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The Knill Monument: *page 6*

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CHAIRMAN'S COMMENTS

Ian Johnson



I started my Comments in the last edition of *Mausolus* with an explanation of how Covid-19 had affected our plans and with the implied hope that by the end of 2020 we would all be back on the road to some kind of normality. Recently it has become evident that the current restrictions and limitations, in some form, will prevail until well into the New Year, March being the most commonly quoted date by which restrictions might be less onerous.

Despite this we have set up a series of on-line talks beginning in January 2021. I know many of you will be disappointed that 'live' talks cannot begin soon

but many of us have become accustomed to on-line talks and I think it is also fair to say that even after the current restrictions have passed such talks will form a part of the offering of a society like the MMT. After all 'on-line' does include many who, for a number of reasons - geography, mobility and the like - cannot attend live events. Nicolas Wheatley, Brain Parsons, Philip Mansel and Michael Hall will be delivering talks in the early part of 2021. Details of these talks are set out in the Events section towards the back of this magazine. Further information on how to join these talks will be available soon. Just make sure we have your email address. If you need any help at all please do contact me - details are at the base of this report.

The society has not been inactive in the interim.

The Feasibility Report on the Guise Mausoleum has now been completed and at their next meeting in January the the Trustees will consider the

options and take a decision.

More work is going on at Scarisbrick - preserving the coffins, curing damp problems and some work on the woodwork - all subsidised by the Earl Fitzwilliam Charitable Trust assisted of course by the enthusiastic group of local people who have now made what was a neglected mausoleum into an important cared-for local building of significant historical interest, respected and loved.

Returning to Events the dates have now been agreed for the visit to French mausolea. This will now take place from 22nd-26th September which is slightly earlier than indicated on our website. More details will follow in the New Year but please note that places on this trip will be limited so go to our website and express your interest now if you would like to come on this trip.

I hope that you will enjoy this edition of *Mausolus* which as you will see from the Contents page contains some fascinating articles on mausolea not only in the UK. Patrick Newberry's explanation of the Knill Monument in St Ives is intriguing as is Sam Swash's

article on the Kumsusan Palace in North Korea (effectively the mausoleum of the Kim family), I am grateful to all our contributors.

As ever, I appreciate your support for the MMT. We were founded to look after mausolea and we are still the only Charitable Trust in the UK which focuses uniquely on these buildings. There are many hundreds of them in the UK (most listed in our Gazetteer) nearly all of which require our attention and support.

Finally, student members, don't forget our Gavin Stamp Awards - details of which are on our website.

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RESURGAM!

THE KNILL MONUMENT, ST IVES, CORNWALL TRANSCENDING IMMORTALITY

Patrick Newberry



Figure 1: The Knill Monument and the view from Worvas Hill

In the Introduction to *Architecture and the After Life* Sir Howard Colvin wrote “*Man has known few greater stimuli to architectural and artistic creativity than the attempt to transcend his own mortality. From Antiquity almost to the present day, many of the finest works of European architecture have been designed either to commemorate the dead in this world or to ensure their bodily or spiritual comfort in the next.*” A fine example of such an attempt is the Knill Monument a handsome fifty foot high granite attenuated pyramid built in 1782 on Worvas Hill near St Ives in Cornwall by John Knill, a Cornish gentleman, sometime

resident of St Ives, who was so keen that he should be remembered that he not only built the fine mausoleum, but also endowed a quinquennial ceremony to take place around the mausoleum in celebration of his life and achievements.

Worvas Hill is a stunning setting for a last resting place. The sea is visible on either side of the Cornish peninsula (*figure 1*) and the light from the surrounding oceans has that ethereal quality which so attracted early 20th century artists to St Ives but the monument has a number of claims to our interest in addition to its setting. Architecturally it is of interest as one of the

last works of John Wood the Younger and one of the first pyramidal mausolea built in England. In other respects, it is of note because of the charming quinquennial ceremony, whereby the burghers of St Ives, two widows and ten maidens, dance around the monument and sing the Old Hundredth Psalm before retiring to St Ives for a good lunch.

The attribution of the Knill Monument to John Wood the Younger is based on a memoir of Knill written in 1871 by his great nephew, John Jope Rogers of Penrose, Cornwall. Rogers notes that John Knill procured the design of the mausoleum in 1779 from "*John Wood, architect of Batheaston who furnished him with the most minutely detailed drawings*" although the mausoleum was not actually built until 1782 when it was completed by a local builder, John Dennis of Penzance. Rogers notes that at the time of writing the memoir, the drawings were still extant but, if they survive today, their whereabouts are unknown.

Although it may seem unlikely that so late in his career Wood would have designed a

mausoleum in the far west of Britain for a minor gentleman, the commission probably came about as a result of Wood carrying out other work in the St Ives area. In 1773 he designed the Gothick Revival Tregenna Castle (*figure 2*) for Samuel Stephens, sited at the foot of Worvas Hill, and included in his 1781 book *A Series of Plans, for Cottages or Habitations of the Labourer* plans for almshouses to be built in St Ives for Stephens. It is probable that Stephens became acquainted with Wood and his work as a result of taking a lease of 9 Royal Crescent, Wood's iconic development in Bath. The involvement of Wood is corroborated by the fact that the monument is a sophisticated design with fine detailing and a simple sculptural quality and proportions that suggest a very



Figure 2: Tregenna Castle, St Ives, designed by John Wood.

competent architect.

The form of the mausoleum chosen by Knill and Wood – an attenuated triangular pyramid on a triangular base - was highly original for mausolea in England at the time, sitting midway between pyramidal roofed mausolea such as the Guise Mausoleum (1733), Chiddingstone (1734), Cobham Hall (the Darnley Mausoleum) (1783) and the out-and-out pyramidal mausoleum at Blickling (1794), built to the designs of Joseph Bonomi which was, as Sir Howard Colvin pointed out, a forerunner of a whole series of pyramidal mausolea built during the nineteenth century (*figure 3*). The Blickling Mausoleum was built for the Earl of Buckinghamshire, Knill's friend and former employer and it would seem more than a coincidence that the Earl should choose a form so similar to his friend's mausoleum constructed some twelve years earlier. This positioning makes the Knill Monument potentially a much more significant milestone in the evolution of mausoleum design than hitherto realised.

It is possible that Knill's and



Figure 3: Hobart Mausoleum, Blickling, Norfolk

Wood's inspiration for the mausoleum were the tombs of ancient Rome. Pirro Ligorio's 1551 depiction of ancient Rome, *Antiquae Urbis Romae Imago*, shows a number of tombs in the vicinity of the Colosseum and Hippodrome (*figure 4*) in a form very similar to the Knill Monument. Whilst there is no firm evidence of Wood knowing about Ligorio's work, Wood was a keen antiquarian and Ligorio's

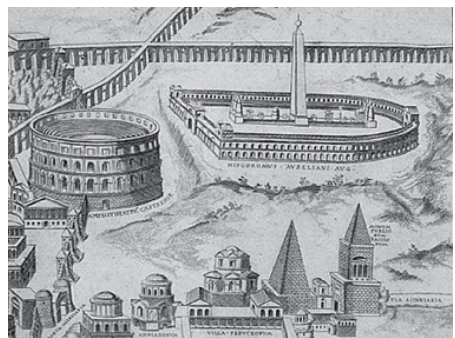


Figure 4: An extract from Pirro Ligorio's *Antiquae Urbis Romae Imago*



Figure 5: Knill arms and inscription on the monument

reconstruction of ancient Rome was well known.

The Knill Monument has a vaulted chamber in its base, intended to receive the mortal remains of its builder. It bears Knill's coat of arms and Knill's punning family motto *Nil Desperandum* with the acclamation *Resurgam* above it on one face, the inscription, "*I know that my redeemer liveth*" on another, and "*Johannes Knill 1782*" on the third (figure. 5).

It is made from carefully shaped granite ashlar, rising to a height of some 50 feet. The monument stands on a square granite base which provides a platform for the quinquennial ceremony. It was the subject of a major restoration programme led by the World Monuments Fund in 2013 which involved repair of the stonework, repointing and repair and repainting of the coat of arms.

What is known of John Knill, the

builder of this fine mausoleum? He was a member of a cadet branch of the Knill family, originally a Norman family, which had settled at Knill Court, situated on the Herefordshire/Radnorshire border (figure 6), shortly after the Conquest,



Figure 6: Knill Court, Herefordshire

the name Knill being an anglicisation of the family's Norman name Chenelle. John Knill's branch of the family settled in north Devon in the 15th century before moving to Cornwall in the 16th century. The migration from Herefordshire probably came about because of the acquisition of lands in the West Country through the marriage of a Knill to an heiress of the wealthy Norman de Brokenbrough family. John Knill's father, George, and his immediate forebears, settled near Callington in south-east Cornwall as minor landowners farming in the area between Bodmin Moor and the River

Tamar, at Tregonnett and Trewoodloe in a deep wooded valley next to the River Lynher. Knill's father, as a younger son, unlikely to inherit any of the Knills' lands, became a surgeon, marrying in 1732 Mary Pike of Milton Abbas, whose mother was an Edgcumbe of the ancient Cornish family. John Knill was born in 1733, his father dying five years later, leaving the young John to be brought up by his uncle, also John.

According to Davies Gilbert's, *History of Cornwall*, John Knill the younger served his clerkship as an attorney in Penzance before moving to London to pursue his legal career where "*having distinguished himself by application and intelligence*" he was recommended to the Earl of Buckinghamshire of Blickling Hall in Norfolk, who held the political interest of St Ives in Cornwall. Moving to St Ives, in 1762 Knill was appointed Collector of Customs and, in 1767, became Mayor of the town. He was apparently an assiduous Collector of Customs and was sufficiently highly thought of to be commissioned in 1773 by the Government of the day to spend a year in Jamaica, travelling widely

through the island, carrying out an inspection of all of the ports and customs arrangements and advising on the prevention of smuggling.

Knill was also absent from St Ives in 1777 when he accompanied the Earl of Buckinghamshire as his private secretary on the latter's appointment as Lord Lieutenant of Ireland. Several years ago a reinforced chest which bears brass plaques reading "*John Knill*" and "*No.1*" and which may have accompanied Knill on his



Figure 7: Knill Chest

travels to Jamaica and Ireland surfaced in a Bath saleroom (*figure 7*).

Whilst Mayor of St Ives, Knill engaged John Smeaton (*figure 8*), the celebrated engineer and



Figure 8: John Smeaton by Mather Brown.



Figure 9: Francis Basset, Baron de Dunstanville by John Hoppner

designer of the first sufficiently robust Eddystone Lighthouse to survive the savage seas to improve the pier and harbour arrangements at St Ives. Knill

was also ready to act very much in the wider public interest, supporting his relative, the mining magnate and landowner, Francis Basset, later Lord de Dunstanville (*figure 9*), in raising a Cornish Regiment from miners and fisherman to assist in the defence of Plymouth against possible attack by the Spanish, volunteering himself to serve in the Regiment.

Despite his good works, there was a slightly buccaneering side to Knill. He was a part funder of a three masted privateer, *Grayhound*, built in Cawsand in 1776 and licensed to raid enemy shipping in the Western Approaches. Although perfectly legal, some view this activity as an undesirable form of state authorised piracy. Knill evidently had no such scruples. It may be because of this activity that a rumour started that Knill was not only Collector of Customs, but also head of the west Cornwall smuggling fraternity and that his monument was actually built as a daymark to aid navigation for smugglers sailing off the otherwise relatively featureless north Cornish coast. There is no documentary evidence to support this allegation, although

there was a slightly strange reported incident when the papers and cargo manifest of a ship which was wrecked near Hayle, during Knill's time as Collector of Customs, went missing, allegedly because they implicated Knill and other local dignitaries in smuggling. In 1779 Knill also part funded an unsuccessful hunt around the Lizard Peninsula in Cornwall for the treasure of notorious pirate, John Avery.

Knill retired from his role as Collector of Customs in 1782 and settled in Gray's Inn as a bencher. It is uncertain whether or not he practised as a barrister, but he was said to have assisted in drafting William Pitt's 1799 Income Tax Act and other legislation. He was also made Treasurer of Gray's Inn in 1806. He travelled extensively in his retirement, visiting the family seat at Knill, his old friend the Earl of Buckinghamshire at Blickling and Cornish relatives such as the Bassets and the Edgumbes as well as calling on contemporary luminaries such as Josiah Wedgwood and Matthew Boulton.

Knill emerges in John Jope Rogers's biography as an

attractive figure, described as, *"Endowed with energies of more than an average order, with a ready wit and genial humour".* Jope also remarked that Knill's *'Cultivated taste and vigorous intellect secured him the society and friendship of many literary and public men.'* A portrait by John Opie painted in 1777 (figure 10) shows an intelligent and enquiring but kindly



Figure 10: John Knill by John Opie 1777

face, consistent with Rogers's description. Knill's motivations for building so prominent a mausoleum are interesting. His will of 1809 contains some clues as to his thinking. He notes that he will

probably be accused of vanity but goes on to say that. *"During a residence of upwards of twenty years at St Ives, ... it was my unremitting endeavour to render all possible service to the town... It is natural to love those whom you have had the opportunity of serving and I confess I have a real affection for St Ives and its inhabitants, in whose memory I have an ardent desire to continue a little longer than the usual time those do of whom there is no ostensible memory."* In other words, Knill's primary motive was to achieve some form of immortality.

As noted earlier, he strengthened his chances of remaining in the memory of the people of St Ives by not only building the mausoleum but also by endowing a quinquennial ceremony whereby the Mayor, Collector of Customs and Parson of St Ives, together with ten *"maidens under the age of ten"*, children of seamen, fishermen and tin miners, together with two widows of the same should dance around the mausoleum on St James's Day (25th July) singing the Old Hundredth Psalm (*All People That On Earth Do Dwell*), before retiring to the

Town Hall in St Ives for a good lunch. The ceremony was first conducted in 1801, during Knill's lifetime, and has been carried out every five years since then



Figure 11: The Knill ceremony in the early 20th century and in 2016

apart from brief interruptions during wartime.

Knill died in 1811 but, despite all of the elaborate provisions made for his mausoleum and the memorial ceremony, he was buried at St Andrew's, High Holborn in London. The church's graveyard was built over in the later nineteenth century and the church gutted by bombing in the Second World War with the ironic consequence that no trace remains of Knill's actual burial place, whilst his fine mausoleum sits empty, high on Worvas Hill.

Patrick Newberry is a member of MMT and a Trustee of the Georgian Group. He lives in Cornwall.

THE KUMSUSAN PALACE OF THE SUN AND THE BODIES OF KIM: PRESERVING POLITICAL ETERNITY IN NORTH KOREA

Sam Swash



Figure 1: Downtown Pyongyang apartment blocks.
Photo credit: Sam Swash, Pyongyang, North Korea, 2017

On the 15th of April 2020, Kim Jong-un's absence from the Kumsusan Palace of the Sun, the mausoleum in which both his grandfather, Kim il-Sung and father, Kim Jong-il, lie in rest, sparked worldwide rumours about the North Korean leader's health. The 15th of April, known as the "*Day of the Sun*" is the most important annual

public holiday in the North Korean calendar – it marks the anniversary of the birth of the state's founding President, Kim il-Sung. The importance of the day is reflected by the highly choreographed events which take place – the precisely-synchronised military parades of soldiers, tanks and propaganda floats flooding

the streets of Pyongyang; the chants of “*manse*”, meaning 10,000 years in reference to the perceived immortality of the Kim's leadership, which reverberate around the city; and the customary visit of the ruling Kim to the Kumsusan Palace of the Sun to pay respects to his embalmed ancestors. That Kim Jong-un's absence from the mausoleum led to such frenzied speculation about his supposed grave ill-health indicates the importance attached to the mausoleum and its associated rituals within North Korean society.

Set to the north of Pyongyang, away from the saccharine pastel sea of pink, ochre and teal apartment blocks which puncture the skyline of downtown Pyongyang, the Kumsusan Palace of the Sun is a vast expanse of neo-classical architecture. When visiting Pyongyang, foreign tourists follow officially prescribed itineraries, the majority of which include visiting sites of ideological monumentality – the mausoleum acting as the most sacred. Visitors are instructed to dress smartly and act respectfully, chaperoned



Figure 2: The author stands outside the façade of the Kumsusan Palace of the Sun
Photo credit: Sam Swash, Pyongyang, North Korea, 2017

throughout by North Korean guides who remind tourists not to put their hands in their pockets or walk too briskly. I visited the mausoleum on Saturday, 15th of April 2017, the 105th birthday of the now '*Eternal President*', Kim il-Sung. My visit to the Kumsusan Palace of the Sun came after spending the afternoon on the streets of Pyongyang watching one of the elaborate military parades which are often featured on Western news channels. Thousands of North Koreans flock to the mausoleum to pay their respects on this day each year.

The mausoleum is a labyrinthine web of ornate marble tunnels and exhibition rooms. The journey begins by descending to the subterranean level to board more than half a mile of airport-style travelators, which transport visitors to the main building. Covering the walls alongside the travelators are golden-framed photographs of Kim il-Sung and Kim Jong-il meeting with world leaders such as Fidel Castro, Nicolae Ceausescu and Muammar Gaddafi – a historical tapestry of the country's leadership. At the end of the conveyor,

visitors are instructed to stand on a shoe cleaning device of automated brushes and bristles before entering a vestibule made up of passageways which are equipped with giant high-pressure fans, designed to stop visitors transporting dust into the sacred chambers housing the bodies.

Before reaching the chambers themselves, visitors are led into a large square hall brightly lit by opulent chandeliers and replete with marble pillars which march in unison toward life-size statues of Kim il-Sung and Kim Jong-il. Flanked by the national and party flags and bathed in a sunset hue, it is at these statues which visitors must complete their first deep bow to the leaders. This warm glow is quickly replaced when entering the gloomy inner sanctuary which contains the leaders' embalmed bodies. Kim il-Sung and Kim Jong-il are situated in separate, adjoining chambers – lit by red spotlights and accompanied by loudspeakers playing the ceremonial and melancholic North Korean music dedicated to the ruling Kim family. Both bodies lie on a catafalque, encased in climate-controlled glass sarcophagi.

The sarcophagi themselves are surrounded by the flowers Kimilsungia and Kimjongilia – specially created by Japanese botanists and named after the two leaders. Visitors line up in rows of four and proceed to perform customary bows at three sides of the bier, though without bowing at the head. The bodies themselves appeared almost wax-like yet in remarkable condition, embalmed by the same Russian laboratory that was responsible for carrying out the work on Vladimir Lenin and Ho Chi Minh's cadavers. Following this intense experience, *en route* to the exit, visitors are taken through 'honour rooms' where hundreds of medals and honorary titles which were bestowed onto the Great Leaders are displayed. Adjacent rooms house Kim's personal armoured train carriage, his bullet-proof Mercedes-Benz, golf cart and personal yacht.

The Kumsusan Palace of the Sun acts as a deeply political building – it is used not only to preserve the bodies of its incumbents, but to also preserve and maintain their role in continuing to shape and guide the nation in perpetuity.

Alongside other statues and monumental architecture, the mausoleum acts to make up a key part of the framework of North Korean public space. The building acts as a site of pilgrimage for the country's citizens, supported by state-directed ritualistic performances which are designed to perpetuate notions of sameness and a shared experience which feed into the development of a collective consciousness. Perhaps the most famous example of this collective consciousness seen by Western audiences was the collective display of thousands of grief-stricken North Korean citizens sobbing on the snow-dusted streets of Pyongyang during Kim Jong-il's state funeral in December 2011. In North Korea, grieving for the leadership is not a private act of suffering. Instead, it represents a collective, public act designed to enhance social commitment through the joining of individuals together in a shared set of beliefs and practices that are intended to sustain a deep emotional bond between members of the body politic.

Photography is prohibited within the mausoleum itself. However,



Figure 3: Grounds of the Kumsusan Palace of the Sun
Photo credit: Sam Swash, Pyongyang, North Korea, 2017

there is a North Korean state publication for the mausoleum which includes numerous photographs of the inside of the building which is available online here:

<http://www.korean-books.com.kp/KBMbooks/en/album//00000601.pdf>

Sam Swash, a member of MMT, is studying for a doctorate in North Korean Studies at the University of Central Lancashire - his project is a study of the importance of the mausoleum and death culture to the North Korean state.

FINAL JOURNEY: THE UNTOLD STORY OF FUNERAL TRAINS

Nicolas Wheatley

In November 2020 there were commemorations for the centenary of the repatriation of the remains of the Unknown Warrior to the UK. Part of his final journey in November 1920 involved a railway van that had previously been used in the repatriation of Nurse Edith Cavell, whose execution by the Germans in October 1915 caused international outrage. On the anniversary of that event, 12th October 2020, Nicolas Wheatley, a member of the MMT, was due to give a presentation to members based on his new book on funeral trains, which covers the story of the use of railways in the UK to transport the dead, including the repatriations mentioned. The restrictions caused by the COVID-19 pandemic unfortunately caused the talk to be cancelled but it is planned that the talk will now be given via Zoom during 2021.

The driving forces behind the construction of mausolea and the operation of funeral trains are remarkably similar. Those

forces concern a desire to commemorate the dead in a particular place or in a particular way. Mausolea are places where the dead of a particular family can be placed, to keep them separate from others buried in any cemetery where the mausoleum may be located, or together with other members of the family if the mausoleum is based on that family's private estate. The main function of funeral trains is to take deceased people to a station close to their place of burial, so that they can be buried in a place that is of significance to them or their surviving loved ones.

A well-known example of this would be the funeral train in January 1965 that took the body of Sir Winston Churchill from London to Oxfordshire for his burial at Bladon. Sometimes trains have been used to transport deceased people from where they died to another place for a funeral, before an onward final journey to a place of burial. Examples of this

include the trains that brought the bodies of King George V and King George VI from Norfolk to London for their funerals, prior to their onward transport to Windsor for burial.

These different types of journey reveal that there are two types of funeral train, functional and ceremonial. Functional trains transport the bodies of deceased people to where they need to be, for a funeral or for burial, whereas ceremonial funeral trains are essentially part of the procession – the cortege - that forms an important part of the funeral ritual. However, ceremonial funeral trains also have a functional purpose in delivering the deceased's coffin to the place of burial, or at least to a station nearby.

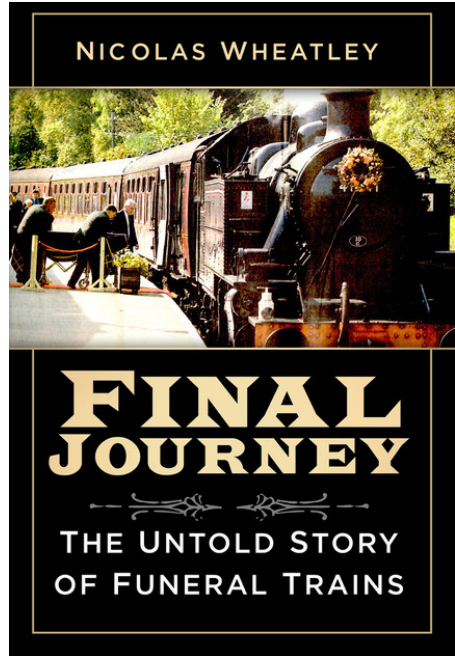
A deep-seated human desire to commemorate the dead in particular ways or places can be discerned in all cultures across millennia, with wealth and available technology being the governing factors as to how that was done and who benefitted. Perhaps the greatest mausolea are the Egyptian pyramids, followed closely by the Taj Mahal, which indirectly

has a link with funeral trains. It was restored at the turn of the 19th and 20th centuries by Lord Curzon, whose first wife's body was transported by train from London to Derbyshire for burial at Kedleston Hall, the family's estate, after her death in 1906. The body of Lord Curzon himself was transported to the same location, probably by train, after his death in London in 1925.

Nicolas Wheatley's new book tells the story of how the Victorian technology of trains enabled a wide range of social classes to transport countless numbers of their deceased relatives across the country from the 1840s until the practice was stopped on the mainline in the 1980s. However, since then trains on several heritage railways have provided a ceremonial final journey to numerous deceased people who have been closely associated with those railways. Profusely illustrated with over 100 images, many never previously published, the book provides many examples of the transport of dead people, some still famous, some forgotten, many unknown, together with information on the technology

of how this was done. Stories of heroism and tragedy are covered as well as some curious and occasionally humorous events that only a subject like death could provide.

Further research is ongoing but has already revealed several mausolea where the occupants reached their final resting place by train. The presentation by Nicolas Wheatley to members scheduled for 2021 (see Events pages 56-58 for details of the date) will provide more information on the topic of funeral trains and the wide range of people who made their final journey by train. These include some who were then buried in various mausolea around the country.



Final Journey: The Untold Story of Funeral Trains was published by The History Press, in early October 2020 ISBN 9780750994330. £20.00.

SIR WILLIAM CHAMBER'S FORGOTTEN MASTERPIECE: A MAUSOLEUM FOR FREDERICK, PRINCE OF WALES

Dr Frances Sands

The following paper is reworked from a lecture delivered to members of the Mausolea and Monuments Trust on 24th May 2018.

The subject of this paper is a little-known, unbuilt design for a magnificent mausoleum to Frederick, Prince of Wales, designed by the architect Sir William Chambers. Doubtless we are all familiar with Chambers, but Frederick is less known. He was the eldest son of King George II, but he predeceased his father and so never took the throne. This meant that Frederick's son, King George III, inherited the throne from his grandfather, acceding at the young age of 22 in 1760; resulting in a long reign of 60 years, albeit one which was marred towards the end by ill health and the Regency.

Frederick Lewis, Prince of Wales (1707-51) was born in Hanover, seven years before his grandfather became King George I in 1714. At the time,



Figure 1: Philip Mercier, *Frederick Lewis, Prince of Wales*, c.1735-36, NPG 2501. ©National Portrait Gallery, London.

most of the family moved to Britain, but despite being only seven years old, Frederick was left behind in Hanover as a representative of the electoral family, along with his great-uncle, George I's youngest brother, Ernest Augustus. Frederick only moved to Britain in 1728, at the age of 21, after years of uncertainty over his position, and British discontent

at his lack of education in the Church of England. Indeed, his younger brother William – 15 years his junior – who had been raised in Britain, was much preferred by everyone including their own father. Despite all of this, Frederick was created Prince of Wales in 1729, but he was kept on a tight budget so as to prevent too much autonomy. From 1730 Frederick leased White House in the grounds of Kew which he remodelled, amassing a respectable art collection there, and he also acquired 50 acres at Kew so as to reinvent himself as a gentleman farmer. In order to enjoy London, he also purchased Carlton House on Pall Mall in 1733. His critics rather unkindly claimed that Carlton House served the sole purpose of providing a location for the entertainment of prostitutes, but in truth it became an important opportunity for display, patronage (famously with gardens designed by William Kent) and independence from his father.

In 1736 Frederick married Princess Augusta of Saxe-Gotha – a successful match, happily devoid of extramarital

activities – and their first child, a daughter, also Augusta, was born the following year. However, this coincided with a total breakdown in Frederick's relationship with his parents. He was excluded from court, and because of this he lost his apartments at St James's and it became necessary for him to lease a second, larger townhouse in the form of Norfolk House on St James's Square. It was there that his second child was born in 1738, the future King George III. Frederick remained estranged from his father until 1741 when an agreement was negotiated for him to receive £100,000 per annum as an independent allowance. The King had been deeply reluctant to agree to this, but the sum was approved in the House of Commons in 1742. Although father and son were now on speaking terms, their relationship remained cool for the rest of Frederick's life.

After complaining of pain in his side, Frederick died on 20th March 1751, aged only 44. He was buried in Henry VII's chapel at Westminster Abbey on 13th April 1751. His death was attributed to a burst abscess in one lung, perhaps as a result

of an old sporting injury, from which has arisen the legend that he died soon after being hit by a cricket or tennis ball. King George II outlived Frederick by nine years, dying in 1760, and of course being succeeded by Frederick and Augusta's son, King George III.¹

The other main character in this story is the architect Sir William Chambers (1722-96) who was the son of a Scottish merchant established in Gothenburg, Sweden. Chambers was born in Gothenburg, but was sent to Ripon in Yorkshire for his education. He returned to Sweden at the age of 16 in order to join the Swedish East India Company, voyaging to Bengal, Canton and China in the 1740s. During these travels, his mercantile profession occupied only a portion of his time, allowing Chambers to school himself in various modern languages, mathematics, art and above all, architecture; and by 1749 he had amassed enough of a personal fortune to retire from business and focus exclusively on architecture, enrolling for one year at Blondel's Ecole des Beaux Arts in Paris. This was followed, between 1750 and 1755, with

five years in Italy in order to study the classical tradition of architecture, and receive tutorials in draughtsmanship from the likes of Charles-Louis Clérisseau and Laurent Pécheux. He returned to England in 1755 in order to begin his practice as an architect. In London, Chambers was fortunate and quickly came to the attention of Lord Bute. He was made architectural tutor to Prince George, later



Figure 2: Unidentified eighteenth-century artist, design for a coat of arms for Frederick, Prince of Wales, ND, SM 43/9/1. ©Sir John Soane's Museum, London.

King George III, bringing him a lifetime of patronage and favour, most notably the commission to rebuild Somerset House from 1775.²

By the time Chambers returned to Britain and became acquainted with the Royal family, Prince Frederick had been dead for four years. However, there is one tantalising piece of evidence of Chambers' engagement with the Prince. It is a small, undated drawing in an unknown 18th century hand, depicting a design for Frederick's Coat of Arms: the Prince of Wales feathers enclosed by a garter, with the initials *F.P.*³ This had formed part of Chambers' own collection, but is now in the collection at Sir John Soane's Museum. Being a design for Frederick's Coat of Arms, rather than a record of the selected composition, it is highly likely that this drawing was made during Frederick's lifetime and for his consideration. For what architectural project – or none – this design was made is entirely unknown. Moreover, the questions of why and how it came into Chambers' possession are equally unknown, but it does suggest

that Chambers had some interest in the Prince.

There are around 1,000 drawings either by Chambers or from his architectural office in the collection at Sir John Soane's Museum. Just shy of 700 of these are for the design and construction of Somerset House, but the rest comprise an assortment of different drawings for different projects. The majority of these drawings had been included in a sale of Chambers' possessions at Christie's on 6th June 1811. There is a copy of the sale catalogue preserved within the collection at the Soane Museum.⁴ Soane spent £14.11.0 at the sale and purchased several lots, including Lot 77, the drawings for Chambers' mausoleum for Prince Frederick.⁵

The Somerset House drawings had been sold that day in 1811 for £52.10.0 to an unknown person named Townly (clearly not the famous antiquarian Charles Townley who had died in 1805), but there is no evidence as to how or when they arrived in the collection at Sir John Soane's Museum.⁶ What we do know is that they must have arrived at some



Figure 3: Soane office, Royal Academy lecture drawing showing Sir William Chambers' buildings at Kew Gardens, c.1806-19, SM 17/5/6. ©Sir John Soane's Museum, London.

time in the 26 years between the Chambers sale in 1811 and Soane's death in 1837 when the collection was 'closed' and left to the nation.⁷ Soane did acquire a handful of other Chambers drawings in 1816, 1820, 1823, 1825 and 1827, largely from John Britton, the antiquarian and author of the first guide book to the Soane Museum.⁸

Chambers' design for Frederick's mausoleum is thought to have been intended for construction at Kew Gardens, where Chambers would later work for Frederick's widow, Augusta, Dowager Princess of Wales, to remodel the

gardens and build 25 garden buildings and other features. These can be seen in one of Soane's Royal Academy lecture drawings, made from 1806 when Soane was appointed as Professor of Architecture at the Royal Academy, and used as illustrations to his lectures there. This example illustrates Chambers's garden buildings for Kew, all arranged in a magnificent star-burst formation.⁹ However, it only includes those buildings which came to fruition, and so does not include the design for Frederick's mausoleum.

The mausoleum design can be seen in two identical floor

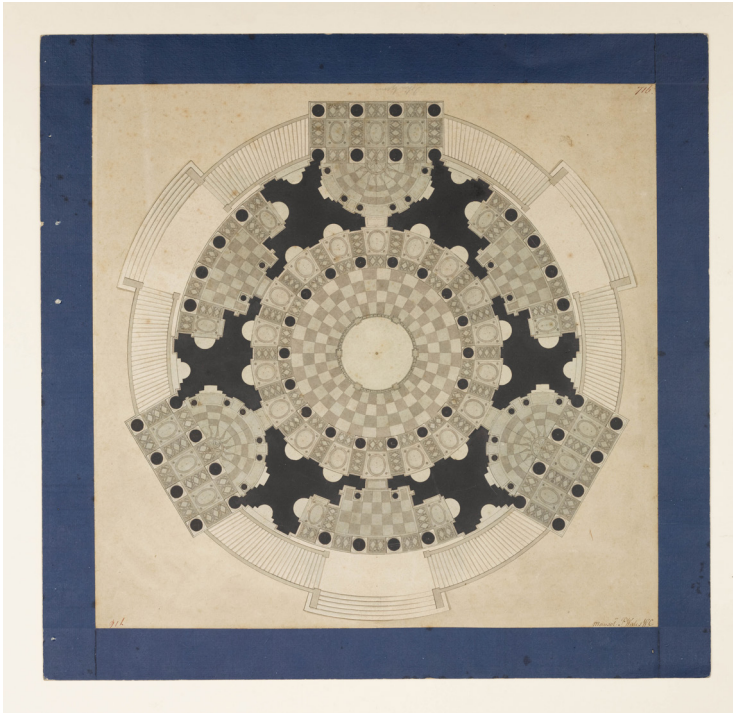


Figure 4: William Chambers, plan of a mausoleum for Frederick, Prince of Wales, 1751, SM 17/7/9. ©Sir John Soane's Museum, London.

plan drawings, one of which is illustrated here.¹⁰ It shows a circular building, raised on a stylobate of steps, supported by monopteral columns both inside and out, as well as elaborately composed compound piers containing niches, and with the design for an elaborate pavement floor. It was designed in 1751, before Chambers became acquainted with the Royal family, during the five years that he was resident in Italy, and it was doubtless inspired by the antique precedents that he would have

known in Rome.

The Romans took their funerary architecture extremely seriously. This was largely driven by the two early Imperial mausolea of Augustus and Hadrian which maintained the Etruscan tradition of a drum surmounted by an elevated tumulus. The Mausoleum of Hadrian was completed in 140 AD, essentially constituting a more elaborate version of its forebear the Mausoleum of Augustus, including commemorative sculptural



Figure 5. Soane office, Royal Academy lecture drawing showing the Mausoleum of Theodoric, Ravenna, c.1806-19, SM 26/5/9. ©Sir John Soane's Museum, London.

allusions to the Emperor's deification as a sun god. It had a square podium supporting a drum, 64 metres in diameter, with a prostyle monopteral colonnade, and surmounted by a grove of cypress trees and a bronze quadriga. The exact arrangement of the upper elements of the mausoleum are unclear as the building has been much altered since the third century, when on the construction of the Aurelian walls, it started to function as a defensive fort, later becoming known as the Castel Sant'



Figure 6. Soane office, Royal Academy lecture drawing showing the Howard Mausoleum, Castle Howard, c.1806-19, SM 75/3/1. ©Sir John Soane's Museum, London.

Angelo.

The use of the drum-shaped Etruscan-style mausoleum filtered down to the lower echelons of Roman society and wealthy citizens started to build a variety of tombs for themselves and their military heroes. A great many of these were circular, being miniature versions of the early Imperial mausolea, for example the first-century tomb of Cecilia Metella, a Roman noblewoman, which comprised a small square podium surmounted by a drum and tumulus, and which can still

be found, albeit much altered, on the Via Appia leading into Rome.

The rise of Christianity did little to alter this genre of funerary architecture and while many early Christians were buried in catacombs, funerary architecture attached to churches perpetuated the older forms, for example the sixth-century circular Mausoleum of Theodoric in Ravenna, completed in 520 AD by the Ostrogoth Emperor Theodoric. This comprises a decagonal podium, a drum, and a dome

which is famously made from a single piece of stone.

The adherence to antique precedents for mausolea was far from unusual during Chambers' lifetime. Early modern British examples of this form are numerous, but none more famous than the Howard Mausoleum at Castle Howard. When the 3rd Earl of Carlisle commissioned Nicholas Hawksmoor to make designs for the Howard Mausoleum, he requested a Greek temple, but Hawksmoor declined, explaining that classical civilisation did



Figure 7: William Chambers, perspective view of a mausoleum for Frederick, Prince of Wales, 1751. SM 17/7/11. ©Sir John Soane's Museum, London.

not bury the dead in, or even near temples, and instead Hawksmoor provided a design based on the Mausoleum of Cecilia Metella. The design was rejected, but not the concept of an antique-style mausoleum. The executed version of the Howard Mausoleum was built in 1729-36 and was inspired by the Tomb of Gallienus on the Via Appia, following what had become a familiar pattern: a square podium, a domed drum and a monopteral colonnade. In this case the colonnade, and the frieze above, both utilise the simple forms and clean lines of the Doric order so as to adhere to the unadorned architectural forms of the antique precedents.¹¹

While Chambers' design for Frederick's mausoleum similarly followed the form of an antique-style mausoleum, unlike the Howard Mausoleum, here the ornamentation was considerably more elaborate. We have already seen the design for a magnificent pavement floor in Chambers' plan for the building, but it is not until we peruse this impressive perspective view drawing for the design that we can fully appreciate the impact that the building

would have had.¹² This view is by far the most impressive of Chambers' drawings for the mausoleum, but also rather eloquently illustrates the many architectural references that he made here to preceding antique-style funerary architecture, as well as the ornamental features which set it apart. Like its forebears, Frederick's mausoleum is circular in plan, and raised on a podium or stylobate, here with a great sweep of steps, and utilises a dome in order to imitate a tumulus. Like the Howard Mausoleum, the building is clearly divided into a crypt below and a chapel above. Note too, the familiar use of the Doric order in a monopteral colonnade, as well as in the frieze and the prostyle porticos. Furthermore, Chambers' charming use of staffage in this drawing offers us an idea of the enormous scale of the building, which was clearly intended to rival its great prototypes, the Imperial mausolea of Augustus and Hadrian.

However, while the architecture of Chambers' design is steeped in archaeological accuracy, it is also peppered with carefully selected symbolic

sculptural elements, resulting in something far more ornate than anything that had come before. Good examples of this are the wreathed cameos around the base of the dome, offering celebratory or commemorative portraits; the recesses containing urns, symbolising antique cinerary urns, with inscription panels above and below; and perhaps the most blatantly funereal is the use of outlying obelisks. The obelisk had become a popular motif in Italy after the Roman annexation of Egypt in 30 BC. Here we see Chambers using obelisks in exactly the same way that the Egyptians themselves had done, to demark the entrances to tombs, but he took this one step further through his use of ornamentation. Here the obelisks are draped – there is a sculpted covering over the top of each shaft – and their bases are ornamented with further wreathed cameos, inscription panels, and cloaked, mourning sentries.

Further to the beautiful drawings for Frederick's mausoleum at the Soane Museum, one other is known to survive within the collection at the Victoria and Albert

Museum.¹³ Interestingly, this drawing shows the mausoleum as a ruin. As Chambers was in Rome during his production of the mausoleum design, and we know that he was acquainted with, and influenced by the French artist Charles-Louis Clérisseau – then at the French Academy in Rome – the production of this ruinous version of the scheme and its evocation of a gloriously Picturesque sensibility, seems entirely appropriate, albeit unlikely to have been intended as part of the design proposal to the Royal family. Indeed, the lesser quality of this drawing, compared with the perspective view at the Soane Museum, would suggest that this was intended as an intellectual or practical exercise for Chambers, made at a time when the architectural ruin was certainly in vogue, rather than being intended as a drawing for presentation.

Although it was never actually built and is now little known, Chambers' design for Frederick's mausoleum is truly magnificent. Had it been built, it would probably have been the most celebrated mausoleum in Britain, and certainly the

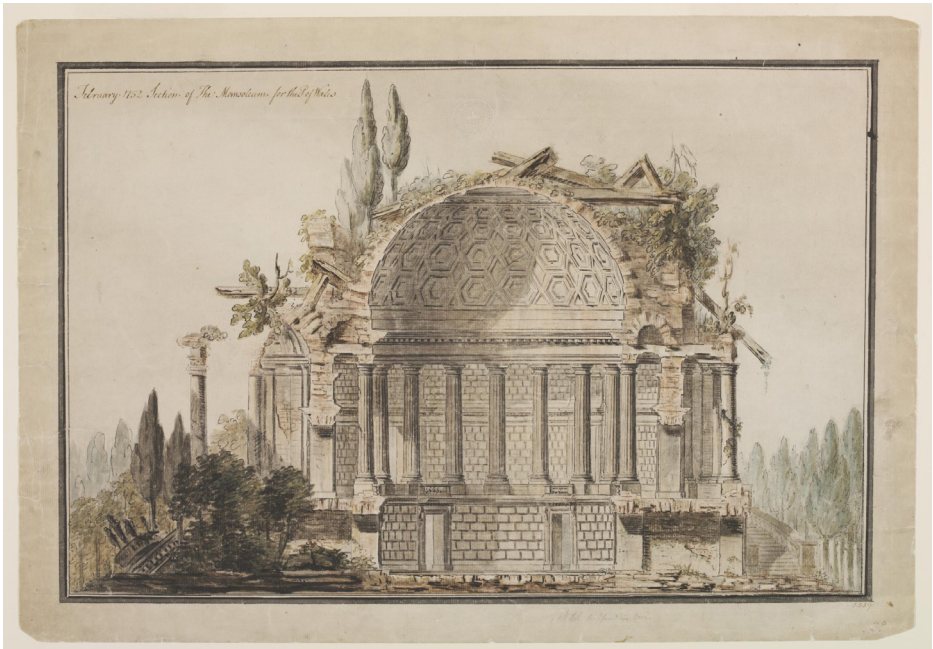


Figure 8 William Chambers, section of the mausoleum for Frederick, Prince of Wales as a ruin, c.1752. V&A 3339. ©Victoria and Albert Museum, London.

architectural centrepiece at Kew Gardens. Why the mausoleum was not built is unclear. As the drawings were produced during Chambers' time in Italy, it is possible that they formed a drawing exercise, rather than a genuine architectural design for construction, but the fact that a duplicate of the floor plan exists at the Soane Museum suggests that this is less likely, as a duplicate copy would surely provide no additional learning beyond the original. It is more likely that the design was rejected because of a

combination of factors. We must bear in mind that Frederick was unpopular with his father, King George II, who was reluctant to provide money for his son's comfort in life, let alone in death. We must consider the vast cost involved in executing such a magnificent and ornamental structure. Moreover, Chambers was unknown to the Royal family at the time that he made the design in 1751, and so his designs would not have demanded the same attention as those of later years. Interestingly, there is no copy

of the design within the Royal Collection, so perhaps it was a mere speculation on Chambers' part, although the extraordinary quality of his drawings would make it an extremely expensive and presumptuous speculation indeed.

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¹ Matthew Kilburn, 'Frederick Lewis, Prince of Wales', *Oxford Dictionary of National Biography*, published online 23 September 2004: <https://doi.org/10.1093/ref:odnb/10140> [accessed on 3 September 2020].

² John Harris, *Sir William Chambers: Knight of the Polar Star*, A. Zwemmer Ltd., 1970, pp. 3-39.

³ Sir John Soane's Museum, London [hereafter SM] 43/9/1.

⁴ SM SC22/11.

⁵ Harris, 1970, Appendix VIII.

⁶ *Ibid.*

⁷ Sir John Soane's Museum comprises a 'static' collection of items acquired by Soane himself. In 1833 Soane acquired a Private Act of Parliament enabling him to leave his Museum to the British nation under the proviso that it be changed as little as possible.

⁸ I am grateful to Sue Palmer, Archivist and Head of Library Services at Sir John Soane Museum, for providing archival evidence of these acquisitions.

⁹ SM 17/5/6.

¹⁰ SM 17/7/9-10.

¹¹ Frances Sands, 'Tracing the architecture of legacy: provenance, influence and Sir John Soane's drawings collection', in Helen Dorey (ed.), *Death and Memory: Soane and the Architecture of Legacy*, Sir John Soane's Museum, London, 2015.

¹² SM 17/7/11.

¹³ V&A 3339. This drawing was acquired by the V&A from the collection of C J Richardson, a former draughtsman in Soane's office, offering potentially conjectural evidence that this drawing once formed part of the collection at Sir John Soane's Museum and so may have been purchased by Soane alongside Chambers' other drawings for the mausoleum design.

ARCEDECKNE MAUSOLEUM AT HACHESTON, SUFFOLK

Dr Julian Litten



Figure 1: Arcedeckne Mausoleum

Amongst the small number of brick vaults examined during the excavations at St Marylebone's Paddington Street North Burial Ground, London, W1 in 2012-13 ¹ was that of the architect John White Snr (1748-1813). This gentleman, born in Shrewsbury in 1748, appeared in London in c.1770 as a property developer, becoming surveyor

to the Duke of Portland in c.1787 ² and in which year that White designed and built a house for himself on New Road, Marylebone. Constructed of Suffolk white brick with Portland stone dressings, of three storeys and three bays by three, it was a distinguished building, very much in the Soanian manner. Some five years later, in 1792 he

was commissioned by Chaloner Arcedeckne (pronounced 'Archdeacon'), an acquaintance of the Duke of Portland, to build a mansion for him, Glevering Hall, one mile to the west of the village of Hacheston in Suffolk on land he had purchased in the previous year. The £12,639.1s.8s construction bill was paid for from the monies Arcedeckne had received on his father's death ten years earlier.

Chaloner Arcedeckne (1743-1809) was heir to the Golden Grove and Bachelor's Penn sugar plantations in St Thomas-in-the-East, Jamaica. Indeed, he had been born there. His father, Andrew Arcedeckne (1691-1763), was reputedly the son of Richard Arcedeckne of Gortamona, in Ireland. Of Catholic Anglo-Irish descent, Andrew Arcedeckne converted to Protestantism, being reputedly the first of his family to do so. Having been trained as a barrister at Gray's Inn, he emigrated to Spanish Town, Jamaica and was subsequently appointed Attorney General of Jamaica in 1734, the year he established or acquired (the arrangement has still to be ascertained) the Golden Grove and Bachelor's Hall Penn sugar

plantations. Worked by African slaves, it was this enterprise which provided the funds for the family's subsequent lifestyle. It was in 1753, at the tender age of ten years, that Chaloner was sent to England to be educated at Eton, and is not known to have returned to Jamaica, the plantation being managed for him by his brother-in-law, Benjamin Cowell, and by his agent and attorney, Simon Taylor.³ Taylor's 719 letters to Chaloner, written between 1765 and 1803 on various matters such as sugar yield, sugar shipment and slave purchases, are now in the Cambridge University Library and remain the major source for our understanding of the management of Caribbean plantations in the late 18th century.

From Eton, Chaloner went up to Christ Church, Oxford (matriculated 1760) and undertook the Grand Tour in 1768, visiting Rome, Venice (where he purchased a *View of the Rialto Bridge with the Palazzo dei Camerlenghi* from Francesco Guardi⁴) and Florence, having come into his inheritance five years earlier, shortly before his 21st birthday, on the death

of his father, Andrew.⁵ On his return to England, and with houses in Harley Street and Cavendish Square, Arcedeckne lived the life of a London gentleman, with little to do apart from taking part in society and corresponding with his brother-in-law and his agent, Simon Taylor, at Golden Grove. In 1777 he married Catherine, the daughter and co-heir of John Leigh of Northcote Manor, Isle of Wight, and settled at Cockfield Hall, Suffolk, a building leased to him in 1770 for twenty-one years by Sir John Blois, Bart.⁶

With little to do apart from watching his fortune grow, Arcedeckne decided to enter Parliament and in 1780 was returned, after a contest, as MP for Wallingford, Oxfordshire having been supported by his Oxford college friend, Lord Abingdon. As a politician – and a somewhat silent one, for he never made another speech after his maiden one – he was part of the Opposition, voting with them in each of the six divisions for which lists are available. He similarly followed Abingdon in adhering to Shelburne, and voted for his peace preliminaries in

1783. In 1784 he was returned, unopposed, for Abingdon's borough of Westbury, but it was a short-lived term as he resigned his seat in January 1786 on becoming Steward of the Manor of East Hendred. His main interests were the Golden Grove/Bachelor's Pen sugar plantations, maintaining a position in London society, and of Suffolk's society as it was in the late eighteenth century, he served as High Sheriff of that county during the period 1797-1798.

In c.1770, shortly before the expiration of the lease on Cockfield Hall, Chaloner purchased the 330-acre Glevering Estate for £10,000. In 1792, the year after the lease of Cockfield Hall expired, he commissioned John White Snr to construct Glevering Hall, Suffolk (*figure 2*). Presumably Arcedeckne spent the years 1791 to 1794, when the Hall was completed, at his main London residence in Harley Street. In addition, Arcedeckne commissioned Humphrey Repton to produce a Red Book for him in 1793, who laid out the grounds though most of this work was destroyed by subsequent landscaping

projects in the 1820s-1840s and in 1937.

1792 was an interesting year for Chaloner Arcedeckne. Troubles were brewing in Jamaica and on 5th December of that year Simon Taylor wrote to tell Arcedeckne about his fear at the prospect of an end to the slave trade. The Jamaican Assembly had produced a report opposing to abolition on the grounds of the economic value of the slave system to the mother country. He wrote, *"We are quiet here with our negroes, but I send you a petition that some of the free people of colour got drawn up, and wanted Mr Shirley to present to the House of Assembly, but upon his remonstrance to them*

concerning the falsities set forth, and by their pretending to claims which never would be allowed them, they withdrew the petition." Taylor blamed *"a set of worthless Methodists here (who are) using every means to push them on."*⁷

As built, Glevering was a majestic building, second in importance in the county to Heveningham Hall, a large mansion of 1775 constructed to the designs of Sir Robert Taylor for the Dutch banker, Joshua Vanneck, who had arrived from Holland in 1722 and was made a baronet in 1751. And there is a subsequent connection here with the Arcedeckne family, when Chaloner's grand-daughter,



Figure 2: Gelvering Hall, Suffolk, 1819. Photo credit ancestryimages.com

Louise (1817-1898) married Charles Andrew Vanneck (1818-1897), subsequently 3rd Baron Huntingfield (they were half-cousins, unrelated by blood) at St George's, Hanover Square on 6th July 1839.

Glevering, of Suffolk white bricks with Portland stone dressings, was of ample proportions, together with service and servants' wings and an extensive stable-block, the latter crowned by an octagonal bell-turret with domed roof, weathervane and a clock, dated 1793, by Ainsworth Thwaites & Co of London. Much information survives on the house, as a result of which we know the names of the bricklayers (Daniel Manthorp), the masons (Morgan & Birrell), and the slater (Robert McIntosh). However, it was later altered by Decimus Burton for Chaloner's son, Andrew, in 1837.

And this all neatly leads on to the Arcedeckne Mausoleum in the churchyard at Hacheston, Suffolk. On his death on 20th December 1809, the Ipswich Journal of 20th December 1809 reported that he was "*to be interred in a mausoleum erected for his body in Hacheston Churchyard*" (figure 1). Some

have taken 1809/10 as the date for the erection of the Mausoleum, but that cannot be as the report is explicit in that the deposit would be "*in a mausoleum erected . . . in Hacheston Churchyard*", which means that it was already up at the time of Arcedeckne's death. No doubt it was an additional commission for John White Snr as part of the work he did at Glevering Hall between 1792-94. Which would mean that its bricklayer may well have been Daniel Manthorp, with the masons Morgan & Birrell supplying the Portland stone dressings and the Portland slab roof. Another pointer to this earlier date rests on that of the first deposit within the Mausoleum, that of Arcedeckne's wife, Catherine, who had died on 1st August 1801.

The rectangular Mausoleum, which is, appropriately, of Suffolk white brick with a shallow gabled stone roof, has side elevations each with an arcade of three recessed semi-circular arches of gauged brick. The gable ends have a single recessed segmental arch of gauged brick and the walls have raised brick bands at springing

level, eaves and verge. The arch to the west gable end contains a recessed door opening, which is set under a large, blank stone lintel, carried on two impost blocks. The door is of cast iron imitating a four-panel wooden door. Surrounding the building is a stone pavement; the perimeter railings having long since gone. Inside, the Mausoleum has a semi-circular brick-vaulted ceiling and brick floor. The east end is divided vertically into three by two brick walls, providing space for four coffins on each of the three Portland stone shelves. The Mausoleum contains seven deposits, the loculi faced with inscribed slate sealing slabs. As to the building's condition, there is some damage to the exterior brickwork and roof, mainly caused by vegetation, and some of the rainwater goods are missing. It has been on the Buildings at Risk Register of Suffolk Coastal District Council since 2007. It has group value with the Grade 1 listed church of All Saints'.

Taking centre place in the Mausoleum are the deposits of Chaloner and Catherine Arcedeckne, the inscription slab reading (left)

CHALONER ARCEDECKNE
ESQr
OF GLEVERING HALL
IN THE COUNTY OF SUFFOLK
DIED 30TH DECR
1809
AGED 67 YEARS

(right)

CATHERINE ARCEDECKNE
WIFE OF
CHALONER ARCEDECKNE
OF GLEVERING HALL
IN THE COUNTY OF SUFFOLK
DIED AT RICHMOND IN SURREY
AUGUST 4TH 1804
AGED 47 YEARS

The centre space on the upper row is taken up by Andrew and Anne Arcedeckne. The inscription on the slab reading (left)

ANDREW ARCEDECKNE
ESQr
OF GLEVERING HALL
IN THE COUNTY OF SUFFOLK
DIED 8TH FEBY
1849
AGED 69 YEARS.

(right)

ANNE HARRIET
ARCEDECKNE
RELICT OF

ANDREW ARCEDECKNE
DIED 27 MARCH
1878
AGED 82 YEARS

Of the remaining three spaces, one is taken up by another of Chaloner's children, the other two by children of Andrew Arcedeckne Jnr.

CHALONER
SECOND SON OF
CHALONER ARCEDECKNE
OF GLEVERING HALL
IN THE COUNTY OF SUFFOLK.
DIED 19TH JANy 1812
IN HIS 27TH YEAR.

This Chaloner Arcedeckne Jnr was baptised on 28th June 1785, educated at Eton and Jesus College, Cambridge (admitted 1804; BA 1806; MA 1809) and at the Inner Temple (admitted 1804). He died, unmarried, on his way to Madeira.

The children of Andrew Arcedeckne Jnr in the Mausoleum are:

MARY LOUISE
ARCEDECKNE
DIED 4TH JULY
1816
IN THE 31ST YEAR OF HER AGE.

The only facts we have on Mary is that she was baptised on 5th

June 1783, died unmarried on 4th July 1816, and that her will was proved on 24th December 1816. No account survives as to her character, which is to be regretted.

ANDREW
SON OF
ANDREW ARCEDECKNE
ESQUIRE
OF GLEVERING HALL
WHO DIED 31ST MAY 1871
AGED 49 YEARS.

Andrew Arcedeckne III, the last deposit in the Mausoleum, is probably the most interesting member of the family, was also educated at Eton and Christ Church, Oxford (matriculated 1840) and, like his grandfather, was appointed High Sheriff of Suffolk for 1856. He was Commodore of the Royal Yacht Club (1853-71) and the defeated Liberal candidate for Harwich at the 1857 General Election. Described as *"about five feet three inches, round as a cask, with a small singularly round face and head, closely cropped hair, and large soft eyes . . . like a seal"*, he was reputedly the original of Thackeray's character Harry Poker in Pendennis, 1849, and is said to have had the nickname Phoca. He

was *“eccentric in his mode of dressing, drove mail-coaches as an amateur, loved fighting dogs, game-cocks and prize-ring”* but was no fool. Thackeray's caricature of him caused him a certain amount of ridicule but he contrived that the laughter should not always be on one side.

Andrew Arcedeckne III inherited Glevering Hall in 1849, in addition to a share in the Jamaican plantations, on the death of his father, visiting Jamaica in 1850 in order to visit Golden Grove and Bachelor's Pen. However, he mainly lived at 45 Marlborough Hill, St John's

Wood, and intermittently let the Glevering estate.⁸ His widow, Maria Pym, died at Brighton in October 1879 and was buried in Brighton Cemetery.

In 1808 Chaloner Arcedeckne drafted his will at his London residence in Harley Street. It was a complex document – nothing in it, though, regarding his deposit in the Hacheston Mausoleum – in which his Jamaican estates were to be entailed for the benefit of his three surviving children and instructs his trustees to acquire further land to extend the Glevering estate⁸ and to put the rents and profits of his



Figure 3: Arcedeckne Mausoleum

Jamaican estates to purchase more enslaved people in order to lease them to Golden Grove and Bachelor's Pen. His will was proved on 12th February 1810.

The life and business habits of Chaloner Arcedeckne may well be of interest to those who support the BLM campaign. But what makes his story so utterly reprehensible is that Chaloner Arcedeckne was himself a creole.⁹

Dr Julian Litten is the Founder of the Friends of Kensal Green Cemetery and an author of several books on the Victorian approach to death, its associated customs and architecture.

¹ Henderson, Miles and Walker, *St Marylebone's Paddington Street north burial ground*, London (MOLA) 2015, 54-58.

² White was employed by Portland to lay out the Portland Estate, Marylebone from c.1778 onwards.

³ Taylor went on to become the wealthiest sugar planter in Jamaica.

⁴ Sold from the Arcedeckne collection in 1901 to Sir Edward Guinness for £3,850. It remained in the Guinness family until it was sold at Christie's on 6th July 2017 to a private foreign buyer for £26,205,000.

⁵ There is an unsigned marble mural monument to Andrew Arcedeckne in St Catherine's Parish Church, Spanish

Town, Jamaica. It is inscribed: To the Memory of Andrew Archdeckne, Esq. A native of Ireland, many years Barrister at Law and Representative of this Town in the General Assembly of this Island. He departed this life on the 17th day of August, 1763, aged 72 years, lamented by his friends, and regretted by his relations. His children, in testimony of the great love and affection they bore him when alive, and in gratitude for his paternal tenderness, have erected this monument to their Father, Friend and Benefactor.

⁶ Chaloner Arcedeckne also inherited from his father a mansion in Spanish Town, Jamaica, which he subsequently let as the residence of the island's Attorney General.

⁷ Vanneck-Arc/3A/1792/14. Cambridge University Library.

⁸ This had extended from 330 acres in 1791 to 2,876 acres by 1936.

⁹ Conner Coles, *Reform is become our Enemy: Anglo-Jamaican Planters and British Identities, 1765-1786*, MA dissertation for Dalhousie University, Halifax, Nova Scotia, 2014, pp.68-73.

THE DIGBY MAUSOLEUM AT SHERBORNE

Ian Johnson



Figure 1: The Digby Mausoleum, Sherborne.

Towards the end of the summer I went to Sherborne to obtain some up-to-date photos of the mausoleum for the Gazetteer. Subsequently I was given access to the interior of this amazing building by the Sherborne Estate.

The mausoleum was built in 1862. The architect was William Slater who restored a number of churches in Northamptonshire and Leicestershire as well as designing Loughborough Town Hall.

The mausoleum is a very grand High Victorian chapel in the International Gothic style (*figure 1*). Externally the most striking features are the magnificent sliding doors sheathed in bronze (*figures 2&3*) and the Resurrection in the tympanum above carved by the London sculptor, John Redfern (*figure 4*).

Access to the crypt is via a door at the side of the building also handsomely decorated (*figure 5*).



Figure 2&3: Sliding doors sheathed in bronze.



Figure 4: The Resurrection carved by John Redfern.

Figure 5: Decorated crypt access door.



The interior, richly fitted out with polished shafts and a tunnel vault (it has much figurative carving), is even more lavish, the walls and vault being lined with a rich array of contrasting marbles and the floor covered with ornamental mosaic (*figures 6&7*).



Figure 6: Interior walls and vault lined with contrasting marble.

A hydraulic lift was used to lower the coffins to the vault below (*figure 8*).

The last (2nd) Earl Digby died in May 1856. His will directed that his body should be buried in the family vault in Sherborne Abbey. In order to carry out this



Figure 7: Ornamental mosaic floor.

Figure 8: Hydraulic lift.



instruction, a special licence had to be obtained (delaying the funeral) and after the burial, the vault was sealed, preventing future burials.

Thus when George Wingfield Digby (1797-1883) inherited Sherborne Castle from his uncle, the last Earl, he clearly decided to provide a suitable resting place for the family. The land for the public cemetery (Lenthay Cemetery) had been given to the town by the Digby estate, and it was decided to build the mausoleum there. Given that the family owned an extensive estate with parkland where a family mausoleum would have been quite feasible it is puzzling why it was decided to build the mausoleum in Lenthay Cemetery. Research has not thrown up any explanation for this decision

The design by Slater was displayed at the International Exhibition of 1862 prior to its construction and both the architect and the builders, Henry Poole & Sons, received medals. Ten years later, the design was illustrated in Charles Locke Eastlake's *History of the Gothic Revival*.

There are four coffins in the

crypt which contain the remains of George Wingfield Digby and his wife Lucy (née Portman, d. 1891). It also contains George's brother, John Wingfield Digby (1799-1878) and his wife Anne Eliza (nee Wyldbore Smith, d. 1859). John inherited the Digby estate at Coleshill in Warwickshire and was Rector there, which is why there is a wax flower arrangement from the Coleshill tenants on his coffin. His wife had been buried at Coleshill but her coffin was transferred to Sherborne at her husband's death. The coffins lie peacefully in the enormous crypt with one further plinth unoccupied.

There are drawings of the mausoleum in the archives at Sherborne Castle dated 1871 but they do not include drawings of the magnificent hydraulic lift. Such lifts are rare and would have been expensive particularly given the small number of occasions when it would have been put to use. The accounts record that Potter & Sons were paid a total of £660 for work on the lift between 1872 and 1874. A similar but more ornate lift at Kensal Green Cemetery cost over £50,000 to restore in 1997.

THE DIXON MAUSOLEUM AT CHRISTLETON

David Cummings, Christleton Local History Group



Figure 1: The Dixon family mausoleum.

The Dixon Family of Littleton, a township of the Parish of Christleton near Chester, are buried in two substantial vaults and mausoleum in the churchyard at St James' Christleton. Thomas Dixon the elder (1755 -1811) had been a Captain in the English Navy and served on board HMS Agamemnon under Admiral Rodney. He also served as mate under James Penny of Liverpool, and as a master of his own ship

in the West Indies, between 1786 and 1789. When he retired from active service at sea Thomas turned his energy to importing timber, and together with his sons Thomas and James the family acquired and leased land along the River Dee at the Port of Chester on Sealand Road, for both landing timber, and to build a shipyard near the House of Industry.

Thomas Dixon junior (b. 1791) was the real success story of the

family as he not only gained the acquisition of these yards, he expanded his business by land deals, and in 1817 established the first bank in Chester, the Dixon and Chilton Bank in Market Place. This property was then sold to Chester City Council in 1859 for £2,800, which helped to fund a new premises in Eastgate Street, to be called the Dixon and Wardell Bank, and later Chester Bank (Dixon & Co). This building still stands, and is an imposing building in the classical Greek style with fluted columns capped by Corinthian capitals, which later became Parrs Bank, the Westminster Bank and is now a branch of the National Westminster Bank (figure 2). Thomas gave a very grand supper for all the workers on this new project on 30th November 1859 which was

"much appreciated and enjoyed".

James (b.1796) meanwhile was involved with the shipbuilding side, but also in property, purchasing part of the Beachin Estate at Coddington from Townsend Ince, a landowner from Christleton Hall.

Thomas junior was held in the highest regard both in the city and in Christleton where he worshipped. A white marble tablet was erected in the church to celebrate his work.

"The Parishioners of Christleton being most desirous to record their feelings of high regard and esteem for Thomas Dixon of Littleton Esq, in the said parish/ for the great interest uniformly taken by him in all matters relating to the church/ and the keeping of its paved precincts,

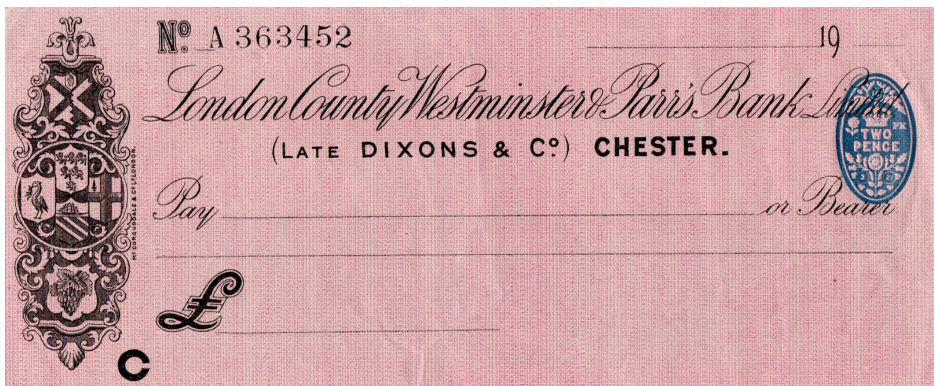


Figure 2: Dixon Bank cheque

in due order and decency [When in office or otherwise] as well as more especially for his zeal and liberality in co operating with the recent repairs of the Church and Chancel/being unanimously agreed/ that this tablet and inscription dedicated to him shall be placed therein as a lasting testimonial/of their obligation and respect.

April MDCCC.XLVII. Rev. T Lloyd Rector"

Thomas was a great asset to the City of Chester and we learn more about him through a speech made by the Duke of Westminster in the Town Hall in 1875 when he was presented with a portrait of himself. He describes Thomas in these words:

"I have now Mr Dixon the honour to present you with what I may say is an excellent portrait of you, a gift from the hearts of the very affectionate friends you are fortunate to possess, and from the Citizens of Chester, as a mark of their great esteem from some one who has led an honourable and most useful life."

Thomas Dixon's bank flourished in Chester, and benefited greatly from money deposited and

borrowed from him, by the great railway civil engineering contractor Thomas Brassey. Brassey was born at Buerton in 1805, a village just south of Chester who was responsible for building much of the worlds railways in the 19th century. He was an innovator and contractor, working in France, Canada, Australia, South American and India. He also built the structures including docks, bridges, viaducts, stations, tunnels and other works. He was involved in so much more including, steam ships, locomotives, even water supply and sewerage systems. He left a fortune of £5 million, with so many of his transactions going through his friend Thomas Dixon's Bank in Chester.

Thomas Dixon died in 1879 aged 88 but had played a prominent role throughout his life in the city where he was born. He had been a student at the King's School in 1810, and had founded his first bank by 1817. He was elected Sheriff in 1813, Councillor in 1835, Alderman in 1835 and Mayor in 1836/7. He was made a J.P. in 1856 and a magistrate in 1862. Thomas and Phillis Dixon lived at Littleton Hall and had seven children, but

it's Thomas' brother James who lived at Littleton Old Hall, who is the family member responsible for the Dixon name remaining in the public eye today. He married Mary Anne and when their son died tragically in 1865 aged 30, she, together with his brother William, built a group of six alms houses at Little Heath overlooking the Village Pond. They were intended for the poor of Littleton and Christleton, *"and separate trusts were established not only to build the houses, but to provide income for future repairs, insurance, and a weekly*

pension for the incumbents". The Alms houses were designed by John Oldred Scott, second son of Sir George Gilbert Scott, in a black and white timber and brick design, which fitted into the style of buildings built in Chester at that time, by The Grosvenor Estate. The alms houses have been in continuous occupation since that time and are much favoured by older members of the community.

The Dixon's were also benefactors in other ways; money was given to the Parish to benefit the poor, to the new boys school project in Christleton Village, and offered towards the rebuilding of St James' Church in 1876. Generations of the family worshipped at St James and in the churchyard there is a large vault and mausoleum (*figures 1, 3 and 4*) for Thomas Dixon junior and his extended family, with a separate smaller box tomb for Thomas Dixon senior, his wife Anne, James and his wife Anne, and their son James. There are also separate monuments for Dr and Mrs FM Granger and their son Sir Rupert Granger and his family.



Figures 3 & 4: Inside the Dixon mausoleum vault.

THE CURIOUS ORIGINS OF SIR JOSEPH BAZALGETTE'S MAUSOLEUM

Emily Lunn



Figure 1: Bazalgette family mausoleum, St Mary's Church, Wimbledon. Photo credit Nick Wood.

Quietly tucked away at the back of St Mary's Church, Wimbledon, is the family mausoleum of the Bazalgette family. Interred inside is Sir Joseph Bazalgette (the chief engineer behind the Victorian sewage system that helped to rid the city of cholera), his wife, Maria, and five of their eleven children. But there is also someone else buried in the mausoleum, whose story

reveals an interesting and perhaps troubling past.

Built of Portland Stone by Mr Gibson of Hackney, the mausoleum has an obelisk with sloping sides adorned with a prominent acroterion. This sits above a square rusticated base. Steps lead down to the arched entrance of the vault, which is protected by heavy

metal gates. Inside, set back from the entrance, is space for nine coffins, eight of which are occupied and capped with engraved plates. The rear of the mausoleum seems to have been extended, with the space between the rusticated Portland stone and the cemetery wall filled in with modern engineering bricks – the reason for the extension remains unclear.

Unusually, the mausoleum was not built for the Bazalgette family. In fact, it was constructed 15 years before Sir Joseph Bazalgette was born,

having been commissioned by John Anthony Rucker, originally from Hamburg, who died in 1804 (date of birth unknown). Rucker's coffin occupies one of the nine spaces inside, and is the only person outside of the Bazalgette family to be buried in the mausoleum. But who was he?

Rucker was a banker and merchant who owned extensive 'slave-property' in Granada – a former British colony in the West Indies. Thanks to UCL's Centre for the Study of the Legacies of British Slave-ownership, it is possible to



Figure 2: Interior of Bazalgette family mausoleum. Photo credit Nick Wood.



Figure 3: John Anthony Rucker, Bazalgette mausoleum. Photo credit Nick Wood.

locate the various estates that Rucker owned across the island with his business partner John Harvey, establish their size, and the types of crop grown which ranged from sugar to coffee. Although the number of enslaved people working on the plantations is not listed during the period Rucker owned his various estates, it is possible to gain an idea through later sources; for example, just one of Rucker's numerous estates is listed as having 250 enslaved people working there only a few years later.

Like many of his contemporaries involved in the transatlantic slave trade, Rucker left behind a huge sum of money when he died – the equivalent of £5.3 million today. But with no children of his own, he left most of his wealth to his extended family. One of the main beneficiaries of his will was his nephew Daniel Henry Rucker,

who inherited John Rucker's house in Wandsworth and his estates in Grenada. However, following the 1807 Slave Trade Act and failing business venture, Daniel was forced to sell his uncle's estate in 1825, including the mausoleum.

We do not know how Bazalgette came to purchase the tomb, or indeed why he chose one already built for another family. It appears that Bazalgette had moved to Morden before 1851 and to Wimbledon in 1873, but there is no evidence that Bazalgette was familiar with the Rucker family. More research is certainly needed.

In the meantime, this rather unassuming mausoleum, which is on the Heritage At-Risk Register, is the resting place of two men whose work embodies varying aspects of British history.

Habitats & Heritage (formally Environment Trust) is in discussion with members of the congregation about how best to secure the future of this challenging mausoleum.

Emily Lunn is Heritage Project Manager with the Environment Trust

OBITUARY: CLIFFORD HODGETTS OBE DL



Figure 1: Clifford Hodgetts

Clifford Hodgetts was a trustee of the MMT between 2016 and 2017. A well respected Sussex solicitor and ecclesiastical lawyer who also had a wicked sense of humour. Clifford died earlier this year at the age of 85.

Clifford trained as a lawyer at Bristol University and ultimately became a partner at the Chichester law firm Thomas Eggar, based in Chichester.

In 1971 he was appointed Clerk to the Dean and Chapter of Chichester Cathedral (the Dean at that time was the renowned art collector Walter Hussey) and he ultimately became one of the leading experts on ecclesiastical law in England. In 1991 he was appointed Registrar to the Dean and Chapter of

Westminster Abbey and in 2000 awarded an OBE for his services to the Church of England. He was also involved in the early 1960s in creating the Chichester Festival Theatre as well as serving for 15 years as Deputy Lieutenant of West Sussex.

The contribution of Clifford to meetings of the MMT Trustees was always succinct and wise.

Clifford Hodgetts (1934-2020)

Ian Johnson.



Figure 2: Modern Gargoyle on Chichester Cathedral representing Clifford Hodgetts

UPDATES TO GAZETTEER

John Beattie

Thanks to all who have contributed updates in particular Jenifer Morley (Isle of Wight) , Gareth Miller (Perkins) and Rodney Mark of the Friends of Spalding Cemetery (Johnson).

- Brune ••••• Churchyard of All Saints, Fifehead Neville, Dorset
- Digby ••••• Lenthay Public Cemetery, Sherborne, Dorset
- Dixon ••••• St James Churchyard, Christleton, Cheshire
- Hanham ••••• Adjacent to St Nicholas Church, Manston, Dorset
- Perkins ••••• Priory Gardens, Church Street, Christchurch, Hampshire
- Weld ••••• Churchyard of St Giles, Chideock, Dorset
- Barbour ••••• Churchyard of All Saints, Harthill, Cheshire
- Ward ••••• Isle of Wight
- Leeson ••••• Isle of Wight
- Johnson ••••• Spalding Cemetery, Lincolnshire (*figure 1*)

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 do continue to send your photos and updates on condition



Figure 1:
Johnson
mausoleum

UPCOMING EVENTS

EVENTS PROGRAMME 2021

To register for events please do so on-line at www.mmtrust.org.uk/events or via the Secretary.

New Insights into London Cemeteries

A talk by Brian Parsons

Wednesday 6th January, 6.30 pm, online event

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

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

A talk by Philip Mansel

Wednesday 10th February, 6.30 pm, online event

Dr Philip Mansel (www.philipmansel.com) is the author of fourteen books on France and the Middle East, including histories of Constantinople and nineteenth century Paris. He is President of the Scientific Committee of the Research Centre of the Chateau de Versailles and a Fellow of the Institute of Historical Research, London. In 2012 he won the London Library Life in Literature award and in 2019 the Franco-British Book Prize. In 1995 he was a co-founder of the Society for Court Studies.

Final Journey: Funeral Trains

A talk by Nicolas Wheatley

Wednesday 17th March, 6.30pm, on-line

Nicolas's book on funeral trains, published in October 2020, focused on the 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 the cemeteries and railways including the Necropolis service to Brookwood. Of particular interest to MMT members, Nicolas will include some burials in mausolea and the train for the reburial of the Prince Imperial at Farnborough Abbey.

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The origins and sources of the Royal Mausoleum at Frogmore

A talk by Michael Hall

Wednesday 7th April, 6.30pm, on-line

Michael Hall examines the reasons why Queen Victoria commissioned a mausoleum for herself and Prince Albert in 1862 and traces the building's sources in the royal and aristocratic mausolea in Germany, France and Britain that were known to the Queen.

Michael Hall is Editor of the *Burlington Magazine*. His history of the Royal Mausoleum at Frogmore will be published by the Royal Collection in 2021.

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Annual General Meeting

Saturday 10th July, venue tbc

This is the date for the 2021 AGM. More details to follow.

The MMT Annual Lecture

(Moved from 17th September 2020)

Thursday 16th September, Henry VII's Lady Chapel in Westminster Abbey, by kind permission of the Dean & Chapter

Tim Knox, Director of the Royal Collections and MMT Patron will deliver a talk entitled 'Commemorating Kings: Funerals, tombs and monuments of British Monarchs from 11th century to the present day'. The lecture will be introduced by John Goodall Architectural Editor of *Country Life* and MMT Trustee. Attendees will have the option of reserved places at Evensong before the lecture. The lecture should be followed by a drinks reception in the Cloisters.

Visit to French Mausolea

Led by Anthony Geraghty of the University of York

Wednesday 22nd September – Sunday 26th September

Based in Paris, the trip will visit sites associated with the three rival dynasties to hold power in 19th century France including mausolea of the French Royal Families-those of St Denis, Dreux, the Chapelle Expiatoire, the Chapelle Saint-Ferdinand and the Invalides. The visit will extend over 4 days.

Details of each event will be published on the MMT website in due course. Bookings for on-line events can be made through the website. For other events bookings can also be made via the Secretary

info@mmtrust.org.uk

07517 082846



The hearse of Louis XVIII, later used for other dignitaries, now in the Musée des Carrosses, Versailles. (See lecture by Philip Mansel 10th February).

The Moore Mausoleum at Chard Town
Cemetery, Somerset



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