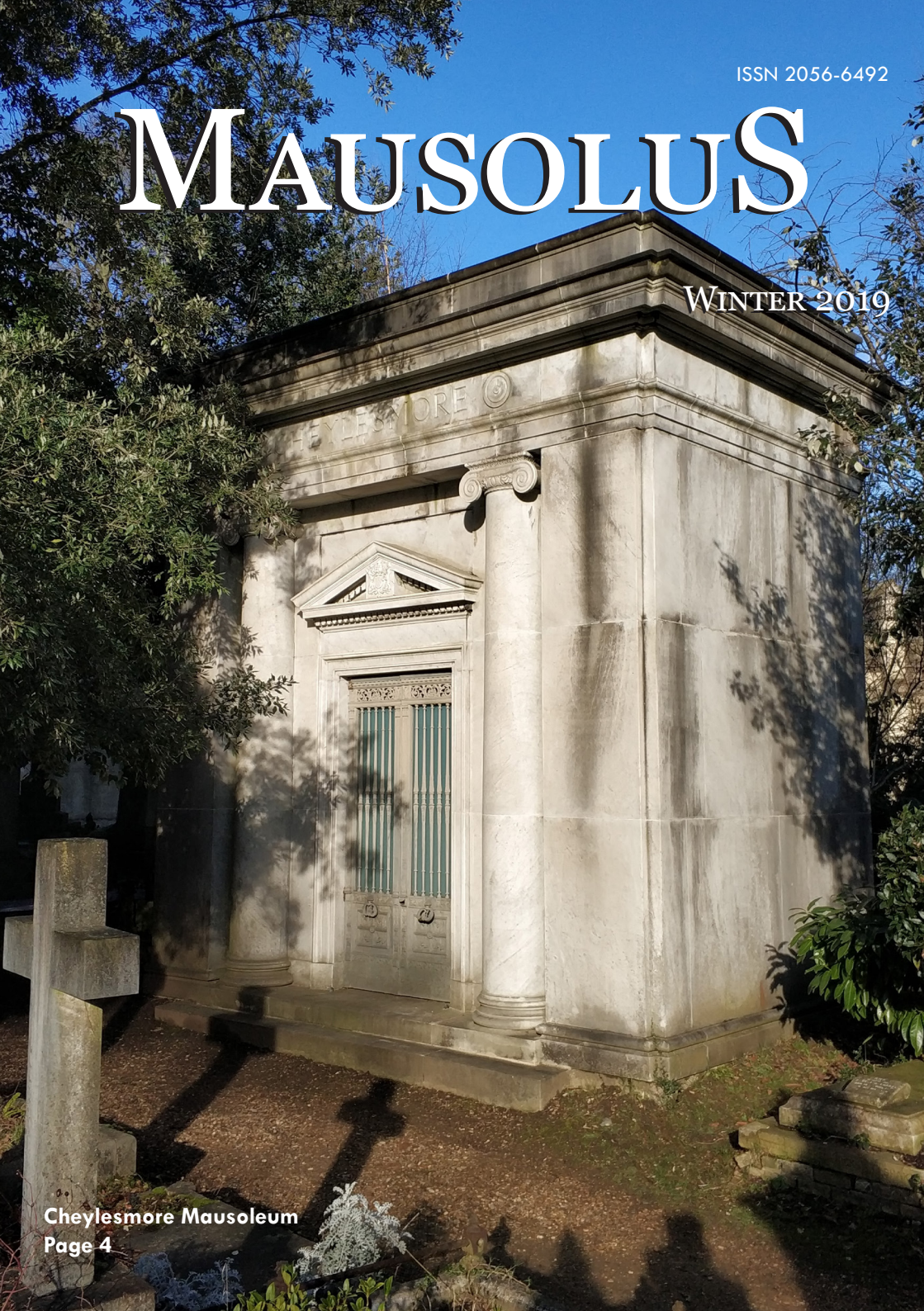


ISSN 2056-6492

MAUSOLUS

WINTER 2019



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Mausolus is published twice a year by the Mausolea & Monuments Trust. All Contents © MMT 2015 except where otherwise indicated.

Members and others are warmly encouraged to contribute photos, news and features to the Editor:
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CHAIRMAN'S COMMENTS

IAN JOHNSON with news and updates on the Trust's activities

October sees the last event in the 2019 calendar of the MMT-the visit to Farnborough encompassing Farnborough Hill and the mausoleum of Napoleon III and his family. The mausoleum, part of St Michael's abbey, is perhaps one of the most spectacular and well-kept mausolea in the UK. Napoleon himself never saw the mausoleum as he died in 1873 at Chiselhurst where he was living in exile. His widow Eugenie purchased the house at Farnborough, principally to be close to Victoria at Windsor and then set about building the Abbey church. Designed by Destailleur, perhaps the leading French architect of the time, it would serve as the last resting place for herself, Napoleon and their only son the Prince Imperial. The visit will be led by Professor Anthony Geraghty who has written extensively on aspects of Imperial Farnborough and we shall be given a talk by the current Abbot. The Abbey is still cared for by chantry monks.

For next year 2020 we have a large programme of events, both talks and visits, including a visit to Bath and Beckford's Tower led by Amy Frost, a visit to the Burton mausoleum in Mortlake, and to the Beauchamp Chapel in Warwick led by Linda Monckton.

A Lecture by Tim Knox will be held in September, and talks by Nicholas Wheatley on Funeral Trains and by Brian Parsons on London Cemeteries, the latter very kindly hosted by the architectural practice Donald Insall Associates at their premises in Devonshire Street London. Details of the initial 2020 programme are shown on page 15 of this magazine.

During 2020 we hope to make more progress towards the restoration of the Guise Mausoleum in Elmore, Gloucestershire. This work has been the subject of previous articles in *Mausolus* but once the results of the feasibility study (to be undertaken early in 2020) are known the MMT trustees will take the final decision on whether to proceed with that restoration and of course the accompanying fundraising effort.

Also during the coming year we are considering, as part of our plan to raise the profile of the Trust, the publication of a short series booklets on the history and architecture of each of the mausolea owned by the Trust.

As ever I look forward, as do all the trustees, to meeting as many of our members as we can at some of the events described above.

Thank you for your support.

NEW YORK IN HIGHGATE CEMETERY

IAN DUNGAVELL finds that the Cheylesmore Mausoleum was designed by the leading American firm of architects of the early twentieth century

The monument to William Huskisson, the first widely-reported train fatality in England, is the centrepiece of St James's Cemetery in Liverpool. But who knew that interred at the heart of Highgate Cemetery in London is the first British peer to have died as a result of a car accident?

Herbert Francis Eaton (1848–1925), third Baron Cheylesmore, had been travelling back to his home near Egham, Surrey, one night after a National Rifle Association meeting at Bisley. His son, driving, lost control when he swerved to avoid a cyclist and the car careered into a telegraph pole. Cheylesmore, in the front passenger seat, was badly injured and died ten days later.

He had been extensively involved in public life: his monument in Victoria Embankment Gardens, designed by Edwin Lutyens, records him as 'Major-General Lord Cheylesmore, GBE, KCMG, KCMO, Grenadier Guards. Born 1848. Died 1925. Soldier, administrator, philanthropist and steadfast friend.' He had been chairman of the National Rifle Association since 1903, he had served on Westminster Council and had been chairman of the London County Council in 1912–13.

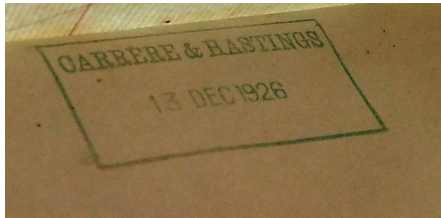
Like his father, Cheylesmore had taken an American wife: Elizabeth, the daughter of New York lawyer and banker, Francis Ormond French (1837–93), in 1892. Her younger sister married the phenomenally-wealthy Alfred Gwynne Vanderbilt in 1901 (although they divorced in 1908 after his affair with the wife of the Cuban attaché in Washington DC). Since 1851 the Cheylesmore's London home had been at 16 Princes Gate, Hyde Park. Their neighbours were the Morgans, the wealthy American banking family: Junius Spencer, John Pierpont and John Pierpont junior in succession. So the Cheylesmores were closely connected to American aristocracy.

In 1925–26 the Morgans' London house was remodelled as the American ambassador's residence. The architect was Thomas Hastings of the pre-eminent New York firm Carrère & Hastings known for, among many other works, the Frick mansion and the New York Public Library on Fifth Avenue, one of the most sumptuous buildings of its time. And that is saying something.

It has only just been rediscovered that, when faced with the task of

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choosing an architect for their mausoleum at Highgate, the Cheylesmores also went for Thomas Hastings. If you wanted a gleaming white marble mausoleum in a chaste Classical style, you could do no better. His British reputation had been cemented by the award of the Royal Institute of British Architects Gold Medal in 1922.

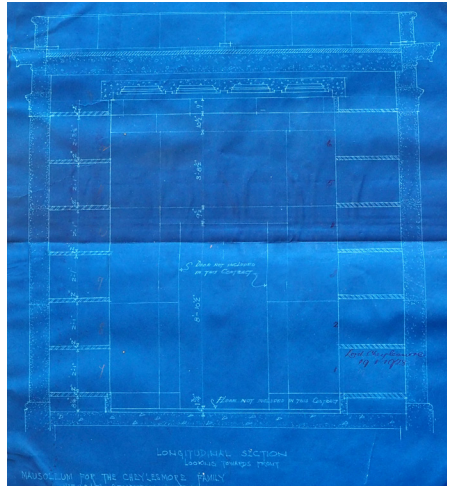


The rubber stamp of 'CARRERE & HASTINGS' dated 13 December 1926 is on the reverse of the blueprint.

As well as the ambassador's residence he was at the same time working on the massive new Devonshire House on Piccadilly, which explains why he might have taken on what was a small job. The attribution is plausible on stylistic grounds, but clinched by the fact that a blueprint of the mausoleum glued in the back of the Cemetery register is stamped on the back, 'CARRERE & HASTINGS / 13 DEC 1926'.

The site was complicated and constricted, and the mausoleum small by American standards. The grave, just over 21 by 14 foot, had been purchased in 1859 and already contained in a brick vault the remains of the first Baron

Cheylesmore, his wife and their eldest son, as well as the second Baron Cheylesmore and three others.



The blueprint, shows a section across the mausoleum, looking towards the front. According to this, the third Baron was interred in the bottom niche on the left of the entrance.

As the blueprint shows, the new structure provided twelve more spaces, six shelves stacked high either side of the entrance. In the centre remains the earlier memorial, a cross on a stepped base.

Though there was ample space for the Cheylesmore dynasty, the third Baron was the last to be interred there; the fourth Baron (1893–1985) died in Canada without children and the barony became extinct. Although there were two later interments, it seems unlikely the remaining spaces will ever be occupied.

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The interior of the Cheylesmore Mausoleum is panelled in white marble. The cross in the centre is the first memorial, around which the mausoleum was constructed.

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A MAUSOLEUM, A PORTRAIT AND A GRAND TOUR: HOW NEO-CLASSICISM CAME TO ELMORE, GLOUCESTERSHIRE

One of the joys of doing research into mausolea is discovering some by-ways – or even highways – that one might not otherwise uncover. At Elmore in Gloucestershire several fascinating vistas have opened up.

Readers will be aware of the mausoleum which the third baronet of Elmore, Sir John Guise, directed to be built after his death. He died in 1732 and the mausoleum was built a year later. It is, in the cautious words of Sir Howard Colvin, “the earliest building in Western Europe in which the baseless Doric order is at present known to have been used”. And the baseless Doric column is one of the key touchstones for establishing the neo-classical pedigree of buildings.



St John the Baptist, Elmore, and the Guise Mausoleum

Neo-classicism is conventionally agreed to have begun around 1750, so, in the historian’s perennial search for ‘early’ or ‘late’ manifestations of a particular style or

movement, a mausoleum dated 1733 is extremely significant.

The other search is for those people who were the key influencers, as we may say today. At Elmore Court, the Guise family home in Elmore, there is a portrait of a General John Guise who was a second cousin of the third baronet. He was a remarkable person: a general (obviously) but also the creator of one of the finest art collections of the 18th century: approximately 200 paintings and 2000 drawings by some of the greatest artists of the Renaissance and Baroque periods. He died in 1765 but to the chagrin of his heirs, who inherited everything else, the collection in its entirety went to Christ Church, Oxford, with the exception of his portrait and one other painting.



General John Guise, painted by Gavin Hamilton c.1754

But the significance of the portrait is, in our neo-classical mind-set, less the sitter than the painter:

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Gavin Hamilton. This name may not stand out as much in England as it would do in Scotland, or Rome where he mostly lived. There he is regarded as one of the founders of the neo-classical movement – a history painter of classical works on a grand scale. There is no precise date for the portrait, but in my view it must have been painted c. 1754 when Hamilton spent a few years in London. So the date places it early in the neo-classical canon, and it is significant that the general is dressed in a Roman toga with a scroll and a sword.

A third link to this world of neo-classicism and history has recently come to light. It stretches the link, but not beyond breaking point. The fifth baronet of Elmore, William, went on the Grand Tour in 1764, as so many British people of his class did.



William Guise, later the Fifth baronet, painted by Allan Ramsay in 1761

The exceptional thing here however is not the tour but his companion: perhaps the most famous (and certainly best prepared) of all Grand Tourists, Edward Gibbon. They met in Lausanne in 1763 when they were both paying guests in the house of M and Mme de Mezery. They set off a year later in April 1764 heading for Rome via, amongst other places, Turin, Milan and Florence. They were together in Rome in October 1764 where Gibbon had his so-called 'Capitoline vision': "It was at Rome, on the fifteenth of October 1764, as I sat musing amidst the ruins of the Capitol, while the barefooted friars were singing Vespers in the temple of Jupiter, that the idea of writing the decline and fall of the City first started to my mind." They journeyed and did everything together and only parted at Lyons on their return journey almost a year after they had set out.

So at Elmore: a very early neo-classical mausoleum; an early neo-classical portrait; and a very personal link to one of the seminal works of scholarship of the 18th century. Not bad for a small Gloucestershire village.

Paul Butler
October 2019

MERRY CEMETERY

Lisa Hirst in Săpânța, Maramures.

On a recent trip to Romania Lisa Hirst visited the remarkable Merry Cemetery in the small town of Săpânța.

Here the view of dying is very different to that in the rest of Europe, which regards death as something sad, solemn and dark. One only need think of the sombre stone and marble monuments and mausolea of our own cemeteries. But at Săpânța the belief is derived from the local Dacian culture which vouches for the immortality of the soul and that the moment of death is filled with joy and anticipation for a better life.

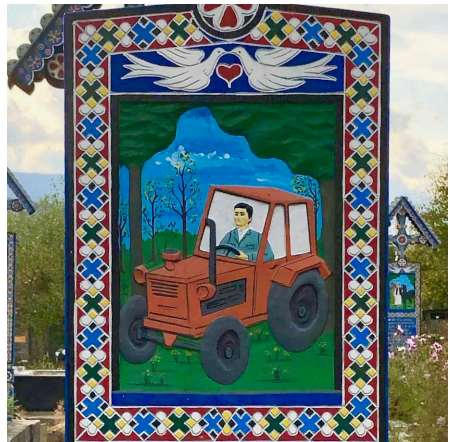
Over 800 brightly-coloured, elaborately-carved wooden crosses in the folk tradition, contain naïve scenes and poetic inscriptions which attest to the lives of those who are buried there.

The tradition was started in 1935 by a local artist, Stan Ioan Pătraș. The crosses are made of hand-felled oak and they bear an intricate symbolism of words, colour and design.



The inscriptions are in the form of ironic poems, with grammatical errors very close to the archaic language the locals spoke. The predominant colour is vivid blue representing hope freedom and the sky, green is for life, yellow for fertility, red for passion and black for death. Set against the blue, these colours are combined in intricate abstract patterns framing the scenes and inscriptions. Other symbols such as doves for the soul, and blackbirds for suspicious death, can be found.

Whilst there is an overall unity of style each cross tells its own unique story. For the main part, they depict people going about their everyday business. Farmers in the fields or with tractors



(there are a lot of tractors), a butcher next to a slaughtered pig, a barman tending a bar, a

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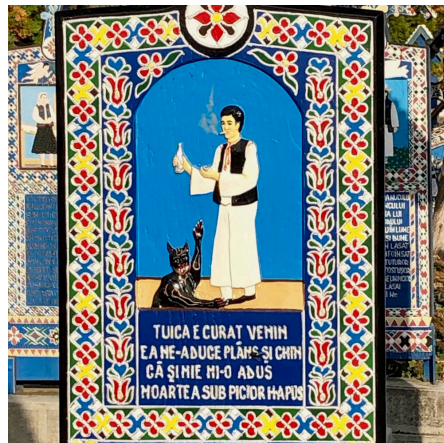
group of musicians; there are women spinning, sewing, in the kitchen, or teaching children; a couple celebrating a meal. Family members are often in graves alongside each other: husband and wife, brothers, parents and children.



These gravestones do not shy away from the cause of death, which is often shown in gruesome detail. There's a man being decapitated by Hungarian forces;



a soldier in front of a firing squad in the first world war (see back cover); people being hit by cars; a young boy who drowned.



Take the cross of Dumitru Holdis who drunk himself to death from the local spirit, Tuica (it's been described as 'a pretty potent brew made from plums, the biggest source of drinking excess in Romania'). It depicts him cigarette in mouth, clutching a bottle of Tuica, with a black devil reaching out from below. His inscription cautions:

Tuica is pure venom / She brings tears and torment / And this it brought to me too / Death put me under her foot. / He who likes tuica a lot / Will have at the end my lot / As I have loved tuica a lot / And with it in hand died. / Here rests Dumitru Holdis / Lived 45 years / Dead of forced (read: sudden, compelled) death / In 1958.

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A more amusing one reads:
*Under this heavy cross / Lies my
poor mother-in-law /
/ Three more days should she
have lived / I would lie, and she
would read (this cross). / You,
who here are passing by / Not to
wake her up please try/ Cause'
if she comes back home / She'll
criticise me more. / But I will surely
behave / So she'll not return from
grave. / Stay here, my dear moth-
er-in-law!*

By his death in 1977, Pătraș had carved nearly 700 wooden crosses. In fact, he made his own cross and is buried in the cemetery.



He passed on the tradition to his most promising apprentice, Dumitru Pop – to whom he left his house which is now being used as a workshop.

Pop has spent the last three decades continuing the work: "It's the real life of a person," he says, "If he likes to drink you say that; if he like to work you say that... There's no hiding in a small town... The families actually want the true life of the person to be represented on the cross".

At Săpânța they celebrate life instead of mourning the dead.

Thanks to Geoff Brandwood who organised the tour to the Northern Romania, Transylvania, Maramures and Moldavia.

Further reading:

The following website gives English translations of some of the gravestones:
www.papillontravels.net/sapanta-index.htm

www.atlasobscura.com/places/merry-cemetery

SOUTHERN BAVARIAN WAR MEMORIALS FROM THE GREAT WAR

Travelling in Southern Germany last summer, I came across two different types of German War Memorial from the 1920s commemorating fallen soldiers from the First World War. I was interested to see how the Germans treated these memorials. The first was in Lindau, a town at the eastern end of Lake Constance near the Austrian border and across the lake for Switzerland.

In Lindau the town had taken over an unused medieval church, and placed tablets of names of the fallen around the walls of the nave with a sombre effigy of a recumbent soldier wearing his helmet and clasping his rifle in red granite.



Outside the south porch was a pillar that also commemorated the war dead. As the Second World War concluded the local people had carved all the names of the soldiers killed fighting for the Third Reich. Each entry

from both wars had name, rank, regiment and age.



As the war crimes committed by Nazi soldiers became more understood in Germany, the town of Lindau has found it necessary to explain in several places inside the church, that had they known what some of those who died had been involved in, they would not have been treated as war heroes.

In contrast the war memorial in Oberammergau, the village in the Alps famed for its passion plays has a much more romantic war

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memorial of an obelisk with on its outward face a bronze of an angel fighting off a dragon for the body of a fallen soldier. The names are listed on tablets on the obelisk and on the wall to the churchyard that runs off either side of it.

I knew nothing of the German traditions of war memorials so I was interest to see these two contrasting approaches to commemoration of the war dead. I wonder if other members of MMT have any more knowledge on this subject.

Charles Wagner



UPCOMING EVENTS

*For tickets to events, please register online at
www.mmtrust.org.uk/events Or via the Secretary*

Tuesday 31st March

New Insights into London Cemeteries

A talk by Brian Parsons

Venue: 23 Devonshire St London by kind invitation of Donald Inshall Associates.

Brian is currently working (with Hugh Meller) on a new edition of their well-known compendium *London Cemeteries: An illustrated Guide and Gazetteer*. Brian will be talking to us about the latest research he has gleaned for the updated version, in particular progress during the 20th and 21st centuries.

Thursday 21st May

Beauchamp Chapel, Warwick

Venue: Old Square, Warwick CV34 4RA

A tour by Linda Monckton of the Beauchamp Chapel at St Mary's Church in Warwick. The chapel contains the tomb of Richard Beauchamp, Earl of Warwick, father-in-law of the notorious "kingmaker". He was once considered one of the richest and most powerful people in England. Richard de Beauchamp provided funds in his will for the creation of a chantry chapel in St Mary's. This, aptly dubbed The Beauchamp Chapel, is one of the great Gothic architectural achievements in England. The executors of Beauchamp's will spent over GBP 2400, an enormous sum in those days, creating a masterpiece of Gothic style which took over 20 years to complete.

Saturday 13th June

Beckford's Tower and Museum, Bath

A tour and talk by Amy Frost, curator of Beckford's Museum, of the tower and its surrounding cemetery in Bath. Meet at 11.00 am. Built between 1826 and 1827, Beckford's Tower is an extraordinary building that was once home to one of the greatest collections of books, furniture and art in Georgian England and now stands as the only surviving example of William Beckford's great architectural achievements

Saturday 11th July

Annual General Meeting

Venue: Wesley's Chapel, 49 City Rd, Shoreditch, London EC1Y 1AU

Thursday 17th September

The MMT Annual Lecture

Venue: TBC

Tim Knox, Director the Royal Collections and MMT Patron is to give a talk entitled 'Commemorating Kings: Funerals, tombs and monuments of British Monarchs, from the 11th century to the present day.'

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Monday 12th October
Final Journey:Funeral Trains
A talk by Nicholas Wheatley.
Venue: The Gallery 77 Cowcross Street London EC1M 6EL

This lecture coincides with the publication of Nicolas's book on funeral trains and the transport of coffins by train in the UK from 1840 to the present day. Visually rich, the talk looks at the links between cemeteries and railways, including the Necropolis service to Brookwood. Of particular interest to MMT members, Nicolas will include some burials in Mausolea: eg the one near Maldon, Essex, for the Champion De Crespigny family (which sadly no longer exists); and the movement by train for the reburial of the Prince Imperial at Farnborough Abbey.

At the time of going to print dates for these events remain to be finalised:

Public celebration and private grief in the garden cemetery
A Talk by Josie Wall of the Birmingham Jewellery Quarter Cemeteries project
Venue: TBC

In the landscapes of newly founded garden cemeteries two competing uses had to be balanced: the private feelings of the bereaved and the public display which surrounded death in the nineteenth century. Josie uses new data to outline the developments Père Lachaise Cemetery in Paris and Highgate Cemetery in London to look at how the design of each reflected ideas about death, and the changing attitudes towards it which led to their creation.

South West London Mausolea
Visit to Mausoleum of Sir Richard Burton in Mortlake and to the Kilmorery Mausoleum in St Margarets.

The visit to Mortlake to coincide with the restoration of the Burton mausoleum and to commemorate the explorer's bicentenary.

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

A talk by Philip Mansel, an MMT member, whose biography of *Louis XIV King of the World* has recently been published.

Further details of each event will be published on our website in due course. The normal charge for each event is £10 for members and £15 for guests (not including the AGM). Some events will have limited availability. Guests are very welcome



ACI FIGUREZ SI IEU
PE CRUCE NEPOTU MEU
FOAIE VERDE DE DURZAU
FISEUS GRIGORE AMFO IEU
IN ANUL PATRU SPRE ZECE
SANCEPUT ONRAZBOI RECA
TRUPU MEU ESTE-N GROPAT
IN GALITIE SUBTOM BRAD
CIND INRAZBOI AM PLECAT
IN LAPOL MAMIA MURNAT
CA MAMIA MURNAT
SI PE OCAM REPSA IN 1915