

MAUSOLUS

THE JOURNAL OF THE MAUSOLEA & MONUMENTS TRUST
Autumn 2024



Phipps Mausoleum, Westbury Cemetery Wiltshire
Page 6

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(See back cover)

Dame Frances Caroline Cameron died in 1899. After a service in the church her remains were taken on a horse carriage to Fort Matilda Station, Greenock. A specially hired train carried them to Glasgow where she was cremated and her ashes returned to Greenock for burial in the mausoleum. Dame Frances' husband was Sir Charles Cameron MP, who was instrumental in introducing several Acts of Parliament one of which was the Abolishment of Imprisonment for Debt in Scotland. Another Act was the right for women to vote in municipal elections in Scotland.

CHAIRMAN'S UPDATE

Ian Johnson



Figure 1: The Sacheverall Bateman mausoleum, Morley near Derby.

By the time you read this, two events will have taken place- the visit to the mausolea in Twickenham hosted by Habitats & Heritage and that to the Harvey mausoleum in Devon. There remains from this year's programme the talk by Alexander (Sandy) Stoddart, the King's Sculptor in Ordinary in Scotland which takes place in Cowcross Street in November. That talk is available to attend both at Cowcross Street live and on-line. Sandy is the most

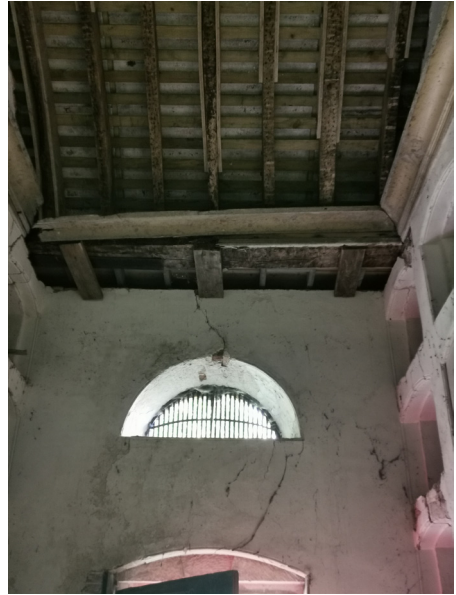
entertaining and informative of speakers as well as being one of the UK's most distinguished sculptors. For those of you that attend in person it is a real opportunity to meet Sandy, other members and Trustees.

The Trust has been busy during the summer. Helped by grants from two trusts, The Aldama Trust and the Earl Fitzwilliam Charitable Trust, we have been able to carry out repairs to two of the mausolea we own - the Sacheverall Bateman

mausoleum in Morley near Derby where the parapet was repaired (*figures 1,2 & 3*) and to the Heathcote mausoleum in Hampshire where repairs to the cornice (*figures 4 & 5*) and repainting of the door (*figure 6*)



Figures 2 & 3: The Sacheverall Bateman mausoleum, Morley near Derby.



Figures 4 & 5: the Heathcote mausoleum in Hampshire repairs to the cornice.





Figure 6: repainting the door at the Heathcote mausoleum in Hampshire



Figure 7: further repairs to the monument to Samuel Heathcote at the Heathcote mausoleum where the lettering is disappearing.

were carried out. In the case of the Heathcote mausoleum, we also will be carrying out further repairs to the monument to Samuel Heathcote situated on the south side of the building where the lettering is disappearing (*figure 7*). This last work was due to the generosity of one of our members.

During the last few months, we have been contacted by two groups looking to preserve and restore mausolea. The first is the Parker mausoleum in High Hesket in Cumbria. This listed building is situated in the

churchyard of St Mary's church in High Hesket. This muscular building has a monument next to it, but it's in need of help as can be seen from the photo (*figure 8*).

The second is the Phipps mausoleum situated in Westbury cemetery in Wiltshire, an image of which figures on the cover of this journal. The most illustrious member of the Phipps family was William Phipps who was Governor of Bombay in the early eighteenth century. He died in 1748 and his monument in All Saints Church, Westbury,



Figure 8: the Parker mausoleum in High Hesket in Cumbria.

incorporates a fine bust by Sir Robert Taylor. By the 1790s, having acquired Leighton Park and much other property in the area, his descendants were very wealthy. John Lewis Phipps, who built the mausoleum, inherited the entire estate in 1847, and lived at Leighton House from then until his death in 1870. The Phipps family gave the land for the cemetery in which the mausoleum now stands. It too, like the Parker mausoleum, requires attention but, as is not unusual with such structures, the precise ownership is unclear.

In the next edition of *Mausolus* there will be more detailed articles on both buildings.

In other news, Heritage Open Day gave the Friends of the Scarisbrick Mausoleum the opportunity to open this now well restored building (*figure 9*). Attendance was good, especially given the weather, and the work put in over the last few years by a dedicated group of Friends has paid dividends (*figure 10*).

This edition contains as usual a number of articles on different mausolea but do remember if you are travelling about the UK you can use the Gazetteer on our website to check out mausolea near where you are travelling and to send us updated photos and details of

their condition.

One further thought. Although we tend to focus on the architectural value of most mausolea, what is just as important and fascinating often is the history of the mausoleum-details of the family or individuals who built it and why, and what has happened to it and them over the years. The

stories are usually intriguing and the families often eccentric. If you know of a mausoleum about which you'd like to write a short history we'd love to hear from you.

As usual thank you so much for your support.



Figures 9 & 10: Heritage Open Days with the Friends of the Scarisbrick Mausoleum

THE DRAX MAUSOLEUM AT HOLNEST CHURCH IN DORSET

Patricia Johnson

The Drax Mausoleum which existed in the churchyard at Holnest church in Dorset was the mausoleum and last resting place of John Samuel Wanley Sawbridge Erle-Drax. The mausoleum first came to my attention based on a rumour that John Erle-Drax had decreed and left funds so that each day a copy of The Times should be posted through a letter box into the mausoleum, although to be fair the editor can find no trace of a letterbox in any image. As will be seen from the article below he was, to say the least, extremely eccentric.

Being an agnostic it is alleged that he kept his options open on death by being interred in a mausoleum rather than the church, but the mausoleum was built in the grounds of Holnest church!

The following article was produced by Sherborne Church Recording Group (SCRG) to whom the author is immensely grateful. Permission to reproduce the article is approved by the Church

Recording Society. SCRG is sponsored by Sherborne Arts Society.

PERSONAL HISTORY

John Samuel Wanley Sawbridge (figure 1) was born on 6th October 1800 at



Figure 1: John Samuel Wanley Sawbridge Erle-Drax. Photo: Dorset Life 2011

Olantigh Towers, Wye, Kent and died on 5th January 1887 at Holnest Park, Dorset. He was the eldest son of Samuel Elias Sawbridge, MP and landowner, and Elizabeth Ellis.¹ He was MP for Wareham, Dorset and was appointed Sheriff of Dorset in 1840 and Deputy-Lieutenant of Dorset in the late 1850s.²

In 1827 he married Jane Frances Erle-Drax-Grosvenor of Charborough Park, Dorset, daughter of Richard Erle-Drax-Grosvenor and Sarah Frances Drax.³ In 1828 he added Erle-Drax to his own name by Royal licence⁴ thus becoming known by the lengthy name of John Samuel Wanley Sawbridge Erle-Drax. They had two daughters; Maria Caroline and Sarah Frances Elizabeth. His wife died in 1853 and his daughters in 1885.⁵

The Sawbridge and Erle-Drax families had estates in Dorset, Wiltshire, Somerset, Yorkshire, Lincolnshire, Surrey, Suffolk, Kent and Barbados.⁶ John Samuel Wanley Sawbridge Erle-Drax owned Holnest Park, near to the Parish Church of the Assumption of the Blessed Virgin Mary. At the time that Erle-Drax lived in Holnest the parish church was a chapel of ease for

Longburton.

In 1867 he gave a bell to the church inscribed '*Cast by John Warner & Sons London / The Gift of J.S.W.S.E. Drax Esqr and his daughters*'⁷ and in 1869 he gave a two-light window of stained glass for the chancel.⁸

During his lifetime he had erected a large mausoleum in the grounds of the church and was thought eccentric as he rehearsed his funeral procession whilst lying down in the coffin. He died on 5th January 1887 and his funeral took place on 13th January, following which he was interred in the mausoleum until 1935 when the mausoleum was demolished and his remains buried beneath.⁹

THE MAUSOLEUM

In c.1866 Erle-Drax started the construction of the above mausoleum of Byzantium-style in front of the parish church. Building work was still ongoing in 1872 and the sarcophagus was placed in the mausoleum on 28th January 1882¹⁰ (6 years before Erle-Drax's death and some 16 years after the first sod of earth had been dug). The 'alleged' cost of the building varies between £8,000 and £10,000.¹¹ Retrospective

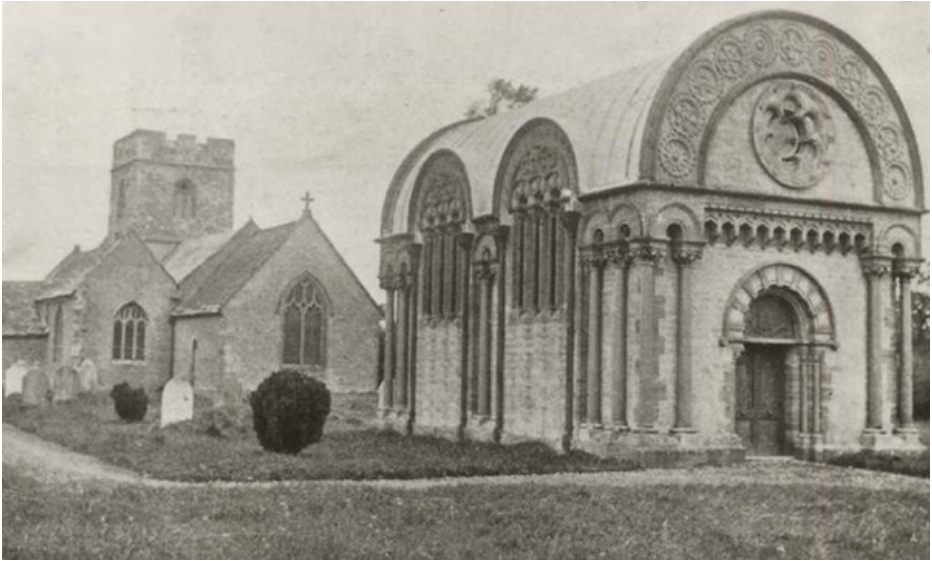


Figure 2: Mausoleum with church behind.

This photograph clearly shows the Byzantine and neo-classical influence on the design. It also shows the dominance of the mausoleum over the church. When viewed from the road the church was virtually invisible - as can be seen from the photograph of the front of the mausoleum shown on the following pages.

Photo: Dorset History Centre

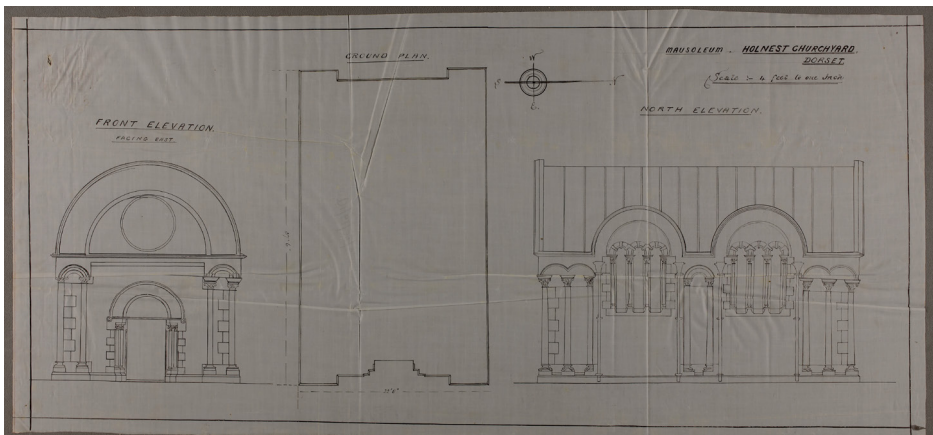


Figure 3: Plan submitted with faculty petition for retrospective approval some 20 years later – note the differences between the decorative elements of the plan of the east front and the actual building.

Photo: Wiltshire & Swindon History Centre

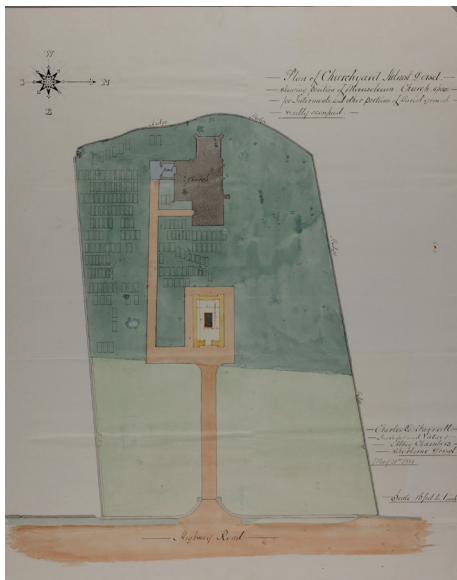


Figure 4: Plan of Churchyard, Holnest, Dorset showing position of Mausoleum, Church, space for interments and other portions of burial ground visibly occupied. Charles E Farrall, Surveyor and Valuer, Abbey Chambers, Sherborne, Dorset, May 21st 1888
Photo: Wiltshire & Swindon History Centre



Figure 5: East end of the mausoleum showing the doorway with the Earl-Drax arms over. Note the six-cusped oculus window above - a feature of Byzantine and neoclassical architecture - the arch of religious symbols and the Corinthian columns with their stiff acanthus leaf capitals.
Photo: Dorset History Centre



Figure 6: South side of mausoleum showing the two windows with six stained glass lights separated by marble columns. Photo: Dorset History Centre

approval was granted on 1st November 1888 which gave the heir of the Erle-Drax estates ownership of the mausoleum.¹² During consideration of the petition for approval and appropriation of the building, the Rev. Charles Herbert Mayo, Rector of Longburton with Holnest from 1872, challenged the ownership and asserted that as the building was erected on church land without a faculty being granted the building belonged to himself as his freehold property. Whilst Rector, he did sign the faculty petition. However, below his signature he added: *'[signed] at the request of the Deputy Registrar. This signature is not to be taken as implying my consent to the Prayer of the Petitioners. C.H.M.'*¹³

Although there are several photos showing the external appearance, as can be seen above, the only internal one that the writer can access is of the mosaic of the Assumption of the Blessed Virgin Mary. However, articles in the Western Gazette at the time of his funeral; Rev. Mayo's challenge to the retrospective application; plus, letters written in 1936 and 1937 by the Rev. Thomas Harold Mousley to Mr Drew of

Jamaica, draw a vivid picture of the external and internal appearance.

External: the size of the mausoleum measured from east to west was 37 feet 6 inches (11.43 metres), north to south 22 feet (6.7 metres). The walls of the building were of very hard stone rather more than a foot thick, the roof being supported by huge arched steel girders about a foot apart. There were 20 pillars of red granite and 16 smaller columns of black marble. The heavy door of the east end was covered with bronze and above, in the tympanum, was the heraldic insignia of the deceased.

Internal: a lofty vaulted chamber dimly lit by small circular windows at the east and west ends and by four three-light stained glass windows of larger size (two each on the south and north sides) representing the virtues - the north side Faith, Hope, Charity; Prudence, Justice, Humility; and on the south side Piety, Honour, Mercy, Wisdom, Fortitude and Truth bearing their names below. Above the door on the east wall was a carving of the Holy Lamb. At the west end was a huge mosaic with a background of gold and the



Figure 7: Mosaic at west end of mausoleum
Picture taken from *Dorset Villages (Past and Present)* and DRAX by Leslie W Coffin 1984
Published by S E M Coffin.

Note the oculus window above, the dado tiles and the placing of the sarcophagus.

figure of the Blessed Virgin Mary's ascension into heaven.

The floor was constructed of tessellated tiles and the walls were lined with a red and white marble dado some feet from the floor.

Centrally placed was the heavy bronze Romanesque sarcophagus of considerable dimensions enclosed within a bronze casket, and designed from the Tomb of Lucius Cornelius Scipio Barbatus (see below). A silver plate is inscribed



Figure 8: Tomb of Lucius Cornelius Scipio Barbatus. Photo: On-line: Wikipedia.org

*'Lies all that is mortal of the late John Samuel Wanley Sawbridge Erle-Drax'*¹⁴

On the north wall was a white marble memorial slab inscribed:

*In memory of John Samuel Wanley Sawbridge Erle-Drax. Born at Olantigh Towers, October 6th 1800, was a Justice of the Peace and Deputy-Lieutenant for the county of Dorset, and for 40 years a member of the House of Commons, to 1880. Owner of Charborough Park from 1828 to the death of Mrs Drax, 1853, and again, on the death of his daughter, Miss Drax in 1885; also Ellerton Abbey, in Yorkshire, from 1827; of Olantigh Towers, Kent, from 1850, and Holnest Park, Dorset, from 1840 to the time of his death, which occurred at Holnest Park, January 5th, 1887.*¹⁵

Following the demolition of the mausoleum the tablet was repositioned over his mortal remains which were buried in the centre of the site.¹⁶



Figure 9: The churchyard at Holnest today showing remains of the mausoleum

FUNERAL

Erle-Drax died on the 5th January 1887 and the funeral took place on the 13th at Holnest Church. The burial service was read by the Rev. J. Woodman, Rector of Glanvilles Wootton. The first part of the service was performed in the church, the latter part in the mausoleum – which was draped in black!¹⁷

The funeral procession consisted of: the mutes; the undertakers (Messrs J.G. Clarabut & Son of Wye, Kent); the funeral car with 12 bearers (composed principally of employees on the Holnest Estate); seven mourning

coaches, the steward and servants of the household of Erle-Drax's various estates; the tenantry.¹⁸ The servants of the household wore mourning costumes supplied by Messrs Dugley & Son of Sherborne.¹⁹

The coffin (made by Mr E Long of Sherborne), was laid in an inner case of oak enclosed in a leaden shell, and with outer coffin also of oak. The brass plate was inscribed the same as the white memorial tablet set on the north wall of the mausoleum with the omission of the words 'In memory of'.²⁰

EXTRACTS FROM ERLE-DRAX'S WILL

Executors: Capt. William Savile, Shuttleworth Yeatman, John Herbert Drax-Ellis-Sawbridge and Henry Edward Brown. The main beneficiary was his nephew Wanley Ellis Sawbridge.

He bequeathed:

- to Donald Mackenzie, footman at Charborough Park £100; John Grieve, footman at Olantigh Towers £500; his housekeeper annuity for her life of £200, his valet annuity of £100, and the widow of a gardener an annuity £50;
- the furniture, plate, pictures, statutory armour and household effects of Holnest Park and Olantigh Towers to devolve as heirlooms with the respective mansion houses, the use and occupation which, for 21 years, the trustees are to permit Earl-Drax's nephew, Wanley Ellis-Sawbridge, who the testator requests (although not obligatory), to reside for some time each year at each place and the trustees are to keep for his use at each one dog-cart and two horses.²¹

DEMOLITION

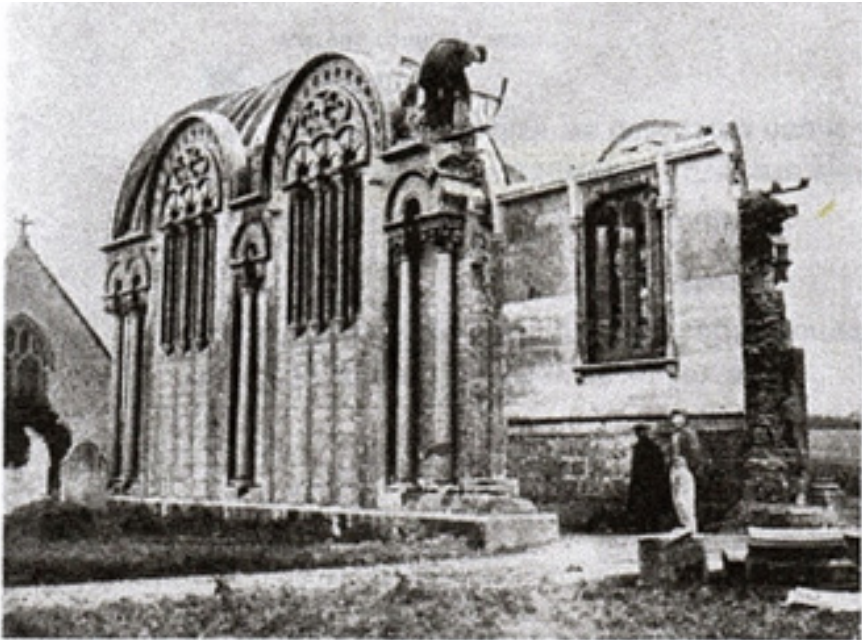
By 1935, some 50 years after the mausoleum had been erected, it was in need of extensive and costly repairs. Erle-Drax did not leave any monies in his will for the upkeep of the mausoleum.

On 19th July 1935 John Charles William Sawbridge-Erle-Drax (great-nephew of John Samuel Wanley Sawbridge-Erle-Drax) was granted a faculty to demolish the structure.²²

The structure was removed by Mr Thomas Oakley of Luton, Bedfordshire. Some stone was bought locally, the marble pillars being sold elsewhere. The windows and mosaic work, with the picture intact, and the sarcophagus were sent to dealers for disposal as buyers had not been found.²³

Once the mausoleum had been demolished Erle-Drax's remains were buried in the centre of the area covered by the mausoleum. The white marble memorial slab that originally hung on the north wall of the mausoleum was placed over his remains.

During a very hot summer the outline of the walls of the mausoleum could be seen quite clearly giving an indication of the size of the building (*figure 11*).



THE HOLNEST MAUSOLEUM, which stands in an old churchyard on the Dorchester-Sherborne Road and is now in process of demolition. It was built in the last century by John Samuel Ernie Drax, an eccentric M.P. who was known as "the silent member of the House" and who held a rehearsal of his funeral before his death

Figure 10 (above):
Photo of the demolition
taken from a
newspaper article in
The Sphere dated
December 14th 1935



Figure 11 (left): Outline
of the walls of the
mausoleum.
Photo: On-line:
Somerset Live

The downside of having the mausoleum demolished was that the church lost an annual income of approximately £12 to £15 from charging visitors six-pence to view the mausoleum!²⁴

This article was prepared by Patricia Johnson as part of research into Holnest Church by SCRG.

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² On-line: ucl.ac.uk

³ On-line: thepeerage.com

⁴ On-line: thepeerage.com

⁵ On-line: ancestors.familysearch.org

⁶ On-line: Burke J, *Genealogical and Heraldic List of Commoners of Great Britain in Four Volumes (Vol. IV)* Henry Colborne, London 1838 p. 211

⁷ Christopher Dalton *'The Bells and Belfries of Dorset – Part II'* Upper Court Press, 2001

⁸ Hutchins *'History and Antiquities of Dorset 5th edition Vol. IV'* Ed. And published 1873

⁹ Wiltshire & Swindon History Centre D/1/61/34/6 and D1/61/82/10 Faculties for retrospective approval of the erection of the mausoleum (1888) and authority to demolish the mausoleum (1935)

¹⁰ Wiltshire & Swindon History Centre, D1/61/34/6 retrospective faculty application for the erection of a mausoleum in the churchyard of Holnest Church dated 1888 Objection by Rev. Charles Herbert Mayo, pages

2, 4 and 6 clearly state work started in 1866 and was still ongoing in 1872

¹¹ Dorset History Centre, IN/3/1 letters written to Mr. A.J. Drew FRGS of The Hermitage, Negril P.O., Jamaica, B.W.I. by Rev. T K Mousley on 18th February 1936 and 20th May 1937

¹² Wiltshire & Swindon History Centre, D1/61/34/6 faculty granted for the erection of a mausoleum in the churchyard of Holnest Church dated 1st November 1888

¹³ Wiltshire & Swindon History Centre, D1/61/34/6 retrospective faculty application for the erection of a mausoleum in the churchyard of Holnest Church dated 1888

¹⁴ Dorset History Centre, IN/3/1 letters written to Mr. A.J. Drew FRGS of The Hermitage, Negril P.O., Jamaica, B.W.I. by Rev. T K Mousley on 18th February 1936 and 20th May 1937; On-line: Article in the Western Gazette dated 10th June 1927; Wiltshire & Swindon History Centre, D1/61/34/6 retrospective faculty application for the erection of a mausoleum in the churchyard of Holnest Church dated 1888

¹⁵ On-line: Article in the Western Gazette dated 14th January 1887

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¹⁸ On-line: Article in the Western Gazette dated 14th January 1887

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and 20th May 1937

²⁰ On-line: Article in the Western Gazette dated 14th January 1887

²¹ On-line: Article in the Western Gazette dated 1st July 1887

²² Wiltshire & Swindon History Centre, D1/61/34/6 faculty granted for the erection of a mausoleum in the churchyard of Holnest Church dated 1st November 1888

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²⁴ Dorset History Centre, IN/3/1 letters written to Mr. A.J. Drew FRGS of The Hermitage, Negril P.O., Jamaica, B.W.I. by Rev. T K Mousley on 18th February 1936 and 20th May 1937

OBITUARY: ALASTAIR LAING

Tim Knox reflects on the life of a distinguished art historian who was a Trustee of the MMT.



Alastair Laing, who died recently, spent 27 years as Adviser and later Curator of pictures and sculpture for the National Trust.

Alastair had a prodigious memory and focussed on cataloguing the National Trust's 8,500 paintings, four fifths of them ancestral portraits, and over 1,000 works of sculpture in more than 200 country house collections in England, Wales and Northern Ireland. He often said that most of his time was devoted to the continuous

process of cataloguing the pictures in the various historic houses and writing summaries for their guidebooks

Everyday responsibility for the Trust's art lay with the individual Property Manager and regional Curator. It was his duty to advise them on the hanging and rehanging of pictures, on acquisitions and loans, on conservation, cleaning and lighting. *'In my occasional talks to volunteers and room stewards I tried to improve their knowledge of their collections'*, he commented once. His office, for many years in No.44 Queen Anne's Gate, sprawled over several rooms, and was filled with drifts of books and papers about the works he was researching. His office hours were mainly nocturnal, and his long-suffering secretary and assistants would come in in the morning to piles of letters, memoranda and file notes to type up and despatch! But he was happiest exploring country houses and looking at pictures in the wild, always armed

with a small spotlight. When Head Curator of the National Trust, I was once contacted by the police about Alastair's unusually intense inspection of the pictures in a minor country house in the Lake District – concerned room stewards had tipped off the police as they thought he was a burglar '*casing the joint*'!

Perhaps the most spectacular event of his career with the Trust was the *In Trust for the Nation* exhibition, held in the new Sainsbury Wing of the National Gallery during the winter of 1995-96 when many of the Trust's houses were closed. It was part of the National Trust's centenary celebrations and it brought together pictures from all over the country, including masterpieces by Rembrandt, Turner and Van Dyck, in what was effectively a mini-history of British collecting tastes through the centuries.

Laing was an expert on the French artist François Boucher (1703-70) and was co-curator of the Boucher exhibition of 1986-87 that was also seen at the Metropolitan Museum of Art in New York, the Detroit Institute of Arts and the Grand Palais, Paris. At the time of his death Alastair

was still working on a *catalogue raisonné* of Boucher's drawings.

Alastair David Laing (pronounced Lang) was born in Woking, Surrey, in 1944, the second of three children of Malcolm Laing, a civil engineer, and his wife Margaret. He read history at Corpus Christi College, Oxford, explaining that in those days art history was not yet a degree subject. He then took a one-year diploma in art history.

Then followed a year with the Foreign Office, subsequently enrolling at the Courtauld Institute of Art in London, starting on '*a never-finished thesis on the origins of early south-German Rococo stucco*' under the supervision of the later disgraced Sir Anthony Blunt. He also honed his encyclopaedic knowledge of the history of art in Andrew Ciechanowiecki's Heim Gallery for several years.

During a visit to Czechoslovakia in the 1960s, he met Hana Novotna, a neuropsychologist who he married 1979 and she survives him with their son, Sam.

In retirement he remained generous with his opinions and thoughtful in his assessments – his dense, handwritten, answers to art historical queries were

famous for their thoroughness and complexity! He was a member of the Society of Dilettanti, and served on several trustee boards including the Mausolea and Monuments Trust, serving as a Trustee between 2007 and 2010.

As well as being an active and helpful Trustee for three years

Alastair was a great supporter of the MMT and would regularly turn up at events, invariably accompanied by a very tattered, much-annotated, copy of the local Pevsner.

Alastair Laing was born on August 5th, 1944. He died on June 29th this year aged 79.

THE GABRIELA MISTRAL MAUSOLEUM

Grant Elliott

The Gabriela Mistral mausoleum is not really a conventional mausoleum—it's a burial site but fascinating nonetheless. Thanks to Grant Elliott for contributing this article.

Lucila Godoy Alcayaga was born in 1889 in the town of Vicuna, in the Elqui valley, in Chile. She became a schoolteacher and began to write poetry after a passionate romance with a railway employee who committed suicide. She took the pseudonym Gabriela Mistral from her favourite poets Gabriele D'Annunzio and Frederic Mistral.

Her first great collection of poems, *Despair*, was published in 1922. Further success came in 1924 with the publication of *Tenderness*. Her success enabled her to move on from her teaching position. She went on to become Chilean consul in Naples, Madrid and Lisbon and was active in cultural committees of the League of Nations. She was awarded the Nobel Prize in Literature in 1945 and became South America's first ever Nobel Laureate in Literature. Gabriela Mistral died in 1957 and her complete poetry was published a year later.¹

Vicuna is situated at the start of the Elqui Valley in the Chilean Andes, 400kms north of the capital, Santiago. Further into the valley is the small village of Montegrande where Gabriela Mistral grew up and where she became the village schoolteacher. She clearly loved the Elqui Valley and described it as "*a heroic slash in the mass of mountains, but so brief, that it is nothing but a rush of water with two green banks. And this little place can be loved as perfection*". It is here, in the small village of her childhood, where Gabriela Mistral's remains were laid to rest.²

Today the village of Montegrande devotes itself to preserving her memory. The school where she grew up and taught has been turned into a museum displaying her furniture and belongings. Just south of the village, opposite the turn off for Cochiguaz, is her mausoleum, which is also open to visitors. From the roadside entrance (*figure 1*), a ramped



Figure 1: Entrance plaque to mausoleum.

and stepped path takes you up the hillside. The path (figure 2) is set within a garden and the shading from the trees is a most welcome respite from the heat of the day. As you reach the top of the path there is a wall with many commemorative plaques (figure 3) and a bronze bust (figure 4) of her torso set on a stone plinth. She is shown in a contemplative pose, with her arms folded and gazing down to the ground.

Eventually the path arrives at a welcome, small courtyard garden where you can rest from

the climb. Although not strictly a mausoleum it is known as such within Chile. The headstone (figure 5) to her grave is set into one of the borders and is a simple minimal rock with the inscription "*Lo que al alma hace por su cuerpo es lo que el artista hace su pueblo*" which translates as, "*What the soul does for its body is what the artist does for its people*".

From her headstone there are expansive views over her beloved Elqui Valley (figure 6). Gabriela Mistral left all the proceeds of her works published



Figure 2: Garden path.



Figure 3: Commemorative plaques.



Figure 4: Bronze bust of Gabriela Mistral.



Figure 5: Grave headstone of Gabriela Mistral.



Figure 6: Elqui Valley viewed from mausoleum.

in South America to the children of Montegrande. A statue (*figure 7*) of her in the village square shows her standing between two children, with each child holding a book. The young girl clutches her precious book close to her chest while the young boy opens his book as if to begin reading to the poet. Meanwhile, Gabriela Mistral stands serenely between the two, tenderly embracing each child in either arm.

Grant Elliott is a conservation architect based in Devon.

References

¹ Nobel Prize Website, <https://www.nobelprize.org/prizes/literature/1945/mistral/biographical/> (Accessed 02.03.24)

² Poetry Foundation Website, <https://www.poetryfoundation.org/poets/gabriela-mistral> (Accessed 02.03.24)



Figure 7: Statue of Gabriela Mistral in Montegrande.

THE MAUSOLEUM OF THE DUKE OF BRUNSWICK IN GENEVA

Ian Johnson



Figure 1: The Brunswick mausoleum

The Brunswick mausoleum built in 1879 in the Jardin des Alpes on the waterfront in Geneva, Switzerland was built to commemorate the life of Charles II, Duke of Brunswick (1804–1873). (*figure 1*)

The Duke bequeathed his fortune to the city of Geneva in exchange for a monument to be built in his name, specifying that it be a replica of the Scaliger Tombs in Verona, Italy.

Charles was born in Brunswick,

the eldest son of Frederick William, Duke of Brunswick-Lüneburg. In April 1808, his mother, Princess Marie of Baden (1782–1808), died when Charles was only three years old. Charles and his younger brother William, went to live with their maternal grandmother, Princess Amalie of Hesse-Darmstadt, in Glückstadt, while his father raised a volunteer corps, the Black Brunswickers, to fight with the Austrians against Napoleon. In the Autumn of 1809, to avoid capture the duke had conducted a remarkable fighting march across Germany and escaped to Britain with his troops; on his arrival in London he sent for his sons who then lived with their paternal grandmother, Princess Augusta of Great Britain at Blackheath and later at Vauxhall.¹ The young princes were treated as celebrities in London, with William being given the honour of laying a foundation stone for Vauxhall Bridge in 1814.²

After the death of his father in 1815, Charles inherited the Duchy of Brunswick, but since

he was still underage, he was put under the guardianship of George, the prince regent of the United Kingdom and the Kingdom of Hanover. When Charles neared his 18th birthday, a dispute over the date of his majority erupted; Charles claimed majority at the age of 18, while George considered the age of majority to be 21 years. A compromise was made, and Charles reached his majority at the age of 19, and took over government on 30 October 1823.

During his 18th year, Hanover speedily rushed in a new constitution which limited his powers, redefined his duchy, hereditary lands, and his due income as head of the House of Welf.

On May 10, 1827, Charles declared in an edict that the new constitution redefining his sovereignty was invalid. Passing a new constitution during a Regency was also protested for him by Austria. These had gone against all the norms of international law. In the edict Hanover was called a "usurper", and this caused outrage in Hanover and England. The German Confederation that same year attempted to intervene in this matter and

ordered Charles to accept the new constitution from his minority. Charles disregarded it and continued governing as his father had. He did not have his decrees cosigned, but continued as an absolute monarch, as the Guelphs had been for more than 1,000 years.

The ownership of the printing presses ultimately won the battle as the popular opinion was turned against their monarch. Charles's administration was maligned as being corrupt and misguided.³ When in 1830 the July Revolution broke out, Charles happened to be in Paris. He hurriedly returned to Brunswick, where he announced his intention to suppress all revolutionary tendencies by force. But on 6 September, he was attacked by stone throwers while riding home from the theatre; on the next day, a large mob tried to break into the palace. Charles fled and⁴ the palace was completely destroyed by fire. When Charles's brother, William, arrived in Brunswick on 10 September, he was received joyfully by the people. William originally considered himself only his brother's regent, but

after a year declared himself ruling duke. Charles made several desperate attempts to depose his brother by diplomacy and by force, but they were unsuccessful.

Charles continued to be active in his office as ruling prince in exile. He filed many protests against Hanover, against his brother, and against Prussia's annexation of the Kingdom of Hanover after the 1866 Austro-Prussian War. In his later letters he predicted communism would take the lands from the Prussians.

Charles spent the rest of his life outside of Germany, mostly in Paris and London. After the war between France and Germany broke out, he moved to Geneva, where he died in the Beau-Rivage Hotel in 1873, aged 68.

In his will drawn up on 5 March 1871, Charles left his entire estate to the city of Geneva with a single stipulation; that a mausoleum be built for him in Geneva "in a prominent position and worthy", and that it should feature statues of his father, Frederick William, and his grandfather, Charles William Ferdinand, additionally that it should imitate, as stated above, the style of the 14th



Figure 2 The Brunswick mausoleum

century Scaliger Tombs in Verona. Accordingly, a design was chosen by the Swiss architect Jean Frelat. Sited on the Quai du Mont-Blanc, it is built in three storeys of white marble with a hexagonal canopy over a sarcophagus bearing a recumbent figure of the duke (*figure 2*). At the projecting corners are marble statues of six notable ancestors of the House of Guelph by various sculptors, and a bronze equestrian statue of Duke William by the French sculptor Auguste Cain was originally mounted at the top of the spire, but now it stands alongside (*figure 3*). The monument stands on a platform

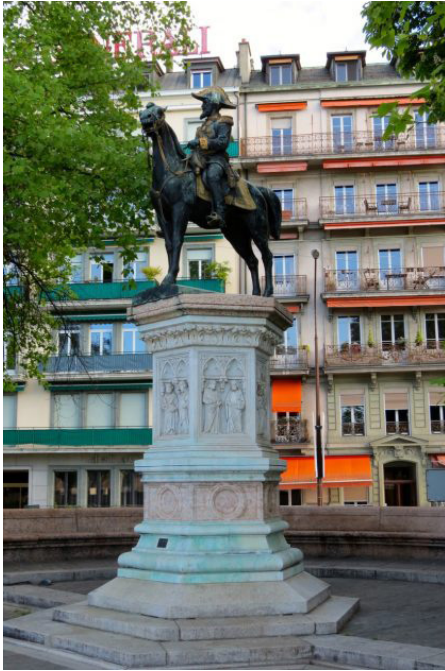


Figure 3: bronze equestrian statue of Duke William by the French sculptor Auguste Cain. Image from wikipedia.

65 metres long and 25 metres wide and is guarded by marble chimeras and lions (figure 4 & 5), also by Cain.

The monument was unveiled on 14 October 1879; however, earthquake damage resulted in the removal of the equestrian statue to an adjacent plinth in 1883 and the top of the spire was rebuilt with a crown in 1890. The duke's estate amounted to 24 million Swiss Francs, two million of which were expended on the monument, the remainder was



Figures 4 & 5: marble chimeras and lions by the French sculptor Auguste Cain



spent on a number of new public buildings, for example the Grand Théâtre.²

References

¹ Official site of the City of Geneva (French): Monument Brunswick

² Van der Krogt, René; Van der Krogt, Peter. *"The Brunswick Monument": statues*. *vanderkrogt.net*. Fraser, Flora (1996). *The Unruly Queen: The Life of Queen Caroline*. Anchor Books. ISBN 978-0307456366. (Chapter 10)

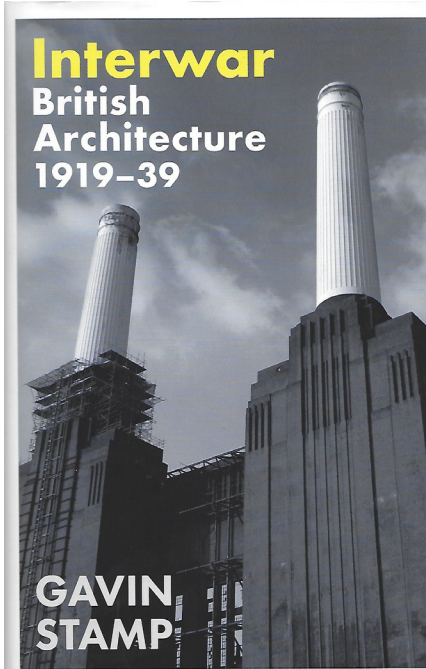
³ Boase, G. C. (1885–1900). "Gregory, Barnard". *Dictionary of National Biography*. London: Smith, Elder & Co.

⁴ Wikipedia

BOOK REVIEW

INTERWAR: BRITISH ARCHITECTURE 1919-39, BY GAVIN STAMP

Dr Julian Holder



(Profile, 2024) 576 PP, £40 Hardback

Given the status of the author Gavin Stamp, who died in 2017, the appearance of this book is as much a publishing event as a very welcome addition to the literature of architectural history.

Until now the special issue of *'Architectural Design'* on *'Britain in the Thirties'* he edited in 1979

was the chief touchstone into the richness and complexity of the period. That was conceived of as a riposte to the Arts Council's *'Thirties'* exhibition at the Hayward Gallery of the same year. It was an eclectic range of pieces brought together to throw light on the non-Modernist architecture of the period and muddy the clarity of the exhibition. That the interwar period is now less contentious than it was over forty years ago is due in no small measure to Stamp and his fellow travellers of what was originally the Thirties Society (also founded in 1979) now better known as the Twentieth Century Society.

The shape, weight, and proportions of this new study make it feel like a household bible. And the comparison doesn't end there. Until its somewhat unexpected appearance it was widely believed that Stamp's final posthumous work was an essay published in *'Byzantium and*

British Heritage' earlier this year on the Arts and Crafts architect, Robert Schultz Weir. Not so. This is the book many of us had been waiting for yet hardly dared to believe would appear. It had been worked on for many years but was then put to one side. Now retrieved, edited, and introduced, by his wife and fellow historian Rosemary Hill she deserves enormous gratitude for bringing the project to completion.

Its 576 pages are organised by style and over its nine chapters Stamp skewers the dominant styles of interwar architecture in roughly chronological order – from Blomfield's Grand Manner that lived on from the Edwardian Baroque, via Swedish Grace and its more liberal use of the classical language, to the '*Brave New World*' of Corbusian inflected early Modernism (with a foot still anchored securely in tradition), to the Art Deco of '*Tutankhamun*', '*Merrie England*', '*New Georgian*', then '*Modern Gothic*' before ending with '*The shape of things to come*'.

All are illustrated by John East's almost Surrealistically clear photography which deserved more colour printing. A bible this may be, but it doesn't need to

be quite so dour in its production values. This period still needs championing as the fascination with more mainstream post-war Modernism – all now perplexingly seen through the populist lens as Brutalism just as all inter-war architecture has become '*Art Deco*' – dominates. The post-war period has its own bible, Elain Harwood's '*Space, Hope, and Brutalism*' (2014) which is a good comparator as a comprehensive survey. And for the Modernist moment we have Alan Power's '*Modern; the Modern Movement in Britain*' (2007), and not forgetting Charles McKean's pioneering '*The Scottish Thirties*' (1987). All these works 'sold' their subjects with good colour printing which 'Interwar', especially its photographer, would have benefitted from, and its author surely deserved.

The opening chapter, entitled '*Armistice*', deals elegiacally with a discussion of war memorials. This was an area Stamp wrote magnificently on in '*The Memorial to the Missing of the Somme*' (2006) and here he offers additional insights to that tragic story. That it ends with the Modern Movement of architects such as Raymond

McGrath, Wells Coates, Joseph Emberton, Amyas Connell, Berthold Lubetkin et al – white in tooth and claw – is not to be wondered at despite its author's antagonism towards the worst excesses of Modernism. However, after the preceeding chapters the reader can be left in no illusion that this is the zenith, but merely another episode in the architecture of the interwar period. At long last we have a comprehensive and reliable non-doctrinal study of this rich period of British architecture. All too often its been derided as either the fag-end of other earlier Edwardian traditions or an architecture utterly eclipsed by Modernist developments on mainland Europe and the USA. Stamp neatly rips off these blinkers with typical gusto when he writes, for example, that '*British architecture has never perhaps, before or since been so open to ideas from abroad as it was between the two world wars.*' This is surely a correct, proportionate and mature evaluation. That British architecture of the period may not have been an influence abroad as it had been in the nineteenth century is insufficient reason not to value it. And that it was open to these other

traditions surely is.

For the cognoscenti there are few surprises here but rather a comforting confirmation of what they have known for decades but never before been brought together so seamlessly. But for the uninitiated, especially those reared on a diet of Modernism, the story this book tells will be a revelation. Organising the text around a broadly temporal/stylistic model it shifts attention away from other recent frameworks such as that promoted by Neal Shasore and Jessica Kelly in 'Reconstruction; architecture, society and the aftermath of the first world war' (2023) to provide a much needed and magisterial overview for other studies to be located within.

I admit to an initial disappointment with the front cover illustration of Battersea Power Station. This building in particular, and its architect Giles Gilbert Scott in general, was one of Stamp's many passions and subject of his campaigning zeal. It therefore deserved a better presence than that afforded by a black and white photo of a gable end of the building, with a fluted chimney stack partially obscured by scaffolding. But

then you notice the extent of the scaffolding and that you are looking through windows that no longer light an interior as this is merely part of the retained façade. I was wrong. The survival of this building is as much a monument to Gavin Stamp as is this book so what more fitting a front cover. It also makes you realise that we're all the poorer by his death but greatly enriched by this book.

Gavin Stamp was a Trustee of the MMT from 2009 until his death in 2017. Educational awards made by the MMT are made in his name.

Dr Julian Holder lectures in the history of architecture at the University of Oxford.

NEW PROJECT TO REINSTALL THE DOOR TO SIR RICHARD BURTON'S TOMB

Tharik Hussain, Outreach and Education Officer for *Habitats & Heritage*



Figure 1

There is a small, unassuming church in Mortlake, southwest London, that sits a stone's throw from the River Thames. St Mary Magdalen Roman Catholic Church is home to a small churchyard where ash and beech trees loom over lamenting stone angels and ornate Catholic crucifixes. It is the last place you expect to

find a huge sandstone Bedouin tent, complete with Islamic-style gold crescents and stars - the final resting place of the controversial Victorian explorer, Sir Richard Burton and his equally outgoing wife, Lady Isabel Burton.

The Burtons chose to be buried in this leafy London suburb following a visit to the church

during their regular trips to see relatives in the area. Easily the most eye-catching tomb in the churchyard (*figure 1*), the mausoleum was designed by Lady Isabel and constructed by Messrs Dyke & Son of Highgate Road, Kentish Town. The mausoleum is said to have been modelled on the kinds of tents the couple used for their expeditions into the Syrian deserts and was completed in time for Burton's funeral on 15 June 1891.

Made of Forest of Dean stone and Carrara marble, the mausoleum is decorated with both Muslim and Christian iconography, featuring gold crescents and stars around the tent's upper hem (*figure 2*), and a large, crucified figure of Christ above the old entrance to the tomb. Once upon a time, visitors could enter; their arrival



Figure 2

announced by the tinkling of camel bells animated by the opening door. This was how Isabel wanted the mausoleum to be appreciated but following vandalism to the tomb in the middle of the 20th century, the door was permanently bricked up around the early 1960s.

A local charity, Habitats & Heritage (H&H) is now embarking on a new National Lottery Heritage Fund project *Burton: Exploring Without Boundaries*, to reinstall the original entrance and make the tomb accessible to the public again after more than half a century.

The project, launched in June, will also refurbish the fascinating mausoleum and develop resources that present the lives and achievements of the Burtons in a modern context.

Sir Richard Burton was a fascinating and complex individual who deserves to be better understood today, both for his explorations and his controversies. This is why the project aims to interpret carefully both his and his wife's lives and achievements ahead of presenting these to a modern audience.

To do this H&H hopes to engage members from different communities that may have been affected historically by their work and exploits.

The resources will be created by H&H, in consultation with locals including those belonging to the Catholic, Muslim and South Asian communities. New interpretation boards will be installed in the churchyard, and digital resources such as videos, an oral histories project and educational material will be produced.

Until the restoration project is complete, anyone wishing to look inside the tomb can climb up a small ladder at the back and look through a glass panel, which once featured the Burton monogram.

The tomb has a white ceiling painted with large golden stars with seraphims inside them. Beneath this, on one side is the ornate tapered coffin of Sir Richard Burton (*figure 3*), with gilt enrichment, and on the other, the much simpler, mahogany coffin of Lady Burton. On the east side is an altar-style area with a statue of the Madonna flanked by framed Catholic images (*figure 4&5*).



Figure 3



Figure 4



Figure 5

The rest of the chamber is decorated with crucifixes, camel bells, a metal hand of Fatima and numerous eastern-style lamps; the latter, said to have been Lady Burton's response to her husband's fear of the dark.

The entire complex, described by Historic England as '*an extraordinary mixture of chapelle*

ardente and *Bedouin tent*’, feels like an homage to Burton’s intimate and deep relationship with Muslim culture.

Sir Richard Burton first made headlines in 1853 when he controversially performed the Hajj pilgrimage disguised as a Muslim dervish, having earlier ‘converted’ to Islam. The Hajj is one of the five pillars of Islam and performing it is an obligation for all Muslims of able means. It involves the observance of a series of rites in and around the sacred and holy city of Makkah in modern-day Saudi Arabia, a city forbidden for non-Muslims to enter since the 7th century.

Burton not only entered Makkah to perform the Hajj but also visited the equally sacrosanct city of Madinah, the second holiest city in Islam where the tomb of the Prophet Muhammad is. He wrote about his Hajj in the bestselling *Personal Narrative of a Pilgrimage to El-Medinah and Meccah* (1855-56). The Victorian explorer also famously published his own translation of the Arabian Nights, under the title, *The Book of the Thousand Nights and a Night* (1885-88), and *The Kasidah of Haji Abdu el Yezdi* (1880) – a poetic commentary on Islamic mysticism - using the

pseudonym Haji Abdu el Yezdi.

Burton served as a captain in the army of the East India Company and carried out expeditions for the Royal Geographical Society, including his most renowned attempt to become the first European to locate the source of the River Nile. Towards the end of his life, Burton became a British consul in Equatorial Guinea, Brazil, Trieste and Syria.

Lady Isabel Burton, born to the Roman Catholic Arundell family of Wardour Castle, was an adventurous and fascinating woman. She travelled with her husband to South America, India, Syria, West Africa, and across Europe. A prolific writer, she documented her experiences of travelling across the world in published works.

Burton: Exploring Without Boundaries aims to discover more about both Lady Isabel and Sir Richard. It will explore how we understand the legacies of their incredible achievements and adventures against the colonial attitudes that enabled their expeditions. Keep up to date with the latest discoveries, volunteering opportunities and the project via *Habitats & Heritage* website and social media. <https://habitatsandheritage.org.uk>

UPDATES TO GAZETTEER

Frances Sands

Thanks to all who have contributed since the last edition of *Mausolus*.

Trevor Mausoleum	.....	Churchyard of St Mary, Chirk, Denbighshire
Gibson Mausoleum	.....	Sutton
Naylor Mausoleum	.....	Holy Trinity Church, Leighton, Welshpool, Powys
Phipps Mausoleum	.....	Bratton Road Cemetery, Westbury, Wiltshire
Burton Mausoleum	.....	Churchyard of St Mary Magdalen, Richmond upon Thames
Bazalgette Mausoleum	.....	Churchyard of St Mary, Wimbledon
Kilmorey Mausoleum	.....	St Margaret's Road, Twickenham

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.

RECORDINGS OF MMT TALKS

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 videos you will need to use the specific link for each talk given below.

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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/ueWX2f2zQS8>

The Cities of the Dead: Italy's monumental cemeteries of the nineteenth century

A talk given by Dr Hannah Malone on 16 February 2022

The link is: <https://youtu.be/b5xn4aRitCs>

The History of Kensal Green Cemetery and its Mausolea

A talk given by Henry Vivian Neal on 19 May 2022

The link is: https://youtu.be/hXpxQ9L_yeg

Waking a Sleeping Giant: Restoring the heart of Britain's oldest hospital

A talk given by Will Palin on 23 June 2022

The link is: https://youtu.be/M_omMsGEZNM

Westminster Abbey as the theatre of coronation

A talk given by John Goodall on 22 March 2023

The link is: <https://youtu.be/Q99M7EEkZo4>

MMT Annual Lecture : The mausoleum revisited

The Lecture by Charles Saumarez Smith given on 13 April 2023

The link is: <https://youtu.be/bs2sf44ebSw>

Memory and memorialisation in UK crematoria: 1890s to the present.

A talk by Hilary Grainger which was given on 2 October 2023

The link is <https://youtu.be/0a04gKoVzHo>

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	.....	www.victoriansociety.org.uk
Friends of Highgate Cemetery	.....	www.highgatecemetery.org
Friends of West Norwood Cemetery	.....	www.fownc.org
Brompton Cemetery	.....	www.brompton-cemetery.org.uk
Ecclesiological Society	.....	www.ecclsoc.org
Church Monuments Society	.....	www.churchmonumentsociety.org
The British Association for Cemeteries in South Asia	.....	www.bacsa.org.uk
Friends of Tunbridge Wells Cemetery	.....	www.friends-tw-cemetery.org
The Church Monuments Society	.....	www.churchmonumentsociety.org
Friends of Tunbridge Wells Cemetery		www.friends-tw-cemetery.org
The Church Monuments Society		www.churchmonumentsociety.org
Habitats & Heritage		habitatsandheritage.org.uk/

UPCOMING EVENTS

This year there remains only one talk in conjunction with the Church Monuments Society:

The Style of the Dead
Why Classicism so often gets the best Sepulchral Gigs

A Lecture by Alexander Stoddart
The King's Sculptor in Ordinary in Scotland

Wednesday 27th November | Time 18:30 (Doors open: 18:00)

Venue: The Alan Baxter Gallery, 77 Cowcross Street, London, EC1M 6BP



The forms of architectural classicism, and especially neo-classicism seem uniquely favoured in the modern world, to house the Dead in the great burial grounds of the western world. Why should these particular styles suit themselves to accommodate the Departed so well? Alexander Stoddart will try to account for this phenomenon, and in the process will explain why architectural Modernism finds itself hopeless when faced with the Tomb. The talk will draw controversial conclusions regarding the moral profile of the Modernist frame of mind and will prosecute the very kernel of the problem, stretching back to the origin of the Universe itself.



Alexander Stoddart in the context of the originals of the Angel of the Categorical Imperative (centre), the Aristotle (foreground) and the Adam Smith to the left, in his studio in Scotland.

Have you considered leaving the MMT a legacy in your Will?

As a member of the MMT you will be aware that it owns and cares for six mausolea. Each of these requires regular maintenance and repair. The MMT has to raise money each time a major repair or refurbishment is required, five of which are shown here.

The MMT does not have large funds of its own and has to raise funds whenever major or even minor repairs to its mausolea are required. A legacy in your Will, large or small, would help the MMT to ensure repairs are carried out and to continue its vital





Nash Mausoleum, Farningham, Kent



Heathcote Mausoleum, Hursley Hampshire

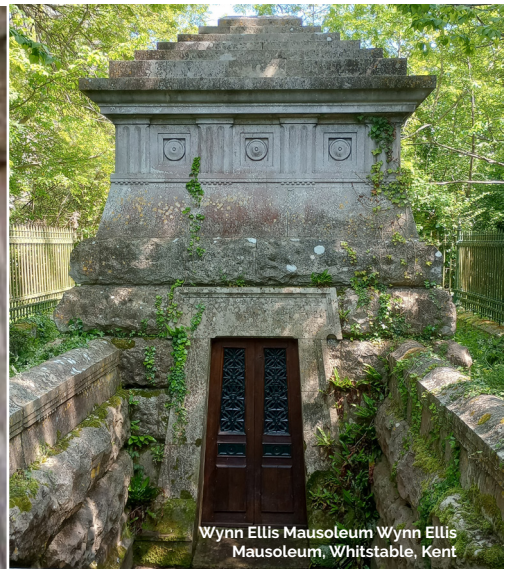
work in supporting owners of mausolea, keeping a list of all mausolea of significance and helping, where feasible, those interested in the history of mausolea.

A legacy to the MMT would make a fitting contribution to

the work of this fine charity. Please consider the MMT when you are making or revising your Will. A gift would make an enormous difference to the future of the charity.

There are more details on the MMT website.

mmtrust.org.uk/helpus.php



Wynn Ellis Mausoleum Wynn Ellis Mausoleum, Whitstable, Kent

The Cameron Mausoleum in Greenock
Cemetery, Scotland (see page 3)



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www.mmtrust.org.uk

