

# Friends of West Norwood CEMETERY

Newsletter No. 83 – May 2015

Free to members

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## Chairman's Report

Bob Flanagan

In Newsletter 65 (May 2009) I was pleased to report that Jennie Kovacs and her father Chris Berens had assumed the burial rights to the mausoleum built by his ancestor Otto Berens in 1857. Their perseverance has been rewarded and a restoration has now been accomplished that does great credit to them, and to Adam Daybell, English Heritage, Ron Knee, and everyone else who contributed to the project (see article, p. 6). We owe all those involved a great debt of gratitude. For our part we have committed to not only keeping a watching brief on the monument, but also to the care of the surrounding area and perhaps in time restoration of the railings that once surrounded the plot.

As to the negotiations with Lambeth Council over the funding and governance of the cemetery, there is further progress. An internal Council committee has approved a 9-year capital investment plan for its cemeteries (i.e. Lambeth and Streatham cemeteries as well as Norwood) of up to £15 million. This includes the element of hoped



*The restored Berens mausoleum*

for HLF funding as regards the conservation and enhancement of Norwood. However encouraging these signs are, there is still much work to do in ensuring that parallel progress is been made with other vital aspects of the process needed to ensure a successful outcome to any HLF bid. Difficult yet crucial issues, notably governance and grave re-use ('lift-and-deepen'), remain subjects of detailed consultation and debate with Council officers. There is no point in making a grand plan if there is no mechanism by which to implement and monitor the plan, and to ensure that the Council keeps its side of any agreement designed to safeguard the future of the cemetery!

#### *Association of Significant Cemeteries in Europe*

The 2015 ASCE AGM and conference is scheduled for Bucharest, 24–26 September. Doubtless, a highlight will be a visit to the 54 acre Șerban Vodă Cemetery (Bellu Cemetery), which was founded in 1858 ([www.significantcemeteries.org/2011/11/bellu-cemetery-bucharest-romania.html](http://www.significantcemeteries.org/2011/11/bellu-cemetery-bucharest-romania.html)).

The *Week for Discovering European Cemeteries* (WDEC) is dedicated to promoting the heritage of European cemeteries and to emphasising their similarities and differences. This year WDEC is scheduled for 22–31 May. However, as it is not feasible to coordinate all events in all 179 member cemeteries in all 22 countries to take place in this same week, there is some latitude, and our Sunday 7 June tour will be our contribution! Details of WDEC events will be advertised at [www.significantcemeteries.org/2012/03/week-of-discovering-european-cemeteries.html](http://www.significantcemeteries.org/2012/03/week-of-discovering-european-cemeteries.html) as they are announced.

#### *The Hepburns: Leather Manufacture in Bermondsey*

The above article in the January 2015 Newsletter recorded that the firm, now called *Barrow and Gale*, still make Ministerial red boxes. Long-time FOWNC member Keith Hill has written to say that he is the proud possessor of a red box from his time as Minister for Housing and Planning, which he now uses to store his FOWNC Newsletters! He also thinks that this same firm makes the less well-known black boxes issued to Government whips.

#### *John Saunders (1868–1919)*

Peter Grant has included a tribute to Saunders, an esteemed classical violinist, in his *Homage à Schubert* (<http://aroomnearthebazaar.ca/across-the-centre-of-europe/the-king-of-song/>). The tribute includes a photograph of his gravestone (grave 35,269, square 94), which features six bars from Schubert's *String Quintet in C Major*. Intertwined with the melody are the concluding lines of Shakespeare's Sonnet XVIII: 'So long as men can breathe or eyes can see, So long lives this, and this gives life to thee'. See *West Norwood Cemetery's Musicians* available from the FOWNC bookstall for more details of Saunders and of some of the other musicians buried in the cemetery.



*Gravestone of John Saunders*

## *Fred Kitchen and Ben Albert*

*The Music Hall Guild of Great Britain and America*, in conjunction with descendants of both families, have been allowed to adopt the graves of Fred Kitchen (Frederick Thomas Kitchen Dunn) (1872–1951; grave 32,791, square 68/80) and Ben Albert (Albert Bailey Sibley) (1876–1925; grave 35,050, square 104). These two artists are also on the Guild's commemorative blue plaque programme. Fred Kitchen's father, the comedian R.H. Kitchen (Richard Henry Kitchen Dunn) (1830–1910), also lies in the Kitchen family grave.<sup>1</sup> I understand that maintenance works are planned for each memorial.

These agreements do emphasise that with the support of surviving descendants who can prove title to plots, third parties such as FOWNC could now take over graves and surviving monuments, and the associated burial rights. Obvious candidates for such a process are the graves of James Henry Greathead (grave 27,103, square 83), John Hughes (grave 18,353, square 91), William Knight (grave 29,020, square 94) and Sir Thomas Stevenson (grave 26,543, square 95), monuments that we have already restored with the support of family members.

## *Great War Connections: 1915*

Colin Fenn has now produced the second of his booklets on the connections with the Great War that can be traced in the cemetery. A seminal event was the torpedoing of *SS Lusitania* by U-20 off the Old Head of Kinsale on 5 May 1915. The deaths that day of 5-month-old Constance Henshaw and of Florence Armstrong (born c. 1888) are recorded on headstones that survive in the cemetery, whilst two further casualties, Leonidas Bistis (b. 1882) and Michel Paddadopoulo (b. 1872), were reburied in unmarked graves in the Greek Cemetery. The torpedoing of *HMS Formidable* on 1 January 1915 by U-24 is recalled by the inscription to Assistant Paymaster Sidney Seton (b. 1893) on his family's headstone (grave 29,648, square 77). Seton lost his life that day together with 33 other officers and 512 men. The graves of two sailors who hunted U-boats on Q-ships (Edwin Mason (1888–1917; grave 33,247, square 120) and Louis Ludwig Harper (1894–1918; grave 34,771, square 109) are now marked by CWGC headstones, the original gravestones having been lost in the clearances that we managed to stop some 20 years ago. The role of John Cyril Porte (1884–1919; grave 35,422, square 95) and his flying boats in helping to defeat not only the U-boats, but also the Zeppelins, is amongst the other material covered, much of which reflects original research Colin has undertaken in the last couple of years.



*1915: War at sea, war in the air*

by Colin D. Fenn



<sup>1</sup> See *West Norwood Cemetery's Music Hall* for more details of these and other music hall-related burials in the cemetery

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# Laurel Hill Cemetery, Philadelphia

Bob Flanagan

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Laurel Hill cemetery was founded by the librarian and editor John Jay Smith (1798–1881) in 1836. The first known commission of Scottish architect John Notman (1810–1865), Laurel Hill was the second major rural cemetery in the US after Mount Auburn, near Boston (1831). Laurel Hill introduced new landscape ideas and burial concepts, and became a model for the rural cemetery movement. As at Norwood, the aim at Laurel Hill was to create a rural garden cemetery as a haven from all foreseeable urban expansion.

Overlooking the Schuylkill River, some 4 miles north of the city centre, the cemetery originally occupied 36 acres, but by 1861 it had grown to some 78 acres. It now contains c. 33,000 monuments in c. 11,000 plots, and was given National Historic Landmark status in 1998, one of only a few cemeteries to be so designated.



*The Gatehouse, Laurel Hill Cemetery*



*Laurel Hill: Monument to General Hugh Mercer (1726–1777)*

To increase its cachet, the cemetery's organizers had the remains of several famous Revolutionary War figures moved there from Philadelphia itself, including those of General Hugh Mercer (1726–1777). Mercer was an assistant surgeon in the British army at Culloden (1746) and fought in the Seven Years' War. Later he became a companion of George Washington (1732–1799) in the Indian Wars of 1755–56, and a brigadier general in the Continental Army. He died from wounds received at the Battle of Princeton. Originally interred in Christ Church Burial Ground, Philadelphia, he was reburied at Laurel Hill in 1840

During and after the American Civil War, Laurel Hill became the final resting place of hundreds of military figures, including 42 Civil War era generals, notably George Meade (1815–1872), victor of Gettysburg. Laurel Hill also became the favoured burial place for many of Philadelphia's most prominent political and business figures,



including Matthias W. Baldwin (1795–1866), founder of the Baldwin Locomotive Works; Henry Deringer (1786–1868), gunsmith; Henry Disston (1819–1878), owner of the Keystone Saw Works, the largest saw manufactory in the world; and John Notman himself. An unexpected and indeed evocative burial is that of 2<sup>nd</sup> Lt. Benjamin H. Hodgson, 7<sup>th</sup> US Cavalry, killed at the Battle of the Little Big Horn, 25 June 1876.

Laurel Hill was always intended as a civic institution designed for public use. In an era before public parks and museums, it was an attraction where the general public could experience the art and refinement previously known only to the wealthy. Laurel Hill was a very popular destination in its early years and required tickets for admission. For example, it is reported that ‘nearly 30,000 persons...entered the gates between April and December, 1848’.



*Laurel Hill: Mausolea of Henry Disston and Robert E. Carson*

and landings have been removed from many monuments, leaving some of the larger obelisks, for example, balanced somewhat precariously. There was also a campaign to encourage families to pay for memorial upkeep by threatening that non-payment would result in burial of monuments. Indeed, some gravestones are still being unearthed as a result of the more enlightened approach to the management of the cemetery now in force, although a couple of buried ‘White Bronze’ (zinc) memorials, memorials that are corrosion resistant in air, have been found to be damaged beyond repair.

More information concerning Laurel Hill is available from the cemetery website ([www.thelaurelhillcemetery.org/index.php?m=3&p=3&s=6](http://www.thelaurelhillcemetery.org/index.php?m=3&p=3&s=6)). There is even a self-guided tour available via cell phone, an innovation that we are keen to see implemented at Norwood. In view of the clear similarities between our two cemeteries, I have suggested that an informal ‘twinning’ arrangement is embarked upon. I hope to be able to report progress in the coming months.

The parallels between Laurel Hill and Norwood are clear – Laurel Hill even has its own *Millionaires’ Row* where people such as Disston rest in elaborate mausolea. Although time has been kinder to Laurel Hill than to Norwood, there have been some depredations, most notably the theft of the iron railings that once enclosed much of the cemetery. In addition, the kerbs

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# The Berens Mausoleum 1857-2015

Jennie Kovacs

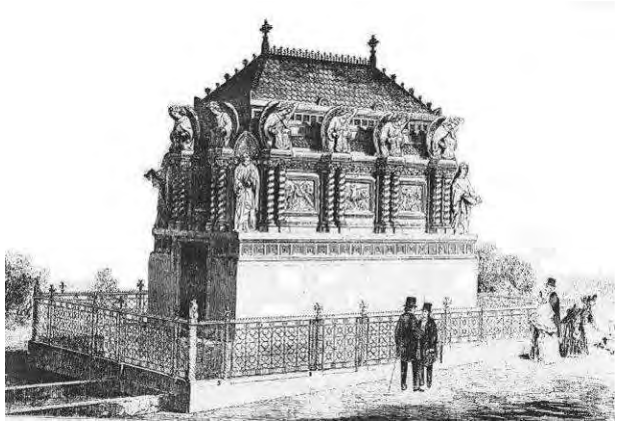
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Some years ago whilst researching my family history I chanced upon photographs of the Grade II\* listed Berens mausoleum on an English Heritage (EH) website. The coloured tiles with the Berens ‘double B’ left me in no doubt that this was my family tomb, as I had grown up looking at two iron fire dogs featuring the same motif. We also had a signet ring that featured the bear with sword and the same Latin motto as used on the tiles. And so began the saga that led to the much-needed restoration of the mausoleum.

Otto Victor Alexander Berens was born in Riga, Latvia, in 1797. On emigrating to England in 1825 he became a successful merchant. His firm Berens, Blumberg and Co. imported fancy goods such as lace, silk, kid gloves, and musical boxes, all popular with wealthy Victorians. The firm was based in St Paul’s Churchyard from the 1830s before moving to larger premises in Cannon Street in the 1850s.

In 1834 Otto Berens was granted letters patent of denization by William IV, thereby allowing him to own, inherit, and bequeath property – at the time his fortune amounted to several thousand pounds. Otto married three times and it was with his second wife, Charlotte Berens née Busby, whom he married 1832 at Gregory St Paul’s, Brixton, that in 1842 he had a son, Alexander Augustus Berens.



*Mr Berens' mausoleum. The Builder, 20 November 1858*

Otto and Charlotte lived for many years at Raleigh House, Brixton Hill, a long-demolished Georgian mansion with the River Effra running through its four acre grounds.<sup>2</sup> When Charlotte died in 1857 an elaborate mausoleum was commissioned from leading Victorian architect, E.M. Barry.<sup>3</sup> Otto’s first son, John Samuel Berens from his first marriage to Fanny Esser, died in 1858 aged 36. This was eight days after Otto’s marriage to his third wife, Louisa Cooke of Oxford.

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<sup>2</sup> See: [www.ideal-homes.org.uk/lambeth/lambeth-assets/galleries/brixton-hill/raleigh-house-1890](http://www.ideal-homes.org.uk/lambeth/lambeth-assets/galleries/brixton-hill/raleigh-house-1890)

<sup>3</sup> Edward Middleton Barry RA (1830–1880), the son of Sir Charles Barry FRS, RA (1795–1860), was responsible, amongst many other projects, for the rebuilding of the Royal Italian Opera (now the Royal Opera House) in 1857 and the erection in 1858 of the Floral Hall (reputedly using material left over when the Crystal Palace was moved to Sydenham) under the direction of Frederick Gye (grave 939, square 98)

Otto Berens died in April 1860 and was laid to rest in the tomb alongside Charlotte and later his daughter-in-law, Mary Ellen Berens (née Shaw Hellier), the first wife of Alexander Augustus Berens. She died giving birth to my great grandfather, Alexander Hellier Berens, in 1865. It would appear that the tomb at Norwood (grave 5,408, square 63) was then forgotten. Otto's third wife Louisa remarried in 1864 and his surviving son Alexander Augustus chose to be buried with his second wife in Hampshire.

On 20 November 1858 *The Builder* carried a drawing of the completed mausoleum and described it thus:

This tomb, recently erected from the designs of Mr Edward M. Barry, occupies a commanding site immediately opposite the entrance of the Episcopal chapel, and stands within an enclosure of its own, 25 feet long by 18 feet wide. The tomb itself is 15 feet long, and 8 feet 6 inches wide, and measures 16 feet 6 inches to the top of the cross. The base is of red granite, polished, and the superstructure is entirely of marble, with the exception of the sculptured portions, which are of Portland stone. The twisted columns and cornice over them are of Sienna, and the bases of red marble. The remainder of the structure is chiefly of black marble, by means of which a sombre effect is produced.

The doors to the vault, the crosses, and the ornamental cresting are of bronze, manufactured by Mr Potter, who also carried out the railing surrounding the tomb. The sculptures (by Mr Thomas Earp)<sup>4</sup> are many and varied. The bas reliefs at the sides and end represent the principal events connected with the life of our Saviour, beginning with the Annunciation, and ending with the Ascension. The carved cornice is composed of flowers, such as lilies, sunflowers, passion flowers, &c, bearing a symbolical reference to the subjects below them. The figures at the corners are the four Evangelists, and the emblems of each are displayed in the adjoining capitals.

The shields bear the arms of Mr Berens, and above the same is his motto *Deus Protector Meus*, given by Minton's tiles let into the black marble. Below the *bas reliefs* a similar mode of treatment is adopted, and the tiles show alternately a crest, and a device formed by the letter B. The bronze doors at the end lead into the burial vault, which is lined with stone and black marble in alternate courses, and has a marble pavement with a large inlaid cross. The doors are divided into square panels, containing each a quatrefoil and a perforated cross. The enclosure round the tomb is formed of black marble and stone disposed in a chequered pattern. Mr Field of Parliament Street is contractor for the work, the cost of which, we understand, will be about £1500.



*The interior of the mausoleum*

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<sup>4</sup> Thomas Earp (1828–1893) first worked for the building contractor George Myers (grave 3,114, square 37). Earp's best known work is his 1863 reproduction of the Eleanor Cross at Charing Cross

## *The Restoration*

The monument was clearly built to impress. It is noted as being one of the most impressive tombs at Norwood, and Lambeth Council had described it as one of the 'finest High Victorian monuments in the country'. Despite its status, it was clear that the tomb had been neglected and the presence of a small tree growing out of the corner of the broken roof, the bricked-up doorway, and missing ironwork all highlighted its sad state.

I first visited the cemetery during a trip from Australia with my young daughter in August 2008. I then began to investigate the ownership and upkeep of monuments such as what had become clear was my family mausoleum. FOWNC were able to offer some assistance, but the complexities of the legal situation vis-à-vis Lambeth Council and the ownership and maintenance of the historic monuments in the cemetery seemed insoluble.



*My father Chris Berens and I*

However, it became apparent that the plot had been sold with exclusive rights of burial in perpetuity, and as the last direct descendant of Otto Berens, my father Christopher Alexander Berens was able to formally adopt the tomb in February 2009. This rare occurrence where ownership of a tomb can be established unequivocally meant that we could begin the very basic work of removing vegetation from the tomb and installing a new door. Thus, another year passed with complicated planning and conservation requirements, and frustrating bureaucracy!

We were indeed lucky to have the passionate support of Ron Knee (RK Conservation), who helped deal with the health and safety obligations we had acquired as the legal owners of a disintegrating tomb. He was able to engage with a Conservation Officer from EH in June 2010 and a grant was obtained for scaffolding, a temporary roof to help dry out the interior of the tomb, and a new oak door to replace the unsightly brickwork that had sealed the tomb since 1977. Security fencing was installed at this time to prevent visitors to the cemetery being injured by falling masonry. Again due to the complexity of the EH grant system nothing concrete was clarified and by September 2011 Ron Knee stated that 'if nothing was done in 2 years only 50 % of the mausoleum will remain, making any restoration very difficult'.

Luckily Ron managed to get things moving. The tomb was placed on the EH 'At Risk' register and after further negotiation an agreement was reached that the Berens family would match-fund some of the initial costs of the restoration. An EH grant of £25,000 was made available that would go a long way in ensuring the structure was made watertight and securing its future. More delays with the tendering process and in finding contractors who could quote and carry out the very specific stonework repair needed meant another year passed. However, in mid-2012 mention was made that a second-stage



grant could be applicable to carry out more extensive repairs and restoration of the statues, angels, Minton tiles and stone panels adorning the tomb.

Finally, in September 2012 an EH grant of £50,000 was approved and David Llewellyn from Priory Heritage was appointed as the project supervisor. The tender was won by Nimbus Conservation with work headed up by Adam Daybell, an experienced stonemason who has worked on several other notable monuments. Work finally began in October 2013, five long years after my initial attempts to get recognition for this tomb!



*Celebrations to mark the restoration (from L to R): David Llewellyn, my husband Richard Kovacs, myself, my father, Michael Hoare, Adam Daybell, Tracy Craig and Ciaran MacCullagh of English Heritage, Nicholas Long and Ben Wild*

In 2008 Bob Flanagan had sent me a copy of the article published in *The Builder* that showed the completed tomb and gave a detailed description of the materials used. It has been interesting to compare the restoration work with this original drawing. We are lucky to be able to save most of the structure and carvings, but cannot replace the fancy iron work of the finials and fencing shown in the drawing.

During a trip to Norwood in July 2014 I was able to visit the tomb and meet Adam whilst the scaffolding was still in place around the tomb. I was able to climb up to the roof and see at close hand the detail of the intricate stone carvings around the angels and the tops of the barley twist columns. Most of the marble had been cleaned so I was able to get an idea of what the tomb must have looked like when it was new. From the fossiliferous limestone, granite roof, Sienna marble, and Portland stone, each layer has such a variety of colour and texture. It must have appeared very flamboyant when it was new and it was clear that Otto Berens spared no expense whatsoever in creating his tomb.<sup>5</sup>

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<sup>5</sup> The effects listed in Otto's will in 1860 were valued at a staggering £60,000!

Inside the tomb and around the perimeter several remains of the bronze finials and crests from the original fence that surrounded the tomb were found. We also discovered the brass plaque from Mary Ellen Berens' coffin, confirming the date she died and her age.

Of course nothing was ever going to run smoothly. Delays due to poor weather, sourcing the correct replacement marble, and a better understanding of how vulnerable the intricate carvings had become, meant that the work took longer than expected. However, in November 2014 we received confirmation that the work on the tomb was nearing completion and that the door was to be fitted. This new door had been made by RK Conservation several years ago, when the very basic structural work to the monument was first proposed. A good replica door was able to be made as the oak frame of the original door was found inside the tomb when the ugly brickwork that sealed the tomb was removed and the tomb was opened up in 2010.



*The old mausoleum door*

I was very excited to travel to the UK again in January 2015 to see the finished work and to thank in person all the many parties who assisted me and my father in this journey and helped to preserve this amazing mausoleum for future visitors to Norwood to enjoy.

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## Gustav Adolph Kaye (Koenigsfeld) (1883-1918)

Dianne Payne

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Whilst undertaking research for the Bushey World War I commemorative exhibition *Village Remembers* held in August 2014, I chanced to find reference to the grave of the Koenigsfeld/Kaye family at Norwood (FOWNC Newsletter 81, September 2014).

Gustav Adolph Koenigsfeld was born on 8 May 1883, the only son of Prussian parents, Gustav Emil (1839–1911) and Helene (1850–1912) Koenigsfeld. His father had established himself in England as a merchant and commission agent. In 1877 he married Helene Dietrich and they both gained certificates of naturalisation. They lived at 65 Angell Road, Brixton. Their children Gustav and Alice were born in Brixton, and Gustav was educated at Dulwich College. The 1911 census records that the Koenigsfeld family was living at 143 Tulse Hill, a twelve-roomed house, where they employed two servants. Gustav was then working as a commercial clerk.

On the death of his parents, Gustav moved to 24 St James Court, Buckingham Gate and carried on business as a merchant at 60 Queen Victoria Street in the City of London. On 2 October 1914 he changed his name by deed poll and an announcement in *The London Gazette* of 6 October 1914 records that henceforth he would 'utterly renounce, relinquish and abandon the surname Koenigsfeld' and would be known as Gustav Adolph Kaye.



*Gustav Adolf Kaye*

Gustav enlisted as Private Kaye 293066 in the 3/4<sup>th</sup> Territorial Reserve Battalion, The Black Watch, at Ripon. He was promoted Lance Corporal and was sent to France in June 1916. In December he contracted enteric fever and double pneumonia and was sent to the Base Hospital, Boulogne, where he lay dangerously ill until invalided home in June 1917. After convalescence at Norwich and later at Hunstanton, he joined the 7<sup>th</sup> Battalion of his regiment, first in Ireland, and then on the Western Front, where he arrived in September 1917. He died of wounds received at Bourlon Wood, near Cambrai, on 23 March 1918, aged 34. Gustav was a wealthy man and left an estate valued at £32,664 18s 3d, probate being granted to George Henry Stockman, managing director, and Julius Cecil Day, accountant. In his will he left money to a charity aimed at relieving distress amongst married women whose husbands had served

in the Black Watch. Any surplus was to go to the Black Watch Memorial Home at Dunalastair, Broughty Ferry. The charity closed in 1996.

Gustave Kaye lies buried in Moeuvres Communal Cemetery Extension (grave Vi. C. 21; <http://www.cwgc.org/dbImage.ashx?id=10734>). He is also commemorated on the family grave at Norwood (grave 33,151, square 80), near to the former family home in Tulse Hill. But what has all this to do with Bushey? Well, in 1911 Alice married George Vasmer, a cocoa merchant of German origin, whose family owned *Caldecote* in Hilfield Lane, Bushey Heath, Hertfordshire. George and Alice made their first home nearby at *Heimat*, Coldharbour Lane, Bushey (heimat = homeland in German). Later they took over *Caldecote* and in time they had Gustav's name inscribed on the Bushey War Memorial.

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## Reverend John More (1840~1910)

Caroline Sherwood

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My maternal great-grandfather John More was a much admired Presbyterian minister in Birmingham and the West Country, and then in Woolwich, where he served as Presbyterian Chaplain to the Forces, 1898–1903.

Born at Milne Graden, near Coldstream, Berwickshire on 29 March 1840, he attended the Parish School of Ladykirk, going on to pursue an Arts course at the University of London. Inspired by the Nonconformist Revival of 1859, he began to study for the ministry at the Theological College of the English Presbyterian Church. After studying for three sessions at Queen Square College, London, he completed his fourth and final session at New College, Edinburgh, 1866–67. Ordained in 1867, he took up a post near Birmingham.

On 4 March 1868 John married Lucy Horne, the 20-year-old daughter of a prosperous grocer in Moreton-in-Marsh.<sup>6</sup> They had ten children, nine of whom survived into adulthood. In 1872 the family moved to Cheltenham where John served a long and successful ministry. His first appointment was at Cheltenham Chapel, St George's Square. Later he was instrumental in the building of St Andrew's in Montpellier, which stands to this day. The United Reformed Church History Society's resumé of his achievements notes: 'The beautiful church there stands as a permanent memorial of his zeal, which enabled him to open it free of debt...' With donations and collections from various endeavors he also raised £36 to purchase an American Organ.



*The Reverend John More*

Writing on 11 April 1877 in the Cheltenham Examiner from 3 Wellington Square, he passionately expressed grievances held by Nonconformists regarding the burial arrangements available to them. In his outraged reply to a letter posted by a Canon of the Church of England, he declared:



*Cheltenham Chapel, St George's Square*

'In a town which I left to come here, there was a population of 50,000, and there was no Cemetery in the place with an arrangement for dividing the dead into consecrated and unconsecrated, an arrangement which Englishmen accept with a surprising indifference to this national disgrace. My successor's infant child died before it was baptised, and he had so much difficulty to find a grave that he resolved to convey the body to Glasgow, where it was laid in its father's vault. Having an engagement in the same town some time ago, an elder of

the Presbyterian Church there came to the house where I was lodging, at eleven o'clock at night, to entreat me to baptise his dying infant child. He had the difficulties of his minister before his mind, and was afraid lest his child should die unbaptised, and expose him to similar annoyance and trouble. The poor mother was extremely ill, and the hour close on midnight, and yet I was constrained to accompany my friend to administer the Holy Ordinance of Baptism. It is not so much the atrocious indecency of the burial arrangements of this country that I complain of, as the prostitution of this Holy Ordinance of Christian Baptism.'

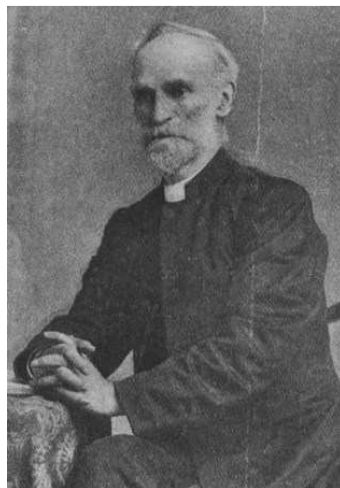
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<sup>6</sup> The Horne family business thrives to this day as a gift shop – The Corn Exchange in the High Street, Moreton-in-Marsh



In 1883 John More suffered a serious breakdown that necessitated a four-month leave of absence. At the beginning of 1884, ordered to rest, he set out for Liverpool and a Mediterranean cruise for which his Liverpudlian friends paid. In January 1886 the new church at Montpellier was finally ready and was opened officially on 11 May. Tired by the challenges of the Cheltenham ministry, John More fell ill again in May 1891 and was still not fully recovered a year later. In the summer of 1894 he decided to leave Cheltenham. The newspaper reported that the congregation met the news with ‘profound regret’.

On 16 September 1894 John More commenced his ministry at New Road, Woolwich. He served as Presbyterian Chaplain to the Forces, 1898–1903. ‘At Woolwich he ministered to thousands of dying and invalid soldiers, work that suited him immensely, and greatly did he enjoy contact at such close quarters with these men’s souls’.



*Revd John More in later life*



*Gravestone of John and Lucy More*

At this time he was described as ‘a man of quick sympathy for everything generous and lovable, and of grand indignation for things wrong or mean’, but after continued ill health he finally resigned in 1903. Even in retirement his devotion to the Jewish Missions continued and he was sent by the Jewish Committee to Aleppo in Syria where, ‘at a time of anxious difficulty, he exercised a tactful and kind influence upon the missionaries and saved the situation’. John More died on 24 January 1910, aged 69, at his home 32 Stodart Road, Anerley. He was buried at Norwood (grave 32,684, square 42; unconsecrated ground). His wife Lucy (d. 1918) also lies in the grave.




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## Recent FOWNC Events

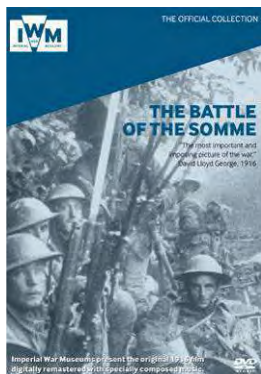
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Jill Dudman

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On 17 January, FOWNC member Veronique Barbesta, a photographer who works under the name Veronique Rosenoir, showed some of her photographs of European cemeteries. Highgate and Kensal Green featured, and also some particularly dramatic angels and other female figures in Staglieno cemetery in Genoa, Italy. We have a link with the latter at Norwood in that the Grade II listed monument to Elizabeth King (grave 35,926, square

51) is a 1920s copy of the statue on the Oneto family tomb, an angel by the sculptor Giulio Monteverde. For those who missed the talk, Veronique's presentation *Where the Past is Still Alive - Art and Symbolism in European Cemeteries* is available on-line: [www.youtube.com/watch?v=2EL4uZ44Tj4&feature=share](http://www.youtube.com/watch?v=2EL4uZ44Tj4&feature=share).



Colin Fenn and Bob Flanagan joined forces on 21 February with a discussion centered on the film *The Battle of the Somme*, which had its première on 10 August 1916 at the Scala Theatre in Charlotte Street owned by Dr E.D. Maddick (1857–1939). We were pleased to welcome Antony Byng-Maddick and his wife, neither of whom had seen the film before. Antony and Chris Byng-Maddick, great-grandsons of E.D. Maddick, discovered containers of film labelled *Battle of the Somme* in the basement of their grandfather's house and passed them together with other items to the Imperial War Museum (IWM) many years ago (see FOWNC Newsletter 35, May 1999).<sup>7</sup> Unfortunately it seems the nitrate-based film had degraded beyond redemption, and in any case its provenance

remains uncertain. Information from the IWM vouchsafes that the Museum took charge of the original negative in 1920, by which time it was already badly damaged.

This negative too no longer exists, but the IWM made a complete acetate copy in 1931. The recent painstaking frame-by-frame restoration of this copy (there are some 80,000 frames) reveals that the film is frankly riveting in its entirety. The lines and lines of marching men and the myriad of horses really bring home the scale of the enterprise, whilst the appearance of a large petrol-driven tractor pulling a heavy gun towards the end of the film gives a foretaste of things to come. The sequences of the dead and wounded, and of the excavation of mass graves still have the power to move, and the frames of the major and his faithful dog who found death together are as poignant now as they were almost 100 years ago.

Finally, on Saturday 21 March,<sup>8</sup> Bob Flanagan gave an impromptu talk on Laurel Hill Cemetery (see article, p. 4) linked to an expanded version of his talk on the 'White Bronze' (zinc) monuments of North America (see FOWNC Newsletter 74, May 2012).

The main manufacturer of these memorials was the Monumental Bronze Company (founded 1874) of Bridgeport,



*Salt Lake City, Lucy May Cutler Memorial*

<sup>7</sup> E.D.Maddick had married Violet Emily Caroline Byng (1866-1929), daughter of Captain the Hon. William Byng, in 1883. Field Marshal Julian Hedworth George Byng, 1<sup>st</sup> Viscount Byng of Vimy (1862–1935), Governor General of Canada 1921–26 and Chief Commissioner of the Metropolitan Police 1928–31, was her cousin

<sup>8</sup> The talk on Gideon Mantell scheduled for 21 March has been rescheduled to 21 November 2015

Connecticut, and Bob showed photographs of their monuments found as far south-east as New Orleans and as far north-west as Seattle, Bremerton, and Vancouver Island in Canada. It seems that the Warsaw Zinc Works of Warsaw, Missouri also manufactured a range of zinc monuments from 1890–late 1910s. They featured decorated trap-doors that concealed photographs of the deceased and paper memorial tributes. They had a standard shaft form, usually terminated by a pyramidal cap, or rounded cap supporting an urn. Unlike the Memorial Bronze Co, W.Z.W. monuments clearly were marketed as zinc, but used aluminium and brass at the corners. Examples are to be found in Colorado, Utah, Wyoming, and in other western states. Sadly the monument to Lucy May Cutler (d. 1891) found in the cemetery in Salt Lake City, Utah had lost its trap-door and contents.



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## Forthcoming Events

May–September 2015

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Introductory tours will be held on the first Sunday of each month (3 May, 7 June, 5 July, 2 August, 6 September), starting at the cemetery main gate off Norwood Road at 14.30, and lasting for about 2 hours. These tours coincide with West Norwood Feast (street markets and other town centre events, see [www.westnorwoodfeast.com](http://www.westnorwoodfeast.com)). Please register an e-mail address with us ([secretary@fownc.org](mailto:secretary@fownc.org)) to receive notifications of any additional events, including occasional members-only tours of the Anglican Catacombs (advance bookings only), and our monthly Saturday morning scrub clearance sessions (those without e-mail please register a telephone number at 020 8670 5456).

### **Saturday 13 June: West Norwood Feast – Tour and Supper in the Cemetery**

One of a series entitled *Eating out in West Norwood*. Friday 12–Sunday 21 June. Meals and themed events in a different restaurant or venue each evening, bookable online. See the Feast or FOWNC websites for more information nearer the time. Hopefully the cemetery event will have a Victorian flavour centered on Mrs Beeton and her contemporaries.

### **Saturday 19 September: Open House London**

Afternoon tours of the cemetery and the Greek Chapel. The FOWNC bookstall will be present. *Clockworks*, the West Norwood clock museum, will also be open. More details in the *Open House* guide due out in August and the September newsletter.

#### *Other forthcoming events*

### **Saturday 16 May, 11.00–17.00: Friends of Nunhead Cemetery Open Day**

Linden Grove, SE15. Bus P12, Nunhead railway station ([www.fonc.org.uk](http://www.fonc.org.uk)).

### **Saturday 6 June, 12.00-17.00. Friends of Tower Hamlets Cemetery Park Open Day**

Southern Grove, E3 ([www.fothcp.org/events](http://www.fothcp.org/events)).

### **Saturday 4 July, 11.00-17.00. Friends of Kensal Green Cemetery Open Day**

Harrow Road, NW10 ([www.kensalgreen.co.uk](http://www.kensalgreen.co.uk)).

### **Sunday 19 July, 11.00–17.00: Friends of Brompton Cemetery Open Day**

Fulham Road, SW10 ([www.brompton-cemetery.org](http://www.brompton-cemetery.org)).

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## A Bit of Mystery – Bob Flanagan

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The singer and comic actor Paul Bedford (1792–1871) is said to have possessed one of the richest bass voices ever heard. First appearing at Bath c. 1815-19, he moved to Drury Lane (1824) and thence to the Adelphi (1838-67). Memories of his portly figure, and his deep and portentous voice, uttering his favourite sentence ‘I believe you, my boy’ were still current many years after his death. His autobiography *Recollections and Wanderings* (1864) is available on-line: [archive.org/details/recollectionsan00bedfgooq](http://archive.org/details/recollectionsan00bedfgooq). He died at 6 Lindsay Place, Chelsea on 11 January 1871 and was buried at Norwood (grave 9,290, square 72) on 19 January, aged 78. There is no trace of his gravestone, although it was recorded by the late Eric Smith in the 1970s. Does anyone have a photo or drawing?



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