

NOTICES OF ARCHAEOLOGICAL PUBLICATIONS.

ENGLISH MURAL MONUMENTS AND TOMBSTONES. By HERBERT BATSFORD and W. H. GODFREY. 10×7½, viii+15 pp. 84 plates. London: B. T. Batsford. 1916. 12s. 6d. n.

The secondary title of this book explains its nature and purpose. It is 'a collection of eighty-four photographs of Wall Tablets, Table Tombs and Headstones of the 17th and 18th centuries; the subjects specially selected . . . as representative examples of the beautiful and traditional types in the English parish church and churchyard, for the use of Craftsmen and as a guide in the present revival of public taste.' Mr. Herbert Batsford introduces the series of admirably chosen and printed plates, which are for the most part the work of his professional photographer, with a brief essay in which his method of classification is clearly expounded; and Mr. Walter Godfrey contributes an appreciatory preface, in which the scope and object of the selection, 'made from many thousands of examples,' are emphasised with terseness.

With five exceptions, the examples chosen cover approximately the period 1650-1790, which corresponds to the prevalence of fully developed classical architecture in England, unmixed with traces of Gothic influence. They are arranged according to their architectural types, without strict chronological order. Twenty-two illustrations of mural tablets, table tombs and floor slabs come from London churches; five from Oxford, four each from Cambridge and Norfolk, three each from Buckinghamshire, Dorset, Suffolk and Surrey, two from Huntingdonshire, and one each from Gloucestershire, Hertfordshire, Middlesex and Somerset. The two examples from Lincolnshire, taken from the Willoughby monuments at Spilsby, stand outside the general category as specimens of Elizabethan work (1580 and 1582) imbued with a purer Italian feeling than was general at the close of the sixteenth century. Among the plates devoted to churchyard monuments, Gloucestershire takes the first place with six table tombs from Fairford, Painswick and Tewkesbury. Surrey comes next with four tombs, three of which are remarkable eighteenth-century monuments from Chipstead. Middlesex supplies two from Hampstead; Oxfordshire one from Witney, and Buckinghamshire one from Beaconsfield. Of head-stones, four come from Surrey, four from Sussex, two each from Huntingdonshire and Oxfordshire, and one each from Dorset, Kent and Middlesex.

If the area selected from is thus extremely restricted, it would be difficult to find better examples of each kind of monument. The collection of head-stones might have been enriched by some illustrations from the churchyards of Northamptonshire and Leicestershire, which rival those of the Cotswold district in the beauty and variety of their designs; and the handsome ledger stones of local slate, of which there are many in Leicester and the neighbourhood with fine heraldic medallions, called for at least a passing mention. Mr. Batsford's choice of wall tablets, however, forms an adequate illustration of the four types into which he divides this species of memorial, viz. the framed panel, the projecting panel, the architectural composition,

and the cartouche. When one remembers the wealth of certain districts, e.g. the neighbourhood of Bath and Bristol, in imposing monuments of this kind, it is doubtless possible to refine upon this classification; but the broad definitions suggested by the present volume hold true. One essential feature, moreover, has been kept in mind in the work of selection, the defect of which sometimes mars otherwise praiseworthy compositions. The monument of the seventeenth and eighteenth centuries, which forms the most congenial model for the craftsman of to-day, is a setting for the inscription; and faulty or clumsy lettering is a conspicuous blemish which counteracts excellence of architectural design. A careful study of such examples as the monument to Edward Strong at St. Albans (plate 5) or the more elaborate monument to Sir Richard Newdigate at Harefield (plate 23), where inscriptions of singular beauty and clearness of lettering, albeit too long and sententious for modern taste, are framed in largely-conceived settings of great dignity and appropriateness, cannot fail to be of value to designers who will have the opportunity of exercising their skill in the near future. With such works as this and Mr. Laurence Weaver's *Memorials and Monuments* before us, we have less reason to dread the imminent prevalence of war memorials; and craftsmen will at any rate have no excuse to plead, if they neglect the examples so studiously collected and the warnings implied for their benefit.

As the wall tablets frequently commemorate more than one person and the inscriptions record several dates, their actual date of erection is sometimes not easy to settle. There are several cases in which the dates fixed upon by Mr. Batsford are rather doubtful, and some in which they are at variance with the inscription. Thus 1786, given to a tablet at St. Gregory's, Norwich (plate 7), is taken from an obvious addition to the original inscription, the date of which is 1762. Similarly an example from Wimborne minster (plate 16) is dated 1736: the inscription has been read imperfectly, as it distinctly states that the monument was put up on 25th June, 1719. The Harefield monument (plate 23) is dated 1688, where the inscription gives 1678. In plate 6, another monument at Wimborne, to which the earliest of four distinct inscriptions assigns the date 1673, is attributed to 1746: in this case, were there any doubt about the inscription, the architectural style should have been a guide. A smaller error is the failure to recognise that certain monuments, e.g. the Story tablet at Great St. Mary's, Cambridge (plate 40), bear a date which must be translated into the terms of the new style. The date of the monument of Sir Philip Harcourt at Stanton Harcourt (plate 24) is not given: from the inscription, which in the photograph is difficult to read, it appears to be 1688. This is interesting for the sake of the comparison between its wreathed medallion-busts and the wreathed oval of the simpler monument at Harefield, ten years earlier. It should also be noted that Wimborne is not in Hampshire, as stated in the list and descriptions of the plates, but in Dorset. Fristenden, Suffolk (plate 33), does not appear to exist: possibly Frostenden, near Southwold, is meant. Such errors and omissions, however, are of secondary importance. The main value of the book is the help which it gives to the artist, and Mr. Batsford's introduction is excellent from the point of view of conciseness and lucid arrangement.

A. H. T

MORDEN COLLEGE, BLACKHEATH, BEING THE TENTH MONOGRAPH OF THE LONDON SURVEY COMMITTEE. By T. FRANK GREEN, A.R.I.B.A. P.A.S.I. 11½ x 9, 73 pp. 49 plates. London: Eyre and Spottiswoode. 1916. 25s. n.

The plan and execution of the series of monographs to which this sumptuous volume belongs are too well known to need description or praise. The almshouse founded by Sir John Morden and completed about 1700 is, of all Wren's designs for collegiate buildings, the most beautiful. No more suitable residence could have been built for the 'poor honest sober and discreet Merchants' for whose decayed fortunes it was intended as a shelter, than this brick country-house with its union of lovable homeliness and quiet dignity. Mr. Green's admirable series of drawings and the numerous photographic illustrations, of which there are 49 plates in all, bring into prominence the harmony of the general design and the freedom with which stone ornamentation is employed within the restrained limits set by the material of the main structure. No casual visit to the college will adequately reveal its full architectural virtues; and the great value of a pictorial inventory of this kind is that it draws attention to the fact, even now too little realised, that English renaissance architecture, at a period when classical models were most in vogue, was still a living art pursued in obedience to local conditions and with a power of adaptation which is very different from imitation, however enthusiastic and skilful.

The illustrations are introduced by four historical and biographical chapters, to which are added the text of Sir John Morden's will and the ordinances of the college with a bibliography and index. Mr. Walter Godfrey contributes a short chapter upon the quadrangular plan, dealing chiefly with its use in hospitals and almshouses. The whole question of its origin needs more space than he has devoted to it or than we could expect in the context; but, as he recognises the importance of Morden college in 'the history of collegiate architecture,' and as Wren's early experience in the treatment of quadrangles and cloistered buildings was gained in his work at Cambridge, it is rather surprising to find no reference to the *loci classici* in Willis and Clark's *Architectural History*, in which the collegiate plan is discussed so exhaustively. As a matter of fact, the brief description given of the infirmary halls of monasteries and medieval hospitals is a little beside the point; while, on the other hand, in mentioning the example of the infirmary 'attached to a small cloister of its own' at Westminster, Mr. Godfrey has neglected to observe that this was effected by an ingenious transformation of one of those infirmary halls with which he contrasts it, and that the arrangement is precisely on a footing with 'the grouping of separate dwellings round a quadrangle' described in the next paragraph as characteristic of the almshouse. The plan of Morden college is not distinctively an almshouse plan; it is directly derived from the medieval collegiate plan; and this plan, as we see it in the colleges of Oxford and Cambridge and in the surviving remains of colleges of secular clergy, is nothing more or less than the plan of the larger type of medieval dwelling-house of the fourteenth and fifteenth centuries. Mr. Godfrey's quotation of the hospital at Ewelme overlooks its design, not only as an almshouse, but as a college of chantry-priests; and it may be remarked in passing that, although there is some likelihood that its co-foundress was Chaucer's granddaughter, the evidence on which the assertion rests is of a somewhat

unsatisfactory kind. As regards post-medieval hospitals built on the quadrangular plan and of its fitness for this type of foundation, Mr. Godfrey's remarks leave nothing to be desired.

The rest of the introductory matter comprises a description of the building by Mr. Green, with a note on the stained-glass in the east window of the chapel by Mr. S. F. Eden, a biography of Sir John and Lady Morden, and a brief history of the college, with lists of the chaplains, treasurers and some of the trustees and the additions already noticed. One thing only seems to us to have been omitted, where so much has been done. While the general resemblance of plan between Morden college and the earlier college at Bromley in Kent is referred to, there is no mention of Wren's previous designs of a similar kind. An allusion to Kilmainham hospital would not have been out of place, and the single columns of the cloister at Morden college, with the plain entablature between them and the wall of the upper story, bear a close relationship to the double columns and entablature of the cloister at Chelsea hospital. Again, just as at Kilmainham, Wren reproduced his early cloister at Emmanuel college, Cambridge, so at Morden college the cloister columns strikingly recall the shafts from which spring the arches of the cloister beneath the chapter library at Lincoln. A note on such kinships and affiliations in the work of a great master seems necessary to the complete historical treatment of a building which is so striking a success in its own line.

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