

# MAUSOLUS

THE JOURNAL OF THE MAUSOLEA & MONUMENTS TRUST  
Autumn 2025



The Haywood Mausoleum in the City of London Cemetery  
Page 21

**The Mausolea & Monuments Trust**

70 Cowcross Street

London EC1M 6EJ

[www.mmtrust.org.uk](http://www.mmtrust.org.uk)

*Mausolus* is published by the Mausolea & Monuments Trust.

Registered Charity Number 1106634

All contents © MMT 2025 except where otherwise indicated.

**PATRONS**

Professor James Stevens Curl

Tim Knox CVO

**TRUSTEES**

Ian Johnson (Chairman)

Mike Fox

Alexander Bagnall (Secretary)

John Goodall

Elizabeth Blood

Nigel Hankin (Treasurer)

Kate Davey

Robert Heathcote

Tom Drysdale (Archivist)

Matthew Saunders

Tim Ellis

Charles Wagner

**WEBSITE**

Martin Sebborn

Members and others are warmly encouraged to contribute photos, news and features to the Editor: [mausolus@mmtrust.org.uk](mailto:mausolus@mmtrust.org.uk)

# CONTENTS

---

## **Chairman's Update**

Ian Johnson

**4**

## **Hamilton Mausoleum: Commemorating a Duke in a Monument of Vanity**

David McCulloch

**6**

## **In Search of a Grecian Stele by Hermann Ernst Freund of Copenhagen**

Alexander Stoddart

**14**

## **Mausolea for Ashes**

Brian Parsons

**21**

## **Research begins on the Burton Mausoleum Collection**

Dr Helen Wickstead

**30**

## **The Mansions of the Dead. Thoughts on Egyptian pyramids and Sir John Soane's Figureht against irreverence**

Frances Sands

**35**

## **Recordings of MMT on-line talks**

**44**

## **Upcoming events**

**46**

## **Back cover**

**48**

*The Combe mausoleum stands in the Churchyard of St Andrew Cobham Surrey, KT11 3EQ. The mausoleum is raised on three steps and stands on top of a mound in the churchyard. The sarcophagus has fluted cabriolet legs with lion's paw feet and is sheltered by a massive canopy. The design is aptly described in the Surrey volume of the Buildings of England as "Soane's funerary style done with a bit more ostentation".*

## CHAIRMAN'S UPDATE

Ian Johnson

---



Some of you may have picked up the news that one of our two Patrons, Tim Knox, was awarded

the CVO (Commander of the Royal Victorian Order) in the recent King's Birthday Honours List. Tim, who now heads the Royal Collection Trust, has been involved with the MMT since its inception and has also been its chairman. Tim is still an ardent and active supporter of the MMT and many of you will know that back in July he arranged and led a private tour of the mausolea at Windsor consisting of the Duchess of Kent's mausoleum (the Duchess was the mother of Queen Victoria) and of the Frogmore Mausoleum itself, this latter still undergoing extensive restoration. The tour concluded in the Albert Memorial Chapel. Congratulations Tim.

I have also to thank Dr Fran Sands who, for the last five years, has courageously looked after the MMT's Gazetteer, updating it very regularly but

who has now handed over the task to Elizabeth Blood. Fran has, like Tim, been involved with the MMT for several years and again is an active supporter. Her growing family and full-time job at Sir John Soane's Museum make life very full for her – although thankfully not full enough that she didn't find the time to write an article for *Mausolus* (see page 42).

Just in front of the Heathcote Mausoleum at Hursley in Hampshire, are the graves of John Keble and his wife. (Figure 1) John Keble was incumbent of the parish of Hursley for many years and was closely involved with the Heathcote family. His grave now requires some restoration and thanks to a



Figure 1: Graves of John Keble and Wife shown clearly in front of mausoleum

donation from a former student of Keble College in Oxford, the MMT is planning to carry out that restoration.

At the time of writing we have a number of events covering the rest of this year and we also have one event already in early 2026–Jeremy Musson will be giving a talk on 15th January at The Gallery in Cowcross Street entitled *Marking Makers: An exploration of funerary monuments by devoted English architects of the eighteenth and nineteenth centuries*.

Before that we have another talk by Alexander (Sandy) Stoddart on Wednesday 26th November

this year in The Gallery. This is a follow-up talk from his talk last November. Enticingly entitled *Lazy Thinking, Lazy Sculpting: Why Contemporary Statues are All So Woeful*, the talk will be live streamed as well as available to attend. (Figure 2) As many of you know from last year Sandy's talks are incisive and informative but also interspersed with wit and rather dry humour. Sandy, an avid MMT supporter, has written for this edition on his search for a Grecian Stele (see page 14).

Book any or all of these events through our website.

[www.mmtrust.org.uk/events.php](http://www.mmtrust.org.uk/events.php)

We are working on the whole programme for 2026 and will send this out in due course.

Do remember that if you are visiting an area, you can check easily on our website for mausolea in that area and do think about sending us updated photos and information. We count on your help.

As usual I and my fellow trustees are grateful for your support.



Figure 2

# HAMILTON MAUSOLEUM: COMMEMORATING A DUKE IN A MONUMENT OF VANITY

David McCulloch

---



*Figure 1: Hamilton Mausoleum from the North Front of Hamilton Palace in 1890.  
Courtesy of Virtual Hamilton Palace*

It takes some imagination to picture the Hamilton Mausoleum in its original setting. The imposing backdrop of Hamilton Palace has been demolished, replaced by sports grounds and leisure centres. The loud hum of the neighbouring M74 has disturbed the dignified peace of Hamilton Low Parks. And scrubby bush has supplanted the once ordered parkland around it (*figure 1*).

Indeed, the mausoleum looks incongruous in its modern context. Stripped of its accoutrements and bearing the scars of neglect, the visitor's eye is drawn to the featureless density of the central section, known as the chapel, the monotonous stonework of the upper column and the phallic-shaped peculiarity of the rotunda at the top (*figure 2*).

Happily, these first impressions



Figure 2: Hamilton Mausoleum today from the South West. Courtesy of Tripadvisor.

are deceptive. As you step inside the chapel, your footsteps reverberating in stately echoes and your gaze lifting from the marble floor through the carved pious scrolls to the oculus in the dome, 120 feet above, you are transported to the glories of imperial Rome. The effect is magnified by shafts of light from the oculus illuminating the alcoves, arches and statuary.

The mausoleum was the brainchild of an eccentric aristocrat: Alexander, the 10th Duke of Hamilton (*figure 3*). Indeed, so personal was the final result that some introduction to the Duke helps explain many of the mausoleum's details. He was born in 1767 and educated at Harrow and Oxford before

spending his formative years of the 1790s, travelling in Italy. Letters to his father at this time suggest this was an influential period for his artistic tastes.



Figure 3: Alexander, 10th Duke of Hamilton, 1776-1852 (by Willis Maddox, 1852). Courtesy of Brodick Collection, National Trust for Scotland

His father inherited the dukedom from a childless nephew in 1799, and the 32-year-old Douglas (the dukedom's courtesy title is Marquess of Douglas) returned to Britain shortly after. His father was keen for him to assume responsibility for the Hamilton Estates near Glasgow which had been granted to his forebear, Sir Walter Fitzgilbert, in 1314.

Douglas also had political ambitions to fulfil as he was elected MP for Lancaster in 1802 before being appointed Ambassador to the court of St Petersburg in 1806. Writings from contemporaries around this time offer revealing insights to his character. After breakfasting together in May 1805, Lady Stafford wrote to her son noting he was:

*'...so odd! so different from every other Man! that I could not find out whether or no he means to marry. His great Coat, long Queue, and Fingers cover'd with gold Rings are as you left them, and he in every particular as foreign as when he came first from Abroad.'*

His obituary in The Times in 1852 was no more complimentary on his political career, commenting that:

*'Timidity and variableness of temperament prevented his rendering much service to, or being*

*much relied on by his party.'*

He returned from Russia in 1808 and, in 1810, married Susan Beckford, daughter of William Beckford, reputedly *'the wealthiest commoner in England'* who was, like Douglas, already building a noteworthy art collection. It was the inheritance of the dukedom and the extensive Hamilton estates, on his father's death in 1819, which unlocked the full enthusiasm of his artistic patronage and the full extent of his, until then suppressed, characteristics.

Hamilton, as he had become, was now the premier duke of Scotland, hereditary keeper of the Palace of Holyroodhouse and bearer of the Crown of Scotland. Moreover, as a direct descendant of the 1<sup>st</sup> Earl of Arran, briefly heir presumptive to the Scottish throne, the duke believed he was the rightful heir to the Scottish crown.

Hamilton's obituary noted his *'great predisposition to over-estimate the importance of ancient birth.'* Based on his subsequent behaviour, this seems a well-deserved epithet. In 1822, he embarked on the dramatic expansion of the family seat, Hamilton Palace, transforming it into the largest non-royal residence in Britain (if

not Europe). Through the 1820s, he was also actively purchasing art, furniture, statuary and sculpture to furnish his much-enlarged house.

By the late 1820s, he was evidently contemplating a resting place suitable for himself, his forebears and his descendants; until then, the family had been buried in the then-ruined collegiate church, close to the palace. Thus, in 1829, Hamilton wrote to Charles Percier, a Napoleonic architect already working on the palace's interiors, asking him to prepare designs for a mausoleum based

on Bramante's Tempietto in San Pietro, Rome (*figure 4*).

The evolution in the mausoleum's design, from Italian renaissance to classical austerity, was reflected in the palace's interiors which gradually developed from Percier's rich decorative style in its early phases to the restrained forms, typified in the marble staircase, during its latter stage. These changes in Hamilton's preferences meant that, in 1841, two further designs were proposed, of which his cousin's,



Figure 4: Bramante's Tempietto in San Pietro. Courtesy of Yehuda Bernstein/Dreamstime.com

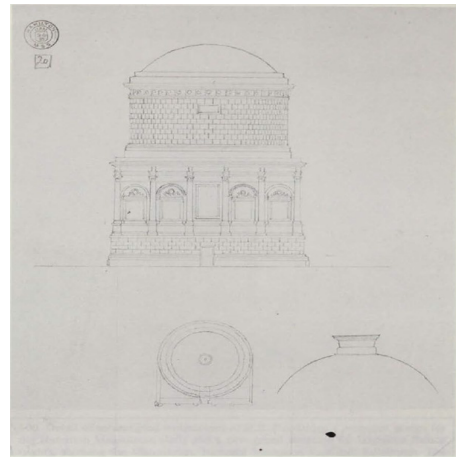


Figure 5: Attributed to David Hamilton, Design for the Hamilton Mausoleum, c.1841. Courtesy of RCAHMS

David Hamilton, (*figure 5*) was largely adopted.

At this stage, the mausoleum was planned to be built due east of the palace though this was altered with much thought

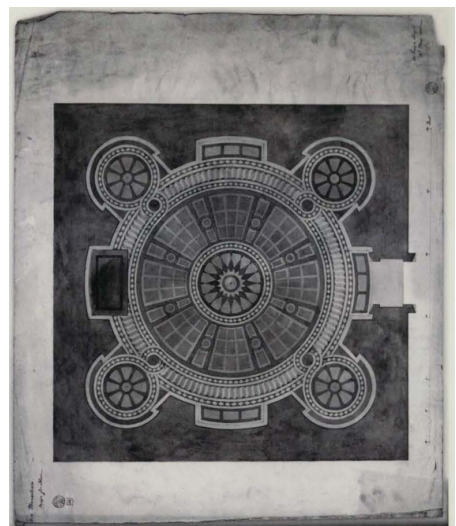
evidently given to its eventual site. According to the tour guide, the mausoleum sits on a straight line between the Palace of Holyroodhouse to the east and Brodick Castle, the Hamilton's other seat on Arran, to the west. Moreover, not only is the mausoleum oriented towards these two family landmarks, it faces south towards Chatelherault (Châtellerault), 876 miles away in France, of which Hamilton was also duke.

Work eventually started on the crypt, the mausoleum's basement where the family coffins would lie, in summer 1844. Sandstone was brought from Barmichael quarry nearby, with each block carved before being keyed into position. As such, no binding agents were used, and the mausoleum still relies entirely on its own weight to remain standing. This was a saving grace when mining subsidence destabilised the ground beneath Hamilton in the 20th century.

In 1845, David Bryce, that prodigious Scottish architect, was hired to complete the chapel. Work progressed slowly so that, when the Duke died in August 1852, this upper section was half-finished. Thankfully, in

his final years, much attention was paid to enriching the chapel's interior. As Grand Master Mason of Scotland, he ensured it was replete with masonic symbolism.

The floor, a beautiful mosaic, comprised of white, yellow and black marble, jasper, and red and green porphyry reputedly used 10,000 different types of stone. The elaborate design (*figure 6*) features the points of the compass surrounded by Jacob's Ladder, representing the Stairway to Heaven, with four Wheels of Life intersecting the circle. Meanwhile, the oculus in the rotunda above refers to the Eye of Providence, a symbol



*Figure 6: David Bryce's Design for the Stone Floor of the Chapel (13th May 1851). Courtesy of RCAHMS*



Figure 7: The Duke's Coffin, an Egyptian Sarcophagus, in the Hamilton Mausoleum representing the watchful care and omniscience of the Great Architect of the Universe.

The duke's coffin (figure 7), being an Egyptian marble sarcophagus, represented more symbolism; Egypt is the 'cradle of masonry.' Placed on a plinth to the east, it lay where the

Worshipful Master might usually sit. He had asked his friend, the acclaimed Egyptologist, 'Mummy' Pettigrew to follow strict pharaoh-like protocols when embalming him. Most notoriously, he was apparently too tall for the coffin, leading to much speculation as to how his body was eventually fitted in.

Alexander Handyside Ritchie, a renowned Edinburgh sculptor, had been hired to carve the cherubs, pious scrolls and heraldic shields adorning the walls (figure 8). Once finished, he moved outside to complete the lions and the three effigies ornamenting the entrance to



Figure 8: Interior of Hamilton Mausoleum, including Cherubs and Pious Scrolls. Courtesy of Graeme Pigeon on Flickr

the crypt. The lions were each carved from a single block of stone, requiring 15 horses to manoeuvre them into position and replicated the small marble lions at the base of Canova's tomb in St Peter's, Rome.

With one asleep and the other awake, they not only represented life and death but, to the educated Victorian visitor, they were royal and imperial symbols emphasising the importance of the people contained within. Finally, Handyside Ritchie carved three effigies, reflecting life, death

and immortality through human faces, on the keystone of each of the three entrances to the crypt.

The mausoleum was eventually completed in 1858, since when it has suffered many vicissitudes. Mining subsidence forced the coffins' removal from the crypt in 1921. Most of the coffins, including the 10th duke's sarcophagus, were laid to rest in Bent Cemetery in Hamilton (*figure 9*) while those of his son and grandson were moved to the Hamilton family cemetery at Brodick on Arran. The 1920s then witnessed the gradual



*Figure 9: Handyside Ritchie's Lions Guarding the Entrance to the Crypt*

demolition of Hamilton Palace and the sale of the surrounding estate. Decades of neglect followed but gladly that is now changing. In 2019, the Hamilton Mausoleum Trust was formed to "promote and secure the restoration" of the mausoleum.

A condition survey in 2020 revealed extensive damage to leadwork in the rotunda, young trees growing from the chapel walls, and blocked gutters, among other issues. On this occasion, the ensuing restoration work meant I was unable to visit

the mausoleum. However, when it reopens in October, the highly informative tour guide means a visit is well worthwhile. Thanks to the care and determination of the trustees, this fascinating and remarkable monument is back in safe hands.

*David McCulloch was born in Dumfriesshire where he still lives and works. He gleaned his enjoyment of history from his father, the author of "Dumfriesshire: A Frontier Region" and "Galloway: A Land Apart"*

## IN SEARCH OF A GRECIAN STELE BY HERMANN ERNST FREUND OF COPENHAGEN

Alexander Stoddart

---

This short article introduces a little mystery in the memorial line, which finds a work of sculpture from the heart of the Golden Age of Danish Art on the banks of the Clyde in the West of Scotland. It is a story that I have decided to tell, and here I'm going to lay out the art-historical material first, hoping to supply biographical details on the subjects memorialised in a follow-up article, which might lead to a solution of the mystery.

In 1981 I had started work on a post-graduate study of 19th century sculpture in Glasgow and the West of Scotland, so it was not long before I found myself, on that account, in Copenhagen. Because of the tremendous influence of the Danish sculptor Bertel Thorvaldsen (1770-1844) on northern European sculpture generally, the Museum erected to him in the Danish capital holds records and documents from various correspondents in far-flung places. I was there to find a letter to Thorvaldsen from the great Edinburgh architectural

sculptor Alexander Handyside Ritchie (1804-70), and indeed found it in the reading room of the architect Bindesboll's Thorvaldsen Museum. I cannot remember what the letter said but do recall that it was written in Italian and commenced 'Caro Cavaliere Alberto...' Thorvaldsen had been given a Papal Knighthood on the completion of his tomb in St. Peter's for Pope Pius VII in 1831, a rare honour given in that he was of course a Lutheran by heritage and also a suspected agnostic.

Thorvaldsen was part of a sphere, which was made up of some of the finest artists of the period, ranging from Ida Brun, the Danish '*mimoplastic*' artist and dancer to the composers Felix Mendelssohn and Niels Gade and on to the summit with Sir Walter Scott himself. Tighter than this, however, he had a circle, and this contained sculptors, painters and architects of distinction from the British, German and of course Scandinavian territories; roughly, those places where the Reformation had made some

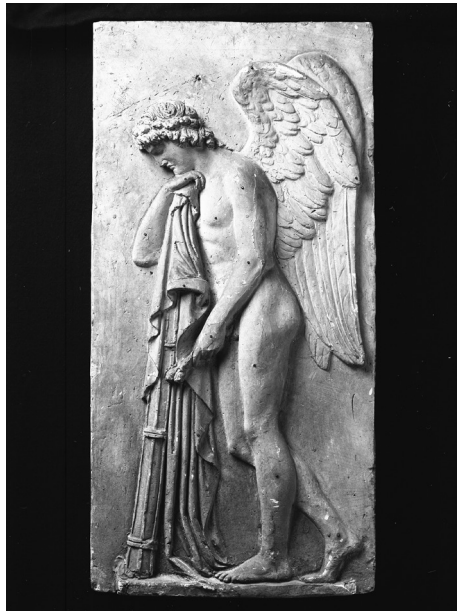
impact. Compared with Canova, dead in 1822, Thorvaldsen's chastity of design and buttermilk scratch-surfaces became appealing to a growing sense of the virtue of more archaic Greek sources over the highly polished, even sumptuous forms of the 'fading Baroque sunset,' which one commentator found in the older sculptor's work. In short, Thorvaldsen represented a kind of Presbyterianism of form and surface – and this struck a chord in Scotland especially, where a powerful Protestant egalitarianism would compress over these years to explode in 1843 with the famous Disruption of the Church of Scotland. There were just such young radicals within Thorvaldsen's circle in Rome (Ritchie was one of them) where his studio was among the modern wonders of the Eternal City. Most importantly, however, one figure under Thorvaldsen grew to gain great influence in the circle, and he was the sculptor who is the focus of this story, Hermann Ernst Freund (1786-1840), chief assistant to Thorvaldsen for about ten years in Rome and thereafter, back in Copenhagen, one of the key figures in the Danish Golden Age as it flourished in Denmark itself. I returned from Copenhagen

with something niggling away at me. While in the reading room in the Thorvaldsen Museum I had come across a book, in Danish, devoted to the life and works of Freund. A list towards the end contained all the known works of this highly documented artist. The majority was in the sepulchral line; Freund had perfected an austere approach to the memorial stele form, confessing to having 'finally understood the Greek,' meaning that 'Attic shape!' celebrated by Keats. These gravestones and funeral plaques were distributed across Denmark – but one was recorded to be in Glasgow. Listed as the gravestone of 'MacDonalds hustru' (in English, MacDonald's wife; there is no apostrophe on the possessive in Danish) it struck me in my youthful pride that, knowing all the significant memorial stones of that city, yet there was evidently one that had escaped me. I spent many years searching the more obscure burial grounds of Glasgow and its environs, to no avail. A genuine work by H.E. Freund right in my patch? Too frustrating.

My time in Copenhagen had allowed me to look further into Freund's sculpture generally,

and I was enchanted to find, in the sculpture museum the Ny Carlsberg Glyptotek, a little suite of rooms forming a kind of corridor marking the division between the original Beaux-Arts building by Vilhelm Dahlerup and the later extension by the stupendous Hack Kampmann, author of the nearby Copenhagen Police Headquarters of world renown. These small apartments contained the most concentrated collection of surviving original plaster models by Freund, alongside small studies, fully in the round, for larger works. The models for relief works were explained to be preparatory of marble versions to be found repeated on several memorials in variation both of form and scale. One, listed as 'The Farewell' showed a deathbed scene, with the deceased attended by two mourners (I.N. 1296). This was used as the model for the marble monument to Major-General Friderich Ernst Johann von Ohlrogge (1772-1839) erected in the Cemetery in Helsingør, north of Copenhagen. Another, listed as '*The Reunion*' showed figures of a man and woman meeting in heaven (I.N.355) I caught a train to

the town of Hamlet's Castle and found the piece located prominently at the entrance to the burial ground. On the back the marble version of the Reunion was found, together with slender compositions on the sides of the stele, one showing a figure of The Genius of Death, with an inverted torch, and the other a figure of Fate bearing a tablet and stylus, with a wheel motif at her feet. Plaster versions of these were also to be seen in the Glyptotek. Most impressive of all, however, was the exquisite deathbed scene on the front of the monument. The composition featured dense passages of drapery linking the three figures, and alternating marvellously between areas of action and rest; the mind and hand of a true master. A pedimented capstone brought the composition to a close with an acroterion and antefixa adornment running peripterally. Back in Scotland the research was grinding to a halt. Who would wish to write about sculpture when one might be making it? So I played truant from the writing and the Ph.D was doomed forthwith. Many years later I realized that in fact I had been playing truant from sculpture by embracing



this wordy diversion... and yet in the Beginning was the Word, and the Word was with God, and the Word was, it has been authoritatively asserted, God. Thus one incurs wrath when one gives up on writing, where giving up on sculpting wins hearty plaudits. In one final effort to discover something, anything, which I might use to bolster the failing research, I took to the Glasgow telephone directory to see if any members of the Mossman family still persisted in the City, Mossman being the chief name in sculpture and statuary during the 19th century. And I did indeed find something by this means; a kind gentleman answered the 'phone to tell me that he was in the process of winding up his mother's estate, and that there were some articles relating to George Mossman (1823-1863) from whom they descended. I managed to get the Special Collections of Glasgow University to purchase the majority of the collection of books, including a scrap-book with cuttings, advertisements for stone-cutting machinery, original Mossman drawings including some caricature items, silhouette portraits and letters both newsing and condoling.

One drawing looked different from any of the others, which were coarse and rudely hatched and grubby; a very sparse outlining of a composition bearing a strong resemblance to the front relief on that Helsingor grave stele... And at the foot of the sheet, in gentle capitals, I read '*H.E.FREUND. KIOBENHAVN*'. Many years later I was privileged to see an authentic drawing by Freund in the outstanding collection of the modern architect Craig Hamilton, allowing me to be sure of the hand responsible for the Glasgow item.

So, a work by the second most important sculptor in Denmark is known to exist somewhere in Glasgow, yet cannot be found. A drawing relating to an identified funerary relief is discovered (signed and located) in a Glasgow scrap book. Yet still the search went on and on, even while I was becoming, in a halting fashion, a sculptor of sorts.

With a wife and young family in the car many years later, I slammed on the brakes in Nelson Street, Greenock, a town 23 miles down the Clyde from central Glasgow. On a strip of grass outside St. Luke's Kirk (now named Westburn Church)

stood a stark and handsome stone I'd never noticed before. But I had seen the sculpted composition on the front before, on that scrap-book drawing, and on the gravestone at Helsingor. There was a slight variation in the architectural arrangement of the shaft of the stele, and the figure of the deceased was now female. Other slight details differed but the composition and handling were absolutely conclusive. Just recently the historian of Glasgow sculpture, Mr. Gary Nisbet, has drawn my attention to a nearly indecipherable inscription hidden away on the field beneath the deathbed itself, in feint capitals ending in ...HAVN. And on the left on the same level, just yesterday, my assistant Lindsay and I found H.E.FREUND, in barest vestige.

IN MEMORY OF JANE HOUSTON  
MACDONALD WHO DIED AT  
GLASGOW ON THE 16TH OF FEB. 1836  
THIS MONUMENT WAS ORDERED  
BY HER AFFECTIONATE HUSBAND  
ALEXANDER MACDONALD LATE  
OF KINGSTON JAMAICA WHO ALSO  
BEFORE ITS ERECTION DEPARTED  
THIS LIFE ON THE 16TH OF JUNE  
1840 THEIR MORTAL REMAINS LIE  
INTERRED SIDE BY SIDE IN THE NEW  
BURYING GROUND NEAR THIS SPOT.

Having discovered that this thing exists, it remains to find out how, why and for whom it exists.

At long last I am turning my attention to those questions and hope to be able to report in this organ soon.

*Alexander (Sandy) Stoddart is the King's Sculptor in Ordinary in Scotland and will be returning to the subject, as he says, in the next edition of Mausolus. He will also be giving a talk, hosted by the MMT, on Wednesday 26th November at The Gallery 77 Cowcross Street London EC1M 6EJ. See page 45.*



*Memorial to Jane Houston MacDonald,  
Westburn Church, Nelson Street, Greenock,  
Scotland.*



*Side relief, a figure of Fate.*



*Side relief, Genius of Death.*



*Detail of the signature passage documenting  
Copenhagen as the place of production.*

# MAUSOLEA FOR ASHES

Brian Parsons

This year marks the 140th anniversary of the first cremation at Woking Crematorium. Mrs Jeannette Caroline Pickergill was cremated on 26 March 1885 and her ashes were subsequently deposited in the catacombs under the Anglican chapel in Kensal Green Cemetery. Research has shown that in the early years of cremation, ashes were either buried in a grave or placed in a columbarium niche provided at a crematorium. In addition, some were transported abroad, divided or placed in a mausoleum. The latter proved to be a convenient mode of disposition, particularly if the mausoleum was full for the reception of coffins. Some mausolea were also constructed specifically to accommodate caskets of ashes; these were often, but not always, of smaller proportions to those containing coffins, furthermore, they could contain many caskets. It is such mausolea that is the focus of this article.

## The Haywood Mausoleum

*Figures 1 & 2*

The City of London Cemetery contains what is probably the earliest mausoleum to be built



*Figures 1 & 2: The exterior and interior of the Haywood Mausoleum in the City of London Cemetery.*



specifically for ashes caskets. Constructed in 1889 to the designs of Colonel William Haywood, and located near the main entrance of the cemetery, it contains his ashes along with those of his wife. The MMT website provides a full

description:

*A Gothic revival gable-fronted mausoleum built on a raised podium having stepped corner buttresses rising to crocketed finials. Rock-faced masonry with ashlar dressings having a square-headed doorway within a pointed arch surround. Inscription carved on a 'banner' to tympanum panel. Single cell interior with niches to gable end housing caskets of ashes surmounted by busts of William Haywood and his wife, Jemima Emma Haywood. She died on 10 May 1896.*

A panel on the exterior of the mausoleum bears the following inscription:

*Within this tomb lie the ashes of Lieutenant Colonel William Haywood once commandant of the London Volunteer Rifle Brigade. He was by profession an Architect and Engineer and designed and laid out this cemetery. Born 21 December 1821. Died 13 April 1894. Cremated at Woking 18 April 1894.*

The mausoleum is in good condition. Haywood's original drawings are held in the London Archive.

### **The Columbarium in Brookwood Cemetery**

*Figures 3-5*

Brookwood Cemetery possesses over thirty mausolea, but the largest was, however, only

temporarily used for the deposit of one coffin. The Cadogan mausoleum was constructed for Viscount Chelsea - Albert Edward George Henry Cadogan - whose coffin rested there from 1878 to 1908/9 when it was transferred to Culford Church in Suffolk. The mausoleum was sold for £200 to the London Necropolis Company in 1910.

The tympanum contains the word 'COLUMBARIVM' and access to the mausoleum is gained through an Egyptian-style doorway. Internally, there is a range of niches on the ground floor. Below the domed roof is a central staircase leading to an underground vault with further accommodation for caskets of ashes.

Over 80 caskets have been deposited since 1912 with the last in 1982. Some have been removed for burial or scattering elsewhere. It is likely that many of the cremations took place at nearby Woking Crematorium. The structure was given Grade II listed status in 2004. This was the second columbarium in Brookwood Cemetery, but regrettably little is known about the first other than it was of modest proportions and had a castellated roof.



Figures 3, 4 & 5: The exterior and interior of the Columbarium in Brookwood Cemetery..



## The Phipson Mausoleum

*Figures 6 & 7*

Brookwood Cemetery contains a number of mausolea that solely contain ashes: The Hughes-Bell mausoleum (1907) is an Egyptian-style polished pink granite structure containing four caskets of ashes. The Normand mausoleum contains eight caskets and dates from the early years of the 20<sup>th</sup> century. The



*Figures 6 & 7: The Phipson Mausoleum at Brookwood contains four ceramic ashes caskets. These were probably manufactured by Doulton, and further examples can be seen in the columbarium at Woking Crematorium and elsewhere. The lid was secured with metal wire bonded by a small circular seal.*

octagonal Phipson mausoleum with shelves for caskets was constructed in 1909 specifically for Weatherby Phipson's ashes.



*Figure 8: The Martin Smith Mausoleum*

## The Martin Smith Mausoleum, Golders Green Crematorium

*Figure 8*

The grounds of Golders Green Crematorium contain two mausolea specifically designed for ashes.

Martin Ridley Smith, the first chairman of the London Cremation Company, arranged for the construction of a mausoleum to retain the ashes of his son Nigel Martin Smith. Dating from 1904/5, it is a brick and Portland stone neo-classical

structure which was designed by Paul Phipps, who trained with Sir Edwin Lutyens. The mausoleum contains a bust of the deceased and several white stone urns in niches on the walls. Caskets are also positioned on the windowsills. Martin Ridley Smith died in November 1908. The mausoleum was given Grade II listed status in 1993.

### **The Philipson Mausoleum, Golders Green Crematorium**

*Figures 9 & 10*

Design by Sir Edwin Lutyens (1869-1944) and erected in 1914, the Philipson mausoleum is



*Figures 9 & 10: The exterior and interior of Philipson mausoleum in the grounds of Golders Green Crematorium.*



a striking circular building of Portland stone. It possesses a latticed wall encircling a central domed structure, originally designed, like the Pantheon, to be open to the sky. The intention was for the space between the outer and inner walls to be planted with roses; there is an access gate at the rear.

Inside can be seen two alabaster urns; one contains the ashes of Florence Philipson (1877-1914) the other of Ralph Hilton Philipson (1862-1928). They stand on a pedestal opposite the doorway and can be clearly viewed through the perforated stone door. In the centre of the floor is an 'inverted dome' to catch the rainwater (now redundant as the dome is glazed); a stone bench runs around the side of the mausoleum.

The shape of the mausoleum references the circular rooms on the roof of the former headquarters of the Midland Bank (now The Ned) in the City of London, built in 1924.

A comprehensive description of the mausoleum by Dr Roger Bowdler can be found in *Golders Green Crematorium, 1902-2002. A London Centenary in Context*.

### **The Hannen Mausoleum, St Mary's Churchyard, Wargrave, Berkshire**

*Figures 11 & 12*



*Figures 11 & 12: The Hannen Mausoleum exterior and interior*

The churchyard of St Mary's Wargrave possesses a mausoleum containing the ashes of the barrister, judge and diplomat Sir Nicholas John Hannen (1842-1900) along with a number of family members. Sir Nicholas died in Shanghai in 1900 and was cremated there.

Sir Edwin Lutyens was commissioned in 1905 to design the mausoleum; Sir Nicholas's son, also Nicholas, was employed as a trainee in the architect's office. Lutyens produced a 12ft square building of red brick with red tiles, glass tiles and stonework, which '*... combines Byzantine Revival with Arts and Crafts and with classical architectural lines*'. The cella is decorated with a quote from the Gospel of Luke: '*He Is Not The God Of The Dead But Of The Living For All Live Unto Him*'. (chapter 20, verse 38). The stone door gives access to the interior which contains seventeen decorative loculi to house the caskets of ashes. There are nine on the back wall and four on each side wall. All bear a small inscription plate; some appear to be missing and are presumed unoccupied. A carved stone bird positioned in a circular nest looks down from the centre of the dome. Lattice stonework

vents in both side walls provide for the circulation of air. The mausoleum was listed in 1983 and restored two years later, but is now in need of attention.

### **Other mausolea containing ashes**

#### *Figure 13*

The mausoleum in the grounds of Manston House at Sturminster Newton in Dorset was used to contain the coffins of Captain Thomas Hanham's wife and mother who died in 1876 and 1877 respectively. Captain Hanham erected a cremator in an ancillary building in the grounds of Manston House, and both were cremated in 1882. Captain Hanham was cremated the following year. It is likely that the mausoleum housed the ashes of these three cremations, although documentary evidence is lacking.

Many other mausolea contain ashes along with coffins. For example, the Mond mausoleum in Islington St Pancras Cemetery.

Since 1885 over 28 million cremations have taken place in the UK. In 2023 there were 334 crematoria in operation with just over 80 per cent of deaths followed by cremation. A comprehensive study of the development of cremation



Figure 13: The mausoleum at Manston House. It has been restored since this photo was taken.

along with how ashes have been treated can be found in the second edition of *From Dust to Ashes. Cremation and the British Way of Death* by Brian Parsons and Peter C Jupp (2025).

---

## Bibliography

Clarke JM (2021) *Brookwood's Mausolea* Privately printed. Available from [www.john-clarke.co.uk](http://www.john-clarke.co.uk)

Clarke JM and Guney E (2010) *The Columbarium Brookwood Cemetery* Brookwood: Brookwood Park Ltd

Parsons B (2005) *Committed to the Cleansing Flame. The Development of Cremation in Nineteenth Century England*, Reading: Spire Books

Parsons B and Jupp PC (2025) *From Dust to Ashes. Cremation and the British Way of Death*, second edition London: Palgrave Macmillan

Pearson LF (2002) *Mausoleums Princess*, Risborough: Shire Books

Jupp PC and Grainger HJ Eds (2002)

*Golders Green Crematorium 1902-2002.*  
*A London Centenary in Context*, London:  
London Cremation Company

[www.mmtrust.org.uk](http://www.mmtrust.org.uk)

[www.brianparsons.org.uk](http://www.brianparsons.org.uk)

*Photographs from the author's collection,*  
*except where stated.*

# RESEARCH BEGINS ON THE BURTON MAUSOLEUM COLLECTION

Dr Helen Wickstead

---



*Figure 1: The Burton Mausoleum, St Mary Magdalen Roman Catholic Church churchyard, 61 North Worple Way, London.*

Hidden away behind St Mary Magdalen Catholic Church, Mortlake is the mausoleum of Captain Sir Richard Francis Burton and Lady Isabel Burton (*figure 1*). This autumn Habitats & Heritage with Cliveden

Conservation are restoring the building and its interior. A large and fascinating assemblage of artefacts from inside the tomb has had to be temporarily relocated, creating a unique opportunity to conduct a

sustained programme of research into this extraordinary collection. Staff, students and volunteers from Kingston University, Museum of Richmond and Habitats & Heritage are discovering the stories behind the collection, assessing the condition of each item and making recommendations about how the collection should be conserved for future generations to enjoy.



Figure 2: Altar with tabernacle, candlesticks, crucifix and glass vessels beneath the glass window allowing visitors to look inside.

It is exceptionally rare for a Victorian mausoleum to survive with its original contents and internal fittings largely intact. The Burton Mausoleum encloses 69 Islamic and Christian items and parts of items, most of which were manufactured before 1896 (figures 2 & 3). The Burton Mausoleum Collection has seen very little detailed analysis or investigation in the past. For more than fifty years, this unique collection was difficult to access. After a break-in in 1951 the tomb door was bricked up. Visitors could see the artefacts inside only by climbing up a ladder and peering in through a small window. Specialists had limited opportunities to examine this important collection.



Figure 3: Blown glass vessels with hand-applied handles next to a lightshade with faceted glass beads.

The Grade II\* Listed Burton Mausoleum is an astonishing structure. Shaped after a Syrian desert tent, its exterior incorporates a frieze with an

Islamic star and crescent design, a Catholic crucifix and, at the tent's apex, a nine-pointed Sufi Enneagram. The interior walls are painted with angels and a verse from Luke's account of the resurrection. Against the east wall lies an altar equipped with candlesticks, crucifix and tabernacle. Like many nineteenth-century mosques and madrasas, the ceiling is hung with lanterns (*figure 4*). At one time these included a Mamluk revival oil lamp which apparently crashed to the ground. Four strings of camel bells meet at the centre of the ceiling. These were activated by an electrical circuit which, when the door was opened, tinkled the bells as if they were blown by a desert breeze. A bronze Hamsa hand (a symbol common to Judaism and Islam) is suspended from the tent roof offering holy blessings and protection against the evil eye to everything beneath (*figure 5*).

Among the most celebrated and controversial figures of their age, Richard Francis and Isabel Burton stimulated British taste for oriental texts and consumables (Richard, for example, helped Sir Frederic Leighton find "good old specimens" of tiles



*Figure 4: Hanging Lantern with faceted glass beads still affixed to the mausoleum ceiling.*

*Figure 5: Hamsa hand suspended from wooden central boss which has become detached from the ceiling.*



from Damascus which he incorporated into the influential Arab Hall at Leighton House). Photographs and paintings of the exotic interiors inside the Burton's home at Trieste depict items from the Burton Mausoleum Collection – including the Mamluk revival oil lamp. It is likely that some of the items placed in the mausoleum were collected by the Burtons during their travels in Europe, Africa, India and the Middle East. Studying the hand-crafted artefacts such as the blown-glass vessels, or the iron camel bells interlaced with glass beads placed on Richard's coffin (*figure*

6), could produce new insights about the makers and users of these items in their countries of origin, as well as illuminating the histories of the Burtons and their role in interpreting Islamic spiritualities for Christian audiences.

The painstaking procedure of inspecting, cleaning and cataloguing each item has only just begun. This work will create condition reports, photographic and documentary records as well as recommendations for the future care and conservation of each item. From this careful process I am compiling an illustrated catalogue. Museum



*Figure 6: String of Iron and copper alloy bells interspersed with glass beads on top of the sarcophagus of Sir Richard Francis Burton.*

of Richmond is organising a public talk reporting back on the fresh discoveries the project will be making over the next three months. Members of the Mausolea and Monuments Trust are welcome to visit while the work progresses on most Tuesdays and Thursdays at Museum of Richmond. There is a dedicated display in the museum while the project is in progress.

*Images with permission of Habitats & Heritage and Dr Helen Brown.*

*Dr Helen Wickstead is a Course Leader at the Museum & Gallery Studies Department of Kingston School of Art.*



*Figure 7: Hanging lantern with faceted glass beads.*

# THE MANSIONS OF THE DEAD

## THOUGHTS ON EGYPTIAN PYRAMIDS

### AND SIR JOHN SOANE'S FIGHT AGAINST IRREVERENCE

Frances Sands



Figure 1: Soane office hand, Royal Academy lecture drawing depicting the pyramids at Giza, Egypt, c.1806-19, SM 27/3/2. Photograph: Ardon Bar-Hama.

©Sir John Soane's Museum, London.

*'We can have little or no doubt of pyramids being originally and exclusively intended as receptacles for the dead' (figure 1)<sup>1</sup>*

In 1806, aged 53, the celebrated architect, philanthropist and collector John Soane was elected Professor of Architecture

at the Royal Academy in London [hereafter RA]. Having been a student there himself in the 1770s, Soane took his pedagogic responsibilities extremely seriously, and crafted a series of 12 lectures – designed to be delivered over a period of two years – exploring the history of

world architecture, and detailing what he perceived to be good and bad examples of the craft. Furthermore, given that Soane's teaching coincided with the lean years of the Napoleonic Wars, instead of reducing the number of staff in the employ of his personal architectural office, he instructed them – at his own expense – to produce around 1,000 large-scale, colour-washed lecture drawings to illustrate his words. A selection of these has been used to illustrate this paper.

According to the 'Laws' of the RA, the duties of the Professor of Architecture were '*to read annually Six Public Lectures, calculated to form the taste of the Students, to instruct them in the Laws and Principles of Composition, to point out to them the beauties or faults of celebrated productions, to fit them for an unprejudiced study of books on the Art, and for a critical examination of Structures.*'<sup>2</sup>

Soane did not shy away from these words. He was ruthless in his criticism of bad exemplars both ancient and modern, going so far as to state that: '*if improper models, which become more dangerous from being constantly before us are suffered, from false delicacy, or other motives, to pass*

*unnoticed, they become familiar*'.<sup>3</sup>

In other words, Soane felt that just because our forebears had tolerated a misuse of architectural or ornamental motifs, it did not make it acceptable for his contemporary architects to duplicate those errors. This paper will consider Soane's somewhat strident thoughts on the origins, use and misuse of Egyptian pyramids.

But first, a brief word on the application of the Egyptian style more generally. Soane was keenly aware that a fashion for all things ancient Egyptian had swept Europe since the Roman annexation of Egypt in 30 BCE, and then again after France's invasion of Egypt in 1798-1801. In fact, the fun and *faux pas* of modern and early modern Britain's love affair with the Egyptian style will form the subject of an exciting exhibition at Sir John Soane's Museum this autumn: *Egypt: Influencing British Design 1775 – 2025* (8 October 2025 – 19 January 2026). We have loved Egypt, and continue to do so, but Soane was less ardently wedded to this fashion, especially when the forms of ancient Egyptian architecture were used in a manner which he considered to be inappropriate. Within his very first lecture at the



Figure 2: Soane office hand, Royal Academy lecture drawing depicting the Courier Office, The Strand London, c.1806-19, SM 27/6/11. Photograph: Ardon Bar-Hama. ©Sir John Soane's Museum, London

RA he complained:

*What can be more puerile and unsuccessful than the paltry attempt to imitate the character and form of their [ancient Egyptian's] works in small and confined spaces? And yet, such is the prevalence of that monster, fashion, and such the rage for novelty, that we frequently see attempts of this kind by way of decoration, particularly to many of the shop fronts of the metropolis. Nor does this evil of applying without*

*recurrence to first principles end here. The Egyptian mania has spread further: even our furniture is decorated with the symbolical forms of the religious and other customs of Egypt.*<sup>4</sup>

To illustrate this point, Soane instructed his office to produce a lecture drawing depicting the façade of the Courier Office on The Strand in London, one of the earliest, and most conspicuous celebrations of Egyptian style following France's invasion of Egypt (figure 2). It offered Soane a perfect example of an architect failing to understand the history and meaning of the Egyptian motifs he was wielding. The cornice above the shop front windows imitates the ornamentation to the entrances to ancient Egyptian temples and shrines. The Egyptianesque columns are imitations of those recorded by Dominique-Vivant Denon in his depiction of the ancient Egyptian Temple of Hermopolis in his celebrated publication *Voyage dans la Haute et la Basse Égypte* of 1809.<sup>5</sup> And the winged scarab beetle relief set immediately above the windows is the ancient Egyptian religious icon symbolising rebirth after death and was a popular motif for ancient Egyptian funerary

amulets. This entirely irreverent composition is accentuated, almost comedically so, by the inclusion of a fashionably dressed Regency gentleman. What is this usurpation of Egyptian religious forms if not, in Soane's words, 'that monster, fashion'?

And now on to Egyptian pyramids specifically. Soane was – correctly – quite clear that the ancient Egyptians had used pyramids as mausolea. In his fourth lecture at the RA he explained:

*It is well known that the veneration and respect of the Egyptians were so great that it made a part of their religion to protect the remains of their dead from neglect and insult. We are also told that these people considered this world as a passage to some other existence, and therefore paid no regard to the stability of their dwellings but were anxious to make the mansions of the dead eternal. With this idea they made their pyramids generally square, although sometimes round and generally diminishing to the top, leaving only a small flat space of a few feet to receive a statue of the deceased or other decoration. If, with these*

*circumstances, the immense solidity of these structure is considered, it is impossible to imagine any composition so well calculated to brave the efforts of time, and which is likewise so simple, characteristic and awfully impressive that we can have little or no doubt of pyramids being originally and exclusively intended as receptacles for the dead.<sup>6</sup>*

To illustrate these facts, Soane cited the Great Pyramid at Giza, and its fellows, which he had illustrated as a magnificent lecture drawing depicting an aerial view of the site (*figure 1*). It seems sensible to suggest that the pyramid is the architectural form which offers the greatest clarity about ancient Egyptian religion. But to Soane's dismay, even the pyramid was liberally misapplied by his contemporaries. Soane held no condemnation for the imitation of ancient art forms, nor the duplication of religious motifs, it was merely this misapplication which irked him.

Soane cited two specific examples. First was the (unconsecrated and unused) Darnley Mausoleum in Cobham Woods, Kent, built to designs by the architect James Wyatt in



Figure 3: Soane office hand, Royal Academy lecture drawing depicting the Darnley Mausoleum, Kent, c.1806-19, SM 18/6/1. Photograph: Ardon Bar-Hama. ©Sir John Soane's Museum, London.

1781, for the 4<sup>th</sup> Earl of Darnley of Cobham Hall (figure 3). Despite being a mausoleum, and therefore the correct location for a pyramid, Soane was displeased by the fusion of a Roman Doric temple building, surmounted by a pyramid. To elevate the pyramid off the ground was a terrible crime, but to elevate it above a temple of an entirely different civilization and religion, was something else altogether. Notoriously, the inclusion of a pyramid had been stipulated in the Earl of Darnley's

Will, and therefore James Wyatt had no means of reasoning with him. Soane felt that Darnley should have known better.

Second, Soane cites the south entrance gateway, or 'Triumphal Arch' at Holkham Hall, Norfolk, built to designs of 1730 by the architect William Kent (but taking 20 years to complete) for Thomas Coke (later 1<sup>st</sup> Earl of Leicester) (figure 4). In Kent's designs, he included pyramids set high above the two side arches, which are otherwise rusticated and pedimented, so again, are Roman. Here we see all the same problems. But

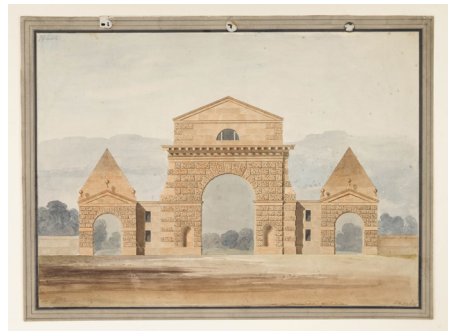


Figure 4: Soane office hand, Royal Academy lecture drawing depicting the south entrance to Holkham Hall, Norfolk, c.1806-19, SM 17/1/13. Photograph: Ardon Bar-Hama.

©Sir John Soane's Museum, London ©Sir John Soane's Museum, London

fortunately, these pyramids were never executed on the entrance gateway at Holkham, so perhaps the Coke family saw sense before it was too late.

Soane's criticism of Kent's designs for the Holkham south entrance, the Darnley Mausoleum and particularly of Darnley himself is wonderfully blunt, and worth reading:

*The magnificent mausoleum erected a few years past in the park of a nobleman in Kent, is enriched with the modern Doric order, and the whole work finished with a pyramid, not from the taste of the architect but pursuant to the Will of the noble personage to whose memory it was erected. So likewise, over the arched side entrance into the park at Holkham [Holkham Hall, Norfolk], pyramids are also introduced without any better reason. [...] These noblemen were better classical scholars (it may be presumed) than architects. In these modern works the order of things is inverted: what the Egyptians the inventors, produced as a principal, is here used as accessory only. There is no end to the evils of servile imitation.<sup>7</sup>*

There are plenty of other examples of inappropriate pyramids by British architects which Soane did not quote. One such notable example which somewhat irritates this author, is a design by Robert Adam – a

self-proclaimed antiquarian no less – the Pyramid Gate in the park at Nostell Priory, Yorkshire (figure 5). Once again, a pyramid

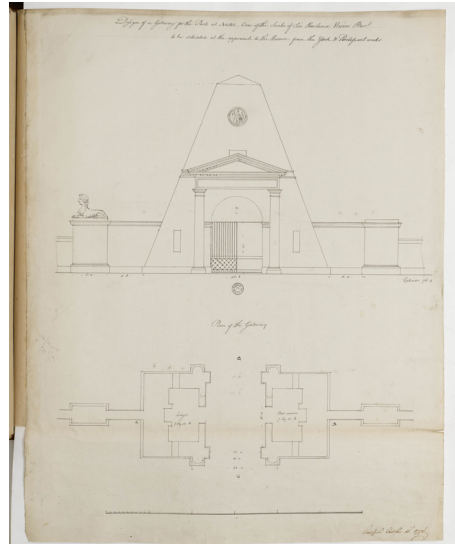


Figure 5: Adam office hand, design for the Pyramid Gate, Nostell Priory, Yorkshire, as executed, 1776. SM Adam volume 51/73. Photograph: Ardon Bar-Hama. ©Sir John Soane's Museum, London.

is applied to an architectural form which is completely divorced from commemoration of the dead. And while this pyramid is not elevated off the ground, it is pierced through by a carriage arch with a Roman Doric portico and pediment. The hollowing of a pyramid to create a tunnel, and the conflation of Roman and Egyptian forms here, would surely have been enough to set Soane's rage aflame. One suspects Soane

was unfamiliar with this example when he wrote his lectures, as otherwise he would doubtless have chastised Adam for his misuse of the pyramid – Adam, whom Soane otherwise admired, describing '*my late friend Mr. Adam*,' and referring to the influence of Adam's work as '*the electric power of this revolution in art*.'<sup>8</sup> Even our heroes can be fallible, and one can only imagine Soane emitting a groan when he acquired the Adam office drawings collection in 1833 and finally encountered Adam's designs for this offensive pyramid gate.

Soane blamed the ancient Romans for validating the misuse of Egyptian pyramids, having admired them in Egypt and then utilising them incorrectly back in Rome:

*The ancients [Romans], not regarding the origin, misapplied the pyramid in some of their works, and set the example to the moderns who, always ready to take advantage of ancient practice without considering whether that practice was sanctioned by first principles, have merely availed themselves of ancient [Roman] errors.*<sup>9</sup>

Soane saved particular venom for an even earlier example,

Pliny's description of the Mausoleum of Artemesia, properly called the Tomb of Mausolus, a 4<sup>th</sup> century BCE structure in south-west Asia Minor which followed a Greek tradition rather than a Roman one. British architects have tended to unquestioningly imitate the forms of Classical Antiquity, which frustrated Soane, as he felt that if his contemporaries willingly followed Classical Antiquity's lead and failed to educate themselves on Egyptian iconography, then they had no business using forms like pyramids at all, lest they do so incorrectly and irreverently.

So, on Soane's behalf, I implore you to remember that: *We can have little or no doubt of pyramids being originally and exclusively intended as receptacles for the dead. They are not to be used as accessory only!*<sup>11</sup>

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

---

<sup>1</sup> David Watkin (ed.), *Sir John Soane: The Royal Academy Lectures*, Cambridge University Press, Cambridge, 2000, p. 108.

<sup>2</sup> *Ibid.* p. 105.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.* p. 37.

<sup>5</sup> *Dominique-Vivant Denon, Voyage dans la basse et la haute-Égypte, pendant les campagnes du Général Bonaparte. Par Vivant Denon, 1809, pl. xi.*

<sup>6</sup> *Watkin, 2000, pp. 107-8.*

<sup>7</sup> *Ibid., p. 110.*

<sup>8</sup> *Ibid., pp. 216, 259.*

<sup>9</sup> *Ibid., p. 110.*

<sup>10</sup> *Ibid., p. 108.*

<sup>11</sup> *Ibid., p. 110.*

## 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.

.....

### **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/ueWX2fzQS8>

### **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](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](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>

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

The Lecture by Alexander Stoddart on 27 November 2024

The link is: <https://youtu.be/1XhpV5CogsU>

.....

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

|                                                      |       |                                                                                  |
|------------------------------------------------------|-------|----------------------------------------------------------------------------------|
| The Victorian Society                                | ..... | <a href="http://www.victoriansociety.org.uk">www.victoriansociety.org.uk</a>     |
| Friends of Highgate Cemetery                         | ..... | <a href="http://www.highgatecemetery.org">www.highgatecemetery.org</a>           |
| Friends of West Norwood Cemetery                     | ..... | <a href="http://www.fownc.org">www.fownc.org</a>                                 |
| Brompton Cemetery                                    | ..... | <a href="http://www.brompton-cemetery.org.uk">www.brompton-cemetery.org.uk</a>   |
| Ecclesiological Society                              | ..... | <a href="http://www.ecclsoc.org">www.ecclsoc.org</a>                             |
| The British Association for Cemeteries in South Asia | ..... | <a href="http://www.bacsa.org.uk">www.bacsa.org.uk</a>                           |
| Friends of Tunbridge Wells Cemetery                  | ..... | <a href="http://www.friends-tw-cemetery.org">www.friends-tw-cemetery.org</a>     |
| The Church Monuments Society                         | ..... | <a href="http://www.churchmonumentsociety.org">www.churchmonumentsociety.org</a> |
| Habitats & Heritage                                  | ..... | <a href="http://habitatsandheritage.org.uk">habitatsandheritage.org.uk</a>       |
| The Folly Fellowship                                 | ..... | <a href="http://follies.org.uk">follies.org.uk</a>                               |

## UPCOMING EVENTS 2025 - 2026

---

Wednesday 26  
November 2025

### **Lazy Thinking, Lazy Sculpting: Why Contemporary Statues are All So Woeful**

*A further talk on sculpture by Alexander Stoddart, the King's Sculptor in Ordinary in Scotland.*

Charge £5 | Venue The Gallery 77 Cowcross Street  
London EC1M 6EJ. The talk will also be live-streamed.

Thursday 15 January  
2026 at 6pm

### **Marking Makers: An exploration of funerary monuments by devoted English architects of the eighteenth and nineteenth centuries**

*Author, writer, broadcaster and consultant, Jeremy Musson will guide us through a selection of funereal monuments by some of the leading lights of architecture including Robert Adam and John Soane.*

Charge £10 | Venue The Gallery 77 Cowcross Street  
London EC1M 6EJ. The talk will also be live-streamed.

All events must be booked through the MMT website::  
**[mmtrust.org.uk/events.php](https://mmtrust.org.uk/events.php)**

# 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

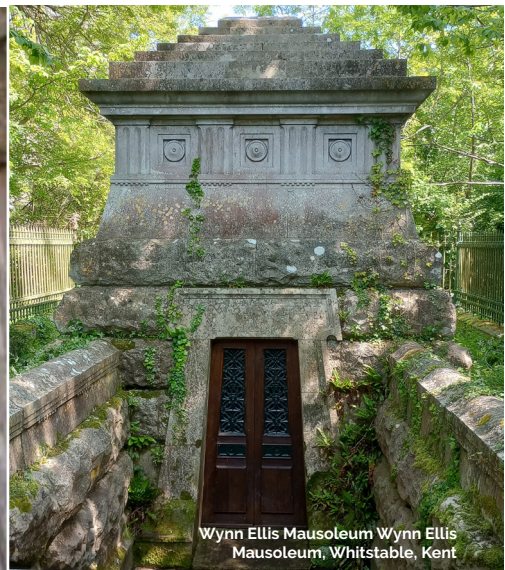
work in supporting owners of mausolea, keeping a list of all mausolea of significance and helping, where feasible, those interested in the history of mausolea.

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](http://mmtrust.org.uk/helpus.php)



Wynn Ellis Mausoleum Wynn Ellis Mausoleum, Whitstable, Kent

The Combe Mausoleum Cobham  
(see page 3)

THE  
MAUSOLEA & MONUMENTS  
TRUST

[www.mmtrust.org.uk](http://www.mmtrust.org.uk)

