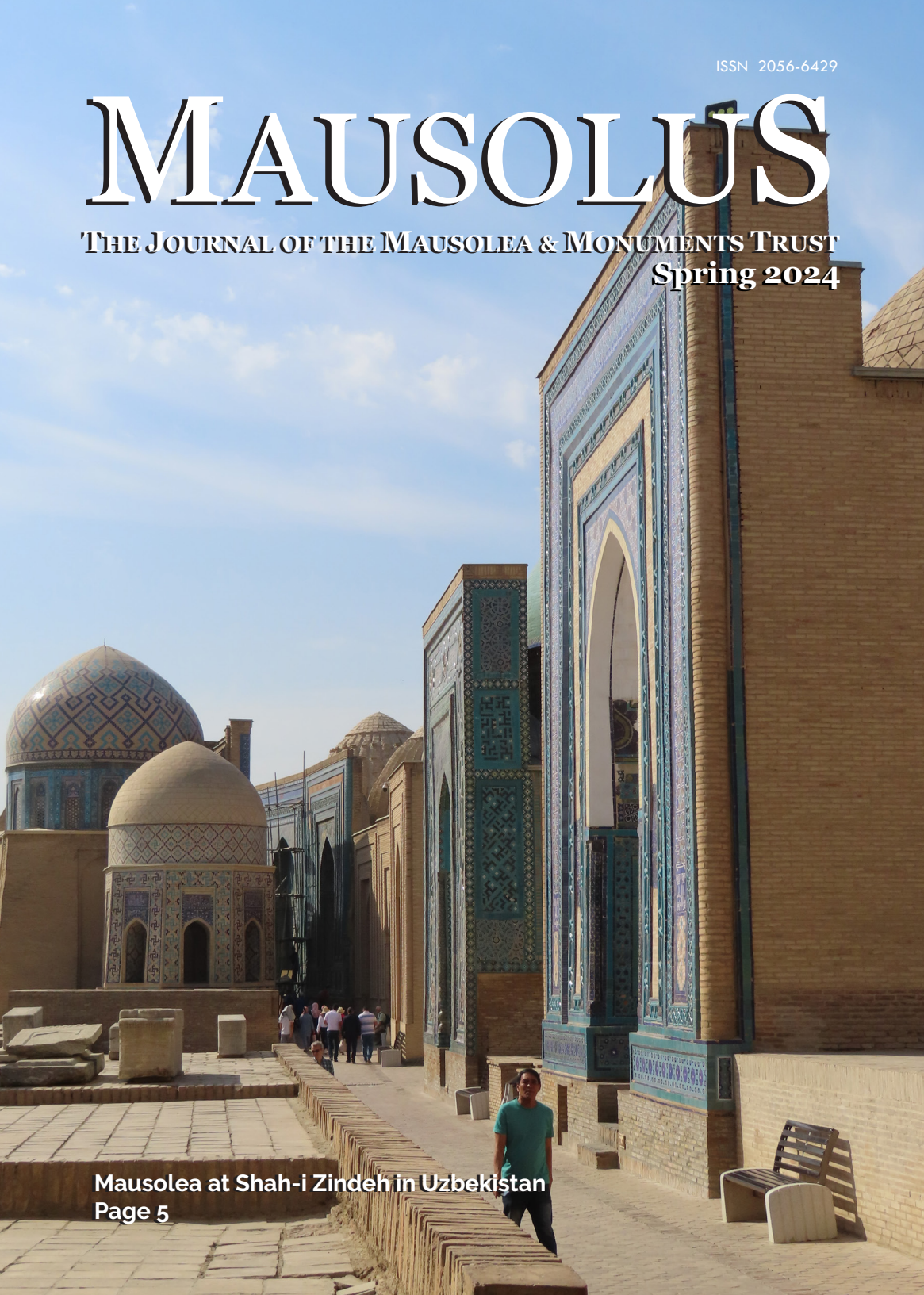


MAUSOLUS

THE JOURNAL OF THE MAUSOLEA & MONUMENTS TRUST
Spring 2024



Mausolea at Shah-i Zindeh in Uzbekistan
Page 5

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CHAIRMAN'S UPDATE

Ian Johnson

2024 has begun well for the MMT. In conjunction with the Church Monuments Society, we have arranged two talks by significant speakers this year. The first by Jonathan Kewley is on grave markers. An interesting but slightly obscure topic. Jonathan is a fascinating speaker, and the talk will be at Cowcross Street in London but will also be streamed live online. That talk will be on Monday 15 April. To book go to our website or if you cannot book through the website call 07517 082846.

Later in the year, indeed quite a lot later, on Wednesday 27 November, Alexander (Sandy) Stoddart, the King's Sculptor in Ordinary in Scotland (photo) and a great supporter of the MMT will be giving a lecture, again at Cowcross Steet and live streamed entitled *The Style of the Dead :Why Classicism so often gets the best Sepulchral Gigs*. Like Jonathan Kewley, Sandy is an amazingly captivating, amusing and informative speaker.

This year the MMT will be hoping to embark upon some restoration work at



the Sacheverell Bateman mausoleum in Morley near Derby. The mausoleum, which the Trust restored 20 years ago is now, like all these buildings, in need of some basic repairs. We shall be looking to raise several thousand pounds for the work.

This edition of *Mausolus* contains some interesting articles on mausolea in Uzbekistan and the Sandys mausoleum in Worcestershire as well as articles on Soane and Adam design for mausolea. Tom Drysdale, an MMT Trustee, has written on the Chattri Monument at Brighton.

Please do keep an eye on the website for updates on events.

I hope you continue to enjoy the journal. As usual I am grateful for your support and look forward to meeting you at one of our events.

MAUSOLEA OF UZBEKISTAN

Helen Pemberton

Uzbekistan was at the heart of the silk road from 130BC to 1453AD and beyond, and at one time an important province of the Persian Empire. So it is fitting that everywhere I travelled there were mausolea dating back centuries, commemorating and celebrating those "celebrities" of yesteryear. In Uzbekistan the Persian influence is strong and those who are remembered are rulers, conquerors, astrologers, poets, holy men and the women in their lives.



Figure 1. Ancient mulberry tree with tomb in the background.

A mulberry tree or a water cistern was often the rule of thumb to show where early burial places were or had been (*figure 1*). The oldest mulberry tree I found had been planted in the 1700's. It was old, gnarled and covered in ribbons to give luck to travellers and those who needed their prayers answered. Our first mausoleum was in the Fergana valley at Margilan near the site of a Zoroastrian temple (*figure 2*). Very plain with the most conical of roofs that I saw in my travels, giving a nod to the Zoroastrian age and a hint of the architecture of Khorezm (near the Aral Sea). From the 14th century onwards, the size of their mausolea helped to denote their whereabouts.

Samarkand was the great capital of Tamerlane's (Timur's) Empire. Timur conquered 27 countries and died aged 69 in 1405 from pneumonia on his way to attack China.

His mausoleum, called the Gur-i Mir, had been originally built for his grandson, but he asked to be buried there too. It became the burial shrine for many of



Figure 2: Mausoleum in Fergana Valley with nod to Zoroastrian architecture

his dynasty (*figure 3*). The burial chamber consists of nine grave stones, all of which are symbolic as the bodies themselves lie in a crypt underneath the floor (*figure 4*). His tomb, the

black tombstone in the centre, was opened by the Russian archaeologists in 1941 and a death mask made of his face. His tomb

Figure 3: Gur-i Mir in Samarkand

Figure 4: Tamerlane's Mongolian black jade tombstone





stone is Mongolian Black Jade which shines green when the light meets it. Unfortunately, it was stolen in the eighteenth century, broken and returned in the two pieces which we see today. The mausoleum has undergone a lot of restoration work to return it to its original glory, so only part of the original wall lining of Onyx and the paper maché frieze survive. Gold leaf covers surfaces and it is very gaudy. There are two members who are not part of the immediate family buried here. They are prominent Sufis (wise men) whose souls, minds and tongues were 'clean'.

The Highlight for many of us on the trip was Shah-i Zindeh ('The living king'). A total of 24 mausolea are located here, running north to south (*figure 5*). There are shrines on both sides of the narrow walkway dating from the 14th century, with beautiful tile work telling us the details of the occupants, many whom were women, from midwives to Timur's wives and sisters, as well as scribes and architects.

The mausoleum of St. Daniel (*figure 6*), is one of the few saints to be recognised by the three faiths, Christian, Jewish and



Figure 5: Shah-i-Zindeh in Samarkand



Figure 6: St Daniels Tomb at 18m long

Muslim. Daniel had died in Baghdad in the sixth century, but Timur decided he wanted him buried in Samarkand, so he was transported back. Legend has it that it grows every year and it is currently 18m long!

Bukhara was originally an oasis and it still relies on water from the neighbouring countries, as the water is salty and it is believed that there was once an ocean covering this site, and so the salt is still very prominent in the soil and the water table is salty, which has a damaging effect on the buildings. In Bukhara was the most extraordinary of all the mausolea we saw. It is 1100 years old and only standing because it was hidden behind rubbish and trees when the Mongols conquered the city in 1221 and half buried in sand. It is the tomb of Ismail Samani (a tenth-century ruler who died in AD 943) and some of his sons (*figure 7*). Cubed shaped as a symbol of earth and the brick laying is exquisite (*figure 8*). In 1930 when it was rediscovered the walls were bulging with wet. Excavations took place and a sand filled pool was unearthed. Once emptied of sand the walls wept out the salty water into



Figure 7: Ismail Samani's mausoleum in Bukhara

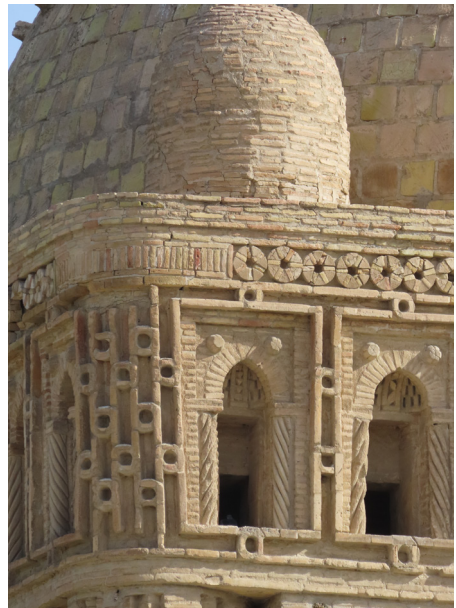


Figure 8: The brick work

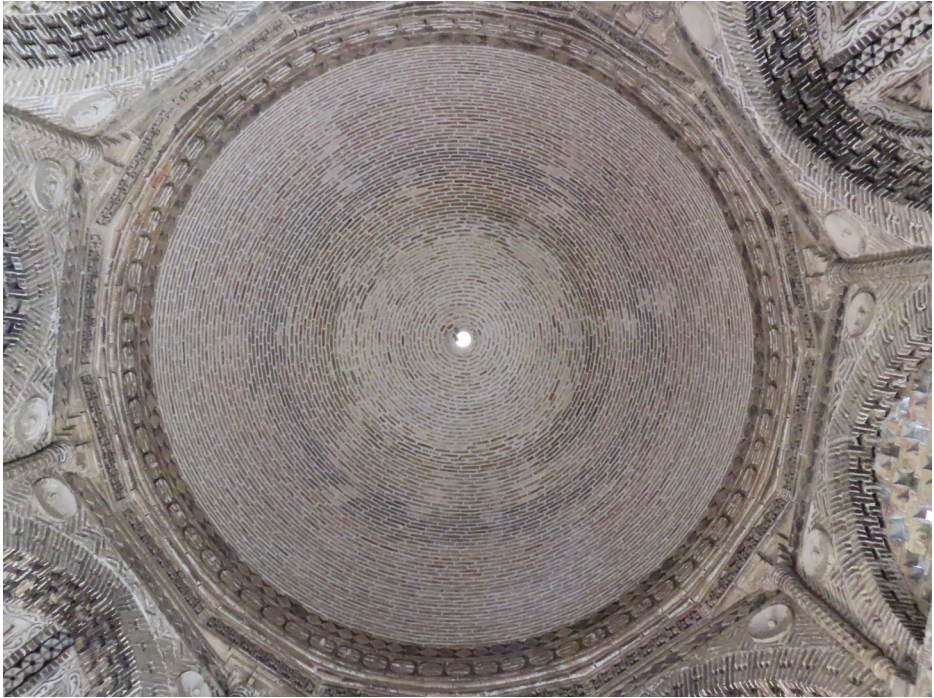


Figure 9: The brick work and squinches!

Figure 10: The tile work inside Pahlavan Mahmud's mausolea

Figure 11: Pahlavan's resting place with glorious tile work

the pool and the building shrank back into shape. The brick work inside was phenomenal (*figure 9*) and it clearly shows a very early example of how a round dome was fitted onto a square base, using squinches (a Persian word meaning 'three corners').

In Khiva, there is the mausoleum of Pahlavan Mahmud, 1247–1326 (*figure 10*). The detailed work is amazing (*figure 11*). Mahmud was a champion wrestler, fur maker and poet as well as the provider of sons. Young couples of brides and grooms of which we saw plenty, come to drink the spring water and ask for their sons to be as magnificent as he had been. Next door to his resting place, a cemetery has sprung up filled with a past king's wives, in the belief that it is beneficial to be buried so close to a Holy Man's final resting place.

Uzbekistan is a beautiful country which is emerging from its dark ages into the 21st century.

Helen Pemberton (née Boileau) is a member of MMT. She lives in Cambridgeshire and is on the board of the Marlay Group, Patrons of the Fitzwilliam Museum.

All photos by the author.

Thanks are due to the Emeritus Professor of Persian History, Cambridge University, Professor Charles Melville and to his wife Doctor Firuza Melville, who led the tour which resulted in this article and have kindly corrected it.

THE CHATTRI MEMORIAL AT BRIGHTON

Tom Drysdale



Figure 1: The Chattri Memorial.

The Chattri Memorial stands high on a ridge in the South Downs, 2 miles outside the Brighton suburb of Patcham. This distinctive monument, unveiled on 1 February 1921, commemorates members of the Indian Army who died during the First World War, including many who were hospitalised nearby in Brighton while serving on the Western Front.

Followers of the MMT's recently revived Instagram account will have seen some photographs of the monument that were posted to coincide with Armistice Day.

Made of white Sicilian marble to the designs of Mumbai-born architect, Elias Cosmas Henriques, the Chattri - from the word meaning 'umbrella' in the Hindi, Punjabi and Urdu languages - takes the form of an octagonal pavilion with a domed roof, standing on a square base set on a larger square plinth (*figure 1*).

The Patcham memorial was not the first monument in the United Kingdom to evoke the form of the chattri - a feature most commonly associated with Mughal and Rajput architecture.



Figure 2: Monument to soldiers cremated at the Chattri site



Figure 3: Inscription on the base of the Chattri

At Arnos Vale Cemetery in Bristol there is the grade II* listed tomb of Rajah Ram Mohan Roy, built in 1844 to mark the burial place of the illustrious Bengali reformer.

The Brighton Chattri stands on the site where the bodies of 53 Hindu and Sikh members of the Indian Army were cremated in accordance with their religious

traditions. Three granite slabs set in the base of the memorial mark the location of the funeral pyres. A nearby memorial, erected by the Commonwealth War Graves Commission in 2010, records the names of the soldiers cremated on the Chattri site (*figure 2*).

Inscribed around the base of the monument in four languages is a dedication '*To the memory of all Indian soldiers who gave their lives for the King-Emperor in the Great War . . .*'. Twenty-one Muslim soldiers who also died in the Brighton hospitals were buried in a cemetery near the Shah Jahan Mosque in Woking,

Surrey (*figure 3*).

Recently the Chattri has been interpreted as an imperialist symbol that '*enshrines . . . the ideology of white supremacy upon which the British Empire rested*'. And yet, today the monument has been embraced by members of the British Indian community. An annual ceremony, organised since 2000 by the Chattri Memorial Group, has been held with members of the Hindu, Sikh, British Indian, military and civic communities gathering at the monument for a memorial service, an act which has '*imbued the site with new meaning and value*' (*figure 4*).



Figure 4: The Memorial Service, 2023 © Phil Duffy / Muse Photographic 2023

It is interesting to note that in recent years a number of new memorials to Indian soldiers have been unveiled, including in Huddersfield, Leicester, the West Midlands town of Sandwell, and Kingussie in Scotland. A new monument to the British Indian Army is also to be built in Glasgow following a successful campaign by the charity, Colourful Heritage. The continuing creation of such monuments is surely a sign of Britain's enduring debt to the millions of members of the Indian Army who fought and died in the service of the British Empire.

Readers who are keen to learn more about the experiences of Indian Army soldiers in Britain will be interested to know about an exhibition currently on display at Hampton Court Palace. The Indian Army at the Palace explores the little-known story of the Indian Army camps at Hampton Court, where troops were hosted on several occasions, including in 1919 as part of a peace contingent. Featuring several items loaned by descendants of the camps' residents alongside objects from Historic Royal Palaces' collections, the exhibition runs

until 24 September, and entry is included for all ticket holders.

Further reading:

Susan Ashley, 'Re-colonizing spaces of memorializing: The case of the Chattri Indian Memorial, UK', *Organization* 23, 1 (2016), 29-46

Tim Barringer, 'Ambiguities of imperial mourning: the Patcham Chattri', *Art History* 45, 3 (June 2022), 570-97

The Chattri Memorial Group, <https://www.chattri.org/>, accessed February 2024

Tom Drysdale works for Historic Royal Palaces and is also a Trustee of the Mausolea and Monuments Trust.

STAFFAGE AND THE MAUSOLEUM DESIGNS OF SIR JOHN SOANE*

Roberto Rossi

Sir John Soane (1753-1837) designed many mausolea and sepulchral monuments, although few were actually realised. Throughout these projects Soane had many drawings produced, and some perspectives were purposely executed to the high standard necessary for submission to the Royal Academy Annual Exhibition before passing into his own extensive collection. All of the high-quality works were executed by Joseph Michael Gandy (1771-1843)¹, an architect and master draughtsman.

This short study focuses on staffage, that is, the human and animal figures within architectural drawings. Soane's mausolea and sepulchral projects, both executed and unexecuted, give a distinct corpus to examine.

On the surface, staffage adds interest, colour and variety to what would otherwise be a representation of a building within a landscape. However, in architectural terms, staffage will

be shown to have been included for the following reasons:

Scale: this refers to the physical size of the figures, especially height, in relation to the buildings and the landscape. Scale is also flexible: it can be manipulated to enhance particular features of a building, or the perspective of the drawing as a whole. This can be done by placing figures in the fore, middle and/or background, and by rendering them as oversized or unrealistically small.

Animation: this refers to specific actions being performed. These include posture: the way a figure stands; expressions and emotions, and gestures which are purposely 'posed' to add meaning. Additionally, the interaction of different figures, and other elements such as costume and accessories, can tell the audience about the alleged historical place of the monument.

Function: the specific role staffage is fulfilling within the



Figure 1: Joseph Michael Gandy, *View of a Design for a Mausoleum and Cenotaph*, 1776. c. 1800. ©Sir John Soane's Museum

scenes, such as: visiting a building as a traveller, or working in some capacity on the project in question, or going about other business in the vicinity of the building; or simply in passing.

The drawings examined in this article combine all of these aspects to some degree, and reveal that the role of staffage is both complex and nuanced.

The Mausolea

An example of staffage offering scale can be seen in a drawing of the unexecuted mausoleum to James King (*figure 1*)². A huge

structure which owed much to antique precedence such as the mausolea to Augustus and Hadrian, it is shown surrounded by lush scenery and mountains. There are five figures atop the steps leading to the entrance of the monument, all dressed in the ancient manner (*all'antica*). Four are indicating entry to the tomb by standing under the central arch, which has a sculpture panel depicting a reclining skeleton throwing a dart, while another figure is placed further to the right. Here, figures demonstrate how stupefyingly



Figure 2: Joseph Michael Gandy, *Design for a Mausoleum*, c. 1800. ©Sir John Soane's Museum

large the mausoleum would have been if built, and through dress, its ancient precedence.

The tower tomb design for the Bishop of Derry also shows figures dressed *all'antica* (figure 2). Here, a specific narrative is shown by a funerary procession winding its way to the mausoleum entrance, where a figure waits with her back to us. A catafalque can be seen in the centre of the procession, indicating a burial will be performed within the mausoleum.

Therefore, the staffage shows scale in both examples, and

uses dress to allude to the glorious mausolea of antiquity, and moreover, suggest that Soane's designs are equal to them.

This is not a uniform feature, however. Gandy's 'Design for a Mausoleum' based on Soane's Grand Tour Mausoleum for the Third Earl of Chatham (William Pitt the Elder) (figure 3)³, maintains the convention of an isolated structure surrounded by trees and mountains. Here, the figures wear contemporary late-eighteenth- and early-nineteenth-century dress: top-hats, boots, breeches, and frock coats for the men, and a



Figure 3: Joseph Michael Gandy, *Design for a mausoleum for the Earl of Chatham*, 1794/1799. ©Sir John Soane's Museum

Figure 4: Joseph Michael Gandy and Benedictus Antonio Van Assen, *Design for Tyringham Church - moonlight effect*, 1801.. ©Sir John Soane's Museum



bonnet and column dress for the lady. The figure on the left approaches the monument holding a walking stick. The other to the right, also seen with the King mausoleum, is walking away, while a couple are walking along the front of the mausoleum where another gentleman, perhaps a guide, points out the statuary on the exterior.

The use of contemporary dress, props, and body-language all suggest that the figures are later visitors to the mausoleum, which they have either stumbled across, or have taken a special trip to see, emphasising the mausoleum's fame, and perhaps antiquity.

One common postural element is when one or more figures 'point' to or 'indicate' the building. This 'pointing' gesture is used so frequently, not only in Soane drawings or mausolea depictions, that it can be considered a purposeful convention for staffage in architectural perspectives. By extension, pointing engages the viewer, inviting them to follow the line of the gesture and to see the main focus of the work, the building.

This convention can be seen clearly in a drawing of an unexecuted design for the Sepulchral Chapel for Tyringham Hall (*figure 4*)⁴. The chapel is approached by a winding grassy path, and couples in contemporary dress make their way to the Chapel. Placing figures along the path at intervals, indicates a sense of depth to the landscape. Three figures the right have already arrived, with their dog, and one points to the window from which light is emanating. A couple stand at the front, with one of them pointing to the light coming from the open door, emphasising not just the building but the lighting especially. That the scene is set at night, helps to intensify the illumination of the chapel from within. The scale is realistic, as the figures seem to be of a suitable size in relation to the building.

The Chapel was to be used as a place of worship. This is illustrated by an interior view, showing figures in the form of a man, women and children in their paid pews, listening to the service by the vicar, and with the rector at the reading desk (*figure 5*)⁵. The Chapel is not simply a



Figure 5: Joseph Michael Gandy and Benedictus Antonio Van Assen, *Design for the interior of a sepulchral chapel, Tyringham, 7 January 1801*. ©Sir John Soane's Museum

place to commemorate death, but has the additional function as a place of worship. At the forefront of the scene is one of the family pews, so logically a family is shown within it, while the figures in the middle-ground emphasise the expanse and height of the interior. In both of the Tyringham Chapel scenes, Soane commissioned Gandy to draw the architecture, but then employed a figurative artist, Benedictus Antonio Van Assen, to add to the figures.

A watercolour of the interior of the executed mausoleum at Dulwich Picture Gallery shows another use for staffage (*figure*



Figure 6: Joseph Michael Gandy, *Soane office, design for the mausoleum at Dulwich Picture Gallery: interior perspective, c. 1814..* ©Sir John Soane's Museum

6). Two figures are placed in the middle-ground and are in contemporary dress. They are studying the mausoleum. The standing figure holds up a plan of the tomb while pointing to the top-lit sarcophagus against the rear wall and its inscription SIR FRANCIS BOURGEOIS, the founder of the gallery. The other figure is kneeling in front of the plan and pointing to the same spot, but on the ground-plan itself. By this time, the mausoleum was in construction, although the finished version was not quite to this scale: the figures are depicted as small, making the mausoleum appear larger than the executed version, and the



Figure 7: Joseph Michael Gandy, *Perspective of the Tomb at St Giles-in-the-Fields Burial Ground at St Pancras (Mrs Soane's Tomb)*, 1816.. ©Sir John Soane's Museum

burial chamber had a slightly different arrangement.⁶ In terms of the staffage, the question arises as to their function. Many other watercolours and drawings show figures examining plans and buildings, even drawing and measuring (for example: SM vol 81/23 100; SM 15/4/6; SM 15/4/8). Some are Soane's students producing progress drawings.

During late 1815/16 Soane designed a mausoleum for his wife Eliza, who died on 22 November 1815, aged 55.⁷ A series of office designs followed.

The mausoleum was completed in 1816. Throughout the building process some highly-finished drawings were produced, including two by Gandy for exhibition (*figures 7-8*).

Two different perspectives show the tomb from the rear, and one from the front. What is notable is that the staffage, all in contemporary dress, are represented as extremely small in relation to the tomb. It has been calculated for both perspectives that if the scale was accurate to the tomb as built, they would be 18 inches

tall.⁸ The first design shows two figures (*figure 7*), one standing while the other sits on a Soane cap, and the seated figure points to the tomb. There is only grassland and trees surrounding the tomb, and like the Chatham mausoleum and Tyringham Sepulchral Chapel, it is as if the figures have stumbled across the tomb and are now admiring it, or are in awe of its size and majesty. The pointing gesture draws the attention of the viewer to the main part of the tomb with its pendentive canopy, and the white shining memorial stone

within. We also see a reclining skeleton at the back (ultimately not executed), a motif previously seen on the King mausoleum.⁹

The second perspective repeats this scale differential between the tomb and staffage (*figure 8*). Here, Gandy used a motif of an autumnal setting, a motif of time passed, and other gravestones appear as ghostly apparitions on each side, perhaps now slowly disappearing over time. On the right it is staffed by a figure dressed in a black coat and top-hat, seated upon a rock and drawing.



Figure 8: Joseph Michael Gandy, *View of a monumental tomb erected in the burial ground of St Giles-in-the-Fields Burial Ground at St Pancras (Mrs Soane's tomb), 1823.* ©Sir John Soane's Museum

When examined together, the first watercolour shows a tomb in its pomp, with the awe and wonder it brought, suggesting one should indeed feel small in its presence. By contrast, the second watercolour shows that the passing of time has made the tomb no less magnificent, but now is also an object of study, to observe, and from which to gain inspiration. Therefore, it is the manipulation of scale in both perspectives that gives added meaning to this, particularly personal, monument for Soane.

The 1820 Gandy watercolour for Soane, *'Architectural Visions of Early Fancy in the gay morning of*

youth and dreams in the even'g of Life' (figure 9), depicts some of the mausolea discussed as part of a whole corpus of unexecuted Soane projects.¹⁰ This portfolio work uses figures in two ways. In the foreground a relaxed seated figure 'points' to the entrance gate, introducing the viewer to this idealised Soanean cityscape. Figures are also on boats in the river, travelling towards Soane's Triumphal Bridge design, whilst others descend the steps to the riverside. Figures help apply scale to the monuments as a whole; some add animation by being involved in activities, and functionally, they show the city as one that is habitable. In the middle-



Figure 9: Joseph Michael Gandy, *Architectural Visions of early fancy in the gay morning of youth and dreams in the even'g of life*, 1820. ©Sir John Soane's Museum

ground and extending left up the hill, through the opposite entrance arch, is a procession of many indistinguishable figures, winding their way to the monumental necropolis on the city's outskirts. Soane related that this was the funeral procession of Admiral Lord Nelson, and the wheeled catafalque can be seen in the middle of the processing group. The procession allows us to see the scale of the monuments in the distance, but also gives a greater sense of overall depth to

the drawing as a whole, as the procession disappears over the hill in the background.

The final design given here is perhaps the most ambitious in terms of staffage. In 1827, Soane designed a sepulchral chapel for the recently deceased Frederick, Duke of York, drawn up for the RA exhibition by Gandy (*figure 10*).¹¹ In plan and form it is virtually identical to the Chapel at Tyringham; but it has a grander staircase, deeper columned porch, a domed



Figure 10: Joseph Michael Gandy, *Design for a sepulchral chapel*, intended as a Cenotaph to the Duke of York to be erected in the enclosure in St James's Park, 1827. ©Sir John Soane's Museum

roof, and considerably more sculptural decoration. Not only was York the younger brother of King George IV, but he had also been Commander-in-Chief of the Army, and had reorganised the land forces to fight and defeat Napoleon.¹²

The building is ornamented with representations of soldiers fighting and processing, and allegorical figures representing the Army and Navy are placed in the tympanum, whilst tropaia are placed around the roofline. What solidifies the martial nature of the monument are the soldiers which dominate as staffage. The chapel was to be placed in St James's Park, opposite Horse Guards where Frederick had worked. This is depicted in the background with the parade ground in front. It is filled with redcoats, facing front, with two cavalry officers on their mounts behind. In the middle-to foreground, a coffin covered with a black pall is being carried up to the chapel, preceded by an usher with a broom held up to the figures atop the steps; whilst behind him a procession of soldiers adds depth to the middle-ground, and spatially connects the scene at the chapel to Horse Guards behind.

The procession is greeted atop the steps by a figure wearing a crown, a clergyman, and two page boys. Again, these are pseudo-portraits as the crowned figure bears no resemblance to any known royal. The symbolism is clear, the figures are representative of Frederick's role as Commander-in-Chief and within the Royal Family.

A contrast with the heavily staffed exterior is achieved with the interior view (*figure 11*)¹³. The grandiosity of the interior, with its domed ceiling, flying beams supported by large winged caryatids and coloured marble ionic columns, portrait busts, pennants, and stained glass, can be contrasted with the lone soldier guarding the coffin in the nave. Scale is an obvious factor for inclusion, as the guard is dwarfed by his surroundings. To the left a ground plan of the monument is draped over a chair. The poignancy of the lone guard, with his back to the viewer, can also be associated with the mournful expression of the caryatids.

Throughout this corpus of drawings, one aspect is notable: despite the funerary nature of the monuments, none of the figures are shown in a



Figure 11: Joseph Michael Gandy, *Interior of Sepulchral Chapel for the Duke of York*, 1827.
©Sir John Soane's Museum

state of mourning. Indeed, the caryatids in the interior view of the sepulchral chapel to the Duke of York, and the sculptures on the sills at Tyringham, convey a sense of loss more than any human figure. It may be understood that all of the designs depict the mausolea at some point after the deceased had already been buried, where the immediate impact of death has passed.

Conclusion

Staffage serves a number of purposes in Soane's perspectives as executed by Gandy. They indicate scale, which gives the viewer an idea of size in relation to the monument and surroundings. Scales can be purposely manipulated to imply further meaning, in the case of Soane's tomb for his wife, with a sense of loss magnified by the exaggerated scale of the monument to the figures. Placing figures in either the fore, middle and/or background gives a sense of depth to the scenes themselves, and prevents the perspectives appearing two-dimensional.

A sense of animation, through postures and gesture, especially the ubiquitous 'pointing' motif,

gives a set of recognisable conventions for staffage which may not simply highlight the building, but as with the interior light from Tyringham's Chapel and the sarcophagus within Dulwich Mausoleum, emphasise a specific aspect of design within the perspective. Apparel indicates whether the scene is set in the past as in the *all'antica* examples, or intended for a contemporary audience with modern clothing.

Staffage give contextual information as to the use of the monument. This could be showing the mausolea as places to be used for services or ritual. They can be set in the past, as with the King mausoleum and that for the Bishop of Derry, or the present, as with the mausoleum for the Earl of Chatham. In the sepulchral chapel for the Duke of York, by including the massed use of redcoats, and a crowned figure, staffage communicates to the viewer some essence of the deceased, who was both royal and a military commander.

Staffage may also be used to illustrate students of architecture, as with the Dulwich Mausoleum interior, studying the monuments and using plans,

which indicates the work that went into designing and building such monuments. As with the Soane family tomb, the figures serve as tools for inspiring successive generations of artists and architects.

Therefore, this series of drawings of mausolea and sepulchral monuments has shown the variety of uses for staffage, and how they enhance the perspectives in innovative ways, and help contextualise the buildings and create deeper meanings.

Postscript: The subject of staffage in architectural drawings is explored in more depth in the Soane Museum's current exhibition 'Fanciful Figures: people in architectural drawings', running from 6 March to 7 July 2024.

Roberto Rossi works at Sir John Soane's Museum, London.

**The author would like to thank Dr Frances Sands and Sue Palmer at Sir John Soane's Museum for their insights, criticisms, and suggestions. Any errors are those of the author.*

¹ Brian Lukacher, *Joseph Gandy: An Architectural Visionary in Georgian England*. London: Thames and Hudson, 2006.

² *Pierre de la Ruffinière du Prey, John Soane, the Making of an Architect*. Chicago: University of Chicago Press, 1983, pp. 71, 88, 96-7. King died tragically in 1776 by drowning in a boating accident. Soane had been due to be with him but could not go, and, as he admitted later, he could not swim.

³ *du Prey, Making of an Architect*, pp. 172-6; Roberto Rossi, 'Architectural Visions of Early Fancy: Soane, Gandy, and Mausolea' in *Mausolus* (Summer 2022), p. 11.

⁴ *Giles Waterfield and Christopher Woodward*, pp. 115-6 in, *Giles Waterfield (ed.) Soane and Death: The Tombs and Monuments of Sir John Soane*, London: Dulwich Picture Gallery, 1996; Lukacher, Gandy, p. 38; Roberto Rossi, 'Sir John Soane and the Sepulchral Chapel' in *Mausolus* (Summer 2018), pp.9-10; Frances Sands, *Architectural Drawings: Hidden Masterpieces from Sir John Soane's Museum*. London: Pavillion Books, 2021, p. 115.

⁵ *Rossi, Sepulchral Chapel*, pp. 11-12.

⁶ *Waterfield and Woodward, Soane and Death*, p. 97, cat No. X.6

⁷ For the events surrounding Eliza Soane's death see Gillian Darley, *John Soane: an Accidental Romantic* London and New York: Yale University Press, 1984, pp. 234-7.

⁸ Tom Drysdale, "With trembling hand this Monument he rears": drawing the Soane Family Tomb' in, *Death and Memory: Soane and the*

Architecture of Legacy. London: Sir John Soane's Museum, 2015, p. 25.

⁹ This motif is only used on the designs for these two monuments. In both cases it seems to be referenced for deaths that, in Soane's view, could be considered tragic and premature.

¹⁰ Rossi, *Architectural Visions*, pp. 14-19.

¹¹ Waterfield and Woodward, *Soane and Death*, pp. 118-9; Roberto Rossi, 'Sir John Soane and the Competition for the Duke of York Monument' in *Georgian Group Journal* (Vol. 28, 2021), pp. 192-3.

¹² Derek Winterbottom, *The Grand Old Duke of York: A Life of Prince Frederick, Duke of York and Albany 1763-1827*, Barnsley: Pen and Sword, 2016, p. 155.

¹³ Rossi, *Sepulchral Chapel*, p. 15; Rossi, *Duke of York*, p. 193.

THE SANDYS MAUSOLEUM AT OMBERSLEY, WORCESTERSHIRE

Ian Johnson



Figure 1

The Sandys Mausoleum standing proudly in the churchyard at Ombersley in Worcestershire (*figure 1*) is a fascinating building, fascinating as it was not built as a mausoleum—it is the remnants of the original medieval church which was largely demolished around 1829 (*figure 2*).

The Sandys family (pronounced 'Sands') were lords of the manor of and lived at Ombersley from

the early 17th century until recent years. Ombersley was in effect an estate village. The family built Ombersley Court their home which is on a slope facing the churchyard, but around 1813/14 the church, of which the family was patron, began to show signs of serious deterioration, the west end in particular was falling away due to poor foundations although the east end remained substantially sound.



Figure 2

The barony was recreated for the second time in 1802 for Mary, Marchioness of Downshire who was the widow of Arthur Hill 2nd Marquess of Downshire. She decided a new church was needed and engaged the Liverpool-based architect Thomas Rickman to design and build a new and spectacular church, Rickman had in 1820 opened an office in Birmingham so was relatively local. The new church (*figures 3 & 4*), built in the grounds of the old church rendered the medieval church redundant but the chancel of the old church was retained and transformed by Rickman into

a mausoleum for the Sandys family. The east and west walls of the structure were rebuilt, probably under Rickman's guidance, but the crenelated parapet arched entrance and other embellishments were added at a later date (*figure 5*).

The last internment was that of the ashes of 7th Baron Sandys (*figures 6 & 7*), a memorial to him and his wife is placed on the exterior of the building, as is another to his father, the 6th Baron (*figure 8*).

The building contains some fine monuments that predate the conversion to the mausoleum.



Figure 3



Figure 4



Figure 5



Figure 6

These include a cartouche in memory of Samuel Sandys (d. 1685) carved by Willaim Bird (*figure 9*) and a monument to Edwin Lord Sandys (d. 1797) with a bust by Nollekens (*figure 10*).

As is usual the family married into other landed families and most are interred elsewhere.



Figure 7



Figure 8



Figure 9 (above), figure 10 (below)



The building although not regularly open to the public, is still used for the occasional service (*figure 11*). The 19th century Rickman church is well worth a visit-that is open regularly.

Photos by the author.

The author wishes to thank Martin Davis, the Ombersley Court Archivist for his help with this article. For further reading on the history of the Sandys family see the series entitled Sandys of Ombersley by Martin Davis, obtainable through www.blurb.co.uk.



Figure 11

KNOTTY PROBLEMS NEEDING EAGLE EYES: UNATTRIBUTED ADAM DESIGNS FOR MAUSOLEA AND MONUMENTS

Dr Frances Sands

I recently tried to explain to a small child what I do for a living. I'm a museum curator, and I started talking to this young person about caring for the objects from our shared past. But with hindsight, I think I did myself and my colleagues an injustice. We wear so many hats, and inevitably, our resources are few, demanding a creative approach to certain problems. As a curator I find myself to be part caretaker-cum-gatekeeper, part interpreter and teacher, part administrator and also part detective. Even among the collections of our longest-standing cultural institutions, the number of knotty mysteries to be untangled are many.

My role as Curator of Drawings and Books at Sir John Soane's Museum – the smallest of Britain's national museums – involves caring for a collection of 30,000 drawings and 7,000 books. These range from the late medieval period to the nineteenth century and hail

from across the world. It's a joy and a privilege! Yet, my role at the Soane Museum has not always been so weighty. I started, in 2010, with the specific responsibility of cataloguing Soane's 9,000-strong collection of drawings from the office of the Scottish architects Robert (1728-92) and James Adam (1732-94) – over 80% of the surviving Adam drawings in the world. I've written about the Adam brother's work for *Mausolus* more than once before, as have various colleagues. The idea is to get this beautiful and important collection of drawings fully explained and published online, with a handsome digital photograph of every drawing, so that they can be explored and enjoyed by everyone, for free, forever.

Slowly, with the assistance of various cataloguers and volunteers, the work to complete the Adam drawings catalogue is nearing completion, and I hope to have it tied up in

the next couple of years. Years(?) you may ask. The nature of curatorial works demands that we think about our projects over years and decades rather than weeks and months. But the completion of any major scholarly project always results in issues. In the case of the Adam drawings project there are quite a few issues.

In 2010 I started the project by dividing the drawings into their different 'schemes'. Some of the Adam schemes you might know include Kenwood House, Harewood House, Culzean Castle, Portland Place, Pulteney Bridge, the Townshend and Northumberland monuments in Westminster Abbey, and over 500 others. In doing this, I created a series of manageable or bite sizes assignments within the wider project. However, this approach left a lot of drawings which, prior to 2010, had never been assigned to a specific scheme. They are known as unattributed drawings, and in 2010 there were almost 4,000 of them among the Adam collection. Happily, a great many attributions have been possible during the cataloguing process, and the number of unattributed Adam drawings has been halved

to around 2,000. That is, 2,000 issues to be tackled at the end of the project. If I am a detective, then these are my cold cases, and you – the members of the Mausolea and Monuments Trust – are some of my most reliable witnesses.

What am I to do? It is tricky, but in the end all I can do is catalogue these drawings as standalone entities, grouped by typology: architectural designs for neo-classical buildings, or castle-style buildings, interior decorative designs, furniture designs, designs for mausolea and monuments etc. Perhaps these drawings will remain unattributed, and their catalogue entries in this format, for years to come, but ideally some eagle-eyed members of the public will recognise some of the drawings and let me know so that I can make updates to the catalogue. Happily, there is a facility at the bottom of each webpage of our catalogues for people to get in touch.

But what does any of this have to do with the Mausolea and Monuments Trust? Among the unattributed Adam drawings there are currently 64 drawings for unknown mausolea and monuments. As the editor of

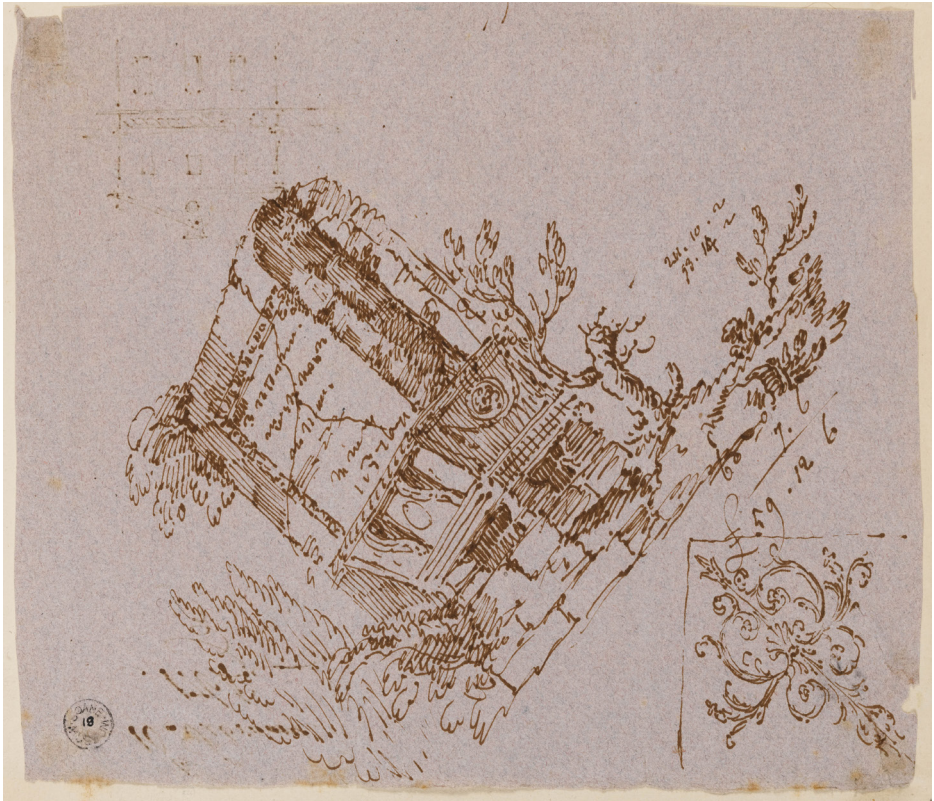


Figure 1: Robert Adam, capriccio or sketch of an unknown Antique funerary monument, c.1755-58, SM Adam volume 4/18. ©Sir John Soane's Museum, London.

the Mausolea and Monument Trust Gazetteer I have been in the fortunate position of being able to peruse that invaluable collection for ideas. But now, at a standstill, I hope you will lend me your eyes. The unattributed Adam designs for mausolea and monuments will go online shortly, and if you take a look, you might be able to tell me what some of them are.

Among the group I have two favourites and they are both sketches in Robert Adam's own hand. First is a rough pen sketch on pink sugar paper, showing a ruinous monument (*figure 1*). This is exactly the type of sketch that Robert Adam made during his Grand Tour of 1755-58, spent principally in Italy. It might be a capriccio – an architectural fantasy – one of many produced

by Adam at that time, or it might be a sketch of a real monument, made en plein air, as suggested by the inclusion of dimensions to the right-hand side. If the latter, this would explain the odd angle of the drawing on the sheet. Just imagine holding your cheap, scrappy piece of sugar paper, perhaps resting on a notebook in your left hand, as you stand looking at the scene, and sketch, right-handed, at the easiest angle while standing. The monument itself comprises a simplistic base supporting a sarcophagus and tall inscription panel. The composition is ruinous and overgrown, suggesting its origins in the Antique. To the bottom right of the sheet we also see a small sketch of grotesque ornament. Even cheap sugar paper was expensive in the eighteenth century, and we do often find multiple sketches squeezed onto single sheets. Adjacent to the grotesque panel there are also some calculations totalling £59.12.6. Might this be the projected cost of reproducing the monument design? Might it be the cost of purchasing the crumbling monument itself? Both seem roughly the correct amount of money. Or might it just be another, unrelated use

of this single sheet of paper? I simply cannot tell you.

Second is a rough pencil drawing showing two monuments, or possibly variant designs for a single monument (*figure 2*). To the left we see a design with a base carrying an inscription panel flanked by pilasters with ram mask capitals, and this is surmounted by a strigilated sarcophagus and grandiose military trophies. To the right, the design's base is more like a shaft, with a relief panel depicting military trophies, and this is surmounted by an inscription panel and a small



Figure 2: Robert Adam, variant designs for an unknown funerary monument, c.1759-92, SM Adam volume 21/151. ©Sir John Soane's Museum, London.



Figure 2: Syon Park, ante room. ©Wiki commons [accessed 23 January 2024].

funerary casket motif. The most significant parts of these designs are the military trophies, which comprise simplified versions of the famous, gilt trophy panels on the walls of the ante room at Syon Park (*figure 3*), which in turn are based on the 1st century BC carvings of trophies of arms, 'the Trophies of Marius', which, during Robert Adam's Grand Tour, had recently been installed on the balustrade in the Piazza del Campidoglio in Rome. Giovanni Batista Piranesi had engraved these Roman

trophy panels in his *Trofei Di Ottaviano Augusto* (1753), a copy of which was in Adam's possession, but Adam had also seen the originals in Rome, and owned large drawings of them by Antonio Zucchi [SM Adam volume 26/88-92]. Adam reproduced this motif in various places, including on these unattributed funerary monument designs. Their inclusion on the monument designs is telling. Such trophies were used as general decorative ornamentation

within neo-classical interior design, as at Syon, but on funerary monuments they tend to signify military personnel. We may not know for whom these designs were made, nor where they were intended, but we can be reasonably certain that they were produced to commemorate a person who had served in the British army.

I hope it is clear that even when a drawing is unattributed, there is considerable information we can discern through careful

observation. I do hope these designs are of interest to you and you will take a look online. And maybe, just maybe, you might recognise something and let me know. To peruse the Adam unattributed designs for mausolea and monuments please see here:

<https://tinyurl.com/chxuzhrh>

Dr Frances Sands is Curator of Drawings and Books, Sir John Soane's Museum.

NEW MAUSOLEA

Ian Johnson

It is often generally thought that mausolea were only built in the distant past and although this is not correct-several new mausolea have been built in recent years, notably in Highgate and Kensal Green Cemeteries, and have figured in issues of *Mausolus*.

The other common misunderstanding of mausolea is that they are only built by the wealthy. This too is untrue as can be seen from these images of recently constructed mausolea built in Kensal Green Cemetery. These mausolea would have cost nowhere near the amount of the architecturally spectacular mausolea of wealthier families

in the cemetery but they are undoubtedly valued by the families who built them and they continue the tradition of family mausolea, an alternative to cremation or burial in a grave.





UPDATES TO GAZETTEER

Frances Sands

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

Salt Mausoleum	.....	Saltaire, West Yorkshire
Turner Mausoleum	.....	Kirkleatham, North Yorkshire
Sandys Mausoleum	.....	Ombersley, Worcester
Lowther Mausoleum	.....	Lowther, Cumbria

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

UPCOMING EVENTS

This year the MMT has arranged two talks in conjunction with the Church Monuments Society:

Where? When? Why? Making sense of how and why English churchyard monuments varied in design from region to region in the 17th and 18th century

A talk by Jonathan Kewley

Monday 15th April | Time: 18:30 (Doors open: 18:00)

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



At first sight, and leaving out chest tombs, headstones in English churchyards might all seem much the same: upright, with lettering in the middle and perhaps some carving at the top. With more detailed examination, it becomes clear that within a basic grammar, there is substantial variation from one locality to another, of material, shape, iconography and more – a cornucopia of cherubs, skulls and classical ornament. Some are like country cousins of monuments inside churches, others are very different. This lecture is based on the speaker's doctoral and more recent research, in turn founded on the most extensive fieldwork undertaken to date in English churchyards. With the aid of extensive illustrations, it will give an introduction to regional styles, exploring how and why they differ.

Dr Jonathan Kewley is an architectural historian working for Historic England. He read history at Oxford and received a PhD from Durham for his thesis on British and North American grave markers in the 17th and 18th centuries, a subject on which he is now writing a book. He is a board member of the international Association for Gravestone Studies, and the author of the recently-published Pevsner on the Isle of Man (which contains more notes on churchyard monuments than any previous volume).

The talk is also to be streamed live to those who cannot attend in person. Please book, for live or on line, via the MMT website:

www.mmtrust.org.uk/events

If you are unable to book via the website call 07517 082846

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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.

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 and 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 Wynn Ellis Mausoleum at
Whitstable in Kent. Owned and
cared for by the MMT.*

THE
MAUSOLEA & MONUMENTS
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www.mmtrust.org.uk

