

dioceses and provinces where 'the mind of the Church' perceives a need for concerted action; for stronger relationships between the central institutions of the Communion; and perhaps the emergence of new ways in which the focal meetings carry out their deliberations, moving away from a style of debate based on Western parliamentary standing orders, and towards a style which may better reflect African and Asian cultural expectations about consensus, dialogue, and the importance of 'face'. In still more controversial areas, and unwelcome as they might be, there is little doubt that more attention will have to be given to the legal implications of 'impaired communion', as the fissures between different cultural and theological traditions develop in the next few years; and for further analysis of a variety of departures in the Communion from the traditional pattern of territorial jurisdiction (as Doe comments, 'the concept of non-territorial episcopal office is increasingly making its mark in the regulatory instruments of churches' (p. 127)).

We are all in Norman Doe's debt for this major study. Oxford University Press is also to be congratulated on a beautifully produced volume, with very few typographical mistakes. This is an important book. It deserves to be widely read. Perhaps most importantly, it reminds us that the Church of England may not have all the answers to what it means to be Anglican Christians today.

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THE ART OF REMEMBERING: Memorials by Artists edited by HARRIET FRAZER and CHRISTINE OESTREICHER, with an introduction by Lucinda Lambton, 1998, Carcanet Press, Manchester, 64 pp. (£9.95) ISBN 1-85754-377-7. Obtainable from: Carcanet Press, Conavon Court, 12-16 Blackfriars Street, Manchester, M3 5BQ.

This is a stimulating book for anyone who cares about the traditional English churchyard. Associated with a significant exhibition of recently made memorials at Blickling Hall in Norfolk, its very diverse illustrations prove that a modern memorial can be an intensely personal thing of beauty, and sometimes an exceptional work of art. Of ninety-eight illustrations, the first is of a restfully proportioned traditional head stone, carved by Simon Verity with an inscription as handsome as it is simple and decorated with an exuberant dove between swags of grapes. This was commissioned by Harriet Frazer in memory of her step-daughter Sophie Behrens, to whose memory also the book is dedicated. The experience of commissioning the memorial and seeing it through to completion inspired Harriet Frazer to found the organisation Memorials by Artists in 1989, to help bereaved people who want to express their feelings in the creation of an individual memorial, rather than buying one off the peg from a catalogue. Ten years of involvement with the work of that organisation prompted the production of this book.

The remaining illustrations punctuate a characteristically impish introduction by Lucinda Lambton extolling the traditional role of burial grounds as morally uplifting oases', a catalogue of examples which form the core of the book and eight short essays, some more informative and some more provocative than others. The most substantial piece, by Alan Powers, entitled 'Living Memorials', reviews the origins of churchyard monuments through to the influence of William Morris and the Arts and Crafts Movement on the major 20th-century school of lettering artists, beginning with Edward Johnston and Eric Gill. Powers strikingly draws attention to the modern tendency of consciously combining image and text with inscriptions which are given impact by the design of the memorial in which they are carved or by additional pictorial carving. He implies that there has been a shift from the Reformation

emphasis on the written word back to a pre-Reformation sensitivity, where 'people's deepest feelings were embodied in visual emblems'. Powers concludes that 'The humble but beautiful personal memorial is not just an archaic survival of obsolete beliefs, but the forerunner of a better understanding of our place in the world'.

Several of the other short essays also focus on lettering, particularly Tom Perkins' 'Contemporary Lettercutting', reviewing some of the best known workers in the field. A further two essays pick up a theme of particular relevance for readers of this Journal, which is first introduced by Lucinda Lambton and then developed by Alan Powers; that is a dislike of churchyard regulations. Although the book makes some reference to memorials in municipal cemeteries, and indeed carved stones in other contexts such as those recording the dedication of a public building or providing a feature in a garden, the main focus is on memorials in churchyards. Here churchyard regulations are criticised as an obstacle to imaginative design. The attack is targeted by the designer Nicholas Sloan in his essay 'Ripe for Reform'.

The reform suggested by Stone is a national system of guidelines including a clear policy on images other than specifically Christian symbols. These should make clear, he argues, whether representations of the interests or work of the deceased should be permitted. It should, for example, be apparent from these guidelines whether a motor bike enthusiast could have a carving of a motor bike on his head stone. The incumbent, argues Stone, should be entitled to authorise any memorial unless it infringes a limited number of national restrictions, such as a ban on chippings or plastic. Otherwise, a faculty would be needed only if the incumbent refused permission or if there was opposition from other parishioners.

The case for the present system, entitled 'The Gentle Art of Regulation', is provided by Chancellor Christopher Clark of the diocese of Winchester. Chancellor Clark's defence is put on the basis that regulation is necessary and is, in practice, sensitively enforced by diocesan chancellors. A more sustained debate might have been unduly ponderous in a book which is primarily concerned with promoting good examples of design. However, the negative attitude to diocesan regulations which seems to pervade this otherwise attractive production prompts concern. If it is true, as Lucinda Lambton alleges, that 'God's Acre has often been reduced to a sterile strip swept clear of all spirit', the main reason is not bureaucracy but the economics of the modern funeral business and its mass produced stones. To be equally blunt, although it is desirable for memorials to be handsome and, indeed, original in their design, it is always important to bear in mind that churchyards are not sculpture galleries. That being said, the criticisms of the present system of churchyard regulation which are made in this book do need to be addressed, not least because the criticisms suggest a worrying lack of awareness of the basis of the present system of regulation.

Nicholas Sloan would simply leave the decision whether to allow a memorial to the incumbent's discretion, presumably in accordance with some general parish policy. It is ironic that in the often mentioned case of *Re Holy Trinity Churchyard, Freckleton*,¹ where an inscription was not allowed because it referred to the man commemorated as 'Dad and Grandad', the chancellor refused a faculty essentially on the ground that he was supporting parish policy. The outcome could still have been the same if Nicholas Sloan's reforms had been operating. More fundamentally, incumbents do not have any formal training in design or aesthetics. Chancellors do not either, but the difference is that a chancellor has experience of many different memorials across the diocese and also the advice of the Diocesan Advisory Committee with its substantial expertise in such matters.

Obtaining a faculty for a memorial outside the diocesan rules will inevitably mean that the memorial costs more than one which is approved by the incumbent within

¹ [1994] 1 WLR 1588; 3 Ecc LJ 350.

the powers delegated to him in accordance with the rules. However, fees for a faculty are still likely to be a relatively small part of the overall cost of a personalised memorial, and the extra expense helps to ensure that the place where the memorial is to stand will remain a worthy one. Obtaining a faculty may take longer, but in the time scale for erecting any churchyard memorial, this problem also can be exaggerated.

The criticisms of churchyard regulation in this book do, however, suggest some areas for possible improvement. The norms set for the size of headstones in many diocesan regulations may be unduly restrictive. Off-the-peg memorials are likely to be of standard dimensions in any event. It could reduce any resentment against the rules if incumbents were given greater latitude as to the size of monuments using local materials and also as to the size of lettering. On the other hand, monuments using very large or unusually shaped stones require and, indeed, deserve to be considered at a diocesan level. In some dioceses, the power delegated to incumbents does not extend to wooden memorials. The front cover of this book illustrates a lead capped oak post with finely carved lettering, incorporating a simple but striking design but inside there are only two more examples where this material has been used. There is considerable scope for wood carvers to make more churchyard memorials and for this to be more widely encouraged in diocesan regulations.

The suggestion that there should be national guidelines on what should not be allowed may be a good one, but guidelines on what is to be encouraged could potentially lead to more uniformity which is the opposite to what this book is seeking to achieve. Differences in churchmanship, architecture, the geographical area and cultural character may well make variations in policy appropriate.

The call for the incumbent to be given wider authority is unlikely to produce greater consistency. Individual predilections have been known to prevail despite the existence of regulations! Furthermore, exposure to pressure from bereaved relatives is not something which would be universally welcomed by incumbents, who already have extensive duties to perform. The concept of an incumbent carefully adjudicating upon the merit of a design is an ideal somewhat removed from reality. This is not to say that regulations should not be revisited to see to what extent they could be adapted to allow individually designed memorials of the quality illustrated in this book to be authorised at the local level.

Harriet Frazer has done a great service to many by encouraging and publicising memorials in churchyards which are worthy of their purpose and appropriate to their setting. Here, in a confused world, is an opportunity for ordinary people to find the link between beauty and the Christian themes of creation and hope. This book is an excellent progress report. Its comments on churchyard regulations are peripheral but also have value in emphasising how important it is that they, like all good law, should help and encourage people rather than frustrate and hamper them.

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PREFACES TO CANON LAW BOOKS IN LATIN CHRISTIANITY: Selected Translations, 500–1245 by R. SOMERVILLE and B.C. BRASINGTON, New Haven and London, Yale University Press, 1998, viii + 247 pp. (hardback £20) ISBN 0–300–07146–9.

Some years ago, Hubert Mordeck called for an investigation of the prefaces to canonical collections. This could yield profound insights into their ecclesiological assumptions, into their authors' attitudes to the different sources of Church law, and

² The reviewer is most grateful to Chancellor Sheila Cameron QC for practical comments which have been incorporated as the penultimate two paragraphs of this review.