

Friends of West Norwood CEMETERY

Newsletter No. 104 – May 2022

Free to members

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Chairman's Report

Bob Flanagan

Donetsk has been much on my mind since the Russian annexation of the Crimea on 18 March 2014, but never more so than in the last couple of months. On 13 November 2013 a delegation from Donetsk accompanied by the Ukrainian Ambassador had visited the Cemetery to lay a wreath at the grave of the founder of Donetsk, John Hughes (1814–1889; grave 18,353, square 91), in anticipation of celebrations to mark the bicentenary of his birth (see FOWNC Newsletter 79, January 2014). Originally known as Yuzovo, later Yuzovka (Hughesovka, after Hughes), the settlement was renamed Stalin (later Stalin) in 1924, and became Donetsk in 1961.

The grave had been restored with funds donated by Mr Rinat Akhmetov, the sponsor and head of the *Foundation for the Development of the Ukraine*. The Ambassador discussed the possibility of planting Ukrainian flowers on the site and reinstating the railings round the grave. Sadly of course there are much more important things to worry about nowadays.

The contact with Donetsk had been via chance discovery of my article on Hughes (Newsletter



John Hughes' gravestone

67, January 2010) on the internet. Having obtained a Ukrainian flag with which to bedeck the monument, I asked advice from Sally Strachey of *Sally Strachey Historic Conservation*, who are undertaking the monument restoration part of the NLHF Project, for advice on cleaning it. Immediately she offered to do the job. Apparently, her professional organization has been sending money to their counterparts in Ukraine who were attempting to save what they could from destruction by the Russian war machine. Having been shot at by Russian-inspired thugs, they have had to be issued with automatic rifles to defend themselves. Words fail me.

Mandy Allwood (1965–2021)

To record the burial in the cemetery on 14 October 1996 of the octuplets born earlier that year to Mandy Allwood and her partner, Paul Hudson. The circumstances of their conception and birth are described in an obituary in *The Times* (7 February 2022) and much cited in textbooks on medical ethics. The burials (grave 45,761, square 85) took place amidst much interest from the tabloid press prompted by the publicist the late Max Clifford. Subsequently, a Faculty was obtained for the exhumation of the infants on the basis they had not been accorded a decent and private funeral, this occurring on 3 September 1999. The grave was unmarked.

National Lottery Heritage Fund Project

Despite the loss of Lambeth Senior Capital Projects manager Ian Bhoorasingh in January and the continued absence of a full-time replacement, progress has continued. Ian had done a good job and we were sorry to lose him.

Reddins Hill steps have been completed to a high standard. A handrail is to be fabricated and installed on the western (consecrated) side of the steps, which has been largely cleared of grave-stones. This was not planned for hence a Faculty will be needed. Note these steps originated in the decision by the Cemetery Company in the 1920s to reduce the existing road to a footpath and to use the eastern side for new graves. A notable commemoration adjacent to the footpath is that to pilot Robert William Ogden (1904-1935; grave 39,595, square 67: see Newsletter 59, May 2007).



Lower Road under repair in January

Elsewhere, there have been land contamination issues that have delayed progress on Lower Road. Secondly, enabling works for the Portacabins required to provide temporary accommodation during the refurbishment/extension of the Lodge have begun and ducting for CCTV cabling has been laid.

Finally, and as noted above, the contracts for the refurbishments of St Stephen's Chapel and for the final batch of listed monuments included in the grant have been awarded to *Sally Strachey Historic Conservation*. Sally's team have long been associated with the cemetery and I'm confident that they will do a good job.



The Brodrick family monument

1863) on 27 April 1844. He was buried in the vault on 7 May 1863, aged 45. His address was the Lord Nelson, 18 Aston Place, Holloway. Seven other members of his family also lie in the vault.

The Mantell Memorial – the Saga Continues

The Grade II* listed memorial to Dr Gideon Algernon Mantell LLD FRS (1790–1852; grave 273, square 100) was destroyed sometime between 1985–9 despite the cemetery company hence Lambeth having accepted responsibility to maintain the stone, turf and shrubs in perpetuity in 1880. His daughter Hannah had died in March 1840, aged 18, and is buried in an adjacent plot (grave 129, square 100). Their monument may have been designed by Aemon H. Wilds (1784/90–1857) of Brighton.

We raised money to restore the memorial with help from the Geological Society and the Geologists' Association in the early 1990s. A ginkgo was planted to replace the swamp cypress that we were told had been cut down after storm damage. Sadly, the original ornamental ironwork was lost. In turn the ginkgo died during a drought, and its replacement was removed by an over-zealous Lambeth employee! Now ginkgo three has been removed, again by a Lambeth employee. We are debating with Lambeth how best to proceed...

Lambeth Local History Forum

A copy of 2022–23 Local History Walks leaflet is now available to download. Visit: www.lambethlocalhistoryforum.org.uk/wp-content/uploads/2022/03/Walks-2022-FINAL-WEB.pdf.

Hubbard Road Entrance

A new path has been laid from St Mary-at-Hill Path towards the Hubbard Road gate. Unfortunately, I'm told it will take another year for the gateway to be brought into use. I have no idea why everything takes so long.

The new path is situated over a number of graves, some of which were inserted when the Cemetery Company closed the gate in the 1930s. Due process has been followed to extinguish rights to these graves. The path does however impinge upon a large vault (grave 892, square 46) and those using the path will need to take all possible care to avoid damaging the monument. The grave was purchased by John Brodrick (1818–



The original Mantell memorial

A Japanese Artist in London: Yoshio Markino

Bob Flanagan

Japanese watercolour artist and author, Yoshio Markino (牧野 義雄, 25 December 1869–18 October 1956) was based in London from 1897–1942. Born at the town of Toyota in Japan, at birth being named Heiji Makino, he had had to leave London for Japan in 1942 because of the outbreak of war with Japan. He never returned to England.



Yoshio Markino in 1911

His charming book *A Japanese Artist in London* (London: Chatto & Windus, 1910) details his life in London from his arrival in 1897 and is illustrated by some of his paintings.¹ Of especial interest to us is Chapter V, *At the Tombstone-makers in Norwood*. His stay there seems to have been in 1901.

Initially employed to design grave-stones at a salary of 30 shillings a week, he travelled from his lodgings in Kensal Rise to Norwood for 10 days, walking to Westminster, taking the tram to Brixton, and then

walking the rest of the way. Understandably, he didn't arrive before 10 am. He walked all the way home each evening! Subsequently he found 'diggings' at No 1 Martell Road, a top floor room at only 14 shillings weekly full board.

The tombstone-maker's office was situated in front of the cemetery. 'It had a little gate, and the building was about a hundred yards back from the street'. The name of the enterprise is not given, but the manager was a 'Mr Edward'. Unfortunately, his 'easy life' did not last long because after some 3 months, Mr Edward came to him and said: 'Don't you know, Markino, that angel is masculine. For goodness' sake, don't draw such big pectorals on his figure!'

A little later on, he came again and said: 'Markino. I am sorry for you, but you see my customers are complaining that your angels look more like ballet girls. I honestly think for your own sake that if you paint real ballet girls you may make more money. I shan't throw you away immediately, so you can come to my office two weeks more. During this time try some publishers with your *English beauties*'.

The 1910 edition of Markino's book does not contain illustrations of his work for Norwood. However, a reprint: *A Japanese artist in London: Yoshio Markino* (London: In

¹ A copy is available on the i-net: <https://archive.org/details/japaneseartistin00markuoft/mode/2up>

Print Publishing, 1991) with an introduction by Sammy I. Tsunematsu features a photograph of a tombstone that I recognized immediately as being located not far from the grave of Thomas Cubitt (grave 649, square 48). I do remember going to meet Sammy many years ago by the way to view his wonderful collection of Markino watercolours.

The monument attributed to Markino (grave 13,624, square 47) commemorates principally Alfred Broadhurst of W. Broadhurst & Co of Mincing Lane, coffee brokers. The most recent burial recorded on the plinth dates from 1902 hence the attribution may be correct. As to the sculpture, the angel has lost his right hand, but is otherwise in good condition. However, the monument appears to have been placed on a concrete plinth at some point, perhaps as a result of destabilization due to removal of its kerbs and landing during the Lambeth clearances. It is lucky to have survived with so little damage.

Sacred to the Memory

OF

ALFRED WILLIAM BROADHURST
(OF PENGE)

WHO DEPARTED THIS LIFE
MARCH 1ST 1872. AGED 45.

ALSO OF JULIA SUSAN, HIS WIFE,
WHO PASSED PEACEFULLY AWAY
NOVEMBER 10TH 1899. AGED 72.

Also in Loving Memory

OF

ALFRED THOMAS BROADHURST
THEIR ELDEST SON

WHO DIED IN CEYLON
JULY 27TH 1897. AGED 44.

ALSO OF THEIR SECOND SON
HORACE VENTOM BROADHURST
WHO DIED NOVEMBER 12TH 1902
AGED 46.

Broadhurst: monumental inscriptions



Monument attributed to Markino

Aglaiia Coronio née Ionides (1834~1906): Part 2²

Victoria Solomonidis-Hunter FKC

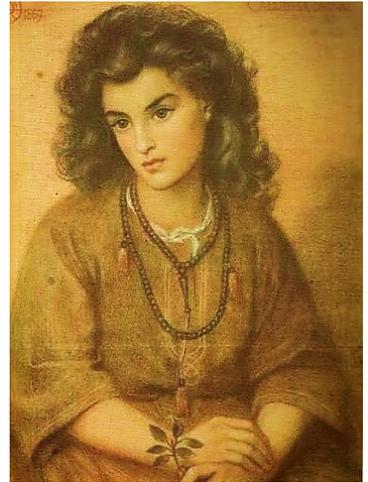
A member of ‘an influential Anglo-Greek community that played a decisive role in determining artistic tastes in Victorian England’, Aglaiia was ‘the conversational star of [her artistic] circle... She seemed to throw fresh light on any subject she touched’. Sophisticated, ‘intensely aesthetic, poetic, and jealous of her dignity’, over the years she kept up her close friendships with a number of artists, whom she also supported as a discerning collector. Amongst them were Rossetti, Burne-Jones, Watts, Legros, Fantin-Latour, and Whistler - who daringly professed to be in love with her.

Frequently lent to exhibitions, their works also provided enjoyment and comfort, especially in the hours of desperation and solitude during the last years of Aglaiia’s life. Not only artistically discerning, but also a practising bookbinder and embroiderer in the true *Arts & Crafts* spirit, Aglaiia also collaborated with William Morris, Rossetti, Burne-Jones, and Whistler. Her artist friends not only trusted her as their confidante and respected her as their patron, but also relied on her advice and support in styling drapery and elaborate costumes for their paintings.

Her own interest in fabrics and embroideries, which she collected, made her an invaluable consultant in this respect. In particular, as attested by Georgiana Burne-Jones, Aglaiia ‘not only assisted with Burne-Jones’ most structured, complex, and elaborate costumes, but also with his drapery work, which is more often thought to be a product of his imagination’. She also provided hard to find materials, such as special silks and the precious Kermes dye that William Morris needed for his carpets.

Her correspondence with Morris, whose affectionate friend and confidante she remained until the end, is well documented. Rossetti, a frequent guest at her regular salon held on Wednesday evenings, wrote a poem dedicated to her and in 1869 executed a crayon portrait of her daughter Opie, also sketched by G.F. Watts in 1862.

Aglaiia was a frequent visitor to Rossetti’s studio at Cheyne Walk, either to choose or commission works for her brother Constantine, the famous collector, or to provide her advice on models’ dresses and accessories. Their friendship and correspondence continued until his death in 1882.



D.G. Rossetti: *Calliope Coronio*, 1869 (© V&A)

² For Part 1: see FOWNC Newsletter 103 (January 2022)

In terms of her own creations, the only known proof of her embroidery skills is a pair of curtains, designed by William Morris in the 1870s, now at the V&A, together with the design marked with her name. The first annual exhibition of the *Arts & Crafts Exhibition Society* held in 1888 at the fashionable New Gallery in Regent Street, included two works by Aglaia and two works by Opie. A calfskin album of 80 drawings by Burne-Jones, now at the Fitzwilliam Museum, includes numerous sketches for costumes she advised on and attests to Aglaia's bookbinding skills as taught her by Morris, who considered that she had made 'quite a fine thing' of the art. Though undated, the album bears the mark '1898', the year of Burne-Jones' death which, together with Morris' demise three years earlier, 'had caused her great grief'.



*A. Coronio and Eu Sgouta-Ionides:
Pair of curtains, c. 1875 (© V&A)*

By the turn of the century, a lot of changes had occurred in her life: Her son John emigrated to Argentina (1885), her beloved parents died in 1890 and in 1892, respectively, followed by her cherished younger brother and next-door neighbour Alecco (1898). Her elder brother Constantine died in June 1900, bequeathing his famous collection to the V&A. Her artist friends were dying in quick succession and the world was a much poorer place. But worse was still to come. In 1903, her husband Theodore suddenly collapsed and died at Paddington Station. In 1905 her son-in-law Paraskeva Sechiari died, causing Opie great distress and a nervous breakdown.

In July 1905, after his funeral at Norwood, Aglaia wrote to her best friend in Athens: 'I feel so powerless & when I know Opie to be so very lonely and unhappy... life has lost its charms for me... the pain of someone loved is harder to bear than one's own & the very feeling of being so utterly helpless in it all [is unbearable]'. In another letter she noted: 'I had little to lose – but that little has gone'.³

In July 1905, after his funeral at Norwood, Aglaia wrote to her best friend in Athens: 'I feel so

Barely a year later, on the eve of Opie's death, she wrote: 'Nothing could have been more unfortunate for me than this terrible illness of Opie's blood poisoning of the worst kind...O! to see her well again!...we are going on for the fifth week of this agony...the house all feels so empty & thoroughly wretched with Opie lying ill upstairs'.

Opie died on 19 August 1906. The following morning, after five sleepless weeks, Aglaia killed herself in her room, using her embroidery scissors to stab herself in the neck and

³ Now in the collection of ELIA(MIET), Athens, this and the other letters quoted here were addressed by Aglaia to Sophia Tricoupi (1838–1916), her best friend and confidante, daughter of her Godfather Spyridon Tricoupis. Sophia's sister Aglaia Tricoupi had died in London on 15 September 1842 and was the first person to be buried in the Greek enclosure at Norwood (grave 514, square 28; Greek No. 4)

chest. A friend commented: ‘I do not think she suffered much. She only lingered about two hours and the end was through loss of blood’.

In a letter of 1905, Aglaia described the room where she died thus: ‘[I am at peace] when I sit in the room by myself and make it as pretty as I can... I put the embroidery you sent (joined with silk as I have arranged it) on the back of the sofa, then some other pieces... with touches of red which go so well with the one on the sofa...and some flowers. The room looks perfect and of course there are the [pictures by] Burne-Jones’.

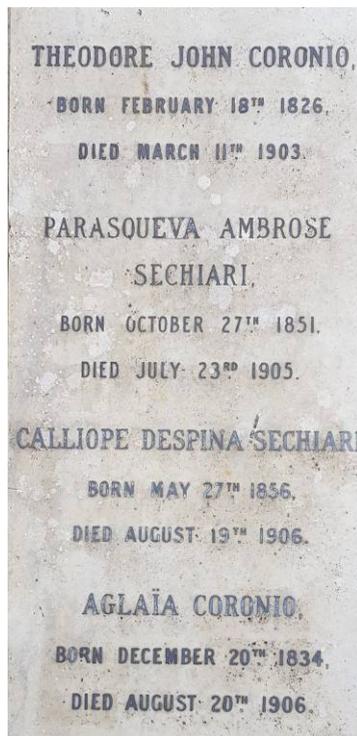
Her suicide was not so much inexplicable as sad and unexpected. Life did not have any meaning for her after the death of her beloved Opie. They were both laid to rest in the Hellenic Enclosure on 23 August 1906 next to their respective husbands, in the grave bought by Aglaia on 13 March 1903 (grave 30,480, square 28; Greek No. 76).

In November 1906, Alec C. Ionides (1862–1931), son of Constantine A. Ionides and close confidant of his aunt Aglaia, wrote to Sophia Tricoupi in Athens: ‘I was there yesterday, at Holland Park. The house still, though in disorder, bears the impress of that wondrous charm and bewitching personality. May you never know what I felt when I walked up those stairs to her room and looked through the evening on to the view of the garden she tended so well, - replete and rich with associations’. A few days later, the contents of the house were sold at auction. They included works by Burne-Jones, Watts, Rossetti, and others, as well as ‘a library of books and ornamental objects’.

Aglaia’s son John died in Argentina in 1910. Within seven years the Coronio-Sechiari family was no more, the happy, aesthetic household disbanded and 1a Holland Park sold to the Earl of Ilchester. Mary Isabella Sechiari (1892–1945), Opie and Paraskeva’s only daughter, ‘a fine bright girl’, was made ward of her beloved aunt Isabella Sechiari-Ionides (1853–1913).

Mistress of the famous ‘Epoch-Making House’ at 1 Holland Park,⁴ Isabella was her father’s sister and the widow of her uncle Alecco A. Ionides (1840–1898), both now at Norwood (grave 28,255, square 28/29, Greek No. 109).

In 1910, Mary Isabella married Hugh Micklem (1877–1951), a member of the London Stock Exchange. In 2021, their descendants generously funded the restoration of the gravestone through the Gerald Micklem Charitable Foundation.



The Coronio-Sechiari monument

⁴ White, G. An Epoch-Making House, *The Studio*, 1898, pp. 102–112

Joseph Clement (1779-1844): Engineer & Industrialist

Nicholas Long

Almost weekly a further (re)discovery is made of a person interred in the cemetery who, in life, was of great importance or significance, but is little known 200 years later. Joseph Clemmet (grave 860, Square 89; monument destroyed) falls into this category.

Better known by the surname Clement, he was the son of Thomas Clemmet (1737–1796), a hand-loom weaver and slater, and his wife Sarah, nee Elliotson (1739–1797), being baptised at Great Asby, near Appleby in Westmorland on 13 June 1779. His education was rudimentary at the local school, but was supplemented by his father, who had a lathe, who taught him mechanics, and who gave him an appreciation of natural history. Samuel Smiles (1812–1904), who wrote a biographical sketch of Clement, described him as ‘a heavy-browed man, without any polish of manner or speech; for to the last he continued to use his strong Westmoreland dialect’.

Clement’s early employment was as a weaver, later as a slater, and at the same time he learned metal-work from the local blacksmith. With these skills, he built himself his own lathe, on which he turned woodwind musical instruments, which he then learned to play. Of particular note was a pair of Northumberland bagpipes.

By 1805 he was making looms at a factory in Kirkby Stephen, then moved first to Forster & Sons at Carlisle, then to Glasgow where he learned draughtsmanship from the architect, engineer, and mathematician Peter Nicholson (1765–1844). His next move, in 1812, was to Aberdeen where he worked for Leys, Masson & Company and attended lectures in natural philosophy at Marishal College.

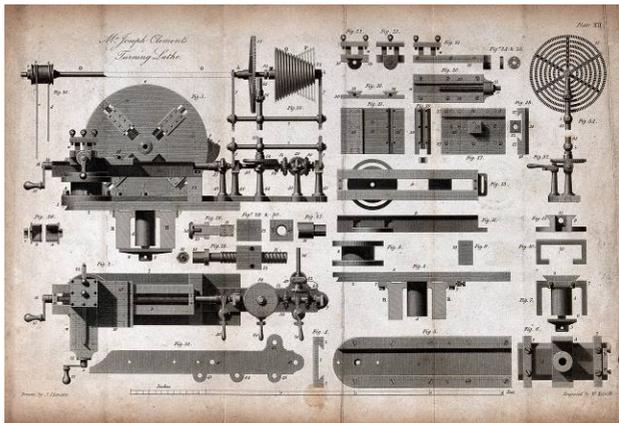
The following year he moved to London, working initially at Alexander Galloway (Holborn) before joining Joseph Bramah (1748–1814) as works manager. In 1815 he was appointed chief draughtsman at Maudslay, Sons & Field before, encouraged by the Duke of Northumberland, a frequent visitor to Maudslay’s works, establishing his own firm in 1817 at 21 Prospect Place, Newington. Specialising in technical drawing and precision machinery, his machine tools were built to a high standard, particularly elaborate, and very expensive.

In 1818 he was awarded the gold medal of the Society for the Encouragement of Arts for his invention of a machine for marking ellipses inspired by the trammels used by carpenters. This was the first of several awards including one for a ‘two armed self-adjusting driver’. His contribution to the development of precision engineering was already considerable and enabled great progress in manufacturing process.



Joseph Clement

In c.1820 he produced a planing machine and a lathe. In 1823 Charles Babbage FRS (1791–1871) employed him to design and build a prototype mechanical calculating device, the Difference Engine. In this he was assisted by a young apprentice, Joseph Whitworth.⁵ The high prices of Clement's large precision tools caused a rift with Babbage, but his skill and the quality of his products kept him in employment for many years.



Joseph Clement: Mr Joseph Clement's Turning Lathe

Clement also fell out with Isambard Kingdom Brunel over the cost of whistles for Great Western Railway (GWR) engines, a matter resolved in Clement's favour in arbitration. His workshops at this time moved to 31 Prospect Place, where he employed no fewer than 30 highly skilled men. His developments included, in 1825, a large planing machine that could handle six feet square and in 1827 a facing lathe.



Joseph Clement: Model of GWR 'Firefly' class locomotive, c. 1840

In 1828 Clement began making fluted screw-cutting taps and dies. He urged the adoption of a standard system of screw threads where every machine screw of a particular length should have a set number of threads of a predetermined pitch and determined the number of threads for each length. Inspired by Clement, in 1841 Whitworth devised the British Standard Whitworth system, which created an accepted standard for screw threads.

In his later years, Clement returned to his interest in music and constructed an elaborate organ. Although he lived over his workshop for many years, by 1841 he was living alone in a house at Knight's Hill (location not known). He died at his workshop at 31 St George's Road, Southwark on 28 February 1844 and was buried at Norwood under the name of Joseph Clemmet on 7 March 1844.

Clement never married, but had a daughter, Sarah Esson, from a relationship with Agnes Esson of County Durham. The purchaser of the grave at Norwood was his niece Sarah Wilkinson and she is presumably the Sarah

⁵ Sir Joseph Whitworth Bt FRS FRSA (1803–1887)

Wilkinson (1797–1878) of 84 Bramah Road, Mostyn Road, Brixton who was buried in the same grave on 13 December 1878. Clement’s sister Barbara Clemmet (1762–1852) had married Joseph Wilkinson (1747–1827) in 1791 and a nephew or great-nephew named Joseph Wilkinson exercised an option to purchase Clement’s business, which he carried on at 31 Prospect Place.

A pseudonymous obituary appeared in the *Kendal Mercury* in July 1845:

‘Mr Editor, —On arriving in London a short time ago, after an absence of some years, I found to my regret, that my friend Joseph Clement, the celebrated engineer, whom I was anticipating the pleasure of seeing once again, had been dead nearly eighteen months. I was astonished at such an event having taken place, without its being publicly known, and could not help exclaiming in the language of the poet Thomson, on the death of Sir Isaac Newton – ‘Shall the great soul of Newton quit this earth, To mingle with his Stars, and every tongue, Be silent?’



Joseph Clement: Part of Charles Babbage's Difference Engine (#1)⁶

Comparing smaller things with great, may we not exclaim ‘Shall Joseph Clement, who was a far greater honour to his native county of Westmorland than many who have been celebrated in its annals – shall such a genius depart this life and neither of its journals, owing no doubt, to the great modesty of his friends, be called upon to record the mournful event? This were not only robbing the departed of his just need of praise, but depriving the rising generation of one of its strongest motives for generous exertion in a like course, when they see the death of such a man passed over without a comment, like that of any ordinary person.

Now Clement was no ordinary man. The gold medal of the Society Arts, awarded to him and hung round his neck by their then President, his Royal Highness the Duke of Sussex, for inventing and making a machine for drawing ellipses of almost every focus, was not what falls to the lot of every ordinary man. Nay further, to be called upon by such a man as Babbage to construct his famous calculating machine, which, strange to say, was not completed, though enough was done to ascertain its practicability, and a model placed in King's College for the use of the students of that Institution; to have it said of him by such a man, as was said of him by Babbage, when asked if this famous piece of

⁶ Assembled after his death by his son, Henry Prevost Babbage (1824–1918), using parts found in Charles' laboratory (Whipple Museum of the History of Science, Cambridge)

machinery was likely to be completed, 'If Clement lives, I have no doubt of it', was his answer 'but if not, I cannot say, for I know not another man in the world capable of doing it except himself'; to be closeted with the Duke of Wellington and Sir Robert Peel, for hours previous to the purchase of this famous invention by the Government, and employed during that time in explaining its complicated machinery, all made by himself, is not what falls to the lot of every individual, certainly, and I know not why the inhabitants of Westmorland should not be told that such honours did actually fall to the lot of one of their fellow-natives, who had no education but what he picked up at the school of his native village of Asby, near Appleby, and not the best even of that, for the school of Asby is a Grammar school, and Clement had not classical education.

He had no friends but such as every young villager, half agriculturist, half weaver, for such he was, may boast of. He afterwards became a slater, accompanying the beautiful slate of his native county to its different places of destination, probably for the sake of seeing a little more of the world than his first occupation afforded him the opportunity for. In spite of all difficulties, he at length worked himself into fame and competency, entirely by the force of his genius and industry combined, and I know not why the natural curiosity of his fellow-natives of Westmorland, should not be gratified by someone much more capable than your humble servant of achieving it; by one more conversant with scientific pursuits, and better acquainted with



Clement's grave lies to the right of the memorial to Arthur Henry and Alice Pretoria Dalton (buried 5 December 1963 and 24 July 1969, respectively; grave 41,652, square 89)

that part of his existence which was spent in Scotland superintending the machinery of certain mills there, previous to his coming to London, in 1812.

During his whole life, Clement had a love for music, and in his youthful days made clarionets, and I believe violins for his amusement on which he used to play tolerably well, as I have been informed. Of late he constructed under the direction of Mr Hight, the organ-builder, an Apollonion or organ, calculated to play either with the fingers or with barrels, which cost him nearly one thousand guineas, and which, melancholy to relate, was only finished a short time before his death, so that his enjoyment from it was of short duration, and it remains an inconvenient legacy in the hands of his niece.

He died in London, unmarried, where he had resided during the last 30 years of his life, sometime during the month of February 1844, at the age of 64, and was interred in the New Cemetery, of Norwood, in the parish of Lambeth, and county of Surrey'.

A Tale of Two Nurses

Peter Hodgkinson

Hilda Ayre Smith (1878–1916; grave 34,235, square 82) was the daughter of Robert and Catherine Jane Smith of Dulwich. A trained nurse, she volunteered for the Red Cross. By 1916 she had been working for over a year at Hylands Hospital, Chelmsford (www.essexlive.news/news/essex-news/chelmsford-hylands-house-park-ww2-4425130).

Described as ‘devoted to her profession, and highly esteemed by the doctors’, she contracted septicaemia whilst changing dressings and died on 3 February 1916. Buried at Norwood, her mother, who died on 25 June 1926, lies with her. Their grave in Consecrated ground is unmarked.

Doris Helen Swanston (1897–1919), the daughter of Edward and Mabel Swanston of New Malden, joined the Surrey Voluntary Aid Detachment in 1916,

-serving the Kensington Red Cross at Weir Hospital, Balham. She joined the London VAD in April 1917. Her work was voluntary until December 1918 when she became a salaried Assistant Nurse. She died at the family home in New Malden on 28 February 1919 of pneumonia, a likely casualty of the ‘flu’ pandemic. She was given a military funeral at Norwood on 4 March prior to cremation (Cremation no 436). Her remains were deposited in Niche I.12 in the Columbarium, but no trace can now be found. She is, however, commemorated on the Brookwood Cemetery War Memorial.



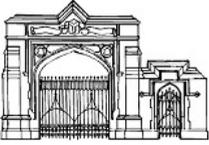
Hylands Hospital: A group photograph



Nurse Swanston's Memorial at Brookwood

It is sad that a nurse who died after contracting an infection as a result of her war work is not recognised as a war casualty, whereas a nurse who died after the end of the war of an illness that may have

had no connection to her war service is seen as such. The CWGC view is that Swanston was employed by the War Office, whilst there is no evidence that that Smith was. There are many instances of the inequity of the CWGC rulings on who is a war casualty. In Croydon cemetery there is a memorial to 18 Great War soldiers who died at Cane Hill Hospital. Research reveals that over a third are cases of general paralysis of the insane (GPI), an outcome of tertiary syphilis, a disease they would have caught before the war. The CWGC, however, now regards them as war casualties.



Book Review: James Henry Greathead

Bob Flanagan

Rob Cartwright. James Henry Greathead (1844–1896). Civil engineer; inventor; and tube railway pioneer. Hardback, 228 pp, 34 illustrations. 2021, £20. ISBN 978-1-3999-0065-2. Available at: www.jhgreathead-2021biography.com/.

JAMES HENRY GREATHEAD

(1844–1896)

*Civil engineer, inventor, visionary and
tube railway pioneer*



ROB CARTWRIGHT

Long-term FOWNC member Rob Cartwright has researched and published this excellent volume detailing the life and work of South African born engineer J.H. Greathead (grave 27,103, square 83). As outlined in articles in Newsletters 30 and 53 (September 1997 and May 2005, respectively), Greathead was engineer to what became the City & South London Railway, now part of the Northern Line, the world's first deep-level electric underground railway. The line opened in 1890 and the work was facilitated by Greathead's tunnelling shield that was based to an extent on that developed by Sir Marc Isambard Brunel (1769–1849) when excavating the Thames Tunnel (1825–42) and used by Greathead in constructing the Tower Subway (1869).

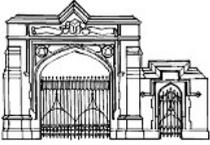
As a result of the expertise developed on the City & South London he was appointed engineer with Sir Douglas Fox (1840–1921) on the Liverpool Overhead Railway, the first overhead electric railway in the world, which opened on 4 February 1893.

Other commissions followed including the Waterloo & City Railway, the Central London Railway, and the Blackwall Tunnel. Sadly, however, Greathead died from stomach cancer at his home in Streatham on 21 October 1896, aged only 52. He may have refused a knighthood.

Rob has succeeded in amassing many family photographs that add greatly to the detailed descriptions of Greathead's engineering achievements, including that of his wife Blanche Emily Caldecott Greathead née Coryndon (1862–1912) in her wedding dress reproduced here. They had married on 10 July 1884 and had three children. She was Greathead's first cousin, once removed, and died after an operation in a hospital at Aosta in Italy on 22 July 1912, aged 49. She too is buried in the grave at Norwood. Their gravestone was restored by FOWNC with the support of the Greathead family in 2013.



Mrs Blanche Greathead



Book Review: Brookwood's Mausolea

Bob Flanagan

John M. Clarke. *Brookwood's Mausolea*. Softback, 36 pp, 36 mostly colour illustrations. 2021, £5.00 incl P&P (UK only). ISBN: 9781838130817. www.john-clarke.co.uk

This booklet adds to the documentation on Brookwood produced and published by our Deputy Chairman, John Clarke, over the years. *Brookwood's Mausolea* is a pictorial survey of the surviving mausolea at Brookwood. As with my corresponding volume *Norwood's Mausolea* (see: Newsletter 90, September 2017), it also includes brief notes on three further structures that no longer survive.

There are entries on each of the 35 surviving mausolea at Brookwood, two of which are Grade II listed, and also the Grade II listed Bent memorial. Of especial note is the mausoleum of Jamsetji Tata (1839–1904), the man who industrialised India. Introductory notes give a brief history of the cemetery. The guide is arranged alphabetically, with two main sections covering the North and South cemeteries. Two maps are provided, one for each part of the cemetery, that show the location of each mausoleum.

The term mausoleum signifying a 'house of the dead' of course owes its origin to the tomb that was built between 353–350 BC at Halicarnassus, now Bodrum in Turkey, for Mausolus and his sister-wife Artemisia II of Caria. One of the *Seven Wonders of the Ancient World*, it was destroyed by earthquakes from the 12th–15th centuries. Because Artemisia's grief for her brother-husband took on extravagant and bizarre forms, she came to signify a 'lasting example of chaste widowhood'. In art, she was usually shown in the process of consuming his ashes mixed in a drink, which I have always felt to be a rather extreme form of trace element enrichment...

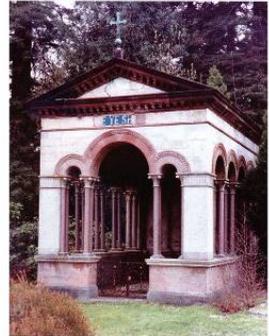


Forthcoming Events

May–September 2022

Introductory tours will be held on the first Sunday of each month, starting at the cemetery main gate off Norwood Road at 14:30 and lasting for 1½–2 hours. Donations are welcome. Pre-book only (www.fownc.org/tickets). The tours aim to coincide with West Norwood Feast (street markets and other events: westnorwoodfeast.com/). To register to be notified of additional FOWNC events, please visit www.fownc.org/news/. For details of the Saturday morning working parties, email secretary@fownc.org.

BROOKWOOD'S MAUSOLEA



By
John M. Clarke

A Bit of Mystery – Bob Flanagan

Whilst walking in the cemetery on 7 January, Giles Read saw a piece of flint that had been unearthed near the drainage works on Narrow Road. On cleaning, the stone was found to be a Bronze/Iron Age (?) scraper. Giles reports that it is a quickly made, crude tool, crafted with minimal effort for a specific task and then likely discarded as is thought usual for tools of this type. It is not possible to date the scraper more precisely in the absence of other finds/information. As requested, I have reported the find to the Portable Antiquities Scheme and it will be stored safely pending display in our new Visitor Centre. Are there other flint tools in the cemetery awaiting discovery hidden in the London Clay that covers the cemetery one wonders? A whole new dimension to the (pre-)history of the cemetery.



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