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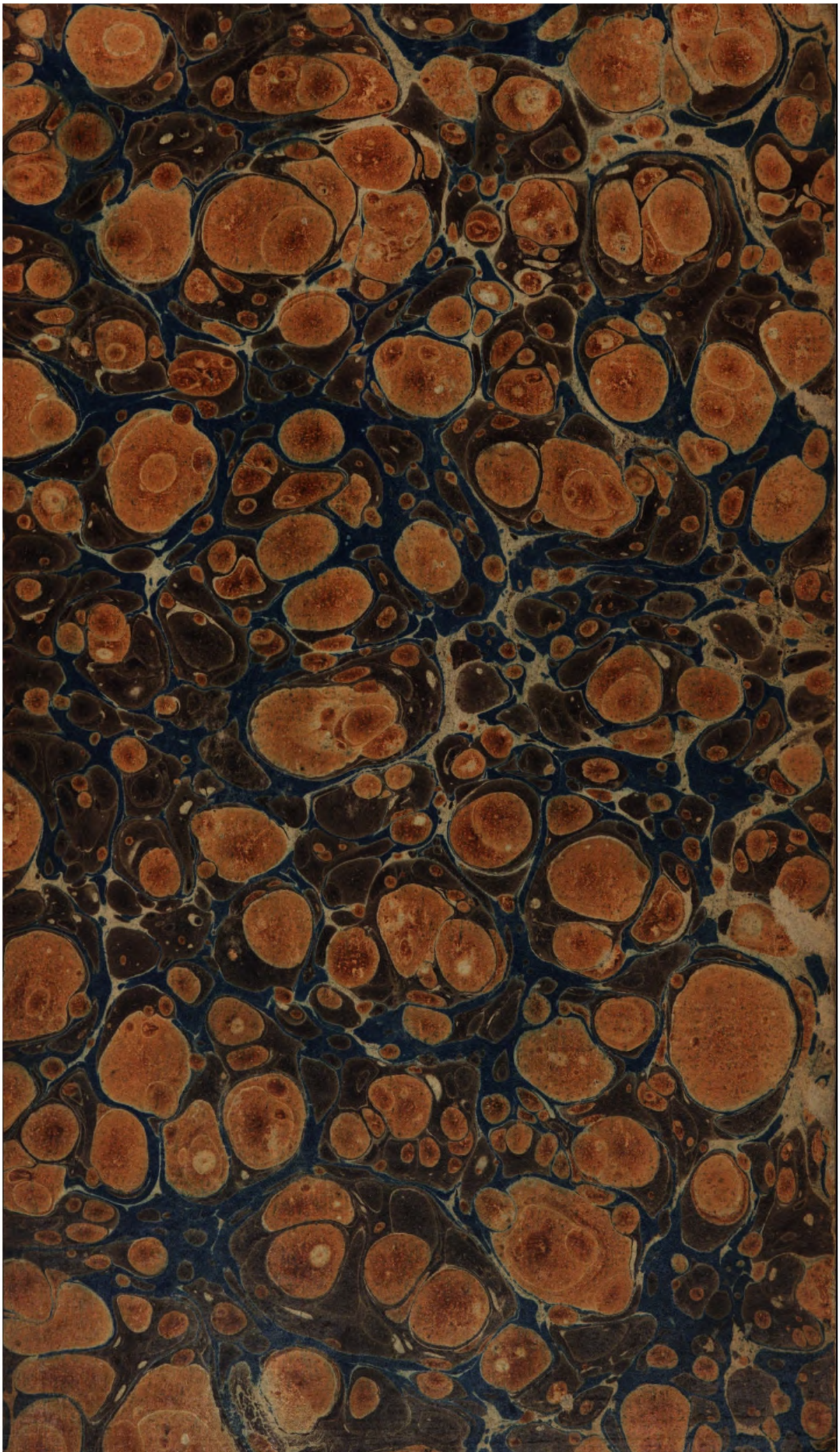
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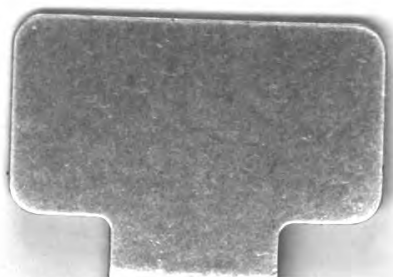
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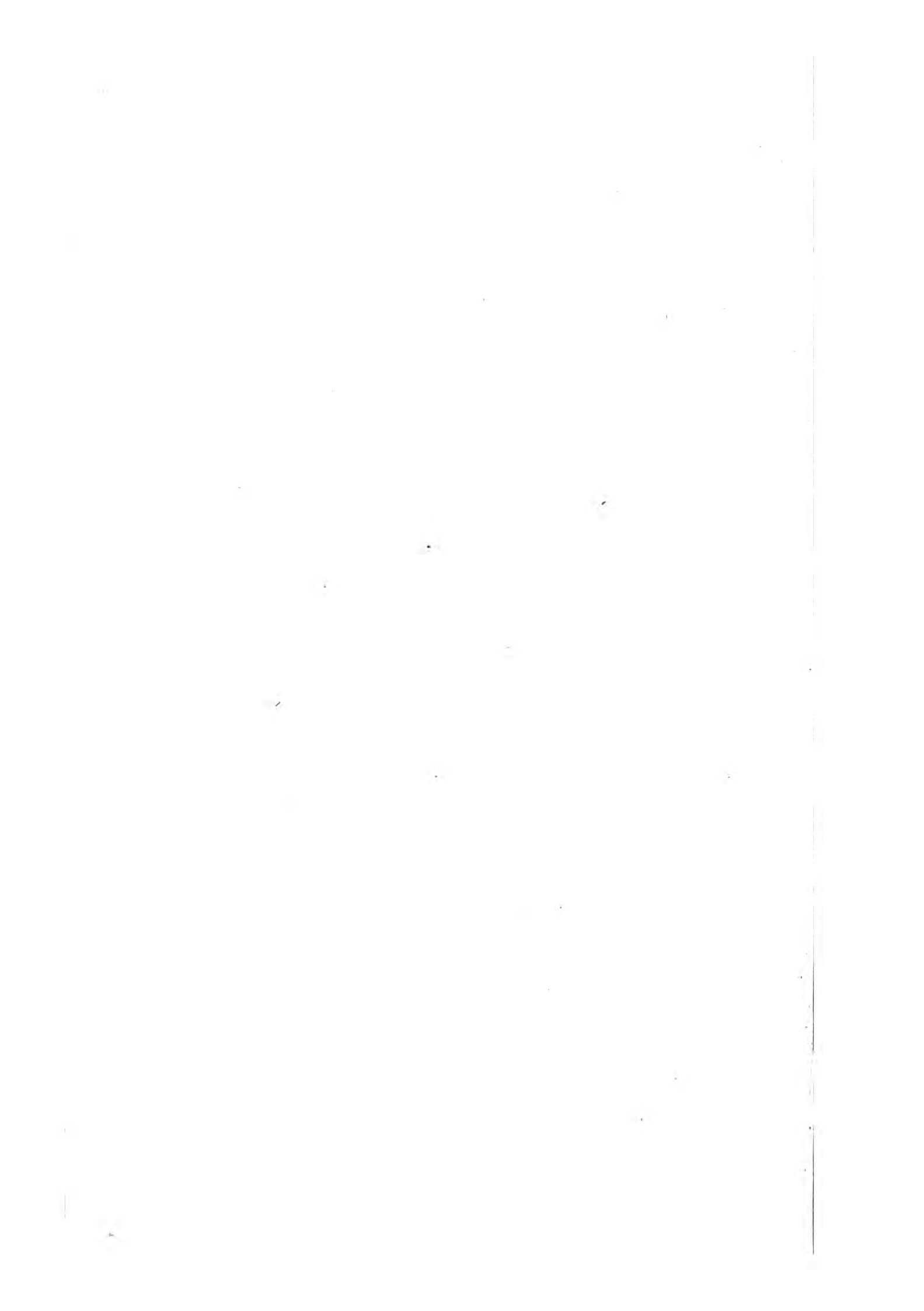


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A

Paper on Monuments.

BY

THE REV. JOHN ARMSTRONG, B.A.,

PRIEST VICAR OF EXETER CATHEDRAL.

“THERE IS SOMETHING EXTREMELY SOLEMN AND AWFUL IN THOSE EFFIGIES ON GOTHIC TOMBS, EXTENDED AS IF IN THE SLEEP OF DEATH, OR IN THE SUPPLICATION OF THE DYING HOUR. THEY HAVE AN EFFECT INFINITELY MORE IMPRESSIVE ON MY FEELINGS THAN THE FANCIFUL ATTITUDES, THE OVERWROUGHT CONCEITS AND ALLEGORICAL GROUPS WHICH ABOUND ON MODERN MONUMENTS.”
—*The Sketch Book.*

OXFORD,

JOHN HENRY PARKER:

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OXFORD: PRINTED BY I. SHRIMPTON.

TO THE
EXETER DIOCESAN ARCHITECTURAL SOCIETY,
THIS PAPER,
READ AT THE LAST QUARTERLY MEETING,
AND PUBLISHED IN COMPLIANCE
WITH THE WISHES OF MANY OF ITS MEMBERS,
IS RESPECTFULLY DEDICATED.

Exeter,
Nov. 11th, 1843.



A Paper on Monuments.

MUCH has of late been said, read and written about Monuments ; but much remains to be said, or rather must be said again ; former thoughts must be dressed up in new words, sound views formerly advanced, repeated in different forms, until that turn in the tide is visible, which it has been the purpose of all this talking and all this writing to effect. Though one would think that any contrast between ancient Monuments and modern, when plainly put, would at once carry conviction, yet, allowing the contrast to work the conviction we desire, it does not follow that a practical change will immediately take place. Practical abominations continue often to exist, when theories pure and excellent have been widely received.

Indeed the cause of Monuments is not faring worse than the other and higher branches of Ecclesiastical Architecture ; the whole subject wants a fresh infusion of life, energy, and spirit ; we are but half awake after all, dipping into it as a literary question, while we repose in our easy chairs, acquiring a little book-learning, a little technical talk ; though even this twilight, this partial illumination is better than the complete darkness and ignorance that preceded it. There is yet a good deal of practical coldness, though we see pretty Architectural books with pretty Architectural bindings, plea-

sant to look upon, lying on every drawing-room table ; there is an outward show of doing much with a great deal left undone that requires only a little zeal and heartiness in the cause to get done. A thousand monstrosities are allowed in town Churches, and village Churches, that should by this time have been swept away ; the sinews of war are scarce, and so the work of restoration lags ; the age of lath and plaster maintains a fight with the age of stone and oak ; the public mind is vibrating between cheap frippery and costly reality ; there are yet screens unrepaired, pillars unscraped, pulpits pushed before the Altar, churchwardens that delight to repeat the glaring showers of their predecessors, and still to lather capitals and corbels that have already thickened and grown coarse with these periodical incrustations ; there are yet squires who continue to inter themselves in those dosy cupboards, those family dormitories, commonly called " pues ;" we occasionally hear even now, of the erection of other Churches with emaciated shafts of that peculiar style which may be called " Gothic in a consumption," though the leaky roofs and peeling walls of most new Churches that have risen in the economical disguise of conventicles, might well warn us of the extravagance in the end of doing things cheaply at the beginning ; while even in temples reared in a better and purer taste, the congregations are steamed up to drawing-room pitch, a moist stupor spreads throughout the whole, from the influence of those soporific arteries which branch in all directions beneath the floor.

With all this to contend with, Architectural Societies must continue to issue tracts and papers in rapid multitudes ; they must not fear the charge of repetition ; they must deserve it, till at last they impregnate the

public mind with their views, and bore them into the appreciation of that which they themselves admire.

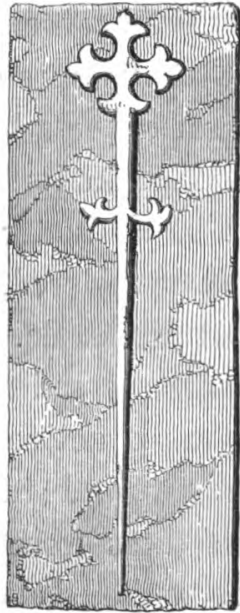
The necessity of this sort of repetition must plead my excuse for offering a few common-place remarks upon Monuments ; remarks which I should have deemed superfluous, were any sign of general improvement to be discovered in this neighbourhood.

Now, as to internal Monuments, it is easy to understand the motives that first moved men to desire burial within the Church, that House of Prayer, where they had been wont to worship, and where their children after them would kneel, and offer up their souls to God. As a question of pious feeling in a pious age, it is soon resolved ; whether in a worldly age, a kind of pride, a notion of separation from the poor may not have preserved the custom is an enquiry I will leave untouched ; at present we must regard it simply in its Architectural effects, for burial within the Church, being common both in religious and irreligious times, led to Monuments within the Church. The style and character of these memorials have undergone every possible variation at successive periods, partaking of every change in religious taste and feeling. We may however, by seizing general features, reduce them, as to style, into two great divisions, those erected before and those erected since the Reformation^a.

The former belong to a distinct genus, they are with-

^a Perhaps a more correct mode of expression would be, "those erected before or after the revival of the pagan styles." I speak of the Reformation here merely as a date, not as a cause of any Architectural change ; the pagan styles happened to be revived in England about that time ; in Italy they were in use long before the Reformation, and had it never taken place we should still have seen their revival, though a debased Perpendicular might have lingered some fifty years longer. The art of printing, by the introduction of a general study of the classics, had been ever since its invention paving the way for the overthrow of the Gothic Architecture in the restoration of the Classical.

out exception what is popularly called "Gothic;" they underwent all the varieties of the Gothic as did the Churches themselves; every transition from the Early English to the Decorated and the Decorated to the Perpendicular affected the Monuments, but there was still an Architectural sympathy between the Church and the Monument, there was a generic agreement; there were no Egyptian or Grecian devices contradicting the whole tone of the Church, and jarring on the eye; a general harmony was preserved. The eye wandered from roof to shaft and from shaft to tomb, and from tomb to Altar without being tortured, confused or maddened by any glaring offensive incongruities. And yet, contrasting the earliest with the latest tombs of this period, we at once discern, amidst a likeness in general features, that each age had its peculiarities, its own particular expression. The first portion was marked by extreme simplicity, the last by excessive, elaborate ornament, while the middle was divided between the simple and the ornate. The earliest tombs were nothing but stone coffins, on the top of which the figure of the cross was commonly cut. The next step was to convey in the place of that Catholic symbol, some representation of the deceased,—to individualize. This movement gave rise to a School of Sculpture, which had its beginning and its end in Monumental Architecture. It attained a high degree of excellence; many of the figures yet preserved are extremely chaste and beautiful, by no means beneath the study of modern sculptors. I would notice with especial admiration the Percy Monument in the magnificent Minster at Beverley, which is little visited though worth a pilgrimage; the figures that crowd the canopy are exquisitely cut. It is remarkable that this School of Sculpture was in this country exclusively Ecclesiastical; there are

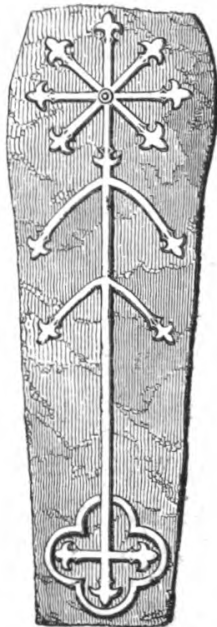


Buckland, Berkshire



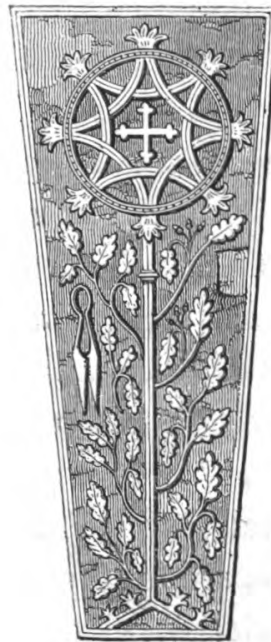
D & M.

Catworth, Huntingdonshire.



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Tackley, Oxon.



DELANOTTE & BEAULIEU SC.

Dearham, Cumberland.

but few, if any, remains of works of a secular character : the whole body of sculptors seem to have been engrossed with Church subjects, and even in their "hours of idleness" they do not appear to have turned their hands to things profane, the chisel once sanctified in its use was dedicated for ever to the Church. The character of this Monumental sculpture may well be considered, as its imitation will be found to be most desirable. There were no such things as *statues*, no figures sedentary or upright, no action, no representation of active life, of motion ; repose was the thing to be expressed ; death, or sleep as symbolical of death ; the figures were always recumbent, and this general rule is without exception. To represent man as a prostrate dependent being in the hands of his Maker was the sculptor's aim, not man in the pride of life, in the hour of his grandest action, in the stir and success of ambitious life, in the "moving accidents by field and flood." We see in this period no English orators with Roman togas flourishing their stony hands in mockery of oratorical triumphs once won in the Commons' House of Parliament ; no fat admirals with telescope in hand supported by a tall gaunt lady called Britannia, in a costume like Minerva, not well adapted to a hot sea-fight in the middle of the Mediterranean ^b ; no general stands in the flush of victory with all the symbols of war around him, dying men and flags and canons, making him even in death to "fight his battles o'er again" when some other moral was fitter for the place and time. All the figures, Bishops, Soldiers, and Civilians are in this ancient school stretched out in that "long sleep" which comes alike to all, and which all Monuments should remind us of ; all are represented as

^b In Topsham Church is a picture of a sea-fight in stone, by Sir Francis Chantrey, which is full of nautical blunders !

bowing to the common sentence of death, forcibly reminding the living not of fights, intrigues, speeches, political debates, but of the end of "the pride of life."

The place was considered first, that the figure might be in keeping and in harmony with the place, and the result of pure taste was reverence and religion.

As the clergy were the architects of those days, so undoubtedly it was through their influence that the general rule we speak of was so universally enforced; and while the sculptor was subject to the clergy's wise and reasonable control, his own credit was best consulted by such subjection; for, as a mere question of artistical taste and appropriateness, it was, considering the place, the very perfection of taste to express that position of repose which the clergy insisted on. When sculptors have been left to their own devices, or, what is worse, have had to bow to the tasteless despotism of a "committee of taste," they have blundered wofully in their work for the Church. Private galleries are the proper places for mythological subjects, for the sculptor's more imaginative flights. In the Church he should yield to the spirit of the place, the semblances of the dead should seem either as men worshipping or as men that have "fallen asleep." No man ever in his lifetime wrote his poem, made his speeches, compiled his dictionaries, designed his bridges, in the Church, and why should he be represented as doing there what there he never did? why not represent him doing what it is hoped he really did, clasp his hands in prayer? Let Halls and Museums, Public Institutions, Galleries of Art, behold the statue in its worldly attitude; speechifying in Church, or praying in the National Gallery are both glaring improprieties. It is a very striking fact that the finest specimen of

modern Monumental sculpture, the most attractive, because the most natural, I mean the celebrated "Sisters" of Chantrey at Lichfield, is a return to the ancient models. In this city a still closer imitation has been made. I need not say how completely it unites architectural propriety with devotional feeling. This is at once a convincing proof that there is "room and verge enough" for the exhibition of the highest genius, though it should consent to move and work in subordination to the Church.

But while first crosses, then figures in stone or marble were laid on the altar-tombs, another fashion was introduced about the end of the thirteenth century; these crosses or figures were represented in brass. Sometimes the altar-tombs, sometimes the flat grave-stones that were made to form a portion of the pavement were inlaid with these brasses. An indefatigable member of this body has enriched us with many copies of these ancient Memorials. The most beautiful specimens of the form of the cross I have ever seen are in the cloisters of glorious Lincoln, that prince of English Cathedrals. Southwell Minster has also some fine though rather mutilated patterns. Over the altar-tombs, when they were not placed under arched recesses, canopies were erected: these at last became over-gorgeous, their size and grandeur giving them an objectionable importance, and rendering them unfit for modern imitation. Painted glass was occasionally applied to monumental purposes.

Having considered the *design*, we have now only to consider the *position* of the tombs of this period, and we must note this great fact, that they were never suffered in the least degree to disfigure any portion of the Church; they either stood apart between the columns or more commonly were placed in arched recesses. Bishops,

Priests, or Founders of Churches were buried near the Altar, and there their tombs were reared ; sometimes obituary chapels were added to the Church, but a scrupulous reverence was in all cases paid to the holy building ; another advantage of clerical watchfulness and control.

We now come to the second period ; to that subsequent to the Reformation. Previous to this event Ecclesiastical Architecture was beginning to shew many signs of sickliness and decay ; a debased style was developing itself, and the bold deep cuttings of former periods were ill exchanged for excess of ornament, when for lack of depth the light and shade ceased to produce its rich effects. It was but natural that at such a weakly time the Reformation should give a deadly shock to the architectural constitution. However we may admire the event as regards purification of doctrine—which on the more essential points I do most heartily—a great movement like this was sure to work some hurt on other points. The spoliation of the monasteries, which threw Church-building and Church Architecture from bodies accustomed to the task to bodies wholly ignorant of the science and unused to the expense, was a measure to which we must trace not only the deficiency of Church room which we are only now learning to supply, but the ill condition of so many of our ancient Churches. The countries however which continued subject to the Church of Rome and rejected the doctrinal benefits of a Reformation, together with those that passed through a more revolutionary movement to escape corruption, shared in the prostration of pure Architecture, while England, notwithstanding the loss of temporalities which her Church then experienced, has been the first to recover something of the spirit of ancient days.

For about the first century after the Reformation re-

cumbent figures were most commonly retained, but at last these gradually disappeared, the figure first raising itself on its elbow, and then managing to get upon its legs. But how shall we describe, how classify, the discordant elements whereof modern Monuments are composed! they are of no particular style; we cannot date them except by their contempt of all dates and times; (in the ancient the dress was a certain clue at once to the date and to the calling of the deceased, but in the modern we are confused, both as to the age or profession to which the dead belonged; Sam Johnson might have been a friend of Brutus, and Canning at school with Cicero;) a sort of Gothic, a sort of Grecian, a sort of English, mashed up into one confused absurdity, represent this unclassable class; as for any one posture being preserved, that rule has been boldly broken through, and Symbolism, which in expressing Christian doctrine seems an object of so much dread, was never so much in use, the harm and peril of it not being then so much as discovered: a popish tendency it certainly had not, for it was exclusively heathen, mythological, infidel. Might I venture to sketch one or two of the larger Monuments? For one, the sculptor seems to have scanned the Church with an evil eye, and having found a window, which it would be the veriest barbarism to block up, he proceeded to obscure it by an awful pyramid of heavy masonry;—this darkening lump may be thus described: at the base is a larger marble thing, a cross between a cellaret and a coal-box, on which a female figure, proof against the cramp, dangles in most uncomfortable elegance; with her hand she points to a tall conical slab, the top of which is lost, not in a cloud but in a curtain; the portion which is free from drapery is filled with an enumeration of some hundred closely written virtues ascribed

to the deceased. In another the sculptor's bad taste has been still more ingenious: he seized upon an eastern window with an Altar beneath it. The demolition of the Altar and the blocking up of the window were the reverent preparations for the effort of his genius, which resulted in a close resemblance to a marble chimney piece of Grecian design with Corinthian shafts and capitals on either side; instead of the fire, moral warmth is diffused into our veins and a veracious slab is made to chronicle a host of virtues that were concentrated in one wondrous individual, a "paragon of animals," now lost to the world. Sometimes however, instead of the aforesaid columns, we see a brace of grenadiers or Red Indians, where the deceased was a warrior, while the Grecian is turned into Westmacott-Gothic and the bust of the General stuck at the top of the virtues. Another device consists in selecting a finely-clustered shaft, and then hacking into it the bust of some immortal nobody, so as to give the whole the appearance of a gnarled oak. The most *comfortable* looking Monuments are those which represent a gentleman sitting in an easy chair in a toga-like dressing gown with a book or a paint-brush in his hand; but the most popular device, and assuredly the most unintelligible, is the employment of little boys, a race of disconsolate cupids. What is more common than to see the large uninteresting head of some Justice Shallow of the day, supported by a couple of fat lugubrious boys, who are so much wrapped up in their grief as to be negligent of all other apparel, their whole wardrobe consisting of a capacious pocket-handkerchief! The Monuments of St. Paul's and Westminster Abbey, the largest and most tasteless of all, baffle description. Tigers and admirals, lions and Britannias, angels and infidels, make up a bazaar of Sculpture which confounds

and dizzies both mind and eye. When we descend to the smaller class of Monuments we find considerable monotony, indeed no slight degree of tedious repetition of devices, hideous in the original; slabs of marble, oblong, square, or oval are stuccoed over the wall; on them we behold in relief the figures in miniature which we have already spoken of; hundreds of little boys with their extensive pocket-handkerchiefs are sitting under hundreds of willows, tenderly embracing hundreds of urns as big as themselves; hundreds of skulls are supported by hundreds of cross-bones and hour-glasses; hundreds of roses are cut by hundreds of scythes, mixed up with inverted torches innumerable, the symbol of the Sadducee; and coats of arms, the symbol of the pride of the world. I think it is just possible to conceive a mind that would refuse Symbolism altogether, but it is a thing most strange, most inconsistent, that, while people now-a-days object to the outward signs and types of hope and faith, *there never has been any popular outcry raised against the outward signs and emblems of heathen superstition and infidelity. Christian tombs are every where marked with infidelity; pious people rejoice in the mark, while the cross is deemed a badge of superstition and an approach to doctrinal corruption.*

To say nothing of the complete oblivion which the great Christian doctrines have received from a misleading Symbolism, I cannot but remark on the absurdity of being classical, and of couching in Latin the inscriptions, which, architecturally, make one almost wish our forefathers had not been so stuffed with virtues which fill so much space in the enumeration. The uneducated and poor are left completely in the dark, and cannot learn those lessons which the record of so many excellencies might convey, while even the classical not unfrequently

find a veil of obscurity thrown over the whole as they attempt a translation, bad Latin having been ingeniously used to deepen the reserve.

Now when we have been tired out with unedifying memorials of men "unknown to fame," with wings and faces, that imperfect corporeal system which is a representation of the highest idea of a superior order of beings, when we turn our steps to the Church-yard or modern Cemetery, here again every thing that is tasteless, every thing that is heathen in form or meaning meets our eye ; large glaring flags of stone, on a sunny day hardly to be endured, whiten the ground, covered with George Robins-like inscriptions, which might make one suppose they were so many petrified pages of some book of puffing biography that had been torn and scattered over the field. What devices are cut above these dull lines of elaborate flattery are stale and tasteless in the design, coarse and rough in the workmanship ; hour-glasses of strange proportion, and cherubs with very repulsive countenances and awkward wings are the staple article. In some Church-yards a commendable economy of stone may be observed ; after a stone with the usual allotment of virtues has been used for a certain period for one individual, it is then turned upside-down and used for another ; this stratagem, which may be seen in Kenton Church-yard, prevents any immense accumulation of these uninteresting and unsightly memorials.

So much then for modern Monuments, whether within or without the Church. In an architectural light they are wretched works indeed, and the makers of them, as though unconscious of the deformity they have brought into being, have thrust them with the conceit of tasteless ignorance into places where their offensiveness is made the more prominent, while arches and windows, shafts

and Altars, are with all their beauty cut, hacked, hidden or demolished to make way for that which to men of taste is revolting, and to men of religion, if not distressing, at least unedifying. In a religious light they are painful in the extreme ; but though one might wish to lift up one's voice against the worldliness and unbelief which stand confessed upon our tombs, this is not the time or place for the gravest and saddest view of the question. The age however is beginning to be sick of such unsatisfying memorials ; but there must be something ready for its use, some substitutes for that which it is prepared to cast aside. Bodies like our own can do much in guiding it to pure designs ; it is in the power especially of our clerical members to hasten that monumental revolution, which both architecturally and religiously is so much to be desired. Let me offer a few hints of a practical character, which it may be well to consider in aiming at practical improvement, and while we theorise here, I trust we shall act zealously elsewhere. As to internal Monuments, we must begin by considering the peculiar circumstances of the times ; we must consider the want of Church room, for this want should prevent us from introducing Monuments which at other times would be not only unobjectionable but commendable. Thus while nothing can be more beautiful than altar-tombs with either the figure of the cross or of the deceased, we should be sparing in erecting them in parish Churches ; there is no room ; the walls may be thick enough here and there to admit of an arched recess ; where they are, let altar-tombs be by all means introduced ; but even then they would run a chance of being hidden by the seats, which fill every nook and corner. In Cathedrals there are many admirable positions ; in parish Churches the walls above the seats, and

the windows, are all we have to spare for the memory of the dead ; the living crowd the rest. As to the walls, what a miserable mutilation and disfigurement it is to turn them into monumental Mosaic, to fill them with all kinds of slabs of all kinds of shapes packed confusedly together, and to take not a little from the height of the building by breaking into endless stages the fair surface of the wall ! Look at the Abbey Church of Bath, whose walls form a dull biography, every part except the roof being plastered over with mementos of the forgotten ! “ A heavy blow and great discouragement ” in this necessary economy of space must be given to Monuments within the Church. If however the walls must in some degree be used as an outlet for the Monumental passion, I would direct your attention to the piscina in the Chapel now used as the Priest Vicars’ Vestry, or to that in St. John’s Chapel in Exeter Cathedral. In certain positions exact models of these but slightly increased in size, might be placed without hurt ; brasses being introduced at the back of the arch, which would afford, happily, not overmuch space for an inscription. An admirable Monument of piscina fashion in memory of the last incumbent has been inserted into the wall of St. Mary’s, Taunton, a Church which is undergoing much costly and tasteful repair. Lengthy inscriptions must architecturally as well as religiously be condemned, for it is almost impossible to give a great space to the virtues without damaging the form and character of the tomb, while the details of the tomb, the symbolism, is often wofully at variance with those of a worldly turn^c. Take this shocking one in Singleton Church, Sussex.

^c It may be supposed, and naturally by those who have not gone into the subject, that such epitaphs as these, or such devices as have been described above, are *extreme cases*, from which no general inference can fairly be drawn, but the writer has learnt a different lesson from a multitude of facts. He is convinced

“NEAR THIS PLACE LIES INTERRED, THOMAS JOHNSON,
WHO DEPARTED THIS LIFE AT CHARLTON, DECR. 20th, 1744.

“FROM HIS EARLY INCLINATION TO FOX-HOUNDS, HE SOON BECAME AN EXPERIENCED HUNTSMAN. HIS KNOWLEDGE IN HIS PROFESSION, WHEREIN HE HAD NO SUPERIOR AND HARDLY AN EQUAL, JOINED TO HIS HONESTY IN EVERY OTHER PARTICULAR, RECOMMENDED HIM TO THE SERVICE, AND GAINED HIM THE APPROBATION OF SEVERAL OF THE NOBILITY AND GENTRY. AMONG THEM WERE THE LORD CONWAY, EARL OF CARDIGAN, THE LORD GOWER, DUKE OF MARLBOROUGH, AND THE HONOURABLE MR. SPENCER; THE LAST MASTER WHOM HE SERVED AND IN WHOSE SERVICE HE DIED, WAS CHARLES, DUKE OF RICHMOND, LENNOX, AND D'AUBIGNY, WHO ERECTED THIS MONUMENT TO THE MEMORY OF A GOOD AND FAITHFUL SERVANT, AS A REWARD TO THE DECEASED, AND AN INCITEMENT TO THE LIVING.

GO AND DO THOU LIKEWISE. LUKE 10. XXXVII.

HERE JOHNSON LIES—WHAT HUNTER CAN DENY
OLD HONEST TOM THE TRIBUTE OF A SIGH?
DEAF IS THAT EAR THAT CAUGHT THE OPENING SOUND,
DUMB IS THAT TONGUE THAT CHEERED THE HILLS AROUND.
UNPLEASING TRUTH! DEATH HUNTS US FROM OUR BIRTH
IN VIEW,—AND MEN LIKE FOXES, TAKE TO EARTH.”

How profane it would be to raise a cross with this at the bottom! Horns and grape-leaves and five-barred gates would be the more appropriate symbols.

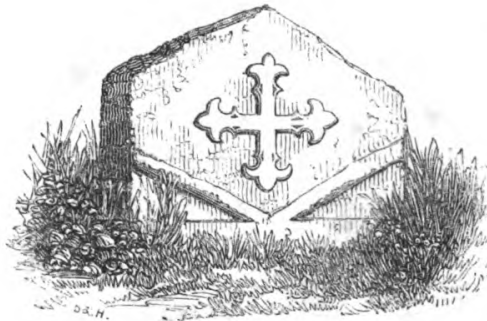
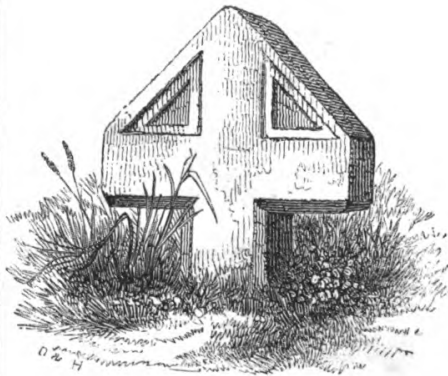
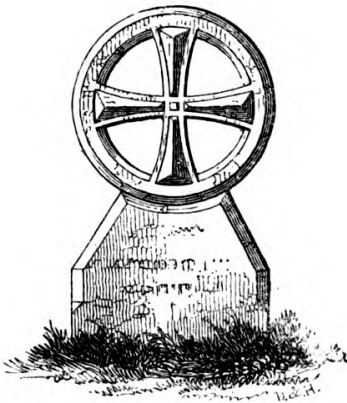
But we now come to the windows, where we may safely stop. Obituary windows of richly painted glass serve every purpose which the pious affection of surviving relatives can desire, while as heightening the general effect of the interior by spreading a warm religious glow, we all know their value. It is pleasant to find that this method of commemoration is beginning to be widely adopted; there are some instances in our own Diocese; and during a from much observation in many Churches, that the rarity is to find either commendable epitaphs or devices. In one Cathedral alone he counted twenty-four urns, to say nothing of other heathen emblems, while the majority of epitaphs were either altogether worldly or too full of religious praise to be credible. Epitaphs have been here considered only so far as their length has been a hindrance to any architectural purity of design; the grave doctrinal questions that might arise from their consideration being omitted as ill suited to the occasion. I may here remark that it is the very outrageousness of Monumental devices which renders it impossible to portray them *as they really are* without an appearance of levity: the things themselves are essentially ridiculous.

recent visit to Newcastle I found that Mr. Wailes had no less than fourteen obituary windows in hand. The idea of expense may deter some from the use of that which they prefer, but I think it might be so contrived that beautiful memorials of this sort should prove far less expensive than those of a very ordinary description which the yard of a modern statuary is wont to furnish. It is by no means an absolute necessity that a family should fill a whole window in commemorating the relative they have lost. Take a window of three lights; why not let one family begin with the centre light, another in course of time fill the other, and so on? by this gradual process our newest Churches would begin quite to glow with glass, and to exchange their present offensive glare for a more sober and devotional hue. How happy a thing it would be if instead of such hideous things as the railed Monument erected lately in Exeter Cathedral^d to Sir John Thornborough, the flaunty washy glass of the magnificent western window began to be displaced one light after another by some richer in colour and chaster in design. The expense of a single light of a moderate sized window in the very richest glass would be from about twelve to fifteen pounds, a sum so often exceeded by a marble affair of urns and torches; while I doubt not that Incumbents would be proud to remit the fees, for the glory of the Church, charging double ones for the admission of "the torches" should men of pertinacious minds continue to desire their erection. That the money now wasted on mutilating

^d The most hideous Monument of this, or of any age, has recently been erected in Durham Cathedral, at an enormous expense. The cost of the workmanship, the materials, and the carriage from Italy, which I am happy to say has the honour of its parentage, might have almost built a chapel. It is the more to be regretted, as this Cathedral has been hitherto singularly free from such-like incumbrances.

Churches may be spent on this method of improving them, is a wish which every architectural mind will breathe most fervently.

And lastly, as to external Monuments, we have not to rack our inventions for substitutes for the present abominations; the Camden Society have furnished us with admirable exemplars; our own room is adorned with them, though while they are much admired they have as yet been but little used. I allude to the varieties of the cross, which would form such exquisite headstones; two only do I know of raised as yet in this neighbourhood under the superintendence of our excellent and zealous Secretary, whose actions, to his praise, generally tread upon the heels of his theories. The expense of one was forty-five shillings, of the other thirty-four. Country workmen would doubtless supply them at a cheaper rate, though perhaps the workmanship might be somewhat rougher. Beautiful indeed would be our green Churchyards were such monuments as these, crosses of grey stone, scattered under the dark yews, while the villager with these simple and meaning signs would find truly "sermons in stones" and Christian doctrine meeting him on his Sunday path. Look at our own Cemetery with its varied and hilly ground; how changed would be the now dreary prospect were it studded, not with a cold white pavement of tombs, but with a hundred crosses rising in a hundred varieties of form, some tall and graceful, others thick and massive, some rich with ornament, others stern and simple! I would ask the country clergy to carry these models home, to rear a headstone of this kind to the first good Christian man that dies! To work improvement in this matter is one part of our duty as members of this Society, but taking a higher view, it is one part of our duty as members of the



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Church, whose glory is in the cross. We especially are called upon to act, others will imitate; we in our sphere must begin, others will follow; we must seek for Architecture's sake, for the Church's sake, for Religion's sake, to rescue Monumental Architecture from that depth of degradation into which it has for many years been sunk. Our voice, as a united body, has much strength—our example has more.

NOTE.

A question well worthy of consideration has been raised, touching the possibility of conveying likenesses of the deceased, when figures, not the kaleidoscope patterns, are introduced into obituary windows. A figure of some sort, either of a saint or of the person to be commemorated, seems the fittest design for the purpose; where the latter is desired, a difficulty arises concerning the dress. There can be no objection in complying with the wish for perpetuating likenesses, for it is a well known fact that the brasses, the figures on the altar-tombs, and those on the few old obituary windows extant, do express the features of the dead, in short are likenesses. The vestments of the clergy offer no difficulty as to form, the monotony of the colouring does; but both the form and colour of the modern apparel of the laity render them unfit for representation, while it seems hardly advisable to clothe modern gentlemen in the more comely costume of the middle ages and to repeat anachronisms because coats and waistcoats are ungraceful. Female dress might perhaps be managed. It is to be hoped some hints may be thrown out to meet the difficulty. Where a window of many lights is fixed upon for obituary purposes, the first design must be the pattern of the rest, and should not in this case be a likeness but the representation of a saint, that the rest may be made more easily to harmonize with it and with each other. The name of the deceased and the date of his birth and death, with any holy text, might in all cases be written in old English characters at the bottom of the figure, whether it were a likeness or not.

