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MAUSOLUS

THE JOURNAL OF THE MAUSOLEA & MONUMENTS TRUST

THE WINTER BULLETIN 2016

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

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The editorship of Mausolus has changed hands

I am delighted to let everyone know that this is the first issue of *Mausolus* to be published under a new Editor, Amy Jeffs.

Amy is a PhD candidate in History of Art at the University of Cambridge. She takes over from Gabriel Byng who has started a new teaching post at Clare Hall in Cambridge. Gabriel remains a trustee of the MMT but it is important to say how grateful the Trust has been for his work over the years in raising the quality and profile of our magazine. Enormous thanks are due to him and good wishes in his new post.

We look forward to working with Amy to continue the process started by Gabriel.

Ian Johnson



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From the Secretary

Welcome to Tom Drysdale, new trustee

The trust has recently co-opted Tom Drysdale to be a trustee. Tom is a curator with a particular interest in architectural drawings and historic buildings. He studied History at Durham University before being appointed as a Drawings Cataloguer at Sir John Soane's Museum and then as an Assistant Curator

with Historic Royal Palaces, where he worked on the restoration of the Pagoda in Kew Gardens. Currently he works at the British Library.

Tom has given papers at conferences including the inaugural Mausolea & Monuments Trust Student Symposium, and his essays have been published in



Tom is now a proud MMT trustee

Mausolus (2015) and Death & Memory: Soane and the Architecture of Legacy (2015). He currently lives in North London and is a regular visitor to Abney Park Cemetery. We welcome him onto the board and look forward to calling on his expertise.

Guise Mausoleum raised to Grade II* Listed Building

Gabriel Byng shares the success of MMT application

I am delighted to let our members know that, in response to an application I made on behalf of the MMT, the Secretary of State for Culture, Media and Sport has decided to amend the entry for the Guise Mausoleum on the List of Buildings of Special Architectural or Historic Interest, raising it to Grade II*.

Not only will this help to protect the mausoleum's fabric in perpetuity, but it will also help

us in raising money to restore the monument to its former glory. The mausoleum was listed at Grade II in 1991, but the DCMS decided that at that time its national significance had not been fully recognised. Although ruinous, the Selection Guide states that 'a tomb in a fragmentary state may still be of special interest if its components are all present'. As many readers will know, it will be possible to reconstruct the Guise Mausoleum accurately since its dimensions are recorded in a Faculty of 1733 and much of the collapsed masonry survives.

The DCMS report notes that: 'Sir John Guise was not unique in his choice of a Roman prototype [the 1st or 2nd century AD Roman mausoleum at Terracina in Italy, illustrated by Roland Feart

in 1650 but now lost], but it is one of the earliest known... what distinguishes [it] from others built around this time is that it is an exact reproduction of a Roman tomb rather than a variation on an antique theme. Moreover, it is an accomplished structure that is faultlessly proportioned and possesses a high level of quality. As a mausoleum, therefore, it is of a great rarity as a mid-C18 building of this type.

'The Guise Mausoleum is also considered to be Western Europe's earliest surviving example since antiquity of a structure that incorporates baseless Doric columns. Although such columns were a feature of Ancient Greek and Roman architecture... they were to become a fundamental component of the neo-Classical style in the later C18.'



Guise Mausoleum, early 1900s





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Good Grief: Pop-up Mausolea, Loos and the Realm of Art

Ian Dungavell describes a sepulchral installation at Highgate Cemetery & the accompanying discussion of grief & loss in architecture

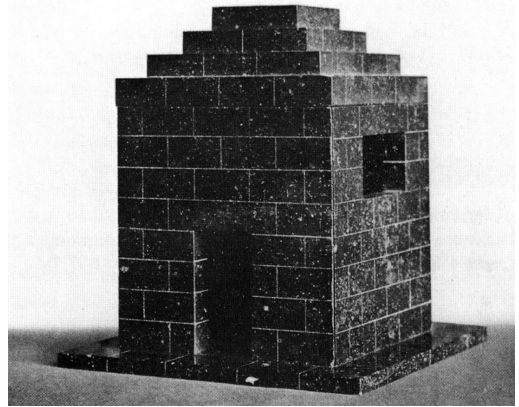
In September of 2016, Highgate Cemetery played host to 'A Very Small Part of Architecture', an installation by Sam Jacob Studio. It was commissioned by the Architecture Foundation, a British charitable coalition which campaigns for a better built environment.

The installation was based on a 1921 design for a mausoleum by the famous modernist Austrian architect, Adolf Loos, for art historian Max Dvořák. Intended to be made of black Swedish granite and to be about six metres high, it was never built, but the image of Loos'



Colourful recreation of Loos' mausoleum seen at Highgate Cemetery by night

design has haunted architectural culture ever since. The stepped roof was loosely inspired by the mausoleum at Halicarnassus and the interior was to have had frescoes by Oskar Kokoschka. The heavy dark form was recreated at full size using a lightweight timber frame and scaffold net. It was then and coloured with light.



The original model of Adolf Loos's Mausoleum (1921)

Jacob said it was 'a different kind of memorial. Not one dedicated to a person, an event, or a moment in time, not designed to remember the past, but instead to imagine other possibilities, altered presents and alternative futures'. The name came from Loos' statement that: 'Only a very small part of architecture belongs to the realm of art: the tomb and the monument.'

Over three nights in early September several hundred people came to discuss grief and loss in architecture in a very appropriate setting under the stars. The solidity of a 'real' mausoleum designed by Craig Hamilton rising at the end of the Courtyard provided a telling contrast. It will be finished later this year.

Highgate Cemetery has a full programme of events which can be found on their website: <http://highgatecemetery.org/events>



A TALE OF TWO MAUSOLEA

Gavin Stamp traces the memorial footprint of Sofia's political past



The imposing Battenburg Mausoleum in Sofia in the eclectic style characteristic of its architect, Hermann Mayer

Monarchs and emperors get splendid mausolea; dictators sometimes end up in even bigger ones – but they may not last very long. This is the case in Sofia, the capital of Bulgaria, where the stories of two mausolea reflect the troubled modern history of the country.

After many centuries of Ottoman rule, the Kingdom of Bulgaria was revived in 1878. Alexander of Battenberg, the

second son of Prince Alexander of Hesse, was invited to rule the new nation as Prince the following year. Unfortunately, in 1886, he was forced to abdicate by a military coup. He retreated to Graz, where he died in 1893. Alexander was not, however, forgotten and his body was brought back to Sofia and, in 1897, laid to rest in a

fine domed mausoleum. It was built next to the zoological park, designed in the French Beaux-Arts manner by the Swiss architect Hermann Mayer.

Alexander's successor, initially as Prince, then as Tsar, was Ferdinand of Saxe-Coburg and Gotha. He did not, however, end up in a grand royal mausoleum. Forced to





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abdicate in 1918 after presiding over Bulgaria's two military defeats in, first, the Second Balkan War and then the Great War, he returned to Coburg where he lived on, dying in 1948. Ferdinand wished to be buried in Bulgaria, so his coffin was placed, temporarily, in the crypt of the church of St Augustin in Coburg.

Ferdinand I was succeeded by his son, who reigned as Tsar Boris III (Boris I and II were rulers of the ancient Bulgarian Empire a millennium earlier). During the Second World War, despite German pressure, Boris endorsed his subjects' conspicuous refusal to engage in the persecution and export of Bulgaria's Jews. He died in 1943 shortly after visiting Hitler in Berlin: poison was strongly suspected. He was buried in the Rila Monastery, though later the Communist government secretly transferred his remains to the Vrana Palace outside Sofia. This royal palace is now

the official residence of Boris's son, Tsar Simeon II, whose brief reign as a minor was soon terminated by a referendum on the monarchy in 1946 organised by the Communist government of Georgi Dimitrov.

Dimitrov, long a Marxist revolutionary, was Bulgaria's first Communist ruler, becoming Prime Minister in 1946. His death in 1949 was sudden, and it is strongly suspected that he was poisoned by order of Stalin, owing to his alliance with Marshal Tito of Yugoslavia. Dimitrov's body was then installed in a hastily constructed mausoleum raised in the park opposite the former royal palace (now a museum) in the centre of Sofia. This temple-like structure of white marble was designed by Bulgarian architect Georgi Ovcharov in a rather stodgy version of the stripped Classical style usually - if wrongly - exclusively associated with Nazi Germany and Stalin's Soviet empire.

In 1990, after the end of Communist rule, Dimitrov's body was removed from the mausoleum, cremated and the ashes interred in Sofia's Central Cemetery. What to do with his now empty mausoleum? Rather than reuse it for another purpose, or keep it as an historical relic, the government in 1999 decided to blow it up, but explosives failed to shift it and only succeeded in making the tough structure lean at an angle. After this public embarrassment, the mausoleum was eventually demolished by more conventional means.

The site of Dimitrov's mausoleum is now empty. The Battenberg Mausoleum, however, the handsome building containing the body of modern Bulgaria's first ruler, however, still proudly stands and, having been closed during the Communist years, is (sometimes) open to the public.



A photograph of Sofia Dimitrov mausoleum from 1957



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Reviewing the Summer Mausolea Crawl

Frances Sands and Ann-Marie Akehurst recall the MMT visit to selected mausolea in North Yorkshire

It was far from grim 'up north'. On one of the hottest days of the summer, 27 intrepid members of the Mausolea and Monuments Trust ventured as far as North Yorkshire to join members of the York Georgian Society. There we undertook a tour of early modern mausolea in that county. Our tour boasted architectural contrasts in both scale and form, ranging from the imposing seriousness of Hawksmoor's towering Howard Mausoleum drum, to the diminutive burial marker of the Smyth pyramid at Sharow. The tour comprised four mausolea, starting at Castle Howard, and then east along the Ryedale ridges to the neighbouring estate of Hovingham to see the Worsley Mausoleum; west to Ripon and Sharow to visit the Smyth Mausoleum, and then finally south to the Thompson Mausoleum at Little Ouseburn.

Meeting our coach in the York Memorial Gardens we made our way to Castle Howard where we had the great pleasure of a private tour with the Castle Howard Curator, Dr Christopher Ridgeway. He conducted an explanation of the incidental buildings on the estate that comprise a dynastic memorial landscape. We made our way across the south front of the house, passed the famous Atlas fountain, and along the avenue to the Temple



The imposing facade of the Howard Mausoleum, Castle Howard (photograph: Ian Johnson)

of the Four Winds. Usually closed to the public, we were given dispensation to enter it – on such a hot day we were all surprised by the cool interior of the Temple – and we were all captivated by Christopher's explanation of the cosmati floor, constructed with fragments from St Paul's Cathedral, and the busts of Roman Emperors

which reflected a generalised reverence for Antiquity manifest across the estate.

From the Temple our group made its way across a mile of fields, beyond the boundary of the Castle Howard gardens into the wider park, and towards the iconic Howard Mausoleum. The cross-country approach to the Mausoleum is breath-taking.





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Castle Howard Mausoleum

Sitting prominently on top of a hill, the building rose ahead of us, proving to be larger and sadly more in need of conservation than one can possibly know from photographs or distant views. Repairs to the building are estimated to cost £5 million – a seemingly impossible sum. With hard hats applied we first entered the surprisingly light and secular chapel, before plunging down into the gloom of the catacombs beneath. Only around half of the loculi are occupied, with the builder, the 3rd Earl of Carlisle located immediately inside the entrance. Vaulted and centrally planned, the catacombs are arranged in lobes around a central space which supports the chapel above. Although this is a darker and lower space, it retains an open and airy feel. Given the opportunity to visit, one can truly sympathise with Horace Walpole's declaration that 'the Castle Howard Mausoleum would tempt one to be buried alive'. The grandeur and dignity of this enormously well-known and influential building is difficult to describe. Only the rare privilege of a visit can convey the sheer spectacle and innovation that one discovers there.

Worsley Mausoleum

After lunch, we quickly assembled to continue our journey, visiting next the Worsley Mausoleum at the Church of All Saints, Hovingham. Here Sir William Worsley had kindly arranged

for us to access the interior of the mausoleum. The building covers a considerable area of ground to the north of the church. It is largely submerged and has a low-pitched pyramidal roof with a central finial. There is a porch to the south with a Chi-Rho symbol in relief in the gable end, and steps leading down to a wooden door. It is probable that Thomas Worsley, who built Hovingham Hall, also commissioned this mausoleum in the churchyard next to his house. Since the mid-eighteenth century many family members have been buried there but the vault also contains that of a former nanny.

Smyth Mausoleum

After a pleasant drive west, with wonderful views across Ryedale, and the descent of the precipitous Sutton Bank escarpment, we arrived at the

Smyth Mausoleum at St John's Church, Sharow. It is not much more than a large tombstone really, but the Church Warden had kindly cut the grass to afford an unimpeded view of this small but perfectly formed pyramid. It was built in memory of Jessie (d.1896), the wife of the Astronomer Royal for Scotland, Charles Piazzi Smyth, who founded more than fifty meteorological stations in Scotland and wrote over one hundred scientific papers. The inscription describes her as 'his faithful friend and companion through forty years of varied scientific experiences by land and sea... as well as underneath and upon the GREAT PYRAMID of EGYPT'. As time went on Smyth had become convinced that this pyramid had messages mysteriously hidden in its measurements, but his offer to interpret them to

The Smyth Mausoleum reflects 19th century taste for Egyptian monumentality (photo from the MMT website)





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the Royal Society in 1874 was declined, causing him to resign his fellowship. The Smyth Mausoleum bore testament to the interest in Egyptian monumentality at the time, contrasted well with the larger Worsley mausoleum, and was appropriate to the interests of its commissioner.

Thompson Mausoleum

After tea at the delightful Half Moon Inn, Sharow, we motored down through Boroughbridge to the Thompson Mausoleum, Little Ouseburn that is located in the former estate of Kirby Hall. It was constructed in 1742 for a family of successful wine merchants whose travelling resulted in a sophisticated cultural understanding. Particularly interesting details of the Thompson Mausoleum include a pseudoperipteral rotunda of the Roman Doric order with a plain low drum and shallow lead dome. Its use of a baseless Doric order for thirteen columns encircling the drum is naturally unusual, but there are other examples in North Yorkshire including at Thomas Worsley's Riding School at Hovingham. The mausoleum – built before Kirby Hall – forms part of a suite of Romanising features on the estate, reflecting its location on a Roman Road, and bears a family resemblance to several Roman temples, in particular the Tomb of Caecelia Metella on the Roman Appian Way. The inscription over the entrance states 'HENRICUS THOMPSON SIBI ET SUIIS FF'

(Henry Thompson himself and his family). It occupies a fishtail pane – a tabula ansata – a form with sepulchral associations in Antiquity of which this is one of the earliest examples in England, and a design theme continued on the inscription panels in the crypt.

Thanks to the York Conservation trust, we were allowed to enter the mausoleum and even to access the crypt. The interior is simply plain and surprisingly light and – for the second time that day – we carefully navigated a descent, this time without hard hats. Inside, are many burial places for not only members of the Thompson Family, but also the distinguished members of the merchant community the Crofts; think of Croft Original

Port. The Thompsons were close friends and business associates who had married into the family in 1681.

Back on the coach, we arrived at the Memorial Gardens perfectly on time – a testament to the excellence of our driver – and the majority of the MMT contingent departed for their trains south. The trip provided an opportunity for us not only to visit some spectacular and important early modern mausolea, but also to make friends in another society – an exercise worth repeating.

For details of forthcoming MMT trips, see the events section of this magazine and check the website: http://www.mmtrust.org.uk/news_events



*The Thompson Mausoleum, Little Ouseburn
(photograph: Ian Johnson)*





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Hope Mausoleum and a Regency Rebirth

Alexander Bagnall shares how local volunteers & the MMT revived both the mausoleum & a Georgian estate at Deepdene



Hope's remarkable mausoleum restored along with its stately setting

In 2010, the *Mausolea and Monuments Trust* launched its campaign to rescue the final resting place of the Regency arbiter of taste, Thomas Hope. The Trust, which worked in partnership with Mole Valley District Council, is delighted to report that the restoration of the Hope Mausoleum is complete.

The project rescued the last surviving complete structure of the enigmatic Hope and inspired a community effort to reveal the hidden remnants of its surrounding landscape; one of the country's great lost estates, Deepdene.

The Trust had approached the structure's owner (Mole Valley District Council) nearly a decade earlier to offer their help in rescuing this forgotten and largely buried structure. Following the 2008 exhibition on Hope at the Victoria and Albert Museum, and later at The Bard Centre New York, curated by Philip Hewat-Jaboor and Professor David Watkin, the importance of the building was again highlighted. As a result, the Council requested help. In April 2010 the Trust had gained access to the building and a full survey was carried out.

That the building was Grade II* listed despite being buried to roof level, attests to the significance of the structure, not only as part of Deepdene but also as a unique survivor of Hope's work. The original splendour of its topographical setting, too, was largely lost. Since active management ceased in 1924, the parkland around the mausoleum had become overgrown with scrubby sycamore and laurel. Its relationship to the historic



The Georgian edifice emerges dramatically.

garden was obscured by secondary woodland and an extensive golf course.

But the magic of the place and its potential for revitalisation was keenly felt by the local community. Before



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long a group of determined volunteers was working twice a week with bowsaws at the ready – uncovering paths and revealing views. It soon became apparent that the mausoleum would benefit from being reconnected to its Georgian landscape. So the Deepdene trail was born.

The volunteers continued over the subsequent years to carefully uncover the network of footpaths and rides, enabling us to understand better how the estate once flowed. In the meantime, the mausoleum was carefully dug out, where possible by hand, and fragments of demolished courtyard were recorded for future reinstatement. What emerged from the soft Surrey Greensand, in a scene reminiscent of Howard Carter in Egypt, was a remarkable Neo-Grecian tomb of startling simplicity. Hope's interest in the pure, early classical forms of architecture was made powerfully manifest in this quiet corner of Dorking.

Fuelled by an exciting vision of what could be reclaimed, a bid to the National Lottery Fund followed, and in March 2015 a £1 million grant was awarded to restore the Hope Mausoleum and garden features. We aimed to link it to the estate using the original paths that

led through the surviving 70 acres. We hoped to tell the story of this once famed estate to a fresh audience in new and imaginative ways.

The mausoleum was the first building to be repaired, with its entrance unsealed, stonework repaired and replica external ironwork installed, as detailed in the winter bulletin of *Mausolus 2015*. A wonderful finishing touch has been provided by Jonathan Sainsbury who has supplied a remarkable Egyptian settee from Hope's Duchess Street house after the original at Buscot Park. This has been a powerfully visual tool to engage visitors and help them understand something of Hope's remarkable style.

A path through the golf club links the mausoleum to the garden, which reconnects the historic paths into the Dene. In the gardens, the two built features – the grotto and embattled tower have also been restored. The amphitheatre garden was the hub of the telecommunications centre for Southern Railways at Deepdene during WWII, which it had bought as an emergency war measure in 1939. This had resulted in two lavatory blocks being erected which obscured the embattled tower and the loss of the parterre which had been in situ since the mid 17th century. The early tunnel entrances were also revealed, the interior of which formed the hub of Southern Railways telecommunications centre during the war. These WWII elements were assessed,

(left) The team and the changing face of the mausoleum. Philip Hewat Jaboor, co-curator of the 2008 Thomas Hope exhibition at the V&A, experiences the interior from a replica of Hope's Egyptian settee.





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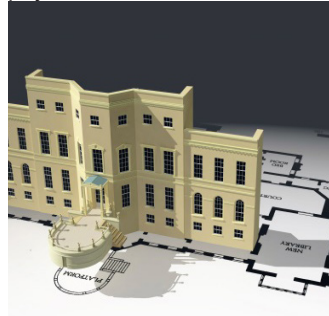
A glorious summer view of the restored Deepdene Trail

recorded and the loo blocks removed to enable the garden to be read much as it had from Hope's time until the outbreak of war. A plan to gain access to the tunnels to tell the later story of the garden beckons.

The final landscape work has been the reinstatement of the parterre. Early photographs of the garden show the centre of the parterre surmounted by a bronze statue of Silinus which was sold in the 1917 sale. This was then briefly replaced by one of the two Coade Stone lions that sat at the front of the house (which miraculously survived the sale). A photograph from this period shows a rather forlorn looking lion missing its front paws. Fortunately the other lion had been saved by Peter Hone in 1969 and is now owned by Philip Hewat-Jaboor. Philip has supported and guided the project throughout and very generously arranged for a replica of the surviving Deepdene Lion to be made by Coade Limited, giving the

parterre an authentic Hopeian focal point.

The Heritage Lottery funding has not only enabled all these physical works but also a



Digital technologies such as an App supplement traditional visitor engagement resources

programme of activities to enable people to get involved and share their memories of Deepdene. The newly launched website, virtual tour reconstruction of the 1825 landscape and App, along with more traditional interpretation materials such as information boards and maps, aim to guide and inform the visitor as

they navigate this secluded enigmatic landscape.

There had been two previous attempts to gain access to this famed landscape in the last 30 years, but looking back it is clear that it was the mausoleum that helped pull the various organisations and people together. Whilst the landscape seemed obscure and intangible, the experience of standing within the last complete Hope building – unchanged since its creation in 1818, gently revealed something of the man and his vision. As the project progresses, it is worth reflecting on how this simple structure has led to the start of unearthing of one of England's great lost landscapes.

The site opened to the public in September. Works at Deepdene continue however, and the patina of time will help blend in what has been reinstated. We are now working on replanting more flower beds, repairing the flint steps that connect the garden to the site of the former temple and negotiating for a much needed visitor car park. Visitors can once again experience the very garden that inspired visitors from John Aubrey through to Benjamin Disraeli. Thanks to so many, Deepdene has been gently woken from its slumber. It feels very much that 'Hope Springs Eternal'.

For further information on the newly opened Deepdene Trail, visit the website:

www.deepdenetrail.co.uk



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Bringing back the Barrow

Charles Wagner presents the revival of the long barrow

Nowadays, with increasing frequency, people are opting for natural burial sites that offer inspiring architecture and designed landscapes. With this apparently modern shift has come a return to the limelight of the prehistoric long-barrow.

'Long barrows' or 'columbarium' that have been constructed in the countryside in Wiltshire and Cambridgeshire by Sacred Stones Ltd based in Bedfordshire <http://www.sacredstones.co.uk/>. The company came about after a mason and builder heard that Wiltshire farmer Tim Daw was seeking planning permission to construct a new long barrow from reinforced concrete covered with earth. The mason persuaded him to construct from masonry.

The top soil in a field is excavated, and a masonry structure built of front elevation with entrance passage which has side passages off into circular chambers with a honeycomb of niches forming the wall. Each passage and chamber is given a stone domed roof and then earth is backfilled around and over the top to make the humped back of the long barrow.

Beautifully constructed chambers, or columbaria, have niches built in the natural limestone walls made of local stone. Each niche is about 2ft 620mm deep and wide and 1ft



The interior of Willow Row (image from the Sacred Stones website)

310mm tall and is designed for the storage of cremated remains in urns: they hold one or two urns but depending on

the size of the urns up to six can be placed in each niche which can be sealed with a memorial stone.





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Willow Row's corbelled roof (image from the Sacred Stones website)

The first new Long Barrow was constructed at Cannings Cross, All Cannings near Devizes in Wiltshire from 2014. All Cannings lies within the Marlborough Downs area of outstanding natural beauty between Avebury and Stonehenge. This ancient landscape is renowned for its chalk downland with its ancient history and plenty of barrows. The field is open to the public during daylight hours, except on open days and by special

arrangement, the interior of the barrow is kept locked. The entrance passage is aligned to the sunrise of the winter solstice when the rising sun shines into the entrance and illuminates the internal stone passageway.

A second Long Barrow has been completed by Sacred Stones on their own site at Willow Row near St Neots in Cambridgeshire. They took trouble choosing the site and aligning the barrow. Sarsen stones, glacial deposits from the

Ice Age have been used to form the entrance wall, with local stone from the Peterborough area. At this site, the local village and church have been involved and supportive.

Sacred Stones have another site under construction in the Wye Valley and a further one being laid out in Shropshire. They have another four sites under discussion at present.

The Long Barrow fits a rural model, addressing the growing shortage of burial plots and even Gardens of Rest for our conurbations, and fostering natural spaces that are inspiring to visit.

Sacred Stones is creating burial solutions that prioritise the environment, both aesthetically and ecologically. The only cause for regret is that individual, architecturally designed mausolea and monuments will not feature.

The Natural Death Centre www.naturaldeath.org.uk lists every natural burial site in the UK.



Illustrations copyright of The Long Barrow © Sacred Stones BNPS





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2017 EVENTS

SATURDAY 13 MAY

Newman's Coffin Furniture Factory, Birmingham:

A return visit to see the restored building and its contents together with visits to Key Hill and Warston Lane cemeteries led by Dr Ian Dungavell

FRIDAY 16 TO SUNDAY 18 JUNE

Weekend tour of selected Norfolk Mausolea

Led by Dr Julian Litten

SATURDAY 8 JULY

Annual General Meeting

At West Norwood Cemetery

SATURDAY 12 AUGUST

A day in Worcestershire

featuring a visit to Great Witley, England's finest Rococco church

NOVEMBER

Date and venue to be announced

A talk about the Sculptor, Ivan Mestrovic, by Roger Bowdler and Gavin Stamp

The Gazetteer

A closing notice from the Secretary

Over the past few weeks John Beattie, our Gazetteer Officer, and I have been tidying up the entries in the online Gazetteer. This has included adding any new information found in the files held in the office and uploading quite a large number of photographs not previously included. We have also checked out anomalies in the entries, included a few new ones and have embarked on the lugubrious task of adding postcodes to them all.

The Gazetteer was originally

put together under Teresa Sladen's direction and each trustee was given an area of the country in order to catalogue as many mausolea as was possible. Since those early days we have expanded the Gazetteer to include mausolea in the Isle of Man, Scotland and N Ireland, with a smattering in the Republic of Ireland and one in Wales.

Most of the condition reports hark back to the year 2002 so we are now looking to involve as many members as possible

to collect information on the current state of any mausoleum near their home, or indeed any they encounter elsewhere on their travels. A guidance sheet, compiled by trustee Dr Fances Sands explaining exactly how to collect the information is available, by email or post from myself. Please let me know if you think you can help in this valuable task. We are designating 2017 as the year of the Great Gazetteer Update so I hope very much that some of you will feel able to assist us.

