

lower wings terminating in end pavilions. The Mount Pleasant model in its original form was 220 feet long by 95 feet deep and could accommodate 1100 crypts.<sup>1</sup> A crematorium was added in 1973, and the building expanded ten years later. The building system of reinforced concrete was discretely masked by a facing of Stanstead granite on the exterior and marble slabs on the interior. Still part of the Beaux Arts tradition of designing classical buildings on a grand scale, the finishing materials had important historical associations that were comforting at a time of change and stress when relatives and friends died. They also created an atmosphere of wealth and good taste, as well as the more pragmatic aspects of appearing sanitary.

## ARCHITECTURAL ELEMENTS

In addition to those structures, which fit with ease the definition of architecture because they have at least four walls, a roof, and a floor, there are many cemetery monuments that take their forms from traditional architecture. In Scotland during the eighteenth and nineteenth centuries roofless stone enclosures known as lairs protected communally the gravesites of family members; examples may be seen in Calton Old Burial Ground, Edinburgh. The graveyard next to St Paul's (Anglican) Church in Kingston features such a lair for the Stuart family (fig. 3.39). Part of an old graveyard in use since the late 18<sup>th</sup> century, the stone enclosure, 25 by 20 feet, was no doubt more conspicuous previous to the church being built in 1845. It is difficult to date the lair - the first interment was 1811 after the death of the Rev. John Stuart, United Empire Loyalist and minister of St George's Church (a cathedral since 1862) and followed a year later by his daughter Mary Stuart Jones, age twenty-five. There are seven more headstones, the last the Rev. George Stuart who was buried by special arrangement in 1862, long after the graveyard was declared closed to further interments. No relatives were buried in the 1840s at a time when architect George Browne - who has been suggested as the designer of the lair - was in Kingston.<sup>2</sup> Its appearance suggests, however, a date in the 1840s is appropriate. Perhaps the Stuart family felt the need to reinforce the dignity of their family by this striking enclosure at a time when Kingston was the capital of the united Canadas (from 1841 to 1844). The stonework likely replaced an earlier iron fence enclosure. The head of the family, Archdeacon George Stuart, was the minister of the established church, St George's, where many government dignitaries worshipped. The weighty forms with battered piers in the classical style are reminiscent of illustrations in Carlo Totti's *Designs for Sepulchral Monuments*, published in London in 1838 (fig. 3.40): Kingston architect William Coverdale owned a copy of this book. Stuart worked closely with Coverdale on the rebuilding of St George's 1839-42.<sup>3</sup> The sober graveyard design has some correspondence with Coverdale's contemporary (1840-45) design for

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<sup>1</sup> "Mount Pleasant Mausoleum, Toronto." *Construction* 14 (September 1921): 264-9.

<sup>2</sup> J. Douglas Stewart, "Great Princes Affected Great Monuments: George Browne's Molson Mausoleum and its Antecedents." *Society for the Study of Architecture in Canada Bulletin* 16 (Dec 1991): 98-108. See page 101. Stewart attributes the Stuart mausoleum (lair) and the Forsyth monument in St Paul's Graveyard on stylistic grounds to George Browne, as well as the Rev. Barclay's monument in McBurney Park, thus dating all to the early 1840s. He interprets the Stuart mausoleum as in the Egyptian style.

<sup>3</sup> McKendry, *With Our Past before Us*, 59-66.

the west gate (demolished) of the Kingston Penitentiary.<sup>4</sup> Until documentation is discovered, the author of the Stuart lair remains unidentified but worthy of our admiration. Less impressive as formal architecture but still interesting as an example of a lair in Ontario is the stone enclosure in the Blue Church cemetery near Prescott (fig. 3.41). Huge finished stone slabs lay on top of low rubblestone walls. One enters through a pair of taller piers. Only one headstone, dedicated to George Walsh, 1800-61, survives in this large open space.

The Forsyth monument of 1813-14 in St Paul's graveyard, Kingston, is an exceptionally handsome structure that reminds one of a miniature mausoleum because it has a roof and walls (fig. 3.42). But its main function is to shelter an inscribed wall plaque rather than to house above-ground burials. Through an iron railing that protects the ellipse-arched opening, one once read (the original plaque is missing) a tribute to Joseph Forsyth (1764-1813) who was born in Aberdeenshire, North Britain, and lived in Kingston as a brewer and merchant: "Blessed by nature with a kind and liberal disposition, he was courteous and engaging in his manners. His ear was ever attentive to the call of distress, and his hand always open to the poor and needy. His memory, endeared to all who knew him, will be cherished as long as any survive of that society of which he was one of the brightest ornaments."<sup>5</sup> Each stone in this delightful monument was carefully textured with an edging and just as carefully placed. Large stones form the gable roof that peaks over the keystone of the neoclassical niche. The outer lines of the original plaque survive and demonstrate the vigorously curved outline characteristic of 18<sup>th</sup>-century memorials.<sup>6</sup> When St Paul's Church was built in 1845, its flank was positioned so close to the front of the Forsyth monument that it is now difficult to view.

Two vertical monument forms associated with architecture were popular in 19<sup>th</sup>-century Ontario cemeteries: free-standing columns, usually in one of the classical orders, and obelisks, originating in Egypt but found as well in the classical world. Like the temples made for 18<sup>th</sup>-century English gardens, columns and obelisks punctuated the landscapes for visitors to these picturesque grounds, and were illustrated in such well known architectural pattern books as James Gibbs's *A Book of Architecture* of 1728 (fig. 3.44A). The continued popularity of obelisks - tall, narrow, tapering four-sided stones - was ensured by the publicity given to events like the importation of an ancient Egyptian obelisk, Cleopatra's Needle, to New York City in 1879. There was a long tradition of obelisks on the move, for example an Egyptian obelisk from the time of Ramses II was originally placed at the Temple of the Sun in Heliopolis, moved by the Roman Emperor

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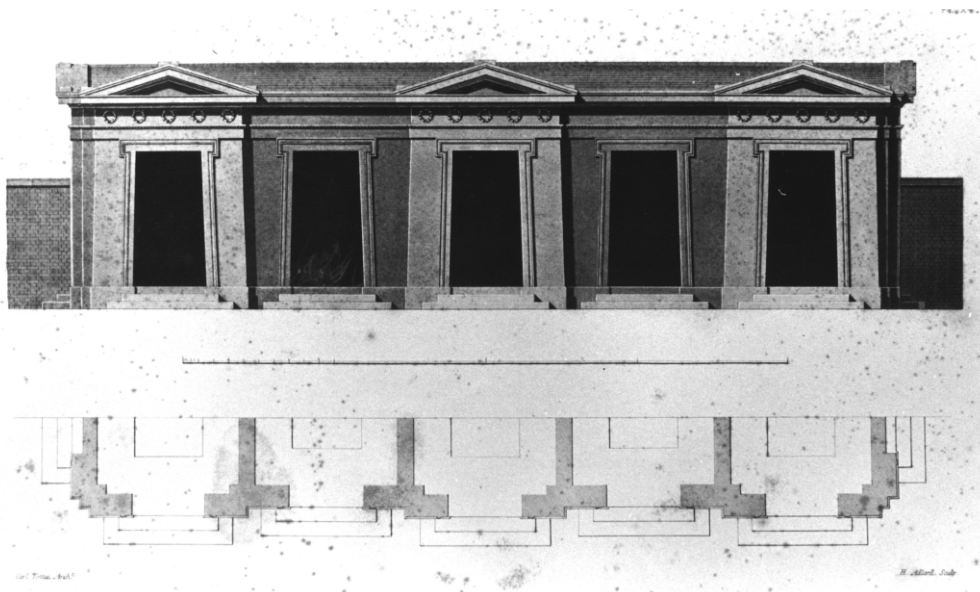
<sup>4</sup> Ibid., figure 96, p. 175.

<sup>5</sup> Charles E. Long, *History of St Paul's Church, Kingston* (Kingston, 1937): 13. The plaque had disappeared by 1937, when Long recorded the monuments in St. Paul's graveyard, but he quotes the inscription as given in A.H. Young's *The Parish Register of Kingston Upper Canada 1785-1811* (Kingston, 1921).

<sup>6</sup> There is nothing about the forms of the plaque and monument inconsistent with a date from the early 19<sup>th</sup> century, as well the inscription's wording does not suggest a memorial written much later than Joseph Forsyth's death in 1813. In "Great Princes Affected Great Monuments" Stewart argues (p. 101), however, for a date corresponding to the time George Browne was active as an architect in Kingston (that is, the early 1840s) and for an attribution of Browne as designer of the Forsyth monument.



3.39. Stuart Lair, St Paul's Graveyard, Kingston



3.40 Design for a mausoleum by Carlo Totti, *Designs for Sepulchral Monuments*, 1838



3.41 Walsh Lair, c1861, Blue Church Cemetery, near Prescott



3.42 Forsyth Monument, 1813-14, St Paul's Graveyard, Kingston