

MAUSOLUS

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Spring 2025



The Hogg Mausoleum in Tunbridge Wells Cemetery, Kent
Page 31

The Mausolea & Monuments Trust

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The delightful Moore Mausoleum in the cemetery in Chard Somerset. William Moore (1833-1901) came from a family of West Country landowners. He was born in Luppitt in Devon and, at the age of eighteen, was working on a farm belonging to his father, Thomas, at Combeshead near Honiton. The last twenty years of William's life were spent in retirement at Chard where the mausoleum was built. His interment there in 1901 was followed in 1914, by those of his wife, Mary Ann, son Thomas (d.1913) and daughter, Alice Jane Pryor (d.1927).

CHAIRMAN'S UPDATE

Ian Johnson

The MMT has been busy with repairs and maintenance of its mausolea as was explained in the last edition of this Journal. These works are now complete, and we go into 2025 with some interesting plans.

We are pleased to welcome a new Trustee Nigel Hankin (photo) who joined us in January. Nigel retired in 2019 after 34 years in finance and is now a freelance writer living in London. Since retiring, he has completed Master's degrees in Literature and Art, and in Classics. He is currently Treasurer of the Friends of Conakry Refugee School and volunteer librarian at the Georgian Group. The plan, already in progress, is for Nigel to take over from Robert Heathcote as Treasurer. Robert has been our Treasurer for 11 years and is happy to hand over the reins but will also stay on as a Trustee. As is our practice each of the mausolea we own has a trustee who is the principal contact and 'supervisor' for that mausoleum. Robert keeps a weather eye over the coincidentally named Heathcote mausoleum at Hursley, where,



Nigel Hankin

as you will recall from our last edition, a significant amount of repair and restoration work has been undertaken in the last few months.

On pages 44-45 of this edition you will find details of the events we have planned for this year.

On **Tuesday 1st July** Tim Knox, one of the Trust's two Patrons, and Director of the Royal Collections, has obtained the permission of HM King Charles for a visit by an MMT group to Windsor. The tour, bearing the wonderful title **Victorian Valhalla in Windsor: Special visit to the Albert Memorial Chapel, St George's Chapel,**

Windsor and the Royal

Mausolea at Frogmore will first visit the bejewelled interior of the Albert Memorial Chapel attached to St George's Chapel at Windsor. This remarkable chapel, rebuilt by Henry VII as a burial or lady chapel, was where his famous tomb by Torrigiani was intended to be erected, close to the relics of the saintly Henry VI. However, the tombs of Henry and his family were diverted to Westminster Abbey, and for centuries several ambitious schemes to use the 'Tomb House' - as it was called - were proposed and then abandoned. In 1800 a capacious Royal Vault was excavated beneath the Chapel - a project of George III.

It was only after the death of Prince Albert in 1861 that the Chapel was finally transformed into one of the most lavish ecclesiastical interiors in Britain, combining the talents of Sir George Gilbert Scott and the sculptor Baron Henri de Triqueti, with mosaics by Salviati and stained glass by Clayton and Bell. Prince Albert's chivalric cenotaph is by Triqueti, but it was later dwarfed by the enormous monument by Sir Alfred Gilbert to the eldest son of the future Edward VII, the

Duke of Clarence and Avondale. Made of bronze, marble and Mexican onyx, embellished with enamel and mother of pearl, it is a masterpiece of the Art Nouveau and one of the most remarkable funerary monuments in Britain.

The tour then will move to the gardens of Frogmore House in the heart of the Home Park at Windsor and subsequently on to the interior of the Duchess of Kent's Mausoleum. Erected to the designs of Prince Albert for Queen Victoria's Mother, the latter is depicted '*en grande tenue*' by a marble statue within. The tour will include the exterior only of the Victoria and Albert Mausoleum. The exterior of this imposing Neo-Romanesque mausoleum has recently been restored, but the interior is currently and sadly inaccessible due to preparations for further works.

On **Monday 22nd September** there will be a tour of the Bedford Chapel at Chenies Parish Church in Bedfordshire. The chapel was added to the church in 1556 (and extended and restored from the middle of the 19th century onwards) by the Dukes of Bedford and is the private mausoleum of the

Russell family. The tour will be led by Matthew Hirst, Curator of Woburn Abbey and is by courtesy of HG The Duke of Bedford.

On **Thursday 28th August** there will be a talk on-line given by Tharik Hussain and Dr Helen Brown of Habitats & Heritage entitled Burton and Islam. The talk will initially cover the historical connection between the explorer Sir Richard Burton and Islam. The second part of the talk will provide an update on the conservation of the amazing Burton Mausoleum in Mortlake.

In **November, on Wednesday the 26th** a further talk by Alexander 'Sandy' Stoddart will take place entitled. The talk entitled provocatively '*Lazy Thinking, Lazy Sculpting: Why Contemporary Statues are All So Woeful*' will be live at the Gallery in Cowcross Street in London as last year but will also be streamed live. As those who attended last year's lecture will know, Sandy is a stimulating and entertaining speaker whose knowledge of the art of sculpture is legendary.

Other events are in the planning phase including in the summer a tour of the Temple Buildings led by trustee Kate Davey. The date

is **Saturday 28th June**.

At the time of going to press we are working on a number of other events.

Full details and booking arrangements are on our website. Some events such as the tours of Windsor and Chenies are limited in numbers and restricted to members only, so keep an eye on our website and book early.

We mentioned in the last edition projects to preserve and restore two mausolea- The Phipps at Westbury in Wiltshire and the Parker mausoleum in High Heskett. More detailed write-ups are in this issue.

As usual I and my fellow trustees are grateful for your support, and we look forward to greeting some of you in person at our events.

THE MILTON MAUSOLEUM (1824-26) AND THE 4TH DUKE AND DUCHESS OF NEWCASTLE

Dr Elizabeth Blood



Figure 1: Milton Mausoleum, Nottinghamshire. Photo by E. Blood.

The Milton Mausoleum nestles just off the Great North Road (A1) near Markham Moor in Nottinghamshire (*figure 1*). It is in the neo-Classical style, designed by Sir Robert Smirke (1780-1867) as both a mausoleum for the Newcastles and a replacement parish church, enclosed by a pleasant burial ground that overlooks surrounding village fields. Somewhat derided by Pevsner as 'an incongruous sight' that 'looks entirely as if it stood at Hackney or Wandsworth', the mausoleum's contrast with and

isolation in the Nottinghamshire landscape is really part of the charm it holds.¹ The whole effect amplifies the poignancy of its story.

The mausoleum was associated with Clumber House (demolished 1938) four miles away. In the heart of 'The Dukeries', Clumber was the seat of the Dukes of Newcastle. When the mausoleum was conceived, it was home to the 4th Duke and Duchess, Henry Pelham Fiennes Pelham Clinton (1785-1851) and Georgiana Elizabeth (née Miller-Mundy,

1789-1822). For a time, their mausoleum served as the parish church of All Saints. Henry, a significant (but financially unstable) landowner who had inherited his title young, met Georgiana at her childhood home of Shipley Hall in Derbyshire and, luckily for him, she was a wealthy coal heiress who had already inherited wealth from her mother. They married in Lambeth Palace in July 1807 and their love appears to have been genuine. The 4th Duke is now somewhat infamous for his '*unyielding Ultra-Toryism*'² and for opposing the Reform Bill in his politics, but his devotion to his estate and family (of which the mausoleum was a part) merits recognition. He had intended to commission a new church with family vault at one of the family estate villages, Bothamsall, but this had not come to fruition by the time death struck his growing family. At the opening of the year 1822, the Duke and Duchess had twelve children, but by May they had lost their eldest child, Anna-Maria, who was temporarily buried in Marylebone Church in London. The Duke's diaries note the deterioration of his wife in the months thereafter, whose health (while pregnant with

twins) declined. He tells us that Georgiana delivered a stillborn girl and living boy in September 1822. Less than two days later, Georgiana died:

*'I have this day lost that inestimable treasure which has made the happiness and comfort of my life for 15 years. My beloved and amiable Georgiana, my wife, my companion and my friend, died on this day...'*³

The surviving baby boy died within a fortnight, on the eve of Georgiana's funeral. Georgiana, her baby twins, and Anna-Maria's disinterred remains were buried together at Bothamsall. The bereft Duke still meditated in his diary months later that '*One should always live as if one was about to die.*'⁴ His new objective was to commemorate properly his father, wife and deceased children, and to provide a fitting place of burial for himself and his descendants. To commemorate his wife and children, he decided to commission a monument (*figure 2*).⁵

Turning to the best-known artists of his day, including Samuel Reynolds (1773-1835), David Morrison (active 1793-1850) and Richard Westmacott (1775-1856), the Duke commissioned engravings, wax portraits and death masks and, eventually,



Figure 2: Monument to the 4th Duchess of Newcastle, by Westmacott. Photo by E. Blood.

the mausoleum and monument seen at Milton today. For a new church with family vault, he consulted Sir Robert Smirke, whose London work the Duke had seen at the British Museum and Somerset House and with whom he was in talks about improving Clumber. The chosen site would be approached by an avenue of Lombardy poplars along a gently rolling patchwork of fields and woods just outside the hamlet of Milton (the parish is sometimes called Markham Clinton). Building began in 1824, two years after Georgiana's death, and was completed in

1826. Based on a Greek Doric temple, the building is imposing without being oppressive. It has a cruciform plan, but only the nave served as the parish church (figure 3); this was blocked off from the octagonal tower and transepts by a wall with a door, the screen and altar are just in front of this (figure 4). The east



Figure 3: Nave, looking towards the west entrance and gallery. Photo by E. Blood.



Figure 4: Screen between the nave and the private east end and transepts.. Photo by E. Blood.

end of the building thus formed the family mausoleum and is the end with the impressive tetrastyle portico, not a plain door as per the nave entrance at the west. Construction was of Roche Abbey stone from the demolished public baths in Tuxford, and of Tuxford-made bricks.⁶ Stone also came from Worksop Manor, which the Duke had purchased. The building has a copper roof. After many delays, the mausoleum was consecrated as the new parish church in 1833 by the Archbishop of York.

The two family monuments are in the south transept. Georgiana's monument, by Westmacott, is the most significant, and took until the end of 1839 to be installed (17 years after her death). It is of white marble and depicts the Duchess in effigy, on her death bed, holding the twins she died for, stretching out to a back-panel with relief of Anna-Maria (sculpted using Anna-Maria's death mask, taken by Westmacott), who leads them to heaven (*figure 5*). The depiction of Anna-Maria in the relief is often misunderstood. Nicholas Penny, Marie Busco, and others surmise the low-relief figure is allegorical, a convention

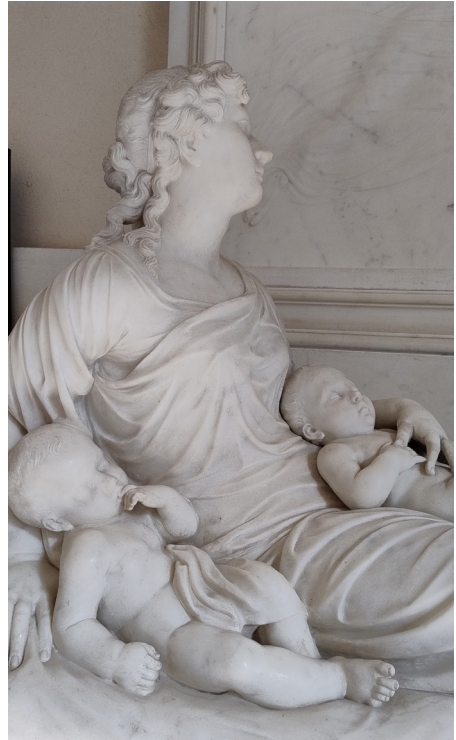


Figure 5: Effigies of the 4th Duchess and her twins. Photo by E. Blood.

of the sculptor.⁷ Not so. The Duke was clear about making it a monument to Anna-Maria too, using Westmacott's death mask (*figure 6*). The monument's inscription, indeed, explains: '... Anna Maria preceded [Georgiana] by a few months, and it is humbly hoped led the way to regions of eternal bliss.' The Duke and Westmacott also spent a lot of time modelling something that achieved a close likeness of Georgiana. It is in some ways a beautifully restrained piece, in



Figure 6: Relief depicting Anna-Maria in heaven. Photo by E. Blood.

line with the Duke's conservative values and classical learning. Yet the beauty of the monument and its details upon closer inspection are clear testaments to the Duke's affections for his family. The depiction of all four of the dead in a combination of the domestic and heavenly realms, the abundant foliage on the pedestal's low swags, and the realistic detail of the corner of a ticking mattress being revealed from under the sheets by Georgiana's forward motion, enrich the monument and its emotional impact significantly (*figure 7*). For the Duke, it must have recalled forever after the death scenes he witnessed.

The Duke survived until 1851. His own monument can be seen



Figure 7: Realistic detailing on the monument. Photo by E. Blood.

mounted on the wall opposite Georgiana's, but this is of another time and style altogether (*figure 8*). It oozes many of the neo-Gothic conceits to be seen at the Great Exhibition of 1851 and would not have looked out of place at Bodley's new chapel for Clumber, which came later in 1889. It has not survived well; over the past 60 years many details have been lost. It takes the form of a carved limestone Gothic ogee arch surrounding a plain tablet, with two figures standing on the protruding base, at either side, representing warriors in romanticised historical and heraldic costume. As noted by Fletcher, these latter figures sound exactly like ones he instructed to be included on a monument to his father (d.1795) in St George's Chapel, Windsor that was, according to the Duke's diary entries, designed by Sir Robert Smirke and executed by a sculptor named Nichols.⁸ As that memorial seems to have failed to appear at Windsor, it looks to have been transferred to Milton and reused. The lower section carries heraldic shields that have deteriorated. The figure to the left is missing the top half of its head, which once wore a crown and great plumage of ostrich feathers, also its right



Figure 8: Monument to the 4th Duke of Newcastle Photo by E. Blood.

hand with dagger-in-sheath, and the details below. The figure to the right has lost an heraldic peacock from atop his head, and the weapon his hands also rested upon. Beneath, a tablet dedicated to his grandson, Henry William Pelham Clinton (1860-1927), has been lost and leaves an unexplained rectangular niche in the wall. The whole appears to have been painted, perhaps when the mausoleum was first reopened to the public and its surface is now suffering from that, as well as from moisture levels

in the walls. Chunks of spalled material can be seen at its base like architectural dandruff. Large parts of the building, indeed, suffer similarly.

Whilst there is much to see today, much has been lost. The church contained originally an octagonal font, a pulpit, lectern, altar, organ, private pews for the family, and stained glass, all now gone. What remains is the small wooden gallery over the west entrance, the wooden screen with Ten Commandments and Lord's Prayer dividing the nave from the transepts, some pews, a small mural tablet to a parishioner, and the entrance to the vault. Although space for 36 coffins was provided in the vault, few of the family were buried there (*figure 9*). The vault may only have received 11 or so interments (sources are conflicting), including the 4th Duke and Duchess, the Duke's mother, several of the Duke's children (including the 5th Duke) and his grandson (the 6th Duke). The coffins were damaged by vandals in 1971, and the remaining coffin plates raised and mounted in the south transept (*figure 10*). Successive generations of Henry's family appear to have stopped using the church at

Milton when Clumber Chapel was built. Without care and maintenance, the church went into decline. The Duke of Newcastle in 1949 wrote to declare he could no longer bear responsibility for its upkeep.



Figure 9: Newcastle vault showing one of the screw jacks for raising the vault slab, photo courtesy of Skillington Workshop Ltd. with permission of the Churches Conservation Trust



Figure 10: Coffin plates raised after vandalism in the vault. Photo E. Blood

The parish nomination for its official church was transferred back to the old church at West Markham that same year. The mausoleum received a Grade I listing in 1967 but was made redundant officially in 1971. Between the 1960s and 1980s, the 4th Duchess' tomb was temporarily housed at Clumber Chapel. By 1972, the mausoleum had passed to The Redundant Churches Fund (now the Churches Conservation Trust), who continue to look after it.

In 2015 a *Friends of the Mausoleum* group was established by local volunteers. The Friends are active in stewarding and caring for the building, which they brought back into use for events. The churchyard remains the village burial ground. The building itself appears to continue to suffer due to fluctuating humidity levels: when I visited (check online for their open days), there had been so much spalling from the walls of the domed east entrance chamber that chairs had been linked with tape and 'keep out' signs attached: deemed unsafe by the recent CCT inspection (*figure 11*). They were just being removed after another visit had reversed that decision.



Figure 11: Floor under the octagonal tower, looking towards the east door. Photo E. Blood

Environmental monitoring is a fundamental aspect of an holistic approach to conserving buildings and monuments. If they are to be preserved, ongoing vigilance, maintenance, and funding is required, so a visit and a donation to the Milton Mausoleum is highly recommended. It is not only a wonderful place to see and in need of your attention, but a poignant lament to the unyielding ambitions of a star-crossed Duke.

Further Reading:

The Churches Conservation Trust & Janet Roberts (2002), 'Milton Mausoleum: Markham Clinton, Nottinghamshire', Series 4 no. 140 (December 2001), available online via the Churches Conservation Trust website at <https://www.visitchurches.org.uk/static/uploaded/c8865876-d901-4e4f-86066a6892ec42f2.pdf> [accessed 29/11/2024]

John Fletcher (Ed.), *Where Truth Abides: Diaries of the 4th Duke of Newcastle-under-Lyme 1822–1850*, (Little Longstone, Derbyshire: Country Books, 2001)

Richard A. Gaunt (Ed.), *Unhappy Reactionary: The Diaries of the Fourth Duke of Newcastle-under-Lyme 1822–1850*, (Nottingham: The Thoroton Society of Nottinghamshire, 2003)

Janet Roberts, *Georgiana: 4th Duchess of Newcastle* (Little Longstone, Bakewell: Country Books, 2000)

References:

¹ Nikolaus Pevsner, *The Buildings of England: Nottinghamshire* (Harmondsworth: Penguin, 1951), p.103.

² Richard A. Gaunt, 'Crafting Clumber: the Dukes of Newcastle and the Nottinghamshire landscape', *Landscape History*, 33:1 (2012), pp.87–102, see p.91 for this quote.

³ Quoted in John Fletcher (Ed.), *Where Truth Abides: Diaries of the 4th Duke of Newcastle-under-Lyme 1822–1850*, (Little Longstone, Derbyshire: Country Books, 2001), see p.16.

⁴ Quoted in Fletcher, *Where Truth Abides*, see p.19.

⁵ See N B Penny, 'English Church Monuments to Women Who Died in Childbed between 1780 and 1835' in *Journal of the Warburg and Courtauld Institutes*, Vol. 38 (1975), pp.314–32 for context.

⁶ The Churches Conservation Trust (2002), 'Milton Mausoleum: Markham Clinton, Nottinghamshire' by Janet Roberts, Series 4 no. 140 (December 2001), available online via the Churches Conservation Trust website at <https://www.visitchurches.org.uk/static/uploaded/c8865876-d901-4e4f-86066a6892ec42f2.pdf> [accessed 29/11/2024], see pp.3–4.

⁷ Nicholas Penny, *Church Monuments in Romantic England*, (London: Yale University Press, 1977), see p.91; N B Penny, 'English Church Monuments to Women...' see p.319; Marie Busco, *Sir Richard Westmacott: Sculptor*, (Cambridge: Cambridge University Press, 1994), see p.146.

⁸ Fletcher, *Where Truth Abides...*, see p.342 and the Duke's diary entries for 03 December 1825 (p.47) and 23 June 1827 (p.67).

A HIDDEN MASTERPIECE IN RURAL DUMFRIESSHIRE: THE QUEENSBERRY MARBLES

David McCulloch



Figure 1: Durisdeer church.

Heading north on the M74, between Beattock and Douglas, there's a bleak stretch of country. It's tempting to press on for the better-known sites of Edinburgh and the Highlands; but don't be deceived. Just 15 minutes' drive from junction 14, beyond the Dalveen Pass and skirting the watershed of Upper Nithsdale lies a well-concealed architectural gem.

It's easy to miss Durisdeer Church (*figure 1*), two miles off the main road, up a single track, nestled beneath the slopes of Black Hill and Scaw'd Law. The parish is remote and rural, the graveyard is filled with fleeing covenanters and solitary shepherds and to such characters, the architectural frivolities of continental Europe would have remained a distant wonder, but for one local family.

The Douglasses of Drumlanrig assumed patronage of the church after the Reformation in 1560 when Sir James Douglas, 7th baron of Drumlanrig, secured an advantageous outcome for himself during the redistribution of ecclesiastical lands. In Dursideer's case, this was from the prebend of Glasgow Cathedral within which it had been since 1375.

Between 1560 and the 1690's, the church remained untouched and undisturbed, despite the changes unfolding elsewhere across Britain. The Union of the Crowns, the Civil Wars and the subsequent Restoration of the monarchy imposed deep and enduring cultural, political and all imposed deep and enduring cultural, political and social changes across Britain.

For the Douglasses of Drumlanrig, good fortune and careful manoeuvring meant their fortunes soared through these volatile times. In 1633, Sir James' great grandson, William, was created Earl of Queensberry and in 1684, William's grandson, James, was created Duke of Queensberry.

This confluence of familial and national fortunes was neatly demonstrated when, on the death of his father in 1695, the

2nd Duke, known as the Union Duke, turned his architectural eye towards Durisdeer Church and the erection of a family vault befitting the Queensberry's status.

By the mid-1690's, Drumlanrig Castle, the family's magnificent new house five miles from Durisdeer was nearing completion so James Smith, the architect of Drumlanrig, was asked to draft plans for a north aisle to the church, known as the Queensberry Aisle.

Smith's design for a square pavilion-style addition, in pink sandstone, with an ogee-domed roof and a large projecting cornice mimicked the style at Drumlanrig. It also reflected the new Duke's taste. As a 20-year-old, he had spent much time in Rome during his Grand Tour which had evidently left an impression.

Crowning the entrance to the family vault which lay beneath the pavilion, Smith designed an impressive marble Baldachin (*figure 2*), presumably inspired by the Duke's visits to St Peter's Basilica in the Vatican. Carved by the then up-and-coming Flemish sculptor, John van Nost, it is enthusiastically described by Scotland's Churches Trust as:



Figure 2: Marble Baldachin crowning entrance to The Douglasses of Drumlanrig family vault, designed by James Smith.

'A riot of swagged fabric, garlands of flowers, urns, barley-sugar columns, cherubs, skulls and pediments, all in gleaming white marble.'

The vault was eventually completed in 1708, just three years before the final and brightest jewel was added to this architectural crown. In 1711, van Nost was further commissioned to carve a monument to the 2nd Duke, whose health was by then ailing, and his Duchess, Mary, who had died two years earlier in 1709.



Figure 3: Monument to the 2nd Duke and his Duchess carved by John van Nost, 1711

The monument (*figure 3*) is topped by a marble canopy, from which hang marble curtains framing the centrepiece: two marble effigies of the Duke and his Duchess. He reclines pensively, dressed in his garter robes looking down towards his wife, lying on her back, dressed in her coronation robes, a jewelled dress and a tiara.

Age has dulled the marble's glister but the intricacy of the sculpture work (*figure 4*) the ornamentation within the canopy and the sheer flamboyancy of the piece are still a feast for any visitor. The grey marble of the flanking columns and the background accentuate the



Figure 4: Close up of scultupre work on monument to the 2nd Duke and his Duchess carved by John van Nost, 1711

whole effect.

Alas, the magnificence of the marbles disguises a heartbreaking tale of family tragedy for the Queensberrys, clues of which are apparent in the coffins lying within the vault. In 1754, the 3rd duke's eldest son, Henry, Earl of Drumlanrig, died, aged just 32, from an accidental discharge from his pistol while riding ahead of his carriage party in Yorkshire.

His wife, Elizabeth, never recovered from the shock and followed her husband to the grave two years later,

in 1756. Later that year, that often-found trio of misfortune was completed when Henry's younger brother, Charles, also died, from ill health in Lisbon in October 1756.

The 3rd duke lived a further 20 years, eventually dying in 1778 when his titles were inherited by his second cousin, William, better known as Old Q or the Rake of Piccadilly. With no children, the dukedom of Queensberry was inherited by the 4th Duke of Buccleuch whose descendants were buried near Dalkeith Palace, the Buccleuch family home near Edinburgh.

Thus, the family vault and the Queensberry Marbles have remained (largely) undisturbed for the past 250 years. Perhaps that sense of untouched antiquity strengthens the visitors' appreciation of the sculptures. Certainly, when combined with the elegance of their design and the beauty of their craftsmanship, it makes that detour from the M74 well worth your while.

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

THE PARKER FAMILY MAUSOLEUM AT HIGH HESKET, WESTMORLAND

Carol Clifford and others



Figure 1: The Parker Family Mausoleum

The Mausoleum stands in the churchyard of St Mary the Virgin, Hesketh in the Forest, High Hesketh, Westmorland and Furness.

The family mausoleum was built in 1828 and completed just before Christmas. William Parker (1819-1897) decided to erect a mausoleum over his brother Thomas's new grave to acknowledge Thomas's considerable achievements. Many other members of the Parker family, including William

were subsequently interred in the mausoleum in later years. Outside the mausoleum are inscriptions, listed at the end of this article, which indicate some of those interred. It would appear that the last known interment was that of William Parker himself in 1897.

The mausoleum is made of Calciferous sandstone ashlar, is square with angle buttresses, moulded plinth and parapet stones with carved leaves and quatrefoils (*figure 1*). There is

a panelled cast iron door in a pointed Gothic arch and a pointed arched side window with scrolled grille.

The opposite side had a cross loop opening. There was a sloping slab roof supported by corbels but part of this is missing and some of the parapet stones have fallen. There is a raised panel over the door but the inscription is lost. It is believed there used to be a brass plate which recorded the death of Margaret Parker (1828), her husband Christopher Parker (1838) and various children.

A member of the Parker family (now deceased) wrote in 2005 a letter to the local school and explained in his letter that William Parker founded their school.

The Parker family lived in the Petteril Valley with origins in the Inglewood Forest and Carlisle and with a history of farming dating back to 1560. They lived at Greenhead Farm, Wreay and later at Old Town at Hesket. During the cotton boom Thomas Parker of Hesket, one of his sons and his nephews went to Manchester to make their fortune importing raw cotton and selling it to the mills. They brought their wealth back to

the County and lived in large houses, such as Skirwith Abbey, Langwathby, Acorn Bank, Temple Sowerby, Newbiggin Hall and Warwick Hall, near Carlisle. As philanthropists they gave away huge sums of money for good causes such as the foundation of the Cumberland Infirmary in Carlisle and Sunday schools near Stockport.

It is likely the Parker family donated land on which High Hesket school was originally built, this was to the rear of a local public house, the Salutation Inn. Robert Parker Snr provided money for its upkeep but by the 1850s the building was in poor condition. William made provision for a new school on land which belonged to the Old Town Property where he lived, which lay on the south west side of the village next to the turnpike road. William provided £145, half the amount needed to build in local red sandstone, a school and a home for the master. As part of the family's long time commitments to Sunday schools, the school was also used as a Sunday school.

Amongst William Parker's contributions to High Hesket was the provision for a new school.

His brother, Thomas had done the same at Warwick Bridge and Skirwith.

Inscriptions in the paved area outside Parker Mausoleum:

Margaret Parker – 2nd Wife of Christopher Parker of Petteril Green (died 27th Sept 1828 aged 59)

Octavious Jefferson - Son of Christopher and Margaret (died 15th August 1829 aged 11 months)

Sophia Mary – daughter of Christopher and Mary Parker (3rd wife) (died 13th August 1834 aged 4 months)

Christopher Parker (died 28th February 1838 aged 62 years)

Thomas Jefferson - Son of Christopher and Margaret Parker (died 19th November (1812?) aged 21 years)

In memory of Robert Holme Parker of Petteril Green – 2nd son of first marriage (died 12th May 1847 aged 55 years)

John Richardson Parker infant son of Robert Holme Parker (died 26th March 1841).

The following photos illustrate the extent to which the

mausoleum is now in urgent need of repair and the PCC of the church is trying to carry out repairs and a possible restoration in order to make it safe. It is looking to raise funds for this work.

Information has been taken from:

National Heritage website listed building

The history and antiquities of Leath Ward in the County of Cumberland by Samuel Jefferson

Cattle Droving, Cotton and Landownership: a Cumbrian Family Saga, by Peter Roebuck





Figures 2 - 6: The Parker Family Mausoleum today.



THE PHIPPS MAUSOLEUM AT WESTBURY IN WILTSHIRE

Luke Hughes

In the last edition of Mausolus reference was made to the Phipps Mausoleum in Westbury cemetery - a photo of it appeared on the cover. A more detailed article covering its history and leading to its current status is here by Luke Hughes, who is married to one of the descendants of the Phipps family, Polly Phipps.



Figures 1 & 2: The Phipps Mausoleum and close-up of the spire.

The mausoleum is a really grand Gothic Revival mausoleum built to impress-in this case a stone spire resembling that of an abandoned church, crowned with a ring of lucarnes (semi-circular headed windows), rises from an octagonal tower set on a massive square base (*figures 1 & 2*). The hood-moulds, tracery, parapet, gargoyles and

balustrade surrounding the structure are all lavishly carved. Inside, there is a large, centrally placed, granite sarcophagus with four coffin shelves to either side. The floor is laid with armorial floor tiles.

It was built around 1874 and the architect is believed to be Charles Francis Hansom, (1803-1882 and of Hansom cab fame),

although in recent years a view has been put forward that it may have been William White (1825-1900, whose masterwork is St Michael's Church in Lyndhurst in Hampshire and All Saints Church Notting Hill in London).

Considered by English Heritage as a 'Building at Risk' the condition of the Mausoleum continues to decline. Problems of damp have been exacerbated by theft of flashings and the structure is plagued by vandalism (damage is recorded in the glass and tracery of two of the windows, the carved stone shields and the stonework of the balustrade). Iron work needs repair. The mausoleum is still deteriorating and is much overgrown (*figure 3*). There is some evidence of vandalism although none appears recent. The door to the vault has been sealed, having been open in previous years (*figure 4*).

In recent times much research has been carried out into the history of the mausoleum and those interred within it. Its current state is parlous, and many repairs are needed to this Grade II* listed building.

As is often the case with such buildings there has been no clear ownership trail since it was



Figure 3: The mausoleum is overgrown.



Figure 4: View through the sealed vault door.

built or when the land for the cemetery was conveyed to the district in the 1870s. Apparently there was a fire in the Wiltshire Council Offices in 1934 and this consumed a lot of archive material including the papers relating to ownership of the mausoleum.

Since 2000 there has been extensive correspondence between the Phipps family, represented by myself, West Wiltshire District Council, English Heritage and other concerned organisations including the MMT. Each time discussions have tended to break down over the point of ownership and thus responsibility. The fact that John Lewis Phipps, who caused the mausoleum to be built, has many descendants has only served to complicate further the issue of ownership. However legal advice is currently being sought.

The Phipps family connection to the area of Wiltshire dates from 1445 when Thomas Phipps was Rector of Orcheston in Wiltshire. An extensive plaque within the mausoleum sets out much of the history (see addendum to this article).

Four members of the Phipps Family are known to be interred within the mausoleum

<i>John Lewis Phipps</i>	<i>1871</i>
<i>Julia Phipps</i>	<i>1927</i>
<i>Richard Leckaby Phipps</i>	<i>1889</i>
<i>Richard Algernon Phipps</i>	<i>1982</i>

Out of interest two notable descendants of the Phipps family have been Jack Phipps CBE the musical director who died in 2010. At one time he was general manager of the Aldeburgh Festival in Suffolk which had been the creation of Britten and Pears. Later he moved to Bath to work at the Theatre Royal and finally at the Arts Council returning there in 1986. Polly Phipps his daughter is this author's wife.

Major General Jeremy Phipps CB was the officer who masterminded the breaking of the siege of the Iranian Embassy by the SAS in 1980. He died in 2021.

The mausoleum is situated in the Bratton Road Cemetery, Westbury Wiltshire, BA13 3EB.

Luke Hughes FSA is an architectural historian and designer of furniture for architecturally sensitive buildings.

MMT TWICKENHAM VISIT

Tom Drysdale

Tom Drysdale recounts a late summer outing to three mausolea last Summer organised by the MMT with Habitats & Heritage, a Twickenham-based charity that acts for the natural and historic environment in south and west London.



Figure 1: Sir Joseph Bazalgette's Mausoleum at the Church of St Mary's, Wimbledon

Our tour started at the attractive church of St Mary's, Wimbledon, where Sir Joseph Bazalgette, the engineer whose sewerage system cured London's cholera epidemic in the mid-19th century, is interred in a mausoleum in the churchyard (*figure 1*).

For a charity focused on sustainability and protecting the natural environment, there's a pleasing concordance in the fact that the mausoleum - which

it is now bidding to restore - is a prime example of Victorian recycling.

The mausoleum was constructed originally for John Rucker, a businessman and plantation owner, in 1804. When Bazalgette bought the mausoleum for his own family's use it had been unattended for some 80 years. It now houses the remains of seven members of the Bazalgette family, as well as those of its founder.

The mausoleum is on the Heritage at Risk Register and urgently requires repairs to the vaulted roof and the railings, parts of which are missing. Habitats & Heritage is currently seeking funding from the National Lottery Heritage Fund to enable this vital work.

In contrast to the impersonal classicism of the Bazalgette tomb, the Burton Mausoleum at St Mary Magdalene Roman Catholic Church in Mortlake is entirely biographical (*figure 2*). Built by Lady Isabel Burton, wife of the explorer, Sir Richard, it



Figure 2: The Burton mausoleum at St Mary Magdalene Roman Catholic Church, Mortlake

takes the form of a tent. But the rippled 'canvas' disguises the fact that the covering is, in fact, sandstone.

The tomb contains the coffins of Richard and Isabel, as well as ephemera collected by the pair during their travels to the Middle East (*figure 3*). A skylight, accessed by a ladder to the rear of the mausoleum, offers visitors a glimpse of the tomb's interior. Originally mourners could enter the mausoleum, and suspended camel bells would ring as the door was opened, but owing to vandalism in the mid-twentieth century the entrance was bricked up.

Despite being cleaned as recently as 2010, the mausoleum has suffered from weathering. The aims of the new project (referred to in article in the last edition of *Mausolus*) include restoring the exterior



Figure 3: Interior of the Burton Mausoleum with coffins and items of Richard and Isabel Burton.



Figure 4: The Kilmorey Mausoleum.

and reinstating the entrance, alongside a host of outreach projects designed to engage with the local community and produce a more contemporary, nuanced interpretation of the mausoleum and its occupants.

Undoubtedly the most impressive of the three mausolea visited was saved for last - The Kilmorey Mausoleum (*figure 4*). Built in 1854 for the 2nd Earl of Kilmorey's mistress, Priscilla Hoste, it is now in its third location. First erected in Brompton Cemetery, the mausoleum was moved to Woburn Park, before being relocated finally to its present position in St Margarets.

Built in the Egyptian style using pink and grey granite from

Scotland, some might see another Scottish link in the lotus flowers that adorn the tomb's exterior, which have a somewhat thistle-like appearance.

Inside the mausoleum - which was opened specially for our group - a marble plaque depicts Priscilla on her deathbed, with the Earl and their son, Charles, at her side while an angel hovers above (*figure 5*).

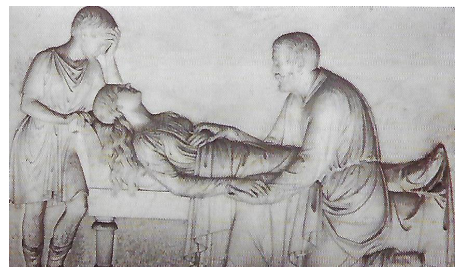


Figure 5: Marble Plaque of Priscilla Hoste in the Kilmorey Mausoleum, St Margarets.

This was a fascinating event led by knowledgeable guides, and it was a real treat to see three very different mausolea illustrating the diversity of styles that exist within the genre of funerary architecture. It was equally interesting to hear about the obstacles - and opportunities - presented by the need to obtain funding from major donors for the Bazalgette and Burton restoration projects.

Public outreach and community impact are compulsory requirements for obtaining funding from the likes of the National Lottery Heritage Fund. Habitats & Heritage's approach - combining restoration, education, and environmental benefits - is sure to be a winner and a model for any organisation looking to restore mausolea of a similar nature.

HOGG MAUSOLEUM IN TUNBRIDGE WELLS CEMETERY

Sue White

The Friends of Tunbridge Wells Cemetery (FTWC) have been working to save the delightful Hogg mausoleum. Sue White of the FTWC provided an update.



Figure 1: The Hogg Mausoleum.

Construction started on the magnificent Hogg Mausoleum (figure 1) in 1894 after the wife of wealthy silk merchant William Hogg died suddenly. William never saw it completed however, as within a year he had also died. His eldest son died 5 years later in 1900, and the final occupant was his son's wife who died in 1944.

The local Council was paid the sum of £10 per annum

to maintain the building by cleaning inside and out from at least 1923, but no record can be found of work being carried out after 1963. When the mausoleum was last opened is not known, but a new focus on the building resulted from the founding in 2014 of the Friends of Tunbridge Wells Cemetery (FTWC). Entry to the building has not been possible as the key to the heavy bronze door has

been lost. In 2019, the stained-glass window was vandalised and a grille put over the window. Hence, the Friends have thus been unable to assess the condition of the interior of the mausoleum.

We were informed that before we could consider doing anything to the building, we should establish ownership. Consequently, a long trail of research, obtaining wills and trawling through Burial Board minutes in local archives took place.

The second son of William Hogg became a baronet in 1905 and moved away from the area. He is buried elsewhere and his sons and grandsons wanted nothing more to do with the mausoleum.

We traced the ancestry of the family to the 5th baronet who now lives in the USA and has no family. He had no knowledge of the existence of the mausoleum but has signed a permission agreement for FTWC to obtain access to undertake repairs necessary to conserve, preserve and protect it.

In 2024 a photographer used a drone to take images of the roof (*figure 2*) and take the grille off the window so that photographs of the interior with a 360° camera could be taken. It appears that the roof might be bitumen (*figures 3&4*), which may be the original, and is badly cracked and bubbled. The photographs of the inside (*figure 5*) show the damage caused by the ingress of water. One of



Figure 2: Roof of the Hogg Mausoleum



Figures 3, 4 & 5: The badly cracked and bubbled bitumen roof and water-damaged interior.

the sarcophagi (*figure 6*) has holes possibly caused by water dripping on to it, and much of the plaster has fallen from the walls.

The photographs also showed the existence of a tiled floor (*figure 7*).

Our next step will be to ask a heritage builder to assess the damage to the roof and quote

for repair. This will inevitably be very expensive and the FTWC will need to raise the funds somehow. We feel the roof should be the first priority in order to stop further damage to the inside. Then we can address the problem of the locked door!

Friends of Tunbridge Wells Cemetery:
www.friends-tw-cemetery.org



Figure 6 above: Holes on one of the sarcophagi possibly from water damage.

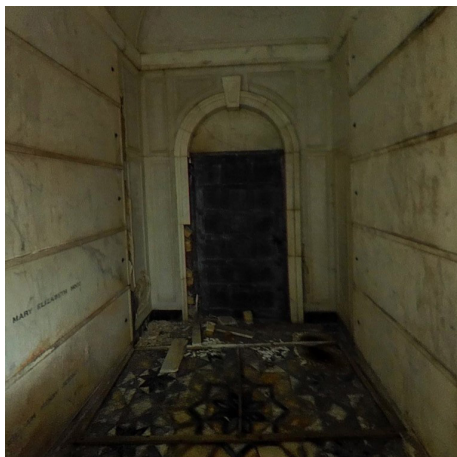


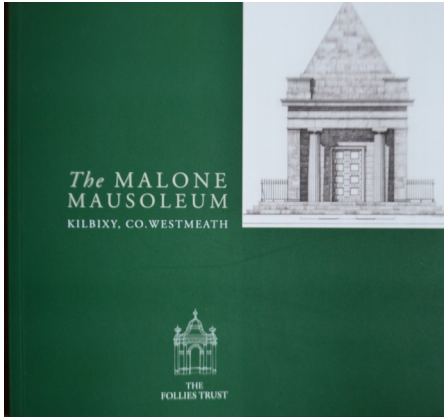
Figure 7: The tiled floor is still visible.

BOOK REVIEW

THE MALONE MAUSOLEUM

EDITED BY WILLIAM LAFFAN

Reviewed by Jonathan Holt



The Malone Mausoleum Ed: William Laffan
72pp, pbk, Pub: The Follies Trust, Belfast 2024

This is the latest fine filly to come out of the stable of the Follies Trust (FT), the MMT's equivalent in Ireland. Like most of their other publications it's not just a description of a historic building, but also an account of its restoration by the FT, as well the whole history of the area in which it stands and the family that was associated with it, in this case the Malones, who were mainly clerics, lawyers and politicians, and also one Shakespeare scholar – Edmond. The mausoleum houses several

members of this distinguished family in sarcophagi, but even more distinguished to British readers was its most likely architect - James Wyatt. He had a practice in Ireland, but rarely visited the country, and was famous for some follyish buildings in both Britain and Ireland, including the Darnley Mausoleum at Cobham in Kent, which contains no human remains, and resembles the Malone Mausoleum.

Desolate and abandoned in what the editor William Laffan, art historian and curator, describes as 'this melancholy if distinctly numinous (deeply spiritual), corner of the Irish midlands', it had been vandalised and desecrated, something which Folly Fellow John Nankivell recorded in a drawing which shows the doors wide open to predations and the elements. Because the mausoleum has a pyramidal roof Laffan treats us to an extensive history of pyramids since ancient

times, and suggests that it was Lord Charlemont, who had been to Giza to see the origins of this architectural form, and who thus influenced Edmond Malone to go for a pyramid on top of a square base.

Caiman O'Brien recounts the history of the Kilbixy area, in which the mausoleum stands, since the early Dark Ages to the dawn of the Enlightenment which brought the blessing of follies to a land blighted by strife and warring clans, and ultimately to the abandonment of Kilbixy village. Perhaps of little interest to the average folly lover who rarely delves back more than 300 years, but it's a good account for those interested in the area.

It is no surprise to read in fine detail about the sarcophagi which suffered from neglect and poor ventilation, as well as the external fabric of the pyramid. Stonemason Eoin Madigan was hired again but despite his experience it was no doddle to rebuild, for he woke up one night in a cold sweat worrying whether or not the apex stone would fit perfectly because he had not taken account of the slump in the mortar joints which had been washed out over the

years.

A treat for Mausolea and Monuments Trust members rather than those of the Follies Trust, The Malone Mausoleum is one of the more desolate subjects that the FT has tackled, but still to be commended for its endeavour and attention to detail.

To order a copy please e-mail info@follies-trust.org. The price is £10 including UK postage and packing.

HUMAYUN'S TOMB IN DEHLI

Graham Child

Graham Child, an MMT supporter, took these photos of the enormous Humayun's Tomb in Dehli during a trip to India.

The tomb of Humayun, second Mughal Emperor of India, was built by his widow and completed in 1570, 14 years after his death, at a cost of 1.5 million rupees. The architect was Mirak Mirza Ghiyath. It was later used for the burial of various members of the ruling family

and contains some 150 graves.

This tomb is of particular cultural significance as it was the first garden-tomb on the Indian subcontinent. It inspired several major architectural innovations, culminating in the construction of the Taj Mahal.

The building was restored with help from the Tata and Aga Khan Trusts.







RESTORATION OF SAMUEL HEATHCOTE'S MEMORIAL IN HURSLEY WINCHESTER

Robert Heathcote

Samuel Heathcote (1725 – 1797) was the third son of Sir William, the 1st baronet. Sir William had inherited the wealth from his father's trading activities and had taken up the life of a country gentleman. He purchased the tudor Hursley House from Richard Cromwell's heirs and rebuilt it. He also made an advantageous marriage to the only daughter of the wealthy and influential Earl of Macclesfield and they had nine children.

Sir William's first son, Thomas became estranged from his family when, in 1742, he entered into a clandestine marriage to Elizabeth Hinton, a local village girl and it was only 7 years later, after the deaths of both Elizabeth and Thomas's mother that Thomas moved back to live at Hursley. His father died two years later and, in 1751 Thomas inherited the estate and title.

Almost immediately, in 1752, Sir Thomas commenced building a new parish church, which was described at the time as being extremely ugly and was in turn replaced in 1847 by the current church funded by the then vicar

of Hursley; John Keble.

The 1752 church retained the vault under the previous church, which contained several members of the Cromwell family and, for the next 20 years, this vault was used for the internment of members of the Heathcote family.

In 1771 Sir Thomas built the mausoleum, although it is not clear what motivated this. Those family members previously interred in the Cromwell vault were relocated to the mausoleum and, upon his death in 1787, Sir Thomas was also placed there.

Sir Thomas's second brother Samuel was obviously unimpressed by the mausoleum. In March 1789 he wrote a will which included the following specific instructions regarding his funeral addressed to his nephew (Sir William, the third baronet) and to his older brother:

'Gentlemen, Two days or three days after I am stiff, (for I am under no apprehension of being buried alive) you will be so good as to hire eight men and pay

them one guinea each, to carry me on their shoulders for me to be buried in Hursley Churchyard . . . I desire to be buried with no more fuss, trouble or expense than attends the funeral of a poor labourer. I desire to have no arch over me or headstone, to be buried underground nearly double the usual depth, therefore I desire the gravedigger may be very handsomely paid for his trouble. I am certain that my brothers and sister will not look on this as an extravagance if they consider what a very cheap funeral it will be. My coffin of course must be wood. I choose to be buried anywhere within a few yards of the mausoleum which will be much more snug laying, than to be pushed into one of the pigeonholes of that horrid cold place, the mausoleum.

John Piper and William Taylor are not to have the honour of being

bearers for I hate all blubbering and hypocrisy, for that reason they, Nanny Bateman or Phoebe (his servant maid) will on no consideration put on mourning or any of them attend my funeral. . . '

In due course, upon his death in 1797, Samuel was buried in the churchyard in accordance with his instructions and his memorial was placed upon the outside.

The MMT's repair of the mausoleum's structure was completed in 2006, but no work was done on any memorials and the lettering on Samuel's had become barely legible.

Following the receipt of a specific donation, the MMT commissioned a restoration of the memorial and the work was completed in January 2025 and the memorial before that restoration and after are seen in the three images.



Figures 1-3: Figure 1 on the left before restoration. Figures 2&3 on the right after restoration.

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

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>

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	.....	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
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
Habitats & Heritage	.....	habitatsandheritage.org.uk
The Folly Fellowship	.....	follies.org.uk

UPCOMING EVENTS 2025

Saturday 28 June

Tour of Temple Buildings in London

Led by Kate Davey, MMT Trustee.

The tour, led by Kate Davey MMT Trustee; London, Guide and resident of the Temple area will include exclusive access to Temple Church to look at effigies and tombs.

Meet at 10am at the entrance to the Temple at the barrier at the W end of Tudor Street postcode EC4Y 0BH. The tour will last approximately two hours tour and will end by noon.

Charge £20 (of which £10 to Temple Church) |
25 persons max

April/Early May

The Phipps Mausoleum

Talk by Luke Hughes

Details tbc

Tuesday 1 July

Victorian Valhalla in Windsor: Special visit to the Albert Memorial Chapel, St George's Chapel, Windsor and the Royal Mausolea at Frogmore.

His Majesty King Charles III has graciously permitted members of the Mausolea and Monuments Trust to visit two sites of Victorian funerary interest in Windsor.

Tim Knox, Director of the Royal Collection, and patron of the MMT, will lead the tour. The group will first visit the bejewelled interior of the Albert Memorial Chapel attached to St George's Chapel at Windsor.

The tour then moves to the gardens of Frogmore House in the heart of the Home Park at Windsor. We will visit the rich but rarely-seen interior of the Duchess of Kent's Mausoleum, erected to the designs of Prince Albert for Queen Victoria's Mother, who is depicted 'en grande tenue' by a marble statue within.

Charge £20 | 25 persons max

This event is open only to MMT members and security clearance will be required

Thursday 28 August
6.30 pm

'Burton and Islam'

An online talk by Tharik Hussain and Dr Helen Brown of Habitats & Heritage.

The talk will initially cover the historical connection between the explorer Sir Richard Burton and Islam. The second part of the talk will provide an update on the conservation of the amazing Burton Mausoleum in Mortlake.

Charge £5 | online

Monday 22
September

**Tour of Bedford Chapel, Chenies Church
St Michael's Church at Chenies, Buckinghamshire**

Led by Matthew Hirst, Curator of Woburn Abbey

The chapel added to the church in 1556 (and extended and restored from the middle of the 19th century onwards) by the Dukes of Bedford is the private mausoleum of the Russell family. Although it is within the curtilage of St. Michael's Church, it is administrated from Woburn Abbey. It is not open to the public though the current Duke has kindly given permission for a visit by the MMT. The chapel contains what Nikolaus Pevsner described as "as rich a store of funeral monuments as any parish church of England"

A donation of £15 is required which will go to two charities nominated by the Duke.

£15 donation | 25 persons max

Priority will be given to MMT members.

Wednesday 26
November

**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.

All events must be booked through the MMT website::

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

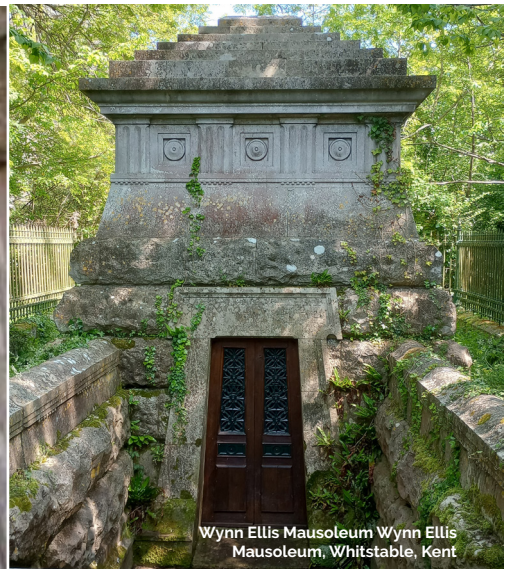
work in supporting owners of mausolea, keeping a list of all mausolea of significance and helping, where feasible, those interested in the history of mausolea.

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



Wynn Ellis Mausoleum Wynn Ellis Mausoleum, Whitstable, Kent

The Moore Mausoleum at Chard
(see page 3)



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MAUSOLEA & MONUMENTS
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