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MAUSOLUS

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Obituary: Gavin Stamp



Gavin Stamp, an MMT trustee, died on 29th December at the age of 69. He had been a trustee of the society since 2010 and had only a few days before his death resigned as a trustee due to his health problems.

A lifelong campaigner against architectural vandalism, Gavin began his education at Dulwich College, proceeding to Cambridge where he gained his PhD in 1978 with a thesis on George Gilbert Scott Junior (1839-97). He became the acknowledged expert on the Gilbert Scott 'family', publishing a book on George Gilbert Scott (*Gothic for the Steam Age*) as recently as 2015.

From 1990 he taught architectural history at the Mackintosh School of Architecture whilst at the same time he bought and

restored the house that Alexander 'Greek' Thompson built for himself in Glasgow. In 2003 he left Glasgow and became an independent scholar and lecturer. He took over from John Betjeman the writing of the '*Nooks and Corners*' architecture column in *Private Eye* (under the pseudonym *Piloti*) lambasting planners and indeed others, especially church elders, on their treatment of historic buildings, a task he continued until his death.

In 1985 he led a very public defence via the *Spectator* magazine of the Gilbert Scott-designed telephone boxes. This resulted in the listing of around 2500 telephone boxes and an illustrated book.

Also a scholar of Edwin Lutyens, he wrote of Lutyens' country houses and monuments. His book on the Lutyens memorial at Thiepval to the lost dead of the Great War (*The Memorial to the Missing of the Somme 2006*) is a masterpiece, some say his most beautiful book, and reveals much hitherto unknown information. A fascination with the First World War also led to an exhibition at the RIBA of its War Memorials. The buildings in India designed by Lutyens fascinated Gavin, further

adding to his vast complement of published texts.

Gavin, who loved societies, was chairman of the 20th Century Society and worked for many similar societies such as the Victorian Society and our own MMT.

A great supporter of the MMT, springing promptly into action when required, he wrote many articles for *Mausolus* including most recently an account of a visit to Sofia. At committees his contributions were succinct and precise. When the society was asked to assist in the restoration of the Scarisbrick mausoleum he readily sped up to Crossens to visit it and the ensuing write-up, reproduced in *Mausolus*, got the project moving.

We last saw him at the end of November when his illness was already causing him some difficulties. Nevertheless and true to form, he gave a fascinating talk, together with Roger Bowdler, on the Croatian sculptor Ivan Mestovic; it may well have been his last public lecture.

Gavin leaves his wife, Rosemary Hill, the biographer of Pugin, and two children by his first marriage.

Ian Johnson

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Members and others are warmly encouraged to contribute photos, news and features to:

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Editorial

The following pages keenly evoke the eccentricities and traditions of the past, not to mention their revival. Four of the five articles in this issue explore reproduction and representation: Thomas Becket's shrine depicted in fourteenth-century pilgrim badges; barely-studied, eighteenth-century printed impressions of late medieval brasses; a reconstruction of a new-gothic tea-house-cum-memorial and the astonishing conservation of the Mausoleum of the family of John Campbell. The contribution from our guest co-editor, Rob Hawkins (University of Cambridge), upturns the trend with discussion of a most unusual burial...

I am sorry to say that this is the last issue of *Mausolus* I will be editing. I have relished the role and the learning that has come with it. I look forward to seeing the journal flourish in the hands of my successor, who will be announced in due course.

Amy Jeffs

Chairman's Report

Ian Johnson

The MMT was founded in 1998 by a group of enthusiastic youngsters led by Jill Allibone. That group included Tim Knox, one of our current patrons, and Roger Bowdler, to whom we must now bid farewell.



Roger has been a trustee of the MMT for nearly twenty years but has recently decided to step down. In addition to being a trustee, Roger took over as Chairman of the MMT following the sudden and unexpected death of Thomas Cocke in 2008. Besides providing immense support and help to the society, Roger has also given talks on a range of subjects, and yet another took place in conjunction with Gavin Stamp at the end of November, this time on a subject close to his heart: the interplay between architecture and sculpture in the work of Ivan Mestrovic.

All the trustees, past and current, are immensely grateful to Roger for his long service to the MMT and hope involvement will continue into the future.

Also sadly this issue of Mausolus

will be the last prepared by Amy Jeffs who has been in charge of the magazine for over a year. She has now taken on a new full-time post which will be very time consuming. It's a great pity that she cannot continue but the reason is wholly understandable. Thank you, Amy, for your wonderful work. We hope that you will continue to be involved with the MMT, and of course, best of luck with the new job!

We are delighted to welcome a new trustee, Mike Fox. Mike is deputy director of SAVE and brings a wealth of campaigning experience and a youthful approach.



In September the trustees met for a day-long meeting in order to enable a more detailed review of the MMT's activities. The Trust has been approached by a number of groups to assist with the restoration of various mausolea but some we have had to turn down partially due to resources, both financial and human, but others we do want to pursue. Perhaps the most fascinating potential project is a proposal

to assist with the restoration of one of the most spectacular and perhaps most famous mausolea in the UK-the Howard/Carlisle family mausoleum at Castle Howard in Yorkshire. Designed by Nicholas Hawksmoor (unlike Castle Howard itself) this mausoleum is just simply huge but in a parlous state - the work cannot be done soon enough. Larger than the Cobham mausoleum, it will require a great deal of effort, including fundraising, to effect its restoration.

As reported previously, the Scarisbrick mausoleum restoration has now been completed by the Earl FitzWilliam Charitable Trust. Now the problem remains of ensuring its future care. This is where the MMT comes in. We are aiming to try to establish a group of individuals - a Friends Group - who will ensure a local supervision and of course alert MMT or EFCT to any maintenance needs. Although no date is yet fixed, it is our aim to hold an open day early in 2018 when the mausoleum can be shown to local interested people.

During 2018 a number of events have been arranged. These are shown in the events list elsewhere in the magazine but include a lecture by Clive Aslet, an event for MMT members only at the Hope Mausoleum with a tour of the interior of that mausoleum, a talk at the the Soane Museum and our AGM at Brookwood Cemetery in Surrey. Some of these events can only accommodate limited numbers so please book early to reserve your place.

From private retreat to public remembrance: Princess Charlotte at Claremont

Laura Gangadeen, Curator at the National Trust, tells the sad story behind a modern replica of a Georgian tea-house.

Princess Charlotte Augusta of Wales, daughter of the Prince Regent (the future George IV) and heir presumptive to the throne, had the weight of a nation on her delicate shoulders. What led her whimsical Gothic-revival tea-house, constructed in the first years of marriage, to become her cenotaph?

A popular figure; young, charitable and genteel, Princess Charlotte was unlike the rakish generation of rebellious royals before her. When in 1816 the princess married the handsome and regal soldier, Prince Leopold of Saxe-Coburg, the estate at Claremont near Esher was acquired for the charming young royals.

In the tradition of imperial marriages, the fledgling couple were only acquainted after the event, so Claremont was to be the backdrop of their courtship. The grand landscape garden started in 1715 was considered one of the finest in Europe with schemes by Bridgeman, Brown, Kent and Vanbrugh. With youth and spirit on their side Charlotte and Leopold were keen to add their own patronage to the garden, executed under the direction of Crown official John William Hior. Noted architect and designer of garden buildings, John Papworth, was commissioned to undertake a number of additions to the garden such as the handsome Camellia House for Prince

Leopold's collection of specimen plants.

One significant intervention in the landscape was the gothic tea house sited on the plateau atop Bridgeman's impressive amphitheatre "whence a fine bird's-eye view is obtained over the lake...".

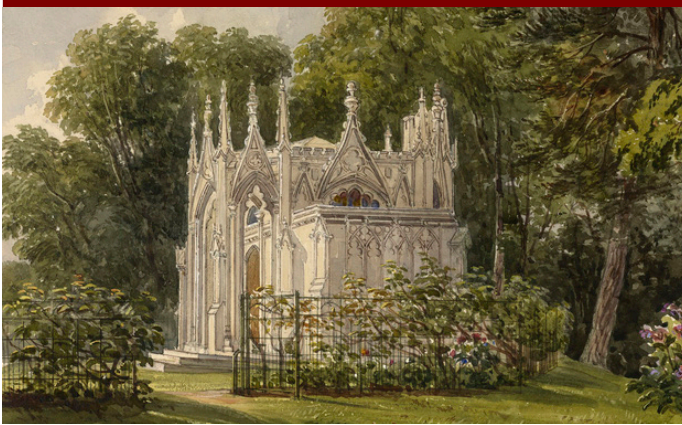
On the exterior tracery, quatrefoils and finials were embellished using Bernasconi cement. Auguste Charles Pugin designed the intricate interior enriched with fine plasterwork fan vaulting and domed pendant ceiling. The room delicately lit and coloured by armorial stained glass executed by Joseph Backler Snr of London.



Princess Charlotte and Prince Leopold at Covent Garden, 1817 by William Thomas Fry (1789-1843) © National Portrait Gallery



View from the grass Amphitheatre, Claremont © National Trust Images/ Andrew Butler



The Mausoleum of Princess Charlotte, 1843 by Caleb Robert Stanley (1795-1868) © Royal Collections

“...the Gothic temple, may almost be called a hallowed spot;... Hither they intended to retire from the dull round of fashionable life and courtly etiquette.”

This pavilion for “occasional retirement” was short lived. On 6th November 1817 shortly after giving birth to stillborn son, Princess Charlotte died at the tender age of 21. A country plunged into mourning; heartbroken at the loss of their ‘Hope of Britain’ and beloved Princess. Buried in St George’s Chapel, Windsor Castle, Charlotte’s more fitting memorial was to be at Claremont where the gothic temple was “afterwards, in obedience to the wish of her consort, converted by Mr Hiort into a chapel or cenotaph to the memory of the princess”.

In response to the outpouring of public grief, Prince Leopold opened Claremont to visitors wishing to pay their respects. Tickets were purchased and

servants manned the rooms, visitors were allowed to walk the grounds in the footsteps of ‘their’ Charlotte (although areas such as the shell grotto quickly had to be roped off from souvenir-hunters keen for mementoes). Posthumous portraits, prints of Claremont and commemorative ceramics were produced for the inconsolable nation. In her poem ‘Lines on the Mausoleum of the Princess Charlotte, at Claremont’ (1824), Letitia Elizabeth Landon wrote

“It is a monument where Hope / And youthful Love sleep side by side, / Raised by the mourner to the name / Of her – his lost but worshipp’d Bride.”

Prince Leopold continued to live at his beloved Claremont until his accession to the throne of Belgium in 1831, retaining the estate until his death in 1865 when it passed to his niece Queen Victoria. Accounts and correspondence on behalf of King Leopold relay his keenness



The Apotheosis of Princess Charlotte Augusta, Princess of Wales by Henry Howard, RA (1769-1847) © National Trust Images/John Hammond

to conserve the mausoleum despite mounting pressure on the poorly designed roof and Bernasconi cement mouldings that suffered in the exposed hilltop position. In 1922 when the Crown sold the estate the building had slipped beyond repair. The new owner planned to sell plots in the landscape garden for development and so the gothic temple was demolished; the rubble cruelly used for a path on the estate.

To commemorate the 200th anniversary of Princess Charlotte’s death, the National Trust (owner of Claremont Landscape Garden since 1949) embarked on a project to recreate the spirit of the mausoleum on its original site. Using Papworth and Pugin’s designs, contemporary prints and descriptions, the temporary

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The recreated mausoleum at Claremont © National Trust/Dee Durham

temple has been built by *Props and Sets*, professionals in theatre and film sets. The octagonal

structure with elaborate arches and intricate gothic details offer us a glimpse of the spirited

young royal couple's private tea house on the hill.

Norwood's Mausolea

Dr Bob Flanagan

The 2017 Annual General Meeting was held at West Norwood Cemetery on Saturday 8 July. After concluding the meeting and lunch we were treated to a tour of the cemetery. The tour was led by Dr Robert Flanagan who has written a very informative and well-illustrated booklet on the mausolea of West Norwood.

West Norwood Cemetery founded in 1836 and laid out by Sir William Tite, who was himself interred there in 1873. It was one of London's first garden

cemeteries and contains a number of notable mausoleums and listed monuments, including a splendid section for the Greek Orthodox Community. Among its famous residents are: Sir Hiram Maxim (inventor of the automatic machine gun), Sir Henry Bessemer (inventor of the famous steel process), William Burges (architect), David Roberts (artist), Dr William Marsden (founder of the Royal Free and Royal Marsden hospitals), C W Alcock (founder of Test Cricket and the FA Cup), Sir Henry Tate (sugar magnate

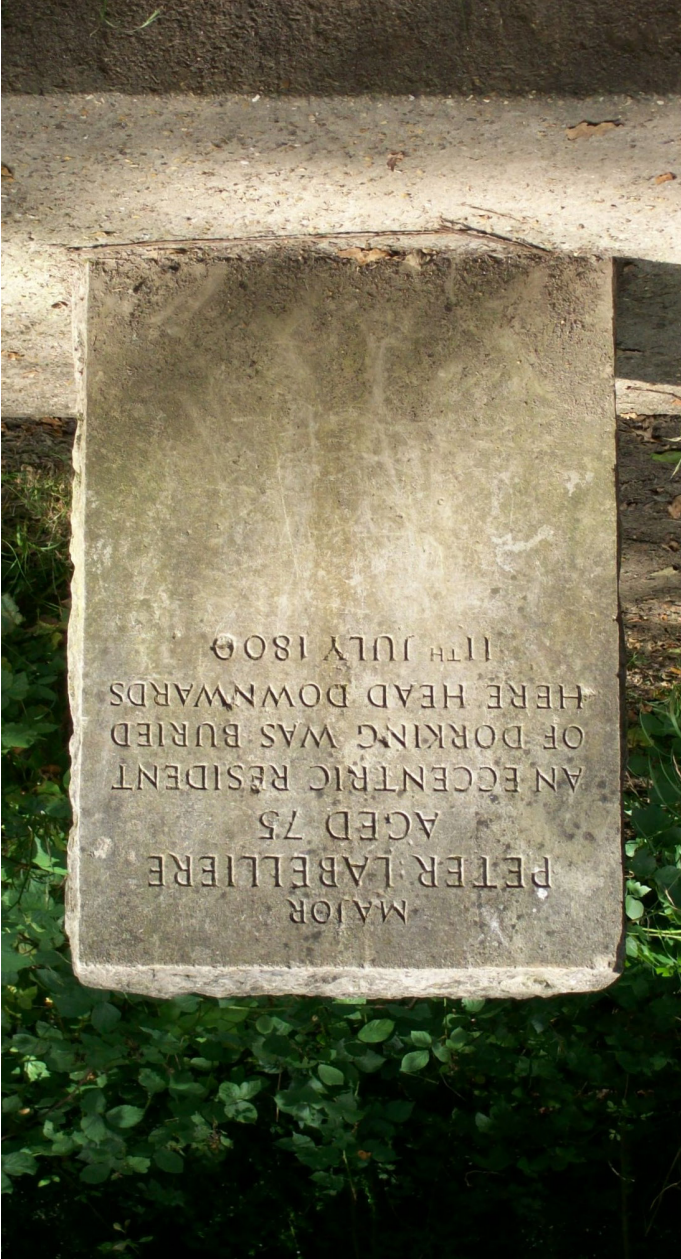
and founder of the Tate Gallery), Sir Henry Doulton of pottery fame, and Mrs Isabella Beeton.

Dr Flanagan's booklet concentrates on the mausolea of the cemetery, having been written with the MMT members particularly in mind.

Copies at the special price for members of the MMT at £3 each, plus postage, may be purchased from: The Friends of West Norwood Cemetery, 79 Durban Road, London SE27 9RW www.fownc.org.

A topsy-turvy burial

Rob Hawkins unearths an inverted interment



Near the summit of Box Hill in Surrey there is a simple stone memorial which marks the grave of Major Peter Labelliere, 'an eccentric resident of Dorking' who was buried there 'head downwards' on the 11th July 1800.

W. H. Choulter's account of the event describes how

'a huge crowd gathered. Many had brought their dinners and had picnicked on the southern slopes. Others had watched all the morning, while three or four workmen, taking turns, had dug out a hole in the solid chalk in a small piece of open ground, surrounded by box trees. This hole grew deeper and deeper until it looked just like a well. On the bottom of the thick chalk was laid a blanket of yew twigs and leaves.

'At last the wagons arrived and the crowd surged forward. Four men dressed in black stepped to the rear of the van and slowly brought out a polished wooden coffin. This they had carried towards the hole and without any religious ceremony at all, prayers of a few friends, the coffin was placed on its end, head downwards, in the hole. More branches of yew and box were thrown in followed by earth and lumps of chalk, until the hole was completely filled and all that remained was

'in height, he was beyond the middle stature. His dress in was that of the period – a long blue coat with gilt buttons, knee breeches, worsted stockings, buckled shoes and a three-cornered black hat'. Mr Timbs, in his *Promenade Round Dorking* of 1824, noted that 'numerous were the anecdotes told of his eccentricities. To a gentleman with whom he was in habits of intimacy he presented a parcel, curiously folded and sealed, with a particular injunction not to open it until after his death. This request was strictly complied with but on opening the packet it was found to contain merely a plain memorandum book.' The major himself had a little book of daily meditations and the margins were covered with jottings of all kinds, some in ordinary writing and some in strange characters. He had great reverence for the Divine Name and would not permit the landlady's children to burn a scrap of paper with the name of Deity upon it.

Besides his eccentricities, the Major was famous for his charity. He was always giving money to those in need, and if he met a beggar on his walks, he would offer him his coat. On one occasion he gave away his shoes. He is reported to have found great solace in communion with nature, walking the hill at all times of the day and in all weathers. He enjoyed particularly the furore of thunderstorms, and indeed



A portrait of Labelliere. Photo published in the *Surrey Mirror* (25 July, 2013)

a large white mound. On this, ragged boys'. Later, he lived in Dorking in a cottage called 'The Hole in the Wall'. These modest circumstances are surprising given the fact that the Major was receiving a pension of £100 a year from the Duke of Devonshire, of whom he was a close friend, being invited every year to spend a month on one of the Duke's estates.

Labelliere had joined the army after a career as a teacher, becoming an Officer and then a Major in the marines. But as soon as he retired from the Army, he began to be 'a little eccentric in his ways'. He lived for a time at Chiswick, where he frequently walked to London, followed by a tribe of Charles Rose's *Recollections of Old Dorking* records that

the topsy-turvy world of the Kingdom of Heaven, where the first are last, the last first, the rich poor and the poor rich. At the Last Trumpet, therefore, the 'eccentric' Major will perhaps be found to be 'centric'; burial 'head downwards' ensuring his uprightness on the Day of Judgement.

In other historical contexts, upside-down burial (or, more often, face-down burial) has been used as a way of shaming the dead. Suicides and assassins have been buried upside down as an expression of society's rejection of their decisions. Hundreds of face-down or 'prone' burials have been recorded, some dating from 26,000 years ago. These include men, women, and children, though the majority are men. They occur in all sorts of graves: single graves, double graves, and mass graves. A significant number of the archaeological examples of this practice occur in Sweden,

from the early Christian period: it was perhaps a way in which pagan Vikings showed their contempt for Christian-convert victims. If the popular interpretation of Labellere's burial is correct – if his head-down position pre-empted the inversion of the world come Doomsday, then the usual shaming relationship is, along with Labellere's body, inverted. Instead, the dead Christian, a man of charity and generosity, showed his contempt for the world by the burial he designed for himself.

24:1. Behold, the Lord maketh the earth empty, and maketh it waste, and turneth it upside down, and scattereth abroad the inhabitants thereof.



Labellere's grave. Photo published in the Surrey Mirror (25 July, 2013)

Elsewhere in the Christian canon we can find Bernard of Clairvaux expressing a similar sentiment: to seculars, he and his monks appear like acrobats and dancers, with their heads 'drawing all eyes to themselves' and pleasing heavenly onlookers: it is a 'good sort of playing' which enrages men and pleases God. They appear like this, he writes, because the seculars desire what the monks fly from, and what the seculars desire what the monks fly from, and what the monks desire, for they are learning to inhabit

lost one of his eyes during one, tripping over in the undergrowth and gouging it on a gnarled branch.

He died, legend has it, on the day he had predicted some nine months previously. The Major made two strange requests. One was to be buried upside down on Box Hill; the other was that the youngest son and daughter of his landlady should dance upon his coffin. The girl could not be persuaded, but the boy did as he was asked, and 'remembered the incident vividly'.

A number of explanations have been offered for the Major's desire for an inverted burial. Mr Timbs offers: 'he was buried in this manner, it being a constant assertion with him that the world was turned topsy-turvy and therefore at the end he would be right'. Another possible explanation is that the Apostle Peter was crucified with his head downwards and the Major desired to imitate his namesake. Two historians of folklore working in the 1970s, Herbert Halpert and Jacqueline Simpson, investigated the similar myths surrounding a string of nearby burials. Richard Hull on Leith Hill in Surrey, a miller named John Oliver on Highdown Hill in Sussex, and an unknown man under Toat Tower, Fulborough, Sussex: all three were alleged to have been buried in the same way for the same reason. Halpert concluded that only Labellere

Printed brass monuments in the King's Topographical Collection

Grant Lewis shares rare prints of medieval artworks



Printed impression of the brass effigy of Robert Langton (d. 1524), from the Chapel of Queen's College, Oxford, printed impression on paper, last quarter of the eighteenth century, 94.7 x 40.6 cm. The British Library, Maps K.Top.34.29.a.

Comprising some 40,000 items, King George III's enormous collection of topographical maps and views is one of the largest and most comprehensive antiquarian resources the British Library can offer. Readers who have used it will doubtless have

noted the number of objects it contains relating to funerary monuments, particularly from Britain. Remarkably, most of these are only now coming to light as part of an on-going project to catalogue and digitise the collection in toto, including copious examples of the engravings of tombs that proliferated in London's print shops throughout George's reign, plus watercolours, drawings, earlier prints and occasional pieces of text. During cataloguing, it has become apparent that many of these items would repay further research, and as the project progresses it is hoped that some can start being advertised more widely.

To begin with, however, it seems particularly important to publicise the dozen or so printed impressions of English monumental brasses belonging to George, which in spite of their bold appearance have attracted so little notice that many of their subjects have remained unidentified, save for some very vague, often incorrect suggestions by the royal librarians. Worse still, even in recent years these sheets have often been conflated with brass rubbings, thus obscuring their significance as extremely rare examples of a long obsolete and largely forgotten method of reproducing brasses in print.



Printed impression of a brass of the Trinity, from St. Bartholomew's, Bobbing, printed impression on paper, last quarter of the eighteenth century, 29.8 x 21.6 cm. The British Library, Maps K.Top.18.6.b.

This technique essentially used monuments like copper plates: they were first daubed with ink, wiped clean to force the ink into the engraved lines, and then impressed on dampened paper, producing an image in reverse of the original. In fact, the only major technical modification was the replacement of a rolling press with a more primitive source of pressure, often to the detriment of the quality of the impression, which was necessitated by the fragility of brass, and the need for a travel-friendly kit capable of printing monuments in situ. Despite their alien appearance, therefore, these sheets actually

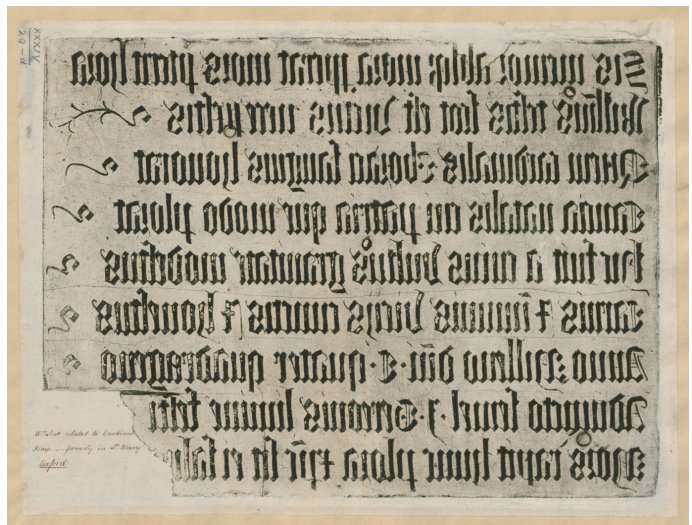
have a lot in common with the sophisticated eighteenth-century prints that typically surround them; moreover, as part of a collection that might profitably be used to study the evolution of English engraving they are a very good fit indeed, evoking the very origins of the medium with their playful blurring of the boundaries between plate and subject matter, printing and metal engraving, which must have been every bit as curious and stimulating for George III and his contemporaries as they are for us.

The practice of taking ad hoc impressions from metal engraving is a very old one, older than intaglio printmaking, which gradually grew out of it as a separate process only in the late fifteenth century. Initially, it was especially favoured by goldsmiths as a means of checking their work, and in England at least, the first surviving evidence for the printing of monumental brasses only appears in the early seventeenth century, when the scholar and engraver Richard Haydocke made a handful of offprints from his own funerary brasses, and not as proofs but as images in their own right, perhaps as explorations of his own into the relationship between the different kinds of engraving.

Haydocke was the exception rather than the rule, however, and excluding the occasional figure lost to history, the

technique may not have been used to reproduce medieval brasses until the late eighteenth century. At this time, it became closely associated with two collaborating antiquarians: Sir John Cullum, and in particular Craven Ord, who both amassed large collections of impressions while touring the country, the remaining parts of which are also in the British Library (Add. MSS 32478-9), where their contents have at least been listed. Aside from creating their own paper museums, both men were also active in circulating their material among fellow antiquarians, especially Ord, who supplied impressions for some of the most important antiquarian publications of the late eighteenth century, including John Nichols' *History of Leicestershire* (1795-1815),

and Gough's highly influential *Sepulchral Monuments* (1786-96). Loose copies also appear to have been gifted on a regular basis, and a little good fortune in the archives might reveal either Cullum or Ord to have been the ultimate source of some or all of George III's impressions, one or two of which are duplicated in their albums. Knowledge of a handful of other named practitioners, all potential donors, should check hypotheses about provenance for the time being, but reviewing the possible candidates does highlight several trends underlining the specificity of this technique: that its known users were limited to contemporaries of Cullum and Ord; and that it may therefore only have been current for a very short time, in and around the period



Printed impression of a memorial inscription to William Scot (d. 1441), from St Mary the Virgin, Oxford, printed impression on paper, last quarter of the eighteenth century, 28.1 x 37.0 cm. The British Library, Maps K.Top.34.29.d.

in which Cullum and latterly Ord's surviving examples were produced, that is between the 1770s and 90s.

This makes surviving impressions of this type among the oldest mechanical reproductions of medieval brasses in existence, long predating the rubbings produced in great numbers from the mid-nineteenth century onwards. For the researcher, the documentary value of such early, dependable records of a monument is obvious, especially if the brass in question has since disappeared, or its appearance has subsequently been altered, either by damage or the overzealous Victorian restorations which many rubbers were too late to avoid.

Fortunately, whoever was responsible for the King's impressions unknowingly managed to print quite a few plates that would later suffer similar misfortunes. These are too numerous to mention here, but a suggestive sample might be found in the handful of impressions taken from Oxford brasses, the best represented in the collection: of the catalogued items from this cluster, one, the memorial inscription to William Scot from St Mary the Virgin, was taken from a plate that has since been lost, probably not long after this impression was made; meanwhile, among the bruised and battered effigies from Magdalen College are several that have since been



Printed impression of the brass effigy of John Hygden (d. 1532), from the chapel of Magdalen College, Oxford, printed impression on paper, last quarter of the eighteenth century, 57.8 x 33.3 cm. The British Library, Maps K.Top.34.29.b.

refreshed and re-laid as part of largely reworked tombs, such as that belonging to John Hygden, the head of which was later restored, and the missing lower body replaced.

As more of George's examples remain unidentified and uncatalogued, it is expected that similar cases will soon emerge, which will hopefully be entered onto a descriptive list of all of his

impressions. In the meantime, interested researchers may wish to consult relevant parts of the collection speculatively; of course, most will be disappointed, but given the apparently arbitrary decisions about which monuments (and parts of monuments) to reproduce, the chance of serendipitous discoveries seems real enough.

Project in Focus: the Mausoleum of the family of John Campbell

Beth Meades shares the successful conservation of a gilded gem in Britain's capital.



The Mausoleum of the family of John Campbell looking forlorn, healthy if only in terms of its crop of buddleia

One of London's most elaborate mausoleums, situated at St Mary's RC Cemetery in Kensal Green, has been carefully restored by Cliveden Conservation. The project to preserve the Mausoleum of the family of John Campbell, which

has recently been upgraded to Grade II* and is currently listed in Historic England's Heritage at Risk Register, was funded by Historic England, with support from The Pilgrim Trust. The Campbell Family Mausoleum built in 1904 to

the designs of CHB Quennell is of great architectural interest and a high-quality example of an Edwardian mausoleum in a striking neo-Byzantine style. However, due to water penetrating the roof, along with major structural damage caused by a jungle of buddleia roots, both the structure and architectural features of the mausoleum had seriously deteriorated.

Specialist conservation skills were required to repair the external structure of the building and stabilise the micro-climate of the interior. Restoration of the decorative elements such as the gold mosaic ceiling, stained glass windows, marble-clad walls and stone floor were also needed to save this building.

Cliveden Conservation began by removing all the vegetation and repairing the damaged roof. Other external works included resetting the two stone arches and repairing cracks and open joints with appropriate mortars. The layers of sulphation covering the red brick and Portland stone were removed with specialist poultices and all the elevations were cleaned.

Inside the mausoleum, Cliveden Conservation repaired and cleaned the mosaic ceiling created from

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golden tesserae (gold leaf embedded between layers of glass): all the loose pieces collected from the floor were carefully reset. Conservators also recovered broken pieces of marble collected from the floor and spent days identifying them. Kris Zykubek, one of Cliveden Conservation's most experienced conservators, explains the challenge:

This project required highly skilled conservators and stonemasons every step of the way. Each section of marble we found was assessed for repair using stainless steel dowels, resin and modified plaster. Ones which could be repaired were reset on the walls but the main hurdle was sourcing replacement marble. Ashburton and Belge Rouge marble are no longer quarried but luckily we found an antiques and ancient marble expert who had a limited supply.

With the cladding complete, Cliveden Conservation carried out repairs to the damaged floor, replacing sections with new stone slabs where required. The whole floor was established on an appropriate mortar bedding. Other works included restoration work to the stained glass windows and the copper-clad doors.

Verena McCaig, Heritage at Risk Projects Officer for Historic England reflected on the project:



Full of potential but sadly neglected, the project was not begun a moment too soon.

This has been a very special project, not only in practical conservation terms but also in what we have learned about the construction of the mausoleum and the social history of the family. Campbell was a major figure in the nitrates industry in Peru and many of his extensive family are interred here. We were thrilled to meet a direct descendant

just before works began, and Cliveden Conservation enthusiastically welcomed his visits to see work in progress. We are delighted that the mausoleum has now been repaired and conserved – it is certainly worthy of the care that has been taken, and we hope that a wider audience will be able to appreciate its intricacies.

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Conservators assemble fragments to begin the painstaking task of reconstruction.

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The marble cladding on the walls had fallen away dramatically.



A dazzling interior shown to its full advantage, after a rewarding conservation effort.

Mementos of Thomas Becket's Shrine

Amy Jeffs presents a tiny but crucial image of the lost monument



A badge maker's stall, with freshly cast lead alloy pilgrim souvenirs. Image courtesy of the Digital Pilgrim Project.

'More famous than all the rest, the golden mausoleum of Thomas of Canterbury [is] covered with diamonds, pearls and carbuncles, where it is considered sacrilegious to offer any mineral less precious than silver.' – Aeneas Sylvius (later Pope Pius II), 1436

What may have been the richest, most materially excessive shrine of medieval England has left the faintest archaeological trace. Indeed, the outlandish popularity tomb of St Thomas

Becket, among other factors, probably provoked Henry VIII's iconoclasts to annihilate it all the more completely. All that survives, if they have been correctly attributed, are a few fragments of purplish marble. What once existed, on the other hand, was a jewel-encrusted casket on an coloured stone platform. After the translation of Thomas's body into the east end of the choir of Canterbury Cathedral, in 1220, it stood for almost three centuries. In that time, the casket accumulated,

like barnacles on the back of a whale, jewels, votive offerings, candles and whatever else grateful pilgrims, high and low, presented to the shrine. Most of this Canterbury-centred paraphernalia is utterly lost. However, there is a class of object that not only represents the material fallout of the popular explosion that was Becket's cult, but also sheds light on the lost spectacle of his shrine.

One thing Henry VIII's subjects

never destroyed was the scattered corpus of pilgrim souvenirs. It would be like razing Disney Land to the ground and then pursuing every Mickey Mouse alarm clock, every Cinderella fridge magnet and every badge saying 'I rode Big Thunder Mountain.' Pilgrim badges were small, portable and precarious. These little souvenirs were cast in stone moulds using an alloy of lead and tin with an outrageously low melting point (barely 200 degrees Celsius) and most have an integral pin and clasp to allow them to be fastened to clothing for the journey home. The low melting point and the eutectic nature of the alloy meant that, for a few weeks, they would have shone like polished silver. They were sold in their thousands outside Canterbury Cathedral. Many other pilgrimage sites in medieval Christendom had their own souvenir badges. Those from Canterbury are notable for their diverse iconographies, including depictions of Thomas's head reliquary, the sword that killed him (complete with removable scabbard), the martyrdom and his return from exile in a ship. Since being lost or discarded by medieval owners, those that survive have been excavated from rivers and sewers, especially near ports like Bristol, London and King's Lynn.

The souvenir-type being held up for brief scrutiny here shows Becket's shrine. While many examples of this badge are

fragmentary, the iconography can be roughly reconstructed by looking at them together. Whole, they show a panel of tracery beneath an effigy of Thomas Becket, dressed in archiepiscopal garb and holding a cross-staff. Above him is the casket; a rectangle decorated with circle-and-dot motifs and a small figure with a stick. The rectangle is surmounted by two small ships. Flanking the shrine are two architectural pinnacles and angelic figures with soaring censers.

The badge is a delightful, informative but endlessly puzzling remnant of Thomas Becket's cult. The debate continues as to whether it represents an accurate visual record of the shrine. I direct you to the work of Sarah Blick in *Art and Architecture of Late Medieval Pilgrimage in Northern Europe and the British Isles* (2005). However, some elements are straightforwardly verifiable.

For one thing, the casket is studded. The studs represent the jewels that covered the surface of the casket and these are described by late medieval authors. One particular stud is being indicated by a small figure with a stick and a slightly wild hair-do. In some versions of the badge, the attendant is clearly an angel. This stud almost certainly represents the Régale, a large cabochon ruby donated by Louis VII of France in 1179. Erasmus explains, somewhat satirically, that the

largest jewels were the size of goose eggs and presented to pilgrims with a white rod by the prior. The ruby's fate after the Reformation is unclear, but it may have been made into a thumb ring for Henry VII (a happenstance that presumably suggests Erasmus was being hyperbolic in his description of its size).

Two ships are also depicted atop the shrine. These are attested by the historical record. Miniature golden ships were donated by Edward I and Edward III after military victories in their respective reigns. Edward III won his victory at Sluys, the first major English victory of the Hundred Years' War, in a ship called Thomas. What with the ruby and the ships, it seems the designer of the badge was eager to draw attention to royal gifts as well as the saint's body and its housing.

Badges could be purchased for largely aesthetic reasons. For example, In the 15th century Canterbury Interlude by Beryn, which expands on the Canterbury Tales' pilgrims' experience of the shrine, the protagonists purchase 'signs' of Becket outside the cathedral. They did so, crucially, according to what they 'liked'. Badges, as distinct from pilgrim ampullae which contained holy water or oil, don't seem to have been actively holy. They were however, shiny, representational and aesthetic objects. In choosing what they

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'liked' of the variety of available images, pilgrims must have reflected on the spectacles they had just venerated in the enclosed space of the cathedral. It is likely that many of the iconographies found

on pilgrim badges had some bearing on the monuments of the shrine. In the aesthetic appeal of the Thomas shrine badge, we see an interest in both ecclesiastical and royal patronage of the saint.

How ironic to find two parties partnered here that, in the saint's own life, quarrelled to the point of homicide.



The shrine badge of Thomas Becket. Image courtesy of the Metropolitan Museum of Art.

2018 EVENTS

SUNDAY 29th April

Behind the Scenes Visit to Thomas Hope's Mausoleum and The Deepdene

Join us for an exclusive private view of the newly restored Hope Mausoleum, the resting place of the enigmatic Regency tastemaker Thomas Hope. The visit will be an opportunity to see inside this wonderful austere Neo Grecian tomb and hear about the restoration of the building and its landscape. The tour will also take in the Grade II* registered garden at Deepdene which has also been uncovered as part of the £1million Heritage Lottery funded restoration.

Venue: Meet at Dorking Halls by the statue of Ralph Vaughan Williams at 10.30 am

Numbers limited to 25. Please note the walk includes uneven hilly terrain

THURSDAY 24th May

'Sir William Chambers forgotten masterpiece: a mausoleum for Frederick, Prince of Wales'

by Dr Frances Sands, Curator of Drawings and Books at Sir John Soane's Museum

A talk on Chambers' unexecuted design for this extraordinary and little known example of Georgian funerary architecture, followed by an opportunity to enjoy privileged access to the original drawings.

Numbers limited to 25. late bookings cannot be accepted

Venue: 14 Lincoln's Inn Fields (to the right-hand side of Sir John Soane's Museum), Lincoln's Inn Fields, London, WC2A 3BP. Doors open at 6.00pm, lecture begins at 6.30

SATURDAY 16th June

AGM at Brookwood Cemetery

The Annual General Meeting will commence at 12.00 noon, followed by lunch and a tour of the cemetery. to rest within the beautiful grounds Brookwood Cemetery, Cemetery Pales, Brookwood, Surrey.GU24 0BL

Please note that members are able to attend the AGM only without payment.

WEDNESDAY 12th September

'War Memorials'

A lecture by Clive Aslet

War memorials as we understand them today were practically unknown before 1914 and now there are more than 10,000. But since there was no pre-established form, different types emerged, depending on the particular meaning communities sought to attach to them.

Venue: The Gallery 70 Cowcross Street London. 6-30 for 7.00pm

All events will cost £15 per person (£20 for guests), except for the AGM which will be £10 (£15 guests), and should be booked through our website mmtrust@org.uk or by email to info@mmtrust.org.uk. (Bookings can be made by post to The Secretary, Mausolea and Monuments Trust 70 Cowcross St London EC1M 6EL but an acknowledgement may take some while due to the postal system)
