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MAUSOLUS

SPRING 2020



Sir Richard Burton's Mausoleum
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CHAIRMAN'S COMMENTS

IAN JOHNSON *with news and updates on the Trust's activities*

We start 2020 with a significant plan of activities for the whole year. You will see from the list of events at the back of this magazine that we have a number of talks and visits plus what will perhaps be the highlight of our year. The Dean and Chapter of Westminster Abbey have kindly offered us the Lady Chapel at the Abbey for the Annual Lecture on 17th September. In due course there will be more information but put that date in your diary as the lecture will be followed by a drinks reception in the cloisters.

The first event of 2020 will be on March 31st. Brian Parsons will be giving a talk entitled New Insights into London Cemeteries highlighting his new work on the history of the London Cemeteries. The talk will be held at the London Office of Donald Insall and Partners to whom we are very grateful. Numbers are limited at this venue so please book now if you wish to attend.

In May Linda Monckton takes us on a tour of the Beachamp Chapel in Warwick and in June Amy Frost lead as a tour of Beckford's Tower and Museum. Note the date has changed for the Beckford event since it was

first publicised. It is now 27th June. Some advance warning: A visit is in the planning stage to Paris and Northern France in 2021 to some of the French Royal mausolea and memorial chapels. Watch this space...

Please do bring along or invite guests to our events as they are always welcome.

As you will see from the short note by Charles Wagner (page 8), the project to restore the Guise Mausoleum is moving ahead. Funding has been obtained from Historic England and a kind donor. Once this study is complete the Trustees will have to make a decision on whether to go ahead with the full restoration with its associated fundraising.

Please do not forget that we need continual updates of the Gazetteer. If you visit any mausolea either in your area or elsewhere do take some photos and send them to us together with any information you have on its current condition. Contact us if you need any help.

Thanks as always for your support and my best wishes for 2020.

Ian Johnson

DAVID CHIPPERFIELD ARCHITECTS EXTENSION TO SAN MICHELE CEMETERY ISLAND VENICE

I was fortunate enough to visit Venice in mid-October 2019 days before the devastating floods. One of my aims was to get to San Michele to see the extension to the cemetery designed by David Chipperfield Architects. Those of you who have been to San Michele will know that it consists of the crowded plots with headstones, raised beds, tombs and even mausolea. But there are also areas that are like above ground catacombs with tall structures of several levels of 'pigeonholes' for family coffins sealed with stones inscribed with the names of the interred.

Chipperfield has taken this built form and created something contemporary but reflecting not just the catacombs but garden and fountain courtyards around which these new tiers of family vaults are arranged. Chipperfield describes his work eloquently:

Established in 1807 as Venice's principal cemetery, and enlarged in 1839 when two islands were joined together, San Michele has been under continuous development for over 200 years, but its romantic exterior contrasts sharply with the sometimes rather municipal character of its interior.



Following an international competition, the development and extension of the north-east side of the cemetery began. The proposal was developed in two main phases and realised over an extended period, with the first phase of construction beginning in 2004 and the second phase being completed in 2017. A further phase currently remains in

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planning, along with a proposal to create a connected cemetery island to the east.



The guiding idea behind the scheme is an organisational structure that uses courtyards of varying sizes, defined by enclosing walls and colonnades that echo the fifteenth-century cloister of San Michele nearby. In contrast to the existing arrangement of tombs in rows, the scheme groups buildings, walls, tombs and landscape together, creating a sense of intimacy and enclosure.

The built scheme comprises three rectangular structures. Formed externally by blind walls and internally by colonnades with

burial recesses, these structures enclose a series of interlocking garden courtyards. Different courtyards are designed for burials, cremations or ossuaries, and are defined by varying sizes and a diverse but harmonious range of materials. The walls are clad in basalt and pietra d'Istria – two types of stone commonly used in Venice – inlaid with texts from the Gospels, while the internal colonnades are formed from dark grey concrete.

The programme also called for a warehouse and a boat dock, which are distinguished by their use of traditional, hand-made red bricks, with interiors formed from in-situ exposed concrete. The original scheme also featured a chapel and crematorium, which will now not be realised, but three further courtyard complexes will be completed over the coming years.



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Coming from the landing stage on the east side of the island and south of San Michele monastery, walking through two large walled cemetery gardens, on leaving the second through the old east boundary wall, there is a sign pointing to the different parts of the newer cemetery, top sign saying "Recinti XXI, XXII, XXIII (Project arch, Chipperfield)". Passing relatively recent family mausolea and tombs then going through a further gateway, the Chipperfield north east quadrant is distinguished by the clean lines of his structures. At the south west there are some modern red brick walled and concrete roofed catacombs of the sort erected in the cemeteries in the post war years, neat but fairly characterless. By contrast Chipperfield structures use long tall walls of basalt, penetrated by stairs up to the courtyards. On these upper levels, the upper tier wall surrounds the courtyards, either with hard or soft landscaping. Slabs and gravel or grass and hedges, each with a fountain and the vaults in the walls around.

Charles Wagner

Facing page: Plan of San Michele North East Corner David Chipperfield's work
© David Chipperfield Architects



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UPDATE ON THE GUISE MAUSOLEUM PROJECT

With the help of Paul Butler, who is acting as our Project Manager, we have secured a grant from Historic England to pay for most of the cost of a fully costed feasibility study for the rebuilding of this remarkable structure dating from 1732 that was given to the MMT by the Guise family in 1997. Our Chairman has been able additionally to secure a grant from the Aldama Trust towards this study.

Members will recall that the building was rediscovered by Sir Howard Colvin in 1990 and it was he who wrote it up in the Georgian Group Journal as an important early example of neo-classicism with its baseless Doric columns, and who persuaded English Heritage (as it was then) to list it, adding it to the other 30 listed headstone and tombchests in this remarkable churchyard. We have been looking at the tremendous task of rebuilding it for some time and Gabriel Byrne successfully applied to have it upgraded by Historic England to grade II* recognising its high national importance, with Historic England South West then adding it to the Heritage at Risk Register; both of which actions have helped us secure the grant aid.

We had to tender the professional services for the study and had enthusiastic responses to the tender from six excellent architectural practices in the area. In early January we appointed Andrew Townsend Architects and Hockley & Dawson Engineers as the main members of the professional team. Others studies are being commissioned along with a very detailed survey of the ruins and every surviving stone on the ground.

We, the Trust, with our expertise on architectural history and social history research will be working on a Significance Plan for the mausoleum in the churchyard, and working with the Guise family on the family history including their longstanding interest the classical world.

We also hope to support the parish in looking at how work on the mausoleum could act as a catalyst for a long term conservation plan for the churchyard and how it could become better known to visitors to the Vale of the Severn.

Charles Wagner

THE REVISION OF LONDON CEMETERIES: AN ILLUSTRATED GUIDE AND GAZETTEER

Hugh Meller & Brian Parsons

London Cemeteries: An Illustrated Guide and Gazetteer by Hugh Meller was first published in 1981. In fulfilling its title, the book contained entries for 100 cemeteries along with short biographies of those interred. It was the first publication since Mrs Basil Holmes's *London Burial Grounds of 1896* to provide such a survey.



Genesis for the publication emerged from an attempt by members of the Victorian Society to record all the municipal and private cemeteries in England & Wales. Being based in London, Hugh opted for the task of

surveying the capital. The overall enormity, however, of a country-wide project soon became apparent, which resulted in only one area - London - being completed.

In a pre-internet period, the cemeteries were identified using an A-Z map. Whilst a limited amount of information concerning what he coined 'The Magnificent Seven' cemeteries was available, the vast majority of locations required examination of burial board minutes and newspapers. Biographical details largely came from Boase, *Modern English Biography* and *The Dictionary of National Biography*.

Accompanying Hugh on site visits was the very accomplished photographer Vera Collingwood whom he knew through the Victorian Society. Using a plate glass camera, her exquisite black and white photographs became a key feature of the book. Sadly, Vera died in September 1998. Her photographs form a unique archive of London's cemeteries in the early 1980s.

Avebury published the book in 1981 and its appearance attracted much publicity, including an interview with

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the BBC in the catacombs of Highgate Cemetery, articles in newspapers and a 'London Visitor Award'. Reviews helped to highlight not only the importance of all cemeteries in the capital, but also their condition and threats.

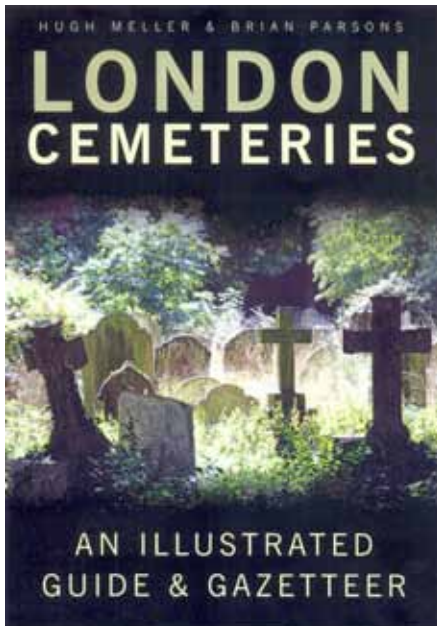
The second edition that followed in 1985 presented an opportunity to amend information and add further biographical entries. The format of the book remained the same when the third edition appeared in 1994, although three new cemeteries were included. The cover illustration for all three editions was Vera's photograph of the entrance to the Egyptian Avenue in Highgate Cemetery.

By the time Brian Parsons was invited to collaborate on the fourth edition, Hugh was living away from London. The first task was to arrange for the whole book to be put into an electronic format, a task that was heroically achieved by Mrs Barbara Parsons. Each cemetery was then visited, photographed and the entries checked. This edition, which appeared in 2008, contained 126 cemeteries, including several that had recently opened such as Hillview (1995), Wood Green (1995) and Forest Park (2005). There were also entries for a raft of cemeteries located on the outer fringes of the capital such as Cherry Lane, Chadwell Heath,

Carpenders Park, Eastbrookend, Greenford Park, Greenlawn, Hatton, Hertford Road, Hillingdon, Lavender Hill, Rippleside, Trent Park and Surbiton. The preliminary chapters were thoroughly updated while new and archival images supplemented the text. The History Press provided a new colour cover image. The correct name of some cemeteries has been a moot point; there are local names, those found in older editions of the A-Z and 'official' names used by the owner. A few changes were necessary; Lee cemetery became Hither Green, while Norwood was preceded by 'west'. The book was later issued in soft back.

Since 2008 the fourth edition has never been out of print and towards the end of 2019 Hugh was approached by the publishers to provide an updated text. Although files had been maintained noting changes, it soon became apparent that the book would require a comprehensive revision. Not only were there new cemeteries to include, but there were many on the outer fringes that needed to be mentioned for the sake of completeness. Publications and newsletters have provided much biographical and historical information, while online resources, including newspapers, have been of great value. This edition will contain

154 cemeteries, including Chislehurst, St Luke's Bromley, Havelock Road (Southall) and Erith, along with new sites such as Kemnal Park and Jewish and Muslim cemeteries. Only three of the capital's twenty-five crematoria are within cemeteries and although Golders Green has always had a separate entry, so too will South West Middlesex and Breakspeare. Many new images along with some rarely seen archival material will supplement the text. The vast majority of cemeteries have been visited during the last twelve months, although gaining access to some of the Jewish cemeteries has been difficult.



Preparation of the new edition has highlighted many positive developments, such as the activities of friends' groups, new signage, the heightened profile of cemeteries and the availability of online records. There has been restoration to memorials, such as Berens at West Norwood, clearance of the dense undergrowth at Abney Park, and the renovation of chapels: those at Putney Lower Common being converted into a private dwelling is a welcome and imaginative use. Conversely, there are buildings in a derelict state (for example the Anglican chapel at Kensal Green, along with chapels at Isleworth and St Mary's Cray) and crumbling memorials. In a few locations little appears to have changed in a forty-year period.

A presentation is to be given to members of the Trust by Brian Parsons on 31 March 2020 will provide a greater insight into the revision of the book in addition to commenting on developments in London's Cemeteries including the new range of mausolea.

London Cemeteries: An Illustrated Guide and Gazetteer will be published by The History Press in 2021.

BURTON: EXPLORING WITHOUT BOUNDARIES

Tucked away in leafy Mortlake, South West London, is the mausoleum of one of Britain's most colourful Victorians - Sir Richard Burton. A prolific author and translator, explorer, and diplomat, Burton's eccentric tent-shaped tomb encapsulates the spirit of the adventurer and of his equally daring wife, Lady Isabel Burton (née Arundel). *(See below images by Louis M. Desanges).* With the upcoming bicentenary of Burton's birth, Environment Trust, the organisation caring for the mausoleum, is announcing an exciting programme of works to open the interior and commemorate Burton's many achievements; as his biographer, Mary Lovell, explains this 'fascinating man deserves to be remembered if only to illustrate how rich and full a life can be when lived without boundaries'.

Sir Richard Burton KCMG



FRGS (1821 - 1890) was an extraordinary man, who gained a reputation for translating Arabian Nights and the Kama Sutra. But his achievements in exploration and geography should not be overlooked. Having been expelled from the University of Oxford he enlisted with the East India Company, where, unlike many of his peers, Burton mastered Gujrati, Punjabi and Marathi, as well as Arabic and Persian. He took to wearing Muslim dress and adopting the mannerisms of his teachers. *(Frontispiece by Bargo Caratti).* Indeed, his assimilation was so complete that he could pass as an Iranian traveller using the name of Mirza Abdullah, and was requested to carry out intelligence work disguised as Abdullah for the East India Company.

Then in 1851, under the auspices of the Royal Geographical Society, Burton completed the Hajj, the annual pilgrimage of Muslims to Mecca and Medina, disguised as a sheikh. Having made sketches



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and extensive notes throughout his journey, which he kept hidden for fear of revealing himself to be an unbeliever, his subsequent publication on the expedition became hugely popular, and made him a household name.



Buoyed by his success and with an appetite for adventure, his next expedition was to Harar, in modern day Ethiopia, and Berbera in Somalia, where, with his extensive language skills, learnt about the 'inland sea' spoken about by the African and Arabic traders. Burton believed that this might be the source of the Nile, which had eluded generations of travellers and explorers.

With further support from the RGS, Burton set off from the Zanzibar coast with John Hanning Speke, who had joined him on his expedition to Harar and Berbera,

and a retinue of 132 porters. It was a torturous three-year journey and both Burton and Speke fell dangerously ill. However they made it to Lake Tanganyika – the largest of the African Great Lakes – the first westerners to do so. En route, they had been made aware of another lake, and with Burton too ill to continue, Speke took a small party north. He came across the southern shore of a great expanse of water that he identified as the source of the Nile and named Lake Victoria, after the Queen. However, Burton disagreed with Speke's conclusion and on return to the UK the debate escalated into a public and very personal argument that played out in newspapers and academic journals. Despite both being awarded the RGS Gold Medal for their achievements, the disagreement would go onto haunt Burton and mar his reputation. In 1864 a debate was organised between the two explorers in Bath. But it never went ahead – Speke was killed in a hunting accident on his uncle's nearby estate the afternoon before the debate. Rumours quickly circulated that Burton was to blame, which, although false, followed him throughout his subsequent career as a diplomat.

His favourite posting was to Damascus, which is recorded as being one of the happiest

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periods of his life. He and Isabel, whom he'd married several years earlier and was in every way his equal, would often make trips into the desert, living alongside Bedouin. Isabel had a tent especially designed and made for these expeditions, which is believed to have been the model for his mausoleum in Mortlake.

Sir Richard Burton died of a heart attack in Trieste, where he'd been Consul for almost twenty years, on 20th October 1890. His body was transported back to Britain, and at the insistence of Isabel, who was a devout Catholic, was buried in the cemetery of St Mary Magdalen's Roman Catholic Church in Mortlake. Yet, the mausoleum skilfully represents Burton's lifelong love affair with the Middle East and Eastern philosophy. Shaped like a tent he had

designed in Syria the cloth has been beautifully carved from sandstone to look like it ripples in the breeze. A scalloped pelmet that runs around the building is decorated with the Islamic star-and-crescent motif embossed with gold. At the very top of the tent is a gold leaf coated Star of Bethlehem. Inside, are a collection of lanterns from Syria. Camel bells have been strung from the ceiling that are purported to come from Burton's travels across the Middle East and would have jingled when the door opened.

References to Isabel's Catholic faith include a band of gold text on a red background from Luke that runs around the interior. It reads: stay with us, for it is nearly evening; the day is almost over. Several framed paintings depict the story of Christ and on the



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ceiling cherubs look down to the coffins. On the rear wall is a marble altar supported by two slender pillars, atop of which is a crucifix and a framed miniature portrait of Burton.

Burton is recorded as having said to Isabel, 'I should like us both to be in a tent, side by side' and so it is fitting that the mausoleum



holds them both - the ornately carved and gilded coffin belongs to Sir Richard Burton, and the plainer mahogany one belongs to Isabel, who died in 1896.

With his bicentenary in March 2021, Environment Trust is launching a yearlong programme to commemorate Burton's many achievements, which is starting March this year. Funds are being raised to allow access to the mausoleum's interior once again, after it was sealed off as part of a programme of repairs in the 1970s to stop vandals. The Trust

is delighted to be working with the church and Mausolea and Monuments Trust to achieve this.

In the spirit of Burton, the wider programme is focused on encouraging people to explore their local neighbourhoods through a series of behind-the-scenes tours and partnerships.

The Trust is working with English language charities to ensure that everyone, no matter their background, has the opportunity to enjoy and participate in the cultural heritage of the area. Local schools are being given the resources to teach about the life of Sir Richard Burton, covering items on the geography, history, and RE curriculum, and the

Royal Geographical Society will be showcasing items in their collection about the race to find the source of the Nile. Together we hope to demonstrate 'how rich and full a life can be when lived without boundaries'.

To make a donation to the appeal or find out more about the associated events that form the Burton: Exploring Without Boundaries project, please visit: www.environmenttrust.org

CHURCHYARDS BY ROGER BOWDLER

Book Review by *Susan Jenkins*

'Let's talk of graves, and worms, and epitaphs' (Richard II, William Shakespeare)

This brief, excellently illustrated introduction to churchyards by the eminently qualified Dr Roger Bowdler is part of Amberley Publishing's Britain's Heritage series. Dr Bowdler's enthusiasm for the subject and knack of highlighting interesting details makes it both an enjoyable and an informative volume. A slim book such as this 'can only paint the story of graveyards in the broadest terms', as Bowdler admits, but his mission is to awaken curiosity and to encourage his readers to appreciate the uniqueness of the 10,000 churchyards in England and to 'do everything in our power to ward off decay and collapse'.

Bowdler defines a churchyard as an enclosed space around a place of worship, devoted to burial and administered by the parish. He informs us that the average country churchyard may contain thousands of bodies, but that town graveyards will be even fuller, for instance Christ Church Spitalfields, which was used between 1729 and 1859 to bury 68,000 bodies. Despite the popularity of churchyards, it

is not actually clear how burials came to centre around places of worship, despite important initiatives such as Cuthbert, Archbishop of Canterbury's papal permission for churchyards in towns obtained in 752. In any case, churchyards were frequently used for purposes other than burial, including fairs and places of punishment (as evidenced by an image of the stocks at Ottery St Mary c.1900), with the advantage of subjecting the captive malefactor to parish ridicule whilst surrounded by reminders of death and judgment.

By 1700 it was becoming more socially acceptable to be buried outdoors and Bowdler considers the Georgian churchyard to be 'an unsurpassed achievement in terms of historical interest and quality of design'. An early example of design development is the monument to Sir Oliver Style Bt (d.1702) at Watlingbury, Kent, whose multi-urned tomb shows how outdoor tombs were growing in ambition. Not all ambitious tombs were reserved for the gentry however, for example William Squire, a modest weaver from Burton Lazars in Leicestershire, left half of his £600 fortune to build and maintain a striking outdoor monument in

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the form of an obelisk flanked by statues of Faith and Hope.

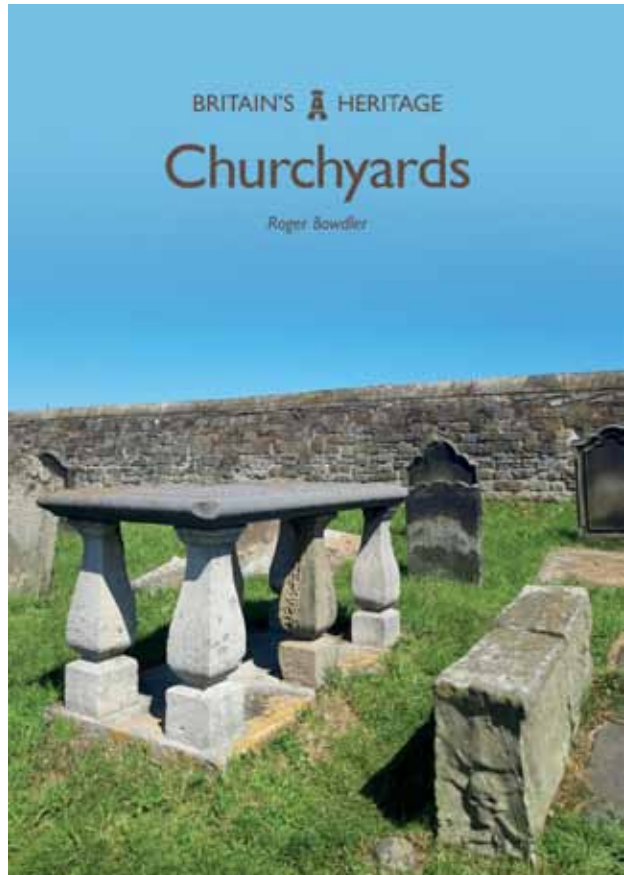
At the same time, 'The Graveyard School' of poets, typified by Thomas Gray, whose 'Elegy in a Country Churchyard' was published in 1751, encouraged the reader to look closely at tomb and earth as a spiritual preparation for death. Gray was inspired by the churchyard at Stoke Poges in Buckinghamshire where he is buried beside his mother and where in 1799 James Wyatt erected a neoclassical monument to commemorate him.

The wealth of detail in this book testifies to the author's life-long study in the field and his wish to communicate his enthusiasm. He wants the reader to appreciate the different types of tombs, differentiating between headstones, bodystones and coffin slabs, graveboards and ledger slabs, chest tombs and sarcophagi, and ending with mausolea. Above all, however, he wants us to get involved in preserving churchyards for

future generations, concluding with a list of useful websites including that of The Mausolea and Monuments Trust. This book won't take long to read, but it is to be highly recommended as it is impossible not to learn something of interest.

Dr Susan Jenkins is Head Curator at Westminster Abbey.

Amberley Publishing, 2019, 64pp, pb £8.99 ISBN 978-1-4456-911-4



UPCOMING EVENTS

For tickets to events, please register online at www.mmtrust.org.uk/events or via the Secretary

Tuesday 31st March

New Insights into London Cemeteries

A talk by Brian Parsons

Venue: 12 Devonshire St, London by kind invitation of Donald Inshall Associates

Brian is currently working (with Hugh Meller) on a new edition of their well-known compendium *London Cemeteries: An illustrated Guide and Gazetteer*. Brian will be talking to us about the latest research he has gleaned for the updated version, in particular progress during the 20th and 21st centuries.

Places are limited for this event.

Thursday 21st May

Beauchamp Chapel, Warwick

Venue: Old Square, Warwick CV34 4RA

A tour by Linda Monckton of the Beauchamp Chapel at St Mary's Church in Warwick. The chapel contains the tomb of Richard Beauchamp, Earl of Warwick, father-in-law of the notorious "kingmaker". He was once considered one of the richest and most powerful people in England. Richard de Beauchamp provided funds in his will for the creation of a chantry chapel in St Mary's. This, aptly dubbed The Beauchamp Chapel, is one of the great Gothic architectural achievements in England. The executors of Beauchamp's will spent over GBP 2400, an enormous sum in those days, creating a masterpiece of Gothic style which took over 20 years to complete.

Saturday 27th June (Note New Date)

Beckford's Tower and Museum, Bath

A tour and talk by Amy Frost, curator of Beckford's Museum, of the tower and its surrounding cemetery in Bath. Meet at 11.00 am. Built between 1826 and 1827, Beckford's Tower is an extraordinary building that was once home to one of the greatest collections of books, furniture and art in Georgian England and now stands as the only surviving example of William Beckford's great architectural achievements.

Saturday 11th July

Annual General Meeting

Venue: Wesleys Chapel, 49 City Rd, Shoreditch, London EC1Y 1AU

Thursday 17th September

The MMT Annual Lecture

***Venue: Henry VII's Lady Chapel in Westminster Abbey
(by kind permission of the Dean and Chapter)***

Tim Knox, Director the Royal Collections and MMT Patron is to give a talk entitled '*Commemorating Kings: Funerals, tombs and monuments of British Monarchs from the 11th century to the present day*'.

The lecture will be introduced by John Goodall, Architectural Editor of *Country Life*. Attendees have the option of reserved places at Evensong before the lecture. The lecture will be followed by a drinks reception in the Cloisters.

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Monday 12th October
Final Journey:Funeral Trains
A talk by Nicholas Wheatley
Venue: The Gallery 77 Cowcross Street London EC1M 6EL

This lecture coincides with the publication of Nicolas's book on funeral trains and the transport of coffins by train in the UK from 1840 to the present day. Visually rich, the talk looks at the links between cemeteries and railways, including the Necropolis service to Brookwood. Of particular interest to MMT members, Nicolas will include some burials in Mausolea: eg the one near Maldon, Essex, for the Champion De Crespigny family (which sadly no longer exists); and the movement by train for the reburial of the Prince Imperial at Farnborough Abbey.

Advance Notice **Events for 2021**

Wednesday 10th February
Between Triumph and Disaster: French Royal Funerals from Louis XIV
to Louis XVIII

A talk by Philip Mansel, an MMT member, whose acclaimed biography of *Louis XIV King of the World* has recently been published.

Autumn 2021
Visit to France to visit French Royal Mausolea

The visit will be led by Prof Anthony Geraghty of York University and will entail visit to the main mausolea of the French Royal Families including those at St Denis, Dreux, the Chapelle Expiatoire and the Chapelle Saint-Ferdinand. The visit will extend over 4 days and be based in Paris.

Public celebration and private grief in the garden cemetery
A Talk by Josie Wall of the Birmingham Jewellery Quarter Cemeteries project
Venue and date: TBC

In the landscapes of newly founded garden cemeteries two competing uses had to be balanced: the private feelings of the bereaved and the public display which surrounded death in the nineteenth century. Josie uses new data to outline the developments Père Lachaise Cemetery in Paris and Highgate Cemetery in London to look at how the design of each reflected ideas about death, and the changing attitudes towards it which led to their creation.

The visit to the Mausoleum of Sir Richard Burton (and thus Kilmorey) has been postponed until 2021 as presently the Burton Mausoleum is inaccessible. Once the restoration is complete, hopefully in 2020, access will again be possible.

Further details of each event will be published on our website in due course.
The normal charge for each event is £10 for members and £15 for guests
(not including the AGM). Some events will have limited availability.
Guests are very welcome.

Henry VII's Lady Chapel (see Events)

