

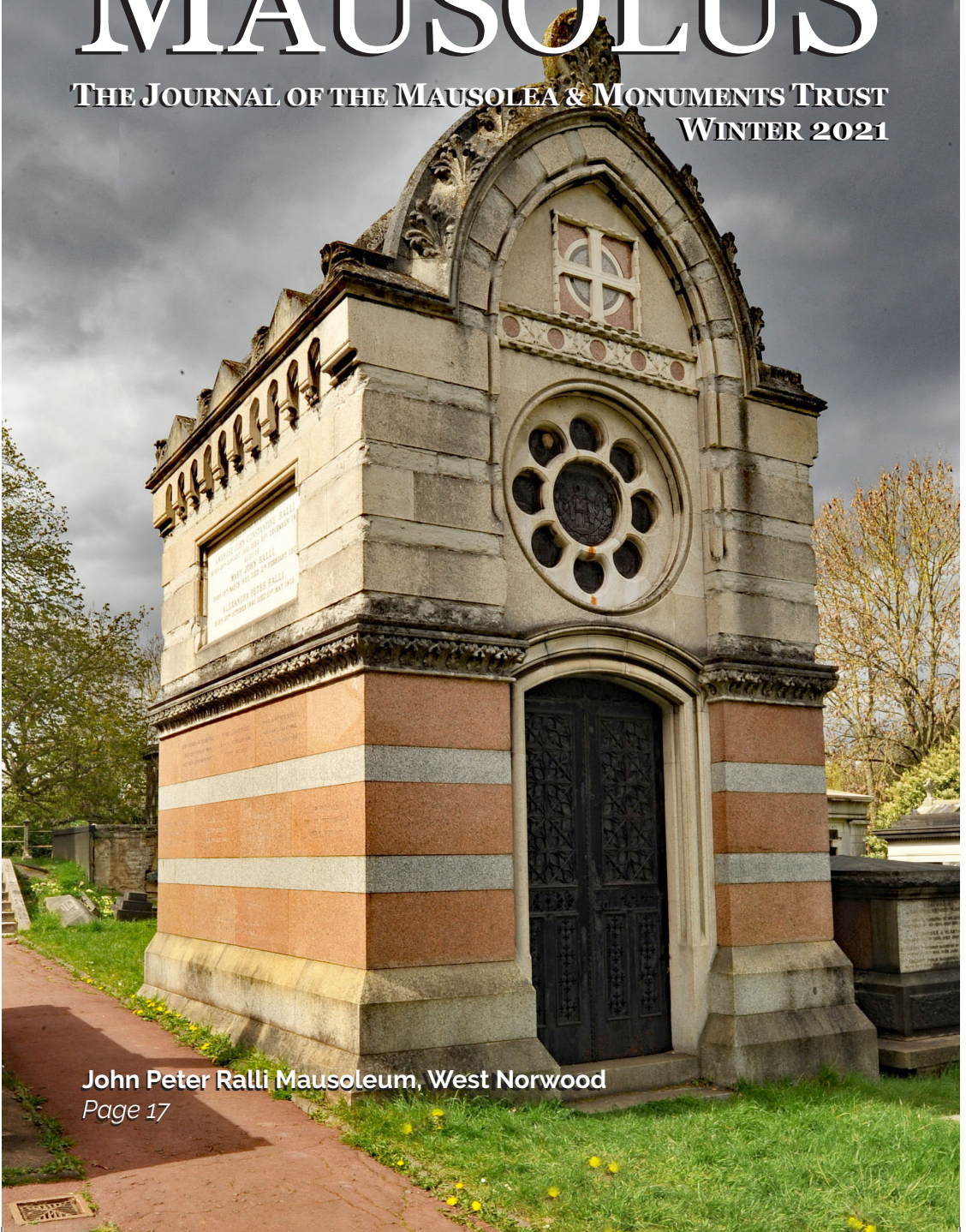
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# MAUSOLUS

THE JOURNAL OF THE MAUSOLEA & MONUMENTS TRUST  
WINTER 2021

John Peter Ralli Mausoleum, West Norwood

Page 17



## **The Mausolea & Monuments Trust**

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## CHAIRMAN'S UPDATE

Ian Johnson

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I have to start my update with sad news-that of the death of fellow trustee Lisa Hirst who died suddenly at the end of October. Lisa had been a trustee since 2018 helping with fundraising, developing the contacts with educational institutions and generally giving sound advice on a range of issues. An obituary appears on page 38.

2021 has been a further rather difficult year like its predecessors but at least we are beginning to see light at the end of the tunnel. In this context the MMT held its first 'live' event since the beginning of

the COVID-19 pandemic which was its (postponed) Annual Lecture at Westminster Abbey. Although numbers were limited by the Abbey itself the event was attended by 50 people. It was, I believe, a great success partly due to the fact that the Abbey itself was closed so unbelievably we had the place to ourselves. I doubt whether we shall ever be so fortunate again as to be able to wander around the Abbey in the magical atmosphere of dusk and be able to admire what is in effect one of the most beautiful repositories of funerary monuments and tombs anywhere in the world. For those of you who were unable to attend you will have received a link to the talk which was recorded, and which I hope you will enjoy. Some photos of the event are on page 7.

Plans are already afoot for next year's Lecture which will be given by Sir Charles Saumarez-Smith, the historian specialising in the history of art, design and architecture. Many of you will recall him as Chief Executive of the Royal Academy of Arts.

Although we will continue our programme of on-line talks we intend to hold more 'live' events, starting in March with a talk by Julia Abel Smith on her research into the life of Lady Augusta Murray who married a son of George III and who ended up in a family mausoleum in Ramsgate, the D'Este mausoleum, which is the subject of an article in this issue. The talk will take place at the Gallery in 75 Cowcross Street on Wednesday 22 March at 6.30pm. It's bookable through the website (or via the Secretary Alex Bagnall). Full details are in the Events Section on page 46.

The trip which was planned to French mausolea is being re-examined and with the help of Philip Mansel, a long-time supporter of the MMT, we hope this will go ahead with limited numbers in June although uncertainty over COVID persists in Europe.

As I said above, the on-line talks will continue as they have now become an important part of our work. It is however inevitable that they may not be every month (as has been the case during lock-down) as our live events increase in number.



Matthew Saunders MBE

### **New Trustee**

I am happy to announce that Matthew Saunders MBE has agreed to join the MMT as a Trustee. Matthew retired in 2018 as Secretary of the Ancient Monuments Society and Director of The Friends of Friendless Churches. The Friends now own some 60 redundant but significant churches and chapels in England and Wales. He was a Trustee of the Heritage Lottery Fund 2005-2011 and is currently a member of the Church Buildings Council, London DAC and the Historic England Advisory Committee. His Report on Listing, commissioned by HE was published on the HE website in 2021.

## Website

The MMT is in the process of renewing and updating its website. It is some years since we did this and as technology has moved on we have decided that a refresh was needed to bring in new features such as easier on-line booking, digital archiving and a more effective search facility for the Gazetteer. This upgrade is being managed by Martin Sebborn who some of you will have seen managing the technical side of our on-line talks.

## Archive

Tom Drysdale has kindly agreed to act as the Archivist for the MMT to ensure, as mentioned above, the careful documenting of the MMT's work and records. Many of our records are already stored in cloud-based archive but Tom will ensure a structured format for the future.

## Gazetteer Update

Updating the Gazetteer continues regularly, and you will see on page 43 where some of the most recent updates are listed.

Before the pandemic disrupted all our plans, we had held a meeting with The Arts Society

(formerly NADFAS) with a view to exploring if we could get local Arts Society volunteers to assist with updating. We hope to restart these discussions.

## Student Forum

Sam Swash who runs our Forum aimed at students would like any of you who have contacts at universities or colleges to contact him if you think you might be able to assist him in the promotion of the MMT in those places. Sam's email address is [SSwash@uclan.ac.uk](mailto:SSwash@uclan.ac.uk).

## Mausolus by Email

If any member would prefer to receive editions of *Mausolus* by email rather than Royal Mail please can you email [mausolus@mmtrust.org.uk](mailto:mausolus@mmtrust.org.uk) to advise.

My best wishes for the Festive Season and for the New Year 2022 when I hope we shall meet.

Figures to the right:  
Tim Knox at the Lady Chapel at  
Westminster Abbey. 

The speaker takes questions.  
John Goodall thanks Tim for his talk.  
*Photos courtesy of Martin Sebborn*



## THE D'ESTE MAUSOLEUM AT ST LAWRENCE, RAMSGATE

Ian Johnson

---

Prince Augustus Frederick, Duke of Sussex, is the least known of King George III's sons. Born in 1773, he led a tempestuous life overshadowed by ill health. He was estranged from his difficult father and married twice outside of the Royal Marriages Act, in effect without the monarch's permission and therefore illegally.

Augustus Frederick is buried in Kensal Green Cemetery. He married Lady Cecilia Underwood, later the Duchess of Inverness, outside the terms of the Royal Marriages Act, and wishing to be buried alongside her, chose Kensal Green Cemetery rather than St. George's Chapel at Windsor. His burial there gave the initial boost to the fortunes of that public cemetery.

However, what is not well known is that he married his first wife secretly on 4 April 1793 in Rome. Lady Augusta Murray was the second daughter of the 4th Earl of Dunmore. Interestingly, they had known each other for

only three months before the marriage and had fallen deeply in love.

Her illegal marriage changed Augusta's life forever. From being a beautiful socialite, she became a social pariah, her children were declared illegitimate, and her family was scorned. From 1807 Lady Augusta lived at Mount Albion House in Ramsgate with her two children by the Prince, Augustus and Emma D'Este. Their father had given them the surname D'Este, that of a distant relative.

The D'Este Mausoleum was erected by Augusta's son, Sir Augustus D'Este, "to receive the mortal remains of his venerated and loved mother" to give her the recognition that had eluded her in life. It also contains the remains of five other members of the family: the Earl and Countess of Dunmore (Lady Augusta's parents, who had previously been interred in the parish church), Sir Augustus D'Este himself, his sister Emma, and her husband Thomas Wilde,



Figure 1: D'Este Mausoleum at St Lawrence soon after construction. *Contemporary postcard*



Figures 2&3: D'Este Mausoleum at St Lawrence in its current condition. *Photos Ian Johnson*

Lord Chancellor and 1st Baron Truro.

The Grade II listed D'Este Mausoleum is early Gothic Revival. Built in 1847-8, it is Greek Cross in plan with buttressed gables on all four sides. *Figure 1* shows the Mausoleum as it appeared soon after construction with no surrounding vegetation and in clear view of the church. This is taken from an early postcard. Ownership of the mausoleum now rests with the Diocese of Canterbury.

Today the building is in a poor state. It has suffered from vandalism since the 1960s when it was broken into and some of the coffins desecrated. However, it is now secure and *figures 2&3* show its current condition.

The doorway, which has been bricked up, is sheltered by a drip mould with head stops and a pointed arch. The other three faces of the building bear commemorative plaques under similar drip moulds. Crockets and other ornamental stonework have been lost from the gables.

Although the Mausoleum's condition is very poor, it is still essentially sound. It stands on a masonry base and while its

railings and pinnacles have disappeared, the base is intact. The roof, in solid stone blocks, appears generally sound with the exception of the loss of weatherings where the east gable stonework is missing, and vegetation is taking hold in the north-east corner.

Remnants of a slate damp-proof course and scattered stonework indicate that the plinth around the mausoleum was paved with York stone and the railings consisted of circular uprights. This is confirmed by historic photographs which show that the railings were surprisingly simple.

The churchyard in which it is situated at St Laurence-in-Thamet, Ramsgate, is reasonably well maintained by an enthusiastic group of volunteers who also arrange regular tours. Sadly, the churchyard cannot be secured easily, so at night there are occasional intruders. The area immediately surrounding the Mausoleum is overgrown and some clearance of vegetation would increase visibility and may reduce the risk of vandalism.

The church has a willing group of volunteers and Ramsgate

itself has a growing influx of new residents who are helping to develop serious interest in its architectural history.

In 2020 The History Press published the first biography of *Lady Augusta: Forbidden Wife - The Life and Trials of Lady Augusta Murray* by Julia Abel Smith (figure 4).

Julia Abel Smith will give a talk about Lady Augusta Murray and the other members of her family entombed in the D'Este Mausoleum, to the MMT on Wednesday 23 March 2022 at The Gallery, 75 Cowcross St, London EC1M 6EL. The talk will begin at 6.30pm. Bookings can be made through the MMT website.

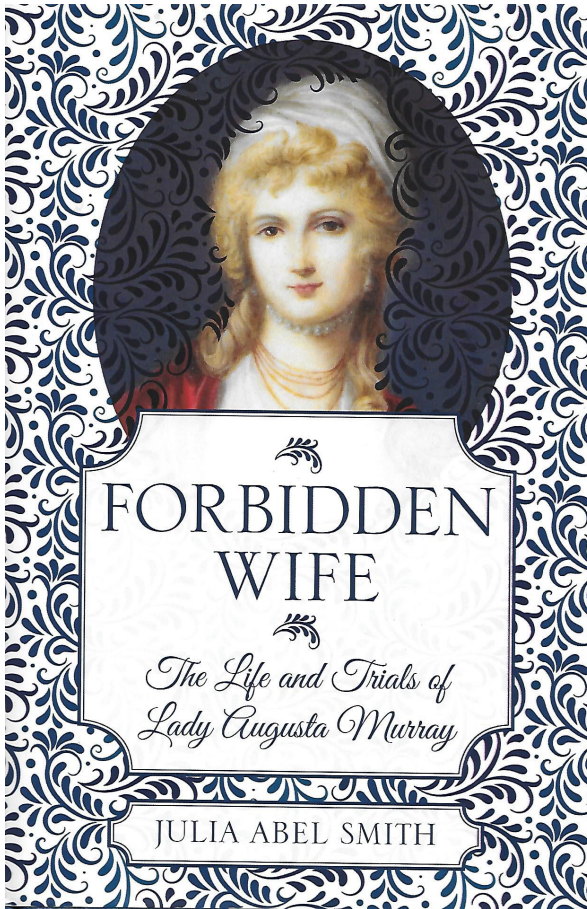


Figure 4: Cover of *Lady Augusta: Forbidden Wife - The Life and Trials of Lady Augusta Murray* by Julia Abel Smith.

## THE RADNOR MAUSOLEUM, BRITFORD, WILTSHIRE

Geoff Brandwood

---

Barely two miles south-east of Salisbury lies the village of Britford and its church of St Peter. Here, centuries before Salisbury cathedral was established after the move from Old Sarum, there was a royal manor and possible minster church. Important parts of this Anglo-Saxon structure survive. Our interest here, however, is very much later, a mausoleum erected in the late eighteenth century to the north of the chancel and remodelled in quasi-Gothic style by one of the greatest of all Victorian architects. Until now its history has been a little obscure but can now be set out with some certainty for the first time here.

My interest arose through researching the work of George Edmund Street and corresponding with Julian Orbach, reviser of the superb, newly-published 'Pevsner' volume for Wiltshire. The previous edition (1975) was slightly uncertain as to the exact date of the Victorian work and just implied that

Street was responsible. Our correspondence led to Julian probing the Radnor family papers at the Wiltshire & Swindon History Centre and these showed that the traditional date of 1777 cited in the old 'Pevsner' and, not unnaturally, forming the basis of Julian's new entry, is wrong, while Street's involvement and the exact date for it can be confirmed.

The patron for the mausoleum was William Bouverie of Longford Castle (1725-1776) who came from a rising Huguenot family, wealthy from Middle Eastern trade, baronets from 1714, and Viscounts Folkestone from 1747. He was MP for Salisbury from 1747 until he inherited the title in 1761. He was created Baron Pleydell-Bouverie of Coleshill and Earl of Radnor in 1765: this elevation may have been the prompt to build the mausoleum, as may have been the death of his second wife, Rebecca, in 1764. He was married three times and widowed twice.



Figure 1: St Peter's from the north-west, 1805, watercolour by John Buckler



Figure 2: St Peter's from the south-east, 1805, watercolour by John Buckler

The construction history began in January 1765 when a faculty was issued to build a mausoleum 42ft long and 18ft wide '*to abut on the eastside of the present isle i.e. north transept*'. The Radnor papers show payments to William Privett, mason, and Edward Whatmore, carpenter, which suggest it was built in 1765-6. Either could have designed it. Whatmore is described as a surveyor in 1765. There were further payments to these men in 1767-8, but these were probably for major works on the church itself.

The mausoleum is (just) visible in a pair of watercolours from 1805 by John Buckler (*figures 1 & 2*) and appears to have been as tall as the chancel, hip-roofed, and lit by small, high-set lunette windows with basic Y-tracery illuminating an upper storey. It was entered from the north transept and there was clear separation between it and the chancel. There are no recorded descriptions of the upper room in which the monument to the 1st Earl of Radnor (d. 1776) by John Devall the Younger probably had pride of place. Dated 1777, it seems to have been dismantled in 1872,

reputedly leaving the inscription slab in the vault chamber. In the vault chamber was a wall of eighteen loculi, plus two more under the stairs. In 1811 an additional wall with eighteen loculi was inserted.

The function of the former upper chamber is not immediately obvious. It cannot have had any liturgical usage since it was physically separate from the chancel and was not consecrated. After canvassing Julian Litten and Roger Bowdler for their thoughts, we might conclude that the simplest explanation is the best, namely, that it was there for the sake of grandeur and display. But also it might perhaps have been viewed (incidentally) as a place where family members could engage, at least in theory, in religious ponderings, a few prayers and contemplation of mortality such as might have appealed to Milton's *il penseroso* on a suitably melancholy day.

The first wall of loculi includes two with death dates 1739 and 1741/45 for bodies presumably moved here, and the last burial is the 3rd Earl, died 1869. The second wall, of 1811, also has two loculi with earlier dates, 1722 and 1736. Several remain

unoccupied. The last burial here, and in the mausoleum, was of the 5th Earl in 1900. Subsequent interments have been in the churchyard.

In 1872-3 (plans 1869) a restoration of the church took place under G.E. Street and included remodelling the mausoleum which he would have seen as a pretty unworthy late-Georgian structure and no doubt persuaded Jacob Pleydell-Bouverie, the 4th Earl, likewise. It lost its west end bay for external access to a new vestry/organ chamber between the chancel and north transept. The upper room was entirely demolished leaving the burial vault minus the west end lobby

and stairs. Street created a new entrance down a flight of steps on the north side (*figure 3*) and remodelled the remaining exterior in heavyweight Gothic



Figure 3: New entrance to the Radnor Mausoleum on the north side.  
Photo: Ian Johnson

Figures 4,5&6: G.E. Street's remodelling of the Radnor Mausoleum, 1872-3  
Photos Ian Johnson

style, adding buttresses, two narrow lights, and a gabled roof of stone slabs with the vertical joints covered by chamfered stone ribs (*figures 4, 5 & 6*). On the east face there remains a finely carved coat of arms (*figure 7*) of the 2nd Earl, so after 1776, with forty-four quarterings and the family motto

*Patria cara libertas carior*  
([one's] country [is] dear, liberty dearer).

These do not appear in Street's elevation, so may be reset from inside. As at today, the condition is good although there are some

weeds growing in crevices in the east wall.

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#### Archive sources

Wiltshire & Swindon History Centre, D/24/7/3 (1765 faculty); 1946/4/2A/10 (accounts etc relating to the original building of the vault) D1/61/23/10 and 499/10/A (Street's plans for remodelling).

Wiltshire Museum, Devizes, Collections/Art/Britford, B70 and B71 (J. Buckler drawings, 1805).



Figure 7: Coat of arms of the 2nd Earl of Radnor on the Radnor Mausoleum east face.  
*Photo: Ian Johnson*

## G.E. STREET'S OTHER MAUSOLEUM: WEST NORWOOD AND THE RALLI FAMILY

Geoff Brandwood

---

After highlighting Street's work on the mausoleum at Britford, it seems worth saying something about his only other mausoleum commission. This was a new structure, very different and nearly ten years earlier than his work in Wiltshire. It was built to receive John Peter Ralli who died in 1863, one of four brothers who came to London from the Greek island of Chios and are all of whom buried at West Norwood. They were among the first wealthy merchants to settle in England after the Greek uprising of 1821 was put down by the Turks. Particularly eminent was Eustratios Ralli (1800-1884) who was a prominent member of the Greek community in London. In 1842 he was on the committee that acquired the land at West Norwood for a Greek Orthodox cemetery. In 1877, as the Patriarch of the Greeks in London, he laid the first stone of their new Cathedral of Saint Sophia in Moscow Road, Bayswater.

But to return to John Peter's

mausoleum and Street.. George Edmund Street (1824-1881) was a deeply devout Anglo-Catholic whose faith and work were inextricably linked. Although his most famous single building is the Royal Courts of Justice on The Strand, he was primarily a church architect, building some 150 new ones, rebuilding about 50, and restoring some 300 more.<sup>i</sup> The Ralli mausoleum is unique within his prodigious output because it was the only time he worked for clients who professed a non-Anglican faith. Furthermore it is one of the rare occasions when he took basic inspiration from beyond his beloved Gothic world of thirteenth- and early-fourteenth-century. And yet even here he could not resist imposing significant touches of medieval Europe on an ancient, near-Asian architectural form, as we can see!

The building is quite extraordinary for a south London suburban cemetery. We don't know whose idea it was, whether



Figure 1: John Peter Ralli Mausoleum, West Norwood Cemetery.  
*Photo Geoff Brandwood*

the family's or Street's, but it derives directly from ancient Lycia on the south-west coast of Anatolia in modern-day Turkey where once there flourished a successful, peaceable civilisation which was admired by the Greeks. Here there is a profusion of imposing rock-cut tombs and also a series of free-standing ones, many with inverted keel-shaped stone roofs like that covering John Peter Ralli's mausoleum. Street never visited Turkey but he may well have been familiar (or was asked by the Rallis to become familiar) with the tomb of Payava in the British Museum (*figure 2*).



This is a free-standing, barrel-vaulted stone sarcophagus from Xanthos, built for a man who was a prominent figure there in around 360 BC (he is named on the inscription but is otherwise unknown to history). The tomb was discovered in 1838, brought to England in 1844 by the explorer Sir Charles Fellows and entered the British Museum in 1848.

Street's decidedly High Victorian take on this type of Lycian monument has a vigorously carved Portland stone sarcophagus raised on a striped pink and grey granite base while the windows consist of a punchy rose over the entrance and triple lancets to the rear. His use of strong constructional polychromy, of which he was a pioneer in the early 1850s, is a defining feature of High Victorian architecture. In its well-proportioned lines and compressed, muscular power which makes no concession to charm or prettiness, this is Street at his elemental best. The last interment in the vault was made in 1961.

Figure 2: The Payava tomb from Xanthos, Anatolia, c. 360 BC, British Museum.  
Photo Wikimedia Commons

John Peter's is the earliest of three Ralli mausolea at West Norwood. Why Street was chosen we do not know, although he was widely seen as an architect of choice thanks to the international reputation he enjoyed by the early 1860s. However, the family did not patronise him again even though the two other mausolea were built within his lifetime. The reason is unknown but perhaps, just possibly, it had to do with Street's obsession with Gothic and the Rallis' desire for architecture more reflective of their Church's tradition. Street

had made his position very clear back in 1852 in a lecture setting out his manifesto for Gothic architecture which was published in the influential periodical, *The Ecclesiologist*:

*'no man can pretend to say, that when once the arch had been discovered, men could truthfully persist in such clumsy expedients as those of the old Greeks soon came to be.'*<sup>ii</sup>

Despite these apparent failings of the ancients, in 1872 Stephen and Marietta Ralli built a Greek Revival Doric mortuary chapel in memory of their son



John Peter Ralli Mausoleum: entrance front.  
Photo Geoff Brandwood



John Peter Ralli Mausoleum: entrance front.  
Photo Geoff Brandwood

Augustus, who had died of fever aged 18 while at Eton. Here the architect is attributed as John Oldrid Scott, son of Sir Gilbert. Street could never have brought himself to design such a building. Scott would go on to build the Moscow Road Cathedral which was rooted in Byzantine architecture whose English apotheosis would culminate in J.F. Bentley's Roman Catholic Westminster Cathedral. In 1875 Eustratios Ralli built a grand, domed Greek Revival mausoleum (anticipating his own occupation?) but this was to designs by Edward Middleton Barry, designer of the Royal Opera House (1858) and much else of significance.

Whatever, the intellectual and possibly divisive artistic thinking was behind all this, Street's early 1860s mausoleum at West Norwood is a remarkable, creative response to a highly unusual external influence and this powerful building is one of the real highlights at this great cemetery.

*Geoff Brandwood is currently writing a short monograph on G.E. Street to be published by Liverpool University Press on behalf of Historic England in association with the Victorian Society.*

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<sup>i</sup> These approximate figures are derived from the records of Street's work assembled by the late Paul Joyce (1934-2014) which are accessible in the Paul Mellon Centre in Bedford Square.

<sup>ii</sup> *The Ecclesiologist*, 11 (1852), p250-1.

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*Shortly after submitting the two previous articles Geoff Brandwood died at his home on 17th November. We will include an appreciation of his contributions to the MMT in the next issue of Mausolus.*

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# THE APPERLY MAUSOLEUM AT ST MARY MAGDALENE CHURCH, WALKLEY HILL, STROUD

Ian Johnson

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Figure 1: The Apperly Mausoleum date unknown. *Photo courtesy of Randall & Payne.*

The Apperly Mausoleum at Rodborough is a subterranean vault accessed via double doors, surmounted by an art deco figurative overdoor relief sculpture, within a stone surround ornamented with a swastika (pre-Nazi), presumably utilised in its ancient form to symbolise hope and good luck, which was a common practice in the early twentieth century (*figure 1*). *Figures 2 and 3* are current views of the mausoleum.

The Apperly family's wealth was derived from the Victorian wool industry and they lived at Rodborough Court on Walkley Hill. The family company based

at Dudbridge Mills was named Apperly, Curtis & Co. The business founder's grandson, Sir Alfred Apperly (1839-1913) became wealthy and was active in local politics and public affairs. Alfred Apperly was knighted in 1907 for services to industry. In 1888 he built Rodborough Court near Stroud, probably to designs by the local architect Alfred Bucknall. The house was the first house in Rodborough to have electricity. (Rodborough Court is today being restored with great care and enthusiasm to its Victorian grandeur by its current owners *figure 4*.)

The business declined after the First World War due partially to the reduction in demand for British military serge. It was run by Charles Alfred, eldest son of Sir Alfred but he suffered from health problems and spent a large part of the year overseas,



Figure 2: The mausoleum today.  
Photo Ian Johnson



Figure 3: The mausoleum today showing the extent of the vault  
Photo Ian Johnson



Figure 4: Rodborough Court in course of restoration 2021. *Photo Ian Johnson.*

initially in Tenerife, subsequently in France where he died in 1939. The business closed in 1933.

Sir Alfred died in 1913, leaving his estate to his widow, Lady Marie Apperly. It is believed that it was Lady Apperly who then commissioned the construction of the Apperly Mausoleum in the churchyard of the local St Mary Magdalene Church. The attributed architect of the Mausoleum, Percy Morley Horder, was married to Rosa Catherine Apperly, Sir Alfred's niece, and he had also made designs for further work on Rodborough Court and other

local buildings.

Lady Apperly sold Rodborough Court in 1923, but she retained the life tenancy of a flat within the house which she occupied until her death in 1931, when she was interred in the Apperly Mausoleum with her husband.

Despite having six children (three daughters and three sons) there are only, it is believed, two other coffins within the Mausoleum. Sir Alfred and Lady Marie Apperly's youngest son Arthur (*figure 5*), who was killed at the Somme in 1916, is not interred there although there is a memorial inscription to him.



He has no known grave and is remembered on the Thiepval Memorial to the Missing of the Somme as well as on the family mausoleum at Rodborough. The last interment appears to have been in 1939, that of the eldest son Charles Alfred (see above). There appear to be ashes of a number of family members also in the Mausoleum.

There is no current maintenance of the Mausoleum.

Figure 5: Lieutenant Arthur Apperly Killed in Action August 27 (1916)  
*Photo Stroud Journal*

## WOODSIDE CEMETERY PART 2: A WAR MEMORIAL AND A CREMATORIUM

Alexander Stoddart

---

*Sculptor in Ordinary to Her Majesty The Queen in Scotland, Alexander Stoddart discusses a war memorial and a crematorium in the second in a series of reflective walks through Woodside Cemetery in Paisley.*



Figure 1: The domed John Neilson Institution (1849) by Charles Wilson, with Hippolyte Blanc's Thomas Coats Memorial Church (1885) in the foreground. Photo Alexander Stoddart.

Woodside Cemetery is laid out to the west of the town centre of Paisley, on a hill, wooded (according to the earliest accounts and surviving topographical prospects) and tertiary to the two main other rises close to it: the southern hill of Castlehead and to the east the commanding drumlin of Oakshaw on which stands the old John Neilson Institution (1849), the architectural masterpiece of Charles Wilson (1810–61), with its leaden Assyrian-style dome, round arches, wreaths and stone tripods (*figure 1*). It was on this spot that tradition insists the Roman Legion of the Twentieth, the *Valeria Victrix*, was stationed in a *castellum*, the remains of which were incorporated into the foundations of the now-converted school by Wilson, with that hearty disdain for architectural preservationism which we admire in those times and societies in which culture itself survives, alongside the mere relics of past ages – an old shoe, a drain, a block or two. How we, today, fuss and wring our hands over such remains! We scientifically preserve each trivial detail, pathologizing the quotidian, providing museological accommodation

for trash and stony rubbish while the knowledge, skill and diligence to maintain the Great Tradition have all been systematically eradicated.

Last time we had a brief stroll around some individual highlights of the cemetery, largely from its triumphant mid-Victorian phase, where the standard of stone-masonry attained a marvellous summit. What we observe as the 19<sup>th</sup> century reached its close is a rather swift turning away from the free-stone (sandstone) basis of this trade in Scotland towards the more durable granites from Aberdeenshire, Mull and Dumfriesshire. We are lucky to have preserved in the Special Collections of Glasgow University Library a scrap-book from the family of Mossman, pre-eminent sculptors of Glasgow throughout the 19<sup>th</sup> century, where we see, as the years go on, an increased posting of advertisements for granite-cutting machines; terrible lathes, belt-driven and relentless, steel-engraved in heartless detail and accompanied by assertions and assurances. And so the cemeteries gradually extended into more chilly sections, with

monuments whose inscriptions would not fade. Sculpture, limited in granite, largely confined itself to decorative effects. The Celtic cross form gave ample scope to the complex geometries of the knotwork we find represented in many heroic examples in Woodside, and where figure work was required, so bronze made its appearance. This material duality brought new and charming effects, where rich *verdigris* combined with the enduring granite to make visible and striking highlights in the general architectural assembly. Tragically, this green has become the signal for thieves and desecrators, convinced that bronze sculpture has '*scrap value*.'

From this period, Woodside has an exceptional work of monumental sculpture in bronze (a piece recognised to be its author's finest essay) in the form of a military *pietà* by the relatively obscure London sculptor Joseph Whitehead (1868 – 1951) (*figure 2*).

Over his long life he executed many works of varying standards, but this Paisley example is undoubtedly a fine thing. It tells a sad story. After



Figure 2: The monument to 2nd Lt Daniel M. Duncan killed in 1918, by Joseph Whitehead (1868 – 1951). Photo by Alexander Stoddart.

having served with the King's Own Scottish Borderers in Egypt, Gallipoli and Palestine, young Daniel M. Duncan (2nd Lieutenant) was killed on the 2nd of October 1918 at Sequehart on the British-French Front, during a night-time engagement in the Cambrai region. It happened despairingly close to the cessation of hostilities. His mother, Agnes Duncan (née Fulton), died precisely two months after the loss of her son, of a broken heart. What distinguishes this expensive monument, apart

from its reputation as one of the most moving war memorials in Scotland, is its formal continence – a quality that serves to save the work from any sentimentality. It is properly set upon a tall pink granite pedestal and has its *verdigris* unmolested by that reflexive chocolating that British regional authorities like to impose upon hard-won, cultured oxidisations, which lend such sparkle to the townscapes of the really civilised places of the world – like Copenhagen. Only one mistake appears in the monument, where Whitehead has inscribed the bronze base with a title, '*Mother & Son*', in shaky and ill-spaced lettering, incorporating a dreadful ampersand. Otherwise, the heavy drapery shading the female figure's face, the dazzlingly exposed sternomastoid of the son's neck and the isolated hand that alone breaks the singular outline of the general composition, all return full credit to a masterful work in the late '*new sculpture*' style.

The Duncan Monument stands on the main avenue of Woodside Cemetery, the eastward view of which is closed by the Crematorium building of 1937, by James Steel Maitland

(1887 -1982), Paisley's leading resident architect of the mid-twentieth century. He had a well-to-do background and enjoyed a leisurely entry into the architectural profession, with a spell in London as an unpaid assistant in J.J. Burnet's office while the extension of the British Museum was in hand. Returning to Paisley he became, in 1920, Principal Assistant in the office of Thomas Graham Abercrombie (1862 -1926), thereafter Partner and then Sole Partner on the death of the senior in 1926. Abercrombie's grave is located at the west end of Woodside's main avenue, marked by a low monument certainly designed by Maitland. The Crematorium is an elegant, horizontally emphasised building comprising a main Chapel to the east with a Records Hall to the west, the two linked by a low porch (*figure 3*). The former is graced with an entrance in full stone (seldom in use today), featuring two caskets at parapet level above an off-centre door of oak and ironwork. Two chimneys rise behind this. They have been extended in height, with an unsuitable artificial masonry, yet this error is nothing compared with the truly atrocious... there is no word for it ... 'canopy?' added to the porch



Figure 3: The Crematorium built in 1937 by James Steel Maitland (1887 -1982).  
*Photo Alexander Stoddart.*

entrance by the previous owners of the Cemetery in the recent past. It completely destroys the sense of linear continuity with the main avenue, to function as a scoring-out of the building's delicate façade as seen in its proper, sharp perspective. But there is good news, for the current, enlightened owners are inclined to do something about this outrage. Yes, people will return to being soaked as they line up to congratulate the bereaved at the service's end, but we must remember - that, too, has a function.

The square Records Hall has chamfered corners, its roof

rising in shallow stages to a lighting dome like an inverted saucer, giving a suave feeling to the general composition. We try to find a name for the architectural style. Some of Maitland's work has strong Beaux-Arts traces, later an art deco manner. There is much of his contemporary Willem Marinus Dudok (1884-1974), and yet it really stands alone – and the Crematorium is exemplary of this unique and personal style. The plinth of the building is in a soft, richly coloured yellow sandstone, giving to plain white harling above. The tall, reduced windows are lined with the same



Figure 4: Interior of the Crematorium. *Photo Alexander Stoddart.*

stone, yet the cills are in plain concrete, wearing very well. The only exterior moulding on the building is a simple plain strip immediately under the eaves of the roof (a kind of eaves-board) along the front of the Chapel portion. This extreme chastity of design extends into the interior which is so stripped as to defy description – and yet it is whole and highly fulfilling. The ceiling has ribs extending from plaster brackets to articulate the extremely shallow arc of the vault, continuing the theme of the little dome on the exterior.

A single central window lights a shallow apse at the east end, glazed with translucent square panes in the most delicate pastels, something that Maitland would have known from the use of such colours in the great south window of the Thomas Coats Memorial Church in Paisley, the town's greatest architectural triumph (Hippolyte-Jean Blanc 1844-1917) (*figure 4*).

As regards the working parts of the Crematorium, originally the coffin was lowered into the basement by means of a lift, the aperture of which was lined with

exquisitely designed and cut Portsoy marble. The coffin would be draped and lowered silently. Today the same system is in play, but there has been some refitting. The aperture had to be widened and the lift completely replaced owing to the increased girth and tonnage of the average western hominid. Two new furnaces accommodate the departed in this busy Crematorium. The cremulator (to grind the recovered bones into the coarse dust we imagine to be the produce of the flame) appeared to me, on my last visit to the workings, to be a rather open affair, the grinding being done by hand.

Maitland lived in Paisley all his life and was widowed for many

years. When I was a student at Glasgow University in the 1980s I was writing about Scottish architectural sculpture and had made an appointment with his daughter to visit him, for he was one of the last seriously to involve sculpture in his designs. The visit was arranged for two weeks hence, during which fortnight Maitland died. I can find no record of the funeral arrangements, but like to suppose that Maitland, like the rest of us, had his own remains seen to in this very handsome facility.

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*Next time – Third Walk; Two Martyrs' Memorials and a Mystery.*

# MEMORIALS TO THE DEAD BY J.F. BENTLEY

Peter Howell

John Francis Bentley is perhaps best known as the architect of Westminster Cathedral. Born in Doncaster he began his career as an architect in the office of Henry Clutton a prominent High Victorian architect who became a Roman Catholic in 1856. In 1860 Bentley, having also converted to the Roman church, set up his own practice and came to be recognised widely as the best Catholic architect of his time.

Bentley built comparatively few complete churches but did extensive work in adding to and furnishing other architects' churches. Like most church architects, Bentley was asked to design a number of memorials. The earliest was a 'gravestone' for Darley, though whether a place or a person is unknown. The second was for Mother Mary Elizabeth Lockhart, at her Franciscan Convent in Notting Hill, which had the sculpted arms of her Order above a 'fine cut Latin inscription'. The community sold the convent in 1897, and Winefride de l'Hôpital, the daughter of Bentley, in her book about her father, writes

that her tomb was moved to the new convent at Bocking in Essex. However, it does not appear to be there.

There are several memorials at St Mary's Catholic Cemetery, Kensal Green. This should be better known, and it was good that Brian Parsons in the discussion after his MMT talk 'New insights into London cemeteries' said that it was his favourite. Owing to its efficient record-keeping I have been able to track them down. The earliest, of 1872, for Mrs and Miss Hartley, was commissioned by the Very Revd T. Dillon, a coffin-shaped bodystone with a floriated cross running the whole length (*figure 1*). That to the Revd G.B. Yard dates from 1873, a bodystone with a cross sculpted on the ridge and a book and chalice on the sloping sides (*figure 2*). Neither of these stone slabs is very remarkable, but the large Celtic cross for Mrs Barff, wife of Bentley's friend Professor Frederick S. Barff, of 1887, is more impressive (*figure 3*). Cardinal Manning, who died in 1892, was buried here beneath a slab and headstone with

crucifix by Bentley. The original design is illustrated by Mrs de l'Hôpital, but it was 'modified in the direction of simplicity'. Subsequently his body was transferred to Westminster



Figure .1: Coffin-shaped body stone commissioned for Mr and Mrs Hartley.  
*Photo Brian Parsons*



Figure .2: Memorial to Revd G B Yard.  
*Photo Brian Parsons*



Figure .3: Celtic Cross memorial to Mrs Barff.  
*Photo Brian Parsons*

Cathedral and buried in the crypt, where an effigy lies on a tomb-chest by Bentley.

Another friend of Bentley, John Montefiore, commissioned a memorial cross for Barbados, in memory of his father, in 1872, and also memorial tablets in 1872 and 1886. Some tombs remain unidentified, including that in Sicilian and fossil marbles to Mrs Hutchins (1876), and the 'grave cross for Mrs Peek', of Roby, Sydenham Hill of 1884, which had an Agnus Dei and vine on one side, and a crown of thorns around the IHS on the other, and an inscription on all

four sides of the base. That to Mrs John Whitaker (for whose husband Bentley designed furniture) was a 'flat tombstone with sculpted cross and foliage', in the 'inner circle' at Highgate. The cemetery at St Thomas, Fulham, has a headstone 'of Renaissance type' erected in 1892 by the Hon. Hubert Dormer and his children to 'a faithful friend and servant'.

Bentley himself was buried in the cemetery behind St Mary Magdalen, Mortlake, best known for Sir Richard Burton's 'tent'. His tomb was designed by his former assistant John Marshall (*figure 4*). The same cemetery has Bentley's memorial of 1881

to Wilfred Watts Russell.

Much the finest memorial by Bentley is in the Aghadoe cemetery at Killarney, Ireland. (*figure 5*). It commemorates Lady Alice Mary Gaisford, who had died of cancer in 1892 while staying at Killarney House with the 4th Earl and Countess of Kenmare. She was the daughter of the 7th Marquess of Lothian, and in 1870 had married, as his third wife, Thomas Gaisford, of Offington Park, Sussex. He was the son of Dean Gaisford of Christ Church, Oxford. His second wife had been Lady Emily St Lawrence, daughter of the Earl of Howth, and her son inherited Howth Castle,



Figure .4: J.F Bentley's own tombstone in St Mary Magdalen Mortlake Photo Brian Parsons



Figure .5: Memorial to Lady Alice Mary Gaisford in Aghadoe Cemetery Killarney  
PhotoFrederick O'Dwyer

near Dublin. The memorial at Aghadoe was erected by Lady Alice's relatives and friends. Bentley went to stay with the Kenmares, and submitted two or three designs. The chosen design takes the form of a crucifix under an open canopy 15 feet high, like a tiny chapel. It is made of Portland stone, and the inscription tablet is of rosso antico marble. The corners are marked by oversized buttresses. It cost £472. The sculptor had made a small plaster model. Freddie O'Dwyer tells me that the inscription is now almost indecipherable. He adds: *'I suspect that the cemetery custodians, who have put a*



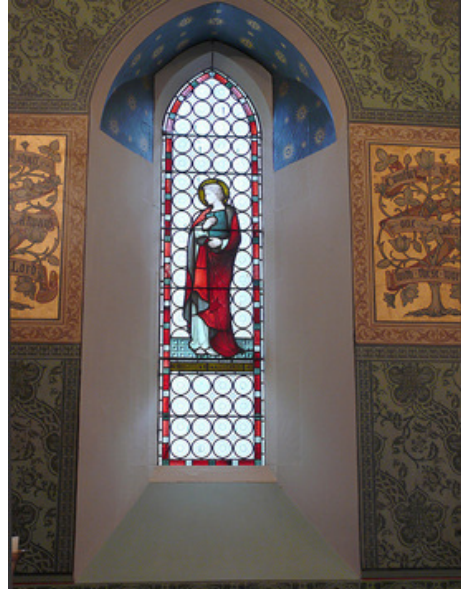
Figure 6: Cemetery Chapel at Rivelin Glen, Sheffield.  
Photo courtesy of St Michael's Cemetery.

*modern kneeler in front of it, did so thinking it was a public feature rather than a private monument.'*

This was Bentley's only executed work in Ireland, as his designs for a reredos at Kilcock (1867) and a church for Coleraine, Co. Derry (1897), remained unbuilt.

A word may be added about what must be one of the finest cemetery chapels in the country, the charming St Michael's at the cemetery at Rivelin Glen, Sheffield which belongs to the parish of St Vincent (*figure 6*). It was designed by Bentley's friend Charles Hadfield of Sheffield, and opened in 1877. In

1878 Bentley designed stained glass for the three lancets at the east end, made by N.H.J. Westlake's firm (*figures 7&8*). Beneath the altar is an alabaster sculpture of the dead Christ by R.L. Boulton and Sons. In 1884 Westlake added a hanging crucifix in 'Sienese' style, glass for the west window, and wall paintings. The chapel has recently been restored.



Figures 7&8: Bentley designed glass in two of the three lancet windows.  
Photo courtesy of St Michael's Cemetery.

## OBITUARY: LISA HIRST

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It was with immense sadness that the Trust learned of the death of Lisa Hirst who died suddenly at the end of October. She was 58.

Lisa had been a trustee of the MMT since 2018 and was active in helping with fundraising and in developing links with academic and educational institutions.

She grew up in Ossett, a mill town in the West Riding of Yorkshire, with a large and impressive W. H. Crossland church. She had, she said, a lasting memory of the churchyard full of once imposing monuments to the town's industrial heritage which were in desperate need of care and repair.

She was a director of a legal conference company and

had a background in arts administration. She brought her business experience and expertise in public relations and fundraising to her role as trustee. Lisa was studying part-time for a doctorate in social and architectural history at the University of Oxford (Jesus College), her subject being Britain's Pioneering Railway Hotels: a social and architectural history, 1839-1854, a part of which thesis has already been published.

The Trust will remember Lisa for her remarkable personal and professional qualities. Always good company, she was a brilliantly effective member of our team, always willing to step up and contribute. A very constructive person, she brought a positive, can-do attitude to everything she did. But, above all, Lisa was a warm, kind, generous person; her friends, family and colleagues will miss her very much.

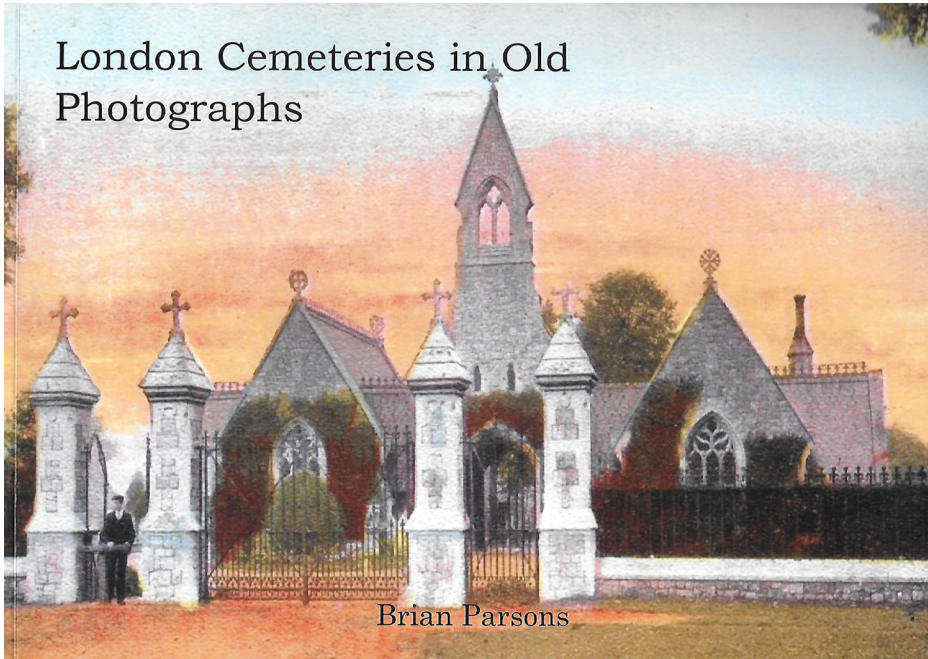
Her death is a great loss to the MMT and our thoughts go out to her family and to her friends.

**Lisa Hirst 1963-2021**

*Ian Johnson*

## BOOK REVIEW: LONDON CEMETERIES IN OLD PHOTOGRAPHS BY BRIAN PARSONS

Ian Johnson



Brian Parsons's recent self-published book was something of a revelation. Although I have been involved with Kensal Green cemetery for over 25 years it was amazing to me to discover just how many Victorian era and indeed later cemeteries there were and which still remain in the London area.

We tend to think only of the Magnificent Seven London cemeteries, as they are called,

but Brian's book reveals a cornucopia of smaller local cemeteries. Although in many cases due to neglect and changing religious customs, the buildings of some of these cemeteries have now disappeared, the book brings back to life the wonderful list of chapels, crematoria and beautifully laid out gardens and accompanying gates, gate pillars and walls.

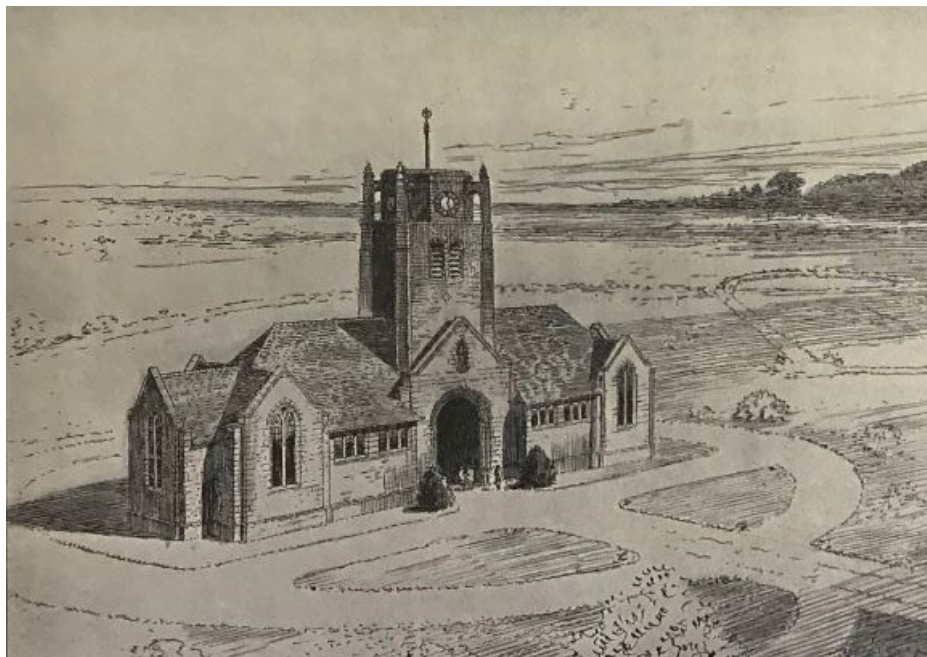


Figure .1: Artist's impression of the largest of London's Cemetery Chapels at Camberwell. (The Builder April 1929)

Take for example, Camberwell New Cemetery's chapels designed by architect Aston Webb & Sons. The twin chapels are divided by a large central tower and octagon supported by flying buttresses (*figure 1*).

Croydon Cemetery (*figures 2&3*) opened in 1937 with a most beatifically designed Crematorium, designed by its own borough engineer.

Gunnersbury Cemetery had two chapels, the larger designed by Arthur Knapp-Fisher. Sadly, it was destroyed in WWII.

The entrance to Hillingdon Cemetery has a Gothic Arch designed by Benjamin Ferry who studied with A. G. Pugin and is described as one of the ablest pioneers of the Gothic Revival, and who designed many Victorian churches. New Southgate Cemetery and Crematorium (formerly the Great Northern Cemetery), situated in N11, even had unusually a railway service to the cemetery from the company's mortuary station at Belle Isle just north of King's Cross which led to Colney Hatch. Sadly none of these



Figure 2: Croydon Cemetery Drive circa 1920s



Figure 3: Croydon Mitcham Rd Cemetery Chapel circa 1920

buildings remain. Streatham Park cemetery and the South London Crematorium in SW16 had an unusual Anglican chapel which like many similar chapels now serves as cemetery offices or even stores.

The book serves as a remarkable visual record, mainly from postcards (who would today create a postcard of a cemetery?)

The book is available directly from [www.brianparsons.org.uk](http://www.brianparsons.org.uk) at a price of £12 including postage.

Brian Parsons is co-author with Hugh Meller of *London Cemeteries: An Illustrated Guide and Gazetteer 6<sup>th</sup> Edition* which is due to be published by The History Press at the end of 2021.

# UPDATES TO GAZETTEER

Frances Sands

Thanks to all who have contributed updates in particular Geoff Brandwood (Britford and others), Julia Abel-Smith (D'Este) and Julie Mountain (Apperly).

|                            |       |                                            |
|----------------------------|-------|--------------------------------------------|
| Behrens Mausoleum          | ..... | Malton, North Yorkshire                    |
| Birkbeck Mausoleum         | ..... | Kensal Green Cemetery, London              |
| D'Este (Dunmore) Mausoleum | ..... | St Laurence Churchyard, Ramsgate, Kent     |
| Ellenborough Mausoleum     | ..... | Oxenton, Gloucestershire                   |
| Farrant Mausoleum          | ..... | Kensal Green Cemetery, London              |
| Howard Mausoleum           | ..... | Castle Howard, North Yorkshire             |
| Lopes Mausoleum            | ..... | Bratton Road Cemetery, Westbury, Wiltshire |
| Ludlow Mausoleum           | ..... | Bratton Road Cemetery, Westbury, Wiltshire |
| Paul Mausoleum             | ..... | Kensal Green Cemetery, London              |
| Paynter Mausoleum          | ..... | Hatford, Oxfordshire                       |
| Perry/O'Brien Mausoleum    | ..... | Kensal Green Cemetery, London              |
| Phipps Mausoleum           | ..... | Bratton Road Cemetery, Westbury, Wiltshire |
| Price Mausoleum            | ..... | Tibberton, Gloucestershire                 |
| Radnor Mausoleum           | ..... | Britford, Wiltshire                        |
| Ralli Mausoleum            | ..... | West Norwood                               |
| Smyth Mausoleum            | ..... | Sharow, North Yorkshire                    |
| Stephens Mausoleum         | ..... | Cholderton, Wiltshire                      |
| Thompson Mausoleum         | ..... | Little Ouseburn, North Yorkshire           |
| Valpy Mausoleum            | ..... | Kensal Green Cemetery, London              |
| Worsley Mausoleum          | ..... | Hovingham, North Yorkshire                 |

**New mausolea added:**

|                      |       |                                        |
|----------------------|-------|----------------------------------------|
| Apperly Mausoleum    | ..... | Rodborough, Stroud,<br>Gloucestershire |
| Kiralfy Mausoleum    | ..... | Kensal Green Cemetery, London          |
| Whitehaugh Mausoleum | ..... | Alford, Aberdeenshire                  |

As usual we 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 the condition of the mausolea you have visited. Please email **[info@mmtrust.org.uk](mailto:info@mmtrust.org.uk)**.



Phipps Mausoleum at Bratton Rd Cemetery, Westbury, Wiltshire. *Photo Ian Johnson*

## RECORDINGS OF MMT TALKS

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

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

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### **The origins and sources of the Royal Mausoleum at Frogmore**

A talk by Michael Hall given on 7 April 2021.

The link is: <https://youtu.be/RcIIOTlmstE>

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

A talk by Sam Swash given on 12 May 2021.

The link is: <https://youtu.be/hJMEDxzTxoY>

### **Final Journey: Funeral Trains**

A talk by Nicolas Wheatley given on 17 March 2021.

The link is: <https://youtu.be/XFYoAkFK5zg>

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

A talk by Amy Frost given on 16 June 2021.

The link is: <https://youtu.be/Z1nH35VVxwE>

### **Understanding Scottish Graveyards**

A talk by Dr Susan Buckham given on 14 July 2021.

The link is: <https://youtu.be/XVVxvj9Ecc>

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

A talk by Alfred Hawkins on 11 August 2021.

The link is: <https://youtu.be/YC7tBcYJgwQ>

### **MMT Annual Lecture**

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

A lecture given by Tim Knox on 16 September 2021.

The link is: <https://youtu.be/imbWWeTScmA>

### **Death & Dynasty**

A talk by John Goodall on 13 October 2021.

The link is: <https://youtu.be/b8bl3nKDV3Y>

### **Tales of the Vienna Cemeteries**

A talk by Brent Elliot on 17 November 2021.

The link is: <https://youtu.be/ueWX2fz2zQS8>

## UPCOMING EVENTS

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### EVENTS PROGRAMME 2022

All lectures start at 6.30pm. For further details and to book see [www.mmtrust.org.uk/events](http://www.mmtrust.org.uk/events)

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### ON-LINE LECTURES

#### **The Rise & Fall of Dr Gully**

A talk by Colin Fenn.

*Wednesday 14 January*

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

A talk by Dr Hannah Malone.

*Wednesday 16 February*

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### LIVE LECTURE

#### **Lady Augusta and The D'Este Mausoleum at Ramsgate**

A talk by Julia Abel Smith.

*Wednesday 16 September*

*The Gallery, 75 Cowcross Street, London, EC1M 6BP*

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

|                                  |       |                                                                                  |
|----------------------------------|-------|----------------------------------------------------------------------------------|
| The Victorian Society            | ..... | <a href="http://www.victoriansociety.org.uk">www.victoriansociety.org.uk</a>     |
| Friends of Highgate Cemetery     | ..... | <a href="http://www.highgatecemetery.org">www.highgatecemetery.org</a>           |
| Friends of West Norwood Cemetery | ..... | <a href="http://www.fownc.org">www.fownc.org</a>                                 |
| Brompton Cemetery                | ..... | <a href="http://www.brompton-cemetery.org.uk">www.brompton-cemetery.org.uk</a>   |
| Ecclesiological Society          |       | <a href="http://www.ecclsoc.org">www.ecclsoc.org</a>                             |
| Church Monuments Society         |       | <a href="http://www.churchmonumentsociety.org">www.churchmonumentsociety.org</a> |

Interior of the Sacheverell Bateman Mausoleum at Morley, Derbyshire  
Photo Ian Johnson

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