleum could be another's 'tomb', 'monument' or 'memorial'. This catholicity of inclusion displays a brave and broad cultural imagination.

I comment against this broad

background of admiration. But of course there is scope for improvement. And one such area is the burial ground in all its forms.

The identification of monuments worthy of listing was greatly helped by the presence as Head of Listing for eight years of the country's acknowledged authority on the subject, Dr Roger Bowdler. This ensured a stream of imaginative listings.

The present state of play at Highgate Cemetery is a model of its kind. There are some 84 individual listings with a useful mix of listing for historic interest (as with the graves of George Eliot, Christina Rossetti, and John Galsworthy, all at Grade II) and those for artistic merit – this (*figure 1)* is that to Julius Beer of 1878 designed by John Oldrid Scott and now listed Grade II* and in the *sui generis* category – the monument to Karl Marx, even though it only dates to 1956, is listed Grade I.

No member of MMT needs reminding that the English churchyard in Summer is one of the great sources of benign sensory overload. The rooks squawk, the spring bulbs flower and die, the butterflies

Figure 1: Mausoleum of Julius Beer, designed by John Oldrid Scott, 1878.
Photo credit Matthew Saunders.

congregate in the 'wild section', the ancient yew lives out its millennium and folk art animates the work of the 18th and 19th century monumental mason. And some of the great architectural minds – Adam, Wyatt, Barry and Scott – will have designed mausolea, some like apprentice pieces, grander compositions writ small to mark the emotional intensity of the shrine to the individual family And everything overarched by a sense of *memento mori* but of the most unfrightening kind.

And of course it provides

the setting for more Grade I buildings than does any other historic landscape.

The real question is how to protect its magic.

The problems come from the total that you feel able to list and overlapping jurisdictions.

The protection of the churchyard crosses one of the great fault lines, that between the secular system and the churches and chapels of the four denominations which enjoy the Ecclesiastical Exemption. That of itself creates issues in the boundaries between jurisdictions – those of the Chancellor who adjudicates on all matters Anglican and the Conservation Officer and Planning Committee who decide on everything secular.

In theory, churchyard monuments and mausolea are all covered by the internal Anglican system of faculties (as, by extension, are the burial markers of the Roman Catholic, Methodist, Baptist and United Reformed Church covered by the equivalent controls of those 'exempt' denominations). But individual monuments (and boundary walls, lychgates, sentry posts for those warning off the graverobber, the churchyard cross) can also be listed in their own right. The confusion can be intensified as listed curtilage structures maintain the Exemption. Certain of them can still be covered by both – the repair of this collapsing 18th century tomb at Berkeley, Glos (*figure 2*) could need both a faculty and listed building consent, depending on its listed status. And on top of that '*material (external) change*' remains covered by the need to obtain planning permission.

And there are clear challenges in delineation. Listings on the NHLE are defined on a map and by the verbal description of the 'schedule', which can be very clipped. Pinpointing the protected precisely can be problematic.

For example what is the precise extent of the coverage? At the listed '*two graveyards*', at the United Reformed Chapel, in Millhams St, Christchurch – some monuments, unidentified by the name of the deceased, are mentioned in the description but the implication of the address is that every monument is in effect listed. At St Mary's, Hawkesbury churchyard, Gloucs. '*17 Chest Tombs*' appear as

Figure 2: Collapsing 18th century tomb at Berkeley, Glos. *Photo credit Matthew Saunders.*

individual List Entries but none are named. Similarly, at St Peter, Bournemouth, where none of the '*long line of Tractarian Gothic tomb chests……*' that are protected are named in the listing description.

In other cases there have been brave attempts at precise delineation. The nine listed headstones at Elm in Fenland are all given the name of the dedicatee and date. And in the most heroic of the lot '*100 headstones*' at Radcliffe on Trent, (Rushcliffe), Notts, are all named and dated although one feels for the Investigator who had to prepare an amendment five years later reducing the number to 99.

It is clearly possible to list churchyards in their entirety. The minute Baptist burial ground at Rawdon in West Yorkshire of 1722-52, with just 11 grave markers appears on the Lists as a single item. So does the more recent listing of the burial ground for Moslem soldiers killed in the Great War at Woking, constructed in 1917.

However there are practical conundrums. There are so many listings in The Great Churchyard, at Bury St Edmunds that it is

virtually impossible to decipher the monuments covered, either by reference to the text or on the map as they are too crowded and because the epitaphs, by which they are singled out, have decayed.

And there are extra and overlapping protections. A goodly number of churchyards are recognised formally for their importance in natural conservation; many have multiple tree preservation orders (TPOs) and contain a disproportionate number of the veteran trees 'listed' by the Woodlands Trust. They can also be 'registered' (as an '*historic park and garden*') and be included in a Conservation Area.

And logically, they should always fall within the 'curtilage' of the church or chapel which they serve.

And on very rare occasions listing can be a barrier to appropriate commemoration. When the body of Edith Cavell was brought back to Norwich she was interred just outside the cathedral. The budget then only ran to an unworthy catalogue Celtic cross. In order to protect the burial plot and her memory, the monument was added to the statutory lists. A decade ago, the cathedral authorities sought to commemorate her more appropriately by commissioning a bespoke designed marker. As this in theory involved the '*demolition of a listed building*' there had to be a formal application – which seemed a misguided hoop to jump to achieve a noble purpose. This example does suggest that listing is best applied where the famous personage is commemorated by a marker that does itself merit protection. After all, no-one in a decent society is going to suggest exhumation without good cause. Society is already very protective of the buried body through the provisions of the Christian Church (which instinctively says '*No*') and the regulations of the Home Office.

In the broader scheme of things this is all a medium priority but in the shopping list of desirables, clarifying the laws and processes that protect monuments and mausolea does have a respectable claim to attention.

Mausolea I have known

Leslie Grout

Figures 1&2: Freeman family mausoleum, 1750, St Mary's Churchyard, Fawley.
Photo courtesy of Charles Wagner.

As a lifelong resident of Windsor I became acquainted at an early age with the Royal Mausoleum at Frogmore which led me to an interest in mausolea generally and visiting them in places like Kensal Green and Brookwood Cemeteries.

Mausolea in a churchyards overall being comparatively rare, great was my surprise in finding, many years ago now, not one but two in the churchyard of St Mary's church in the Buckinghamshire village of Fawley. Fawley is situated in the hills above Henley-on-Thames and where, incidentally, John Piper is buried (there is a window by him in the church). One mausoleum looked as if it had been transported from Ancient Rome, the other would be more at home in a London cemetery.

The 'Roman' one, burial place of the Freeman family, was erected in 1750 to a design by John Freeman (*circa* 1689-1752) who was an East India merchant, amateur architect

and designer of follies. He was born John Cooke but took the name Freeman when he inherited Fawley Court from his uncle William Freeman. With the help of his copy of Montano's *Scielta di varii tempietti antichi* (Rome, 1624) he produced a design based on a tomb on the Via Appia. The Portland stone tomb chamber is octagonal from which rises a circular drum surmounted by a shallow dome. An inscription states that it was erected.

'*To the memory of William Freeman son of Colonel Wm Freeman*

In the year 1684 he built the manor house called

Fawley Court

& dyed October 17 1707 Aged 62

He was brave Friendly and Good

This monument was most gratefully Erected by

His nephew John Freeman Esq AD 1750

And for a burying place for himself and family'

It is a very plain structure (*figures 1 & 2*) but drawings by Freeman, which he called Flights of Fancy suggest that he was considering something more elaborate such as a pedimented entrance and/or statues in niches. Nine loculi can be made out (there may be more) of which six are occupied. The inscriptions cannot be made out completely as the stonework is rather decayed but it comes as a surprise to find that after a gap of nearly 200 years Derek Williams Freeman was interred there in 2015. Conservation work on the structure was undertaken in 1997-8.

Freeman became patron of the living of St Mary's in 1737 and presented furnishings he had acquired from the Duke of Chandos's chapel at Canons although most of these were swept away when the church was restored by Paley & Austin in 1882-3. Geoff Brandwood, in the 1994 Pevsner, calls the restoration '*drastic*' says that they '*no doubt took their instructions from W.D. Mackenzie, then lord of the manor*'.

William Dalziel Mackenzie (1840-1928), sometime MP for Reading, inherited Fawley Court from his father Edward, a banker from Renfrewshire and the family became patrons of the living of Fawley in 1884, the Freemans having held it for nearly 150 years. Edward had the mausoleum erected in 1862 following the death of his wife.


Figures 3 & 4: Mackenzie family mausoleum, St Mary's Churchyard, Fawley.
Photo courtesy of Charles Wagner.

Built, appropriately enough, in Aberdeenshire granite, it is described as dour-looking in a stripped Grecian style with urns in relief (*figure 3*). Two large tablets commemorate William Mackenzie (+1851), his first wife Mary (+1831) and his second wife Sarah (+1867) who are all in fact buried in Liverpool. The other tablet is dedicated to Edward and his second wife Ellen (+1911) both of whom are inside.

Above the doorway (*figure 4*), which bears a stag's head (part of the Mackenzie coat of arms- the full coat is on the back wall) is a winged hourglass. The iron door was made by Wilder of Reading. There are at least nine loculi but it is difficult to make out any coffins.

The mausoleum is set in an area enclosed by iron railings within reach of which are eight graves of other family members, the most recent in 1991. Presumably they had no wish to lie in the mausoleum.

The Mackenzie Mausoleum, as seen from the photographs taken recently is in the course of restoration.

Both mausolea are listed, Freeman Grade II and Mackenzie Grade II.*

Source

Geoffrey Tyack, *The Freemans of Fawley and their buildings* (1982)

The project to restore the Roddam Mausoleum at Ilderton, Northumberland

Alexander Bagnall

Figure 1: Roddam Mausoleum at Ilderton, Northumberland.

In a quiet and remote northern churchyard lies the final resting place of a particularly notable sailor, who forged his career during the transformation of the British Navy into the most feared naval force in the world. The simple classical building lies in the parish of Ilderton, nestled on the edge of the Northumberland National Park. The structure is situated on the western edge of the churchyard of St Michael. Built in 1793, it occupies a quiet spot standing in contrast to the remarkable eventful life of its creator, Admiral Robert Roddam. Born in 1719, at the family seat of Roddam Hall, he was the middle son of Edward and Jane Roddam. He entered the Navy in 1735 and went on to serve with distinction for a remarkable seven decades seeing action in Spain, the Caribbean and the Falklands, and then finally becoming Admiral of the Red (a senior rank of the Royal Navy immediately outranked by the rank Admiral of the Fleet) in

1805. Throughout this time he was commended for his bravery, survived a cannon ball shot that took off part of his coat, taken captive, court marshalled (with an honourable acquittal) and survived numerous actions.

He inherited the family estate in 1776 following the death of his brother Edward. Robert had three wives, all whom predeceased him without issue, and on the death of his third wife, Althea, he built the mausoleum. Althea is commemorated with a marble tablet on the gable end extolling her virtues along with a carved shield bearing the Roddam arms. He died in Morpeth on 31st March 1808 at the age of 89 and was interred in the mausoleum he had built 15 years earlier. With no heirs, the estate was left to a distant relative, William Spencer Stanhope of Cannon Hall.

Figure 2: Roddam Mausoleum at Ilderton, Northumberland.

The intervening years have seen the mausoleum lay silent witness to this 'brave and competent sailor', but now the mausoleum is in need of urgent repairs (*figures 1&2*). Close inspection reveals both gable ends leaning precariously outwards, along with similar bulging of the side walls which all need to be urgently addressed.

The MMT was approached recently by the PCC of St Michael's church to see if we could assist in the fund raising campaign to carry out essential repairs. The PCC had commissioned a report by Architect Patrick Parsons identifying the works needed and obtaining quotes for repairs. The cost of these works has been budgeted at £24,664.

The MMT was delighted to secure a grant of £4,000 towards these works which will hopefully start the ball rolling.

If you would like to contribute to this project, please do contact Alexander Bagnall:

info@mmtrust.org.uk

07517 082846

Alexander Bagnall is Secretary and a Trustee of the MMT.

UPDATES TO GAZETTEER

John Beattie (until May 2021) and Frances Sands (from May 2021)

Thanks to all who have contributed recent updates, in particular John St Brioc Hooper and Geoff Brandwood.

Braddyll	Nr Bardseam, Cumbria
Browne	Bridgwater, Somerset
Cambridge	Kensal Green Cemetery
Ducrow	Kensal Green Cemetery
Huth	Kensal Green Cemetery
Molyneux	Kensal Green Cemetery
Ralli	Kensal Green Cemetery
Spiller	Bridgwater, Somerset
Stephens	East Cholderton, Hampshire

The Gazetteer is a fantastic tool and we really do rely on people submitting information to keep this up to date. Your images and details help enormously. Please continue to send your photos and updates on the condition of the mausolea you have visited. Please email to **info@mmtrust.org.uk**.

Huth Mausoleum. Reputed to be the largest mausoleum in Kensal Green Cemetery. *Photo by Geoff Brandwood.*

Recordings of MMT on-line talks

MMT Talks are recorded and will be made available via YouTube – the videos of the talks are hosted on YouTube but are hidden, so cannot be found using YouTube's search mechanism.

To view the video you will need to use the specific link for each talk as given below.

Currently four talks are available:

The origins and sources of the Royal Mausoleum at Frogmore

A talk by Michael Hall given on 7th April 2021.

The link is: **https://youtu.be/RclIOTlmstE**

Immortalising the Kims: Experiencing the Preservation of Political Eternity in North Korea

A talk by Sam Swash given on 12th May 2021.

The link is: **https://youtu.be/hJMEDxzTx0Y**

Final Journey : Funeral Trains

A talk by Nicolas Wheatley given on 17th March 2021

The link is: **https://youtu.be/XFY0AkFK5zg**

Beckford's Tower in Bath: Public landmark or private monument?

A talk by Amy Frost given on 16th June 2021

The link is: **https://youtu.be/Z1nH35VVxwE**

The links for future talks will be published in forthcoming editions of the magazine.

Upcoming events

Events Programme 2021

All lectures start at 6.30pm and for the present remain on-line.
For further details and to book see **www.mmtrust.org.uk/events**

Understanding Scottish Graveyards

A talk by Dr Susan Buckham

Wednesday 14th July

While the inevitability of death is widely noted, responses to this universal truth can differ over time and from place to place. Although Scotland's burial traditions are broadly similar to the rest of the UK, this talk will explore whether the interaction of legislation, religious beliefs and other cultural differences have produced a particularly Scottish dimension to beliefs, attitudes and practices linked to post-Reformation graveyards. The talk will look at the history of Scottish graveyards from the Reformation of around 1560 to the emergence of Lawn Cemeteries in the 20th century, asking what do we mean by 'Scottish' graveyards and what relevance might this particular focus have for graveyards elsewhere in the UK?

Dr Susan Buckham is Graveyards Project Manager for Edinburgh World Heritage.

The Chapel Royal of Saint Peter ad Vincula: Life and Death at HM Tower of London

A talk by Alfred Hawkins

Wednesday 11th August, online

The Chapel Royal and Royal Peculiar of Saint Peter ad Vincula or 'Saint Peter in Chains' is located within the Inner Ward of the Tower of London World Heritage Site. Constructed in 1520, this working chapel serves the spiritual needs of the Tower community and is best known as the resting place of three queens of England and two

catholic saints: Anne Boleyn, Catherine Howard, Lady Jane Grey, St. John Fisher and St Thomas More.

This talk observes the history of the chapel at the Tower, which can be traced to the 9th century, and discusses recent archaeological excavations which have unearthed new evidence concerning its development and use as the spiritual heart of England's most famous fortress.

Alfred Hawkins is Assistant Curator of Historic Buildings at HM Tower of London and the Banqueting House, Whitehall which are cared for and operated by Historic Royal Palaces.

MMT Annual Lecture

Commemorating Kings: Funerals, Tombs and Memorials to the Kings and Queens of England, from Sutton Hoo to today

Thursday 16th September, online

Tim Knox, the Director of The Royal Collection and Patron of the Mausolea and Monuments Trust, explores the extraordinary legacy of English royal tombs and memorials, from the earliest times to the present day.

From the mysterious ship burials of Sutton Hoo, through the religious foundations of the medieval kings, to the great royal 'dormitories' of Westminster Abbey and St George's Chapel at Windsor.

He will examine the vicissitudes of the tombs of Henry VIII and the House of Stuart, and the curious dearth of Hanoverian monuments, contrasted with the sepulchral extravagance of Queen Victoria - culminating in the Royal Mausoleum at Frogmore.

The lecture also touches on more recent memorials to 20th century monarchs, tombs that were never realised, and the sombre magnificence of state funerals through the ages.

PLEASE NOTE - THIS EVENT WAS ORIGINALLY DUE TO TAKE PLACE IN 2020 BUT HAS BEEN RESCHEDULED DUE TO CORONAVIRUS. TICKETS PURCHASED FOR THE ORIGINAL 2020 DATE REMAIN VALID.

The cities of the dead: Italy's monumental cemeteries of the nineteenth century

A talk by Hannah Malone

Wednesday 13th October, online

Italians have a special relationship with their dead and that relationship gave shape to Italy's modern cemeteries. Whereas until the late eighteenth century the dead had been buried in urban churches and graveyards, from the early 1800s, the prohibition of burial within cities across Europe led to the creation of new cemeteries, which were suburban, public, secular, and socially inclusive. Particularly in Italy, many cities built new cemeteries that were unparalleled in their scale and grandeur. This talk will explore Italy's monumental cemeteries as a distinctly Italian phenomenon.

Dr Hannah Malone is based at the Max Planck Institute for Human Development, Centre for the History of Emotions in Berlin having previously studied at Magdalen College, Cambridge.

Annual General Meeting 2021

Revised Date: Saturday 20th November. Venue tbc. More details will follow.

What's on at our sister organisations. You may care to take a look at the websites of societies whose activities are closely associated to ours:

The Victorian Society	www.victoriansociety.org.uk
The Georgian Group	www.georgiangroup.org.uk
Friends of Kensal Green Cemetery	www.kensalgreen.co.uk
Friends of Highgate Cemetery	www.highgatecemetery.org
Brompton Cemetery	www.brompton-cemetery.org.uk
Ecclesiological Society	www.ecclsoc.org

The Ducrow Mausoleum in Kensal Green Cemetery
Photo Geoff Brandwood

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