



Historic England

Commemorative Structures

Listing Selection Guide



Summary

Historic England's twenty listing selection guides help to define which historic buildings are likely to meet the relevant tests for national designation and be included on the National Heritage List for England. Listing has been in place since 1947 and operates under the Planning (Listed Buildings and Conservation Areas) Act 1990. If a building is felt to meet the necessary standards, it is added to the List. This decision is taken by the Government's Department for Digital, Culture, Media and Sport (DCMS). These selection guides were originally produced by English Heritage in 2011: slightly revised versions are now being published by its successor body, Historic England.

The DCMS' *Principles of Selection for Listing Buildings* set out the over-arching criteria of special architectural or historic interest required for listing and the guides provide more detail of relevant considerations for determining such interest for particular building types. See <https://www.gov.uk/government/publications/principles-of-selection-for-listing-buildings>.

Each guide falls into two halves. The first defines the types of structures included in it, before going on to give a brisk overview of their characteristics and how these developed through time, with notice of the main architects and representative examples of buildings. The second half of the guide sets out the particular tests in terms of its architectural or historic interest a building has to meet if it is to be listed. A select bibliography gives suggestions for further reading.

This guide looks at outdoor commemorative monuments, here taken to include public statues and memorials, funerary monuments in churchyards and cemeteries, and war memorials. They include some of our finest works of public art and, taken together, they are our history made manifest. Monuments and memorials play a special part in the public realm and are always deserving of respect and care. How we assign special interest to them is discussed below.

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Front cover

The Grade II*-listed cenotaph in Kensal Green Cemetery, London, to Major General Sir William Casement (d.1844) by E M Lander. Casement

was a senior figure in the government of Bengal; he died on the eve of his return to Britain.

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Introduction

Outdoor commemorative monuments, which in our definition include public statues and memorials, funerary monuments in churchyards and cemeteries, and war memorials, include some of our finest works of public art. War memorials are poignant reminders of the tragic impact of world events on communities; public statues were often executed by our leading sculptors, and celebrate the achievements of leading figures from the past, as well as the cult of civic honour; our historic churchyards are unsurpassed internationally, and their many tombs and headstones bear eloquent witness to the lives and faiths of previous generations. Taken together, they are our history made manifest. Sometimes they possess high aesthetic value too. Monuments and memorials play a special part in the public realm and are always deserving of respect and care. How we assign special interest to them is discussed below.

This selection guide concentrates on memorials, monuments and statues situated outdoors. Internal memorials in churches are not individually designated, but are covered within the listing of the building within which they are located. Some practical items erected as memorials, like fountains, will be found under the [Street Furniture](#) selection guide. Chapels in cemeteries and crematoria are briefly

covered under [Places of Worship](#). For our approach to the archaeological designation of earlier monuments from the Middle Ages and before, consult the [Commemorative and Funerary Sites](#) selection guide.

1 Historical Summary

1.1 Pre-Georgian funerary monuments

Churchyards have often been used for burial for many centuries: few other places can boast of such continuity of use, or of such historical importance, and their archaeological potential is accordingly high. Medieval churchyard memorials and early post-Reformation outdoor tombs are extremely rare: exceptions such as a Grade II listed canopied monument at Astbury, Cheshire, are all the more remarkable. People of the monument-raising ranks usually opted to be laid to rest inside the church,

a situation which only began to change in the later seventeenth century. Medieval grave-markers have often sunk into the ground, or become unrecognisable, and wooden markers have long since perished: what has come down to us is a very limited selection of what we assume to have been erected. We still have much to learn.

Early modern outdoor survivals such as the elaborate Grade II listed chest tomb to Henry Wood (Fig 1) at Waterringbury, Kent, of the 1630s are of high significance for showing how the



Figure 1
Chest tomb of Henry Wood (d.1630),
Waterringbury, Kent, retaining symbolism
and a notable epitaph. Listed Grade II.

middling orders were beginning to erect quite ambitious tombs which drew on the tradition of internal church monuments. The rate of survival of such early examples is unclear, as it can be hard to read inscriptions and dates. Exposed to the weather and vulnerable to later campaigns of clearance, they are prone to collapse and dismantling, and the choice and availability of weather-resistant building stone has been a key factor in determining their survival. The later seventeenth century witnessed the rise of the headstone: single pieces of stone set directly into the earth, sometimes with matching footstones. Imagery and inscriptions were initially very limited (skulls and crossbones were a favoured motif). This was to become one of the most important forms of memorial in Britain. Legible dated examples are relatively rare from this period, and the condition of outdoor tombs is steadily declining, making identification ever harder. Recording is an important way of capturing the information they contain, but there is no substitute for their in situ preservation.

From the mid seventeenth century onwards, Anglicans began to have reservations about burial inside churches. Both Nonconformists and Jews began to open burial grounds for their reserved use in London from the 1650s onwards. Such places are among the earliest surviving testaments to developments in religion and to patterns of migration, and hence are of particular historical significance. They are discussed further in the forthcoming [Landscapes of Remembrance](#) selection guide.

1.2 Stuart and Georgian public monuments

Public monuments of this date are very rare, and reveal the gradual spread of Renaissance modes of commemoration into Britain. Most statues of this period commemorate royal subjects such as Hubert Le Sueur's pioneering equestrian statue of Charles I (listed Grade I) at Charing Cross, London, which dates from the early 1630s and has been on its present spot since 1675. In the City of London, the Monument (listed Grade I), as its name implies,

stands at the head of this tradition. Designed by Robert Hooke with Sir Christopher Wren, it dates from 1671-6. Its classical inspiration would be echoed in towns and parks alike in subsequent centuries, but never on such a heroic scale.

The early years of the eighteenth century witnessed a rise in the erection of public statues and monuments. Often the work of the leading architects and sculptors of their day, they form the visual centrepiece of formal architectural compositions and public spaces, and are thus very prominent indeed. The statue by Peter Scheemakers of Thomas Guy (listed Grade II), at his foundation of Guy's Hospital, Southwark in 1734 was an early appearance of a non-royal subject in this medium. Architectural monuments began to appear in the early eighteenth century as part of the Baroque rediscovery of classical antiquity. Some were civic: the earliest public obelisk to be raised in England was that at Ripon, North Yorkshire (listed Grade I) of 1702. Such developments are more commonly encountered within the context of private parks where monuments (such as those at Stowe, Blenheim and Chiswick) form key incidents within outstanding landscapes, and often carried iconographic meanings along with their impressive built forms. Commemoration was a very important aspect of classical culture: there was a relish for monument-making among the Georgians that resulted in monuments to pets as well as more solemn erections within private parkland settings, alongside the great increase in churchyard monuments. All shed light on the Hanoverian ways of life and death. At the end of the period, monuments of some grandeur were erected to the victors of the Napoleonic Wars as civic testaments to martial pride: among the grandest was the Nelson monument at Great Yarmouth, Norfolk (listed Grade I), designed by William Wilkins to be a navigation beacon as well as a tribute to the Norfolk-born hero of Trafalgar.

1.3 Georgian funerary monuments

Outdoor funerary memorials survive in very considerable numbers from this period



Figure 2
The unusual sculpted outdoor tomb of Mrs Elizabeth Norris (d.1777), St Mary-at-Finchley, London Borough of Barnet. Listed Grade II.

and gradually began to fill the churchyards surrounding earlier parish churches; they form irreplaceable tributes to Georgian modes of remembrance, and form crucial elements in our churchyards, which overall are of international importance in terms of their degree of survival, their design quality, and human interest. Only a small minority of persons ever got a permanent memorial; moreover, many of these have been cleared away. Gravestones were erected to a wide range of persons: some shed light on African slaves and servants, and are thus eloquent witnesses to the international dimensions of Georgian society.

Outdoor tombs fall into certain categories. The bulk of memorials took the form of headstones, one of the glories of English craftsmanship, but this still remains a relatively little-studied area. Higher status tombs tended to be more

architectural in character, the standard form being the chest tomb, a hollow box with a slab on top standing above a brick-lined burial vault, sometimes protected by iron railings. Developing out of seventeenth-century forebears, these were put up in huge numbers and were often graced with elaborately panelled sides (sometimes with carved reliefs) and inscribed ledger stones on top. Less common were obelisks, urns and pedestal tombs; far less common still were monuments embellished with outdoor statuary, such as the reclining mourner on the tomb of Mrs Elizabeth Norris (d.1777) in Finchley churchyard, London Borough of Barnet (listed Grade II; Fig 2). Native stones were widely used but sometimes Italian marble – sadly prone to deterioration outdoors – was deployed. Artificial stone (the best known variety of which was Coade stone, manufactured from the 1760s at Eleanor Coade’s factory on London’s South Bank) and cast iron is also

occasionally encountered. Word and image added meanings to the memorials: carefully lettered epitaphs became increasingly fulsome, extolling piety, virtue and family standing, while visual imagery abounded, with the imagery of mortality associated with the earlier Georgian period, giving way to a more decorative neo-classical approach. Regional distinctiveness is an important element of the appeal of Georgian tombstones.

At the opposite end of the commemorative spectrum was the mausoleum. These were

opulent private burial chambers, detached from churches and sometimes standing within private grounds, combining the provision of family burial space with imposing architectural structures; occasionally found from the mid seventeenth century onwards (as at Maulden, Bedfordshire; listed Grade II), they became more common during the Age of Neoclassicism, and sometimes assumed very imposing forms indeed. One of the finest is the Darnley Mausoleum at Cobham, Kent, built in the mid 1780s to James Wyatt's designs (listed Grade I; Fig 3).



Figure 3
The Darnley Mausoleum, Cobham, Kent, 1783-6 by James Wyatt: one of the grandest of all neo-classical temples to the dead. Listed Grade I.

1.4 Commemorative memorials

Commemorative stones denoting the position of events which have otherwise left no visible trace on the landscape are to be found throughout Britain. A wide variety are listed, including one at Impington (Cambridgeshire) on the spot where Mrs Eliza Woodcock was buried alive in a snow drift in 1799; while at Morton Park (Nottinghamshire) the discovery of a Roman coin hoard is commemorated by a stone erected in 1802. This tradition went on: in



Figure 4
The 1864 monument to John Clare, 'Northamptonshire Peasant Poet', at Helpston, City of Peterborough. Listed Grade II.

1864 villagers in Helpston (City of Peterborough) erected a memorial column to John Clare, the 'Northamptonshire Peasant Poet' (Fig 4); and in 1879 an obelisk was erected at Thundridge (Hertfordshire) to mark the spot at which, in 1785, Thomas Clarkson resolved to devote his life to the anti-slavery cause. Again, both are listed Grade II.

1.5 Victorian civic monuments

Public statuary enjoyed a Golden Age during Victoria's reign. The Victorian fascination with history and with the cult of fame, combined with the desire to aggrandise and beautify fast-developing towns and cities, resulted in considerable statue-making. Classical, medieval and Renaissance models were used: the results, once dismissed as ostentatious erections, are now accorded high respect. Many examples of the 'coat and trouser' statue survive in prominent city locations, such as the statue of Richard Cobden in Manchester's St Anne's Square of 1867 (listed Grade II), while the early death of Prince Albert in 1861 resulted in a wave of memorials, often Gothic in style. So too did the Queen's Diamond Jubilee, in 1897. The rise of the public park in the 1830s and 1840s created another opportunity for monument-makers, as statues, urns and busts began to be installed as embellishments to these new public places. The earliest outdoor war memorials began to appear soon after the end of the Crimean War in 1855: George Gilbert Scott's Gothic column of 1859-61 (listed Grade II) outside Westminster Abbey to the dead of Westminster School is one of the earliest examples. At the close of Victoria's reign, the Boer War (1899-1901) led to another spate of monument making.

1.6 Victorian cemetery monuments

The opening of new cemeteries from the 1820s onwards created a new opportunity for tomb making. Churchyards and burial grounds had become full after centuries of use, and public health concerns increasingly led to calls for their closure. New funereal landscapes were created, and steadily filled with family monuments, which

drew on the well-established Georgian tradition of churchyard memorials as well as the Parisian cemetery of Pere Lachaise for inspiration. At first these were private concerns: Norwich's Rosary Cemetery, opened in 1819, was precociously early; Liverpool's St James's Cemetery, opened in 1821 in a former quarry, was among the most ambitious. Kensal Green and West Norwood Cemeteries in London were opened in 1833 and 1837; Arnos Vale in Bristol was opened in 1841. The next and biggest wave dates from the 1850s, when urban graveyards were closed in large numbers, and local authorities (through their Burial Boards) given the responsibility of opening new places for interment. These cemeteries are discussed further in the Landscapes of Remembrance selection guide.

In the mid-nineteenth century, larger tombs became more affordable: technological developments assisted in this through the mechanisation of tomb production (machine cutting and polishing of stone, especially granite), and a second factor was the considerable advances in transport (the conveying of stone by canal and railway, which widened greatly the range of affordable materials on offer). The Victorian cult of mourning also placed great stress on respect for the dead, and monuments continued to be ways of asserting family affection and social standing at many levels of society. Hundreds of thousands of outdoor tombs from this period survive, and the huge majority were conventional and of interest to family members only. At their best, however, cemeteries contain some of the finest collection of statuary outside churches and sculpture galleries.

Funereal monuments are important reflections of design trends. Published pattern books led to the repetition of designs, and certain idioms enjoyed popularity for long periods. The neo-classical style retained its popularity into the mid-Victorian period and beyond, but was challenged from 1840 onwards by the Gothic Revival. The Egyptian Revival was a relatively rare, but consistent, idiom employed throughout the period. Eclectic, one-off designs were produced throughout the century, however, and were often of remarkable

quality and embody the period's exuberance and visual vitality. Outstanding among them is the singular Indian-influenced monument in Arnos Vale Cemetery in Bristol to the noted Indian campaigner and reformer, Raja Ram Mohun Roy of 1841 (listed Grade II*; Fig 5). Memorials ranged from small gravestones to imposing mausolea; some were of standard design, while others were bespoke one-off designs, specially commissioned for the occasion. The range and diversity of these monuments is very wide indeed.

Many nineteenth-century cemeteries are finely landscaped, the planting responding to contemporary thinking about the Picturesque and



Figure 5
The monument of Raja Ram Mohun Roy, 1841, by William Prinsep, Arnos Vale Cemetery, Bristol. A notable example of Anglo-Indian design to a highly important reformer. Listed Grade II*.

full of the symbolism of death and resurrection. Grander monuments were often positioned along the main paths and avenues, thereby creating a hierarchy of commemoration. The sheer quantity of memorials is daunting, which can make assessment for listing a challenge: careful assessment which draws on local expertise will often yield some good candidates for listing.

1.7 Twentieth-century funerary monuments

The great age of Victorian tomb making was largely over by the 1880s, and although the



Figure 6
The memorial by Eric Gill to Abigail Chute (d.1931), Canford Cemetery, Bristol: a rare exception to the reticence of most modern memorials.

formalities of mourning and commemoration endured well into the twentieth century, a decline in the opulence and inventiveness of the outdoor monument can be detected. Exceptions to this general rule include the small but important group of bronze sculptural monuments, executed by leading artists, such as William Goscombe John or Henry Pegram, which emerged around 1900. The desire to attract attention through sepulchral display gave way to a move towards greater reticence and conformity, a development that intensified following the First World War. Monuments from this period have been little-studied, and discoveries remain to be made. Works of noted carvers such as Eric Gill (Fig 6), or designs by architects such as Edwin Lutyens, form highlights. Much tomb production in this age was wholly conventional, however, in its design, and mechanical and uninspired in its execution. While some modern monuments are of considerable historic and aesthetic value, very many others are of interest to few outside of the family circle. Recent developments in tomb-making have started to reverse this trend, however, and the ongoing revival of letter-cutting and headstone design constitutes an upturn in the history of the memorial.

1.8 War memorials

The impact of both world wars on Britain was huge. One result of the First World War was the biggest single wave of public commemoration ever: precise figures are not yet known, but most of the 70,000-odd entries on the Imperial War Museum's War Memorials Register date from the years after the First World War, and several tens of thousands of these are of the free-standing type. The huge majority of casualties were buried abroad where they fell, so memorials at home – headed by Lutyens's Cenotaph in Whitehall of 1919-20, meaning literally the 'empty tomb' – became the foci for grief and remembrance, a role they continue to perform. War memorials possess considerable historic interest for their link with world conflicts, while the lists of the names of the dead show the poignant cost of such involvement and continue to resonate with communities.

The first outdoor war memorials, in the modern sense of the term, were erected in the wake of the Crimean War and are rare; before then, military memorials consisted of monuments inside churches and cathedrals to individuals (generally officers, but from around 1850 listing junior ranks also) and to regiments. Monuments to the dead of the Boer wars are five times more commonly found than memorials to the Crimean War, a reflection both on Edwardian interest in commemoration, and society's growing identification with the armed forces. The great (and tragic) age of memorial building was in the aftermath of the First World War. Thousands of communities paid for monuments, and these range from the humble to the flamboyant, from the simple stone village cross, to the imposing Baroque ensembles of architecture and sculpture found in the major cities. Most were conventional, and mainly architectural in character, like crosses, columns and obelisks; some others were more sculptural, while a third category consisted of a more practical nature, such as an extension to a hospital or village hall. Huge numbers of Imperial (later Commonwealth) War Graves Commission memorials were also erected in churchyards and cemeteries to mark the graves of soldiers of various nationalities who died in Britain during the world wars. A unique memorial is the Chattri Memorial on the Downs near Patcham (East Sussex; listed Grade II), unveiled in 1921, which marks the site of the burning ghat where 53 Hindu and Sikh soldiers and servants who had died of wounds or disease in Brighton hospitals in 1914-15 were cremated.

A highly unusual form of protest war memorial is that erected in 1935 by Sylvia Pankhurst in Woodford Green, London Borough of Redbridge: in the form of a bomb, it is inscribed 'this monument is raised as a protest against war in the air'. Aerial bombing in the Second World War led to a number of civic memorials marking the mass graves of civilian victims. These too are of great significance, notwithstanding their visual modesty.

1.9 Twentieth-century public monuments

As with cemetery monuments, so with public monuments: Victorian exuberance gave way to twentieth-century reticence. Prime civic locations tended to have already been colonised by Victorian statues or war memorials, leaving fewer opportunities for new work. One exception to this is to be found in public housing and new towns of the post-war period, where architects and local authorities pursued a deliberate policy of enhancing new communities with art – almost invariably sculpture. Some were the work of noted sculptors and possess high aesthetic quality. Post-war commercial development has often included an element of public art as a way of mitigating the impact of large-scale structures, and of introducing a degree of human interest and aesthetic pleasure to their new environments: post-war Coventry, for instance was eager to enrich the centre of the rebuilt city with statues and applied art on its buildings. Public art of recent decades is increasingly becoming eligible for designation: judgment will be necessary as to its significance and quality. Appreciation is steadily growing for this aspect of the public realm, as they acquire greater age and the circumstances behind their commissioning become better-understood, and the importance of safeguarding this aspect of our heritage is now widely accepted.

2 Specific Considerations

2.1 General considerations

Selecting individual monuments

There are many hundreds of thousands of commemorative memorials in graveyards and cemeteries across the country and it would be neither feasible nor desirable to designate them all individually, even though they are unique reminders of individuals and provide important evidence of family history. Why, then, single some out? Selective listing can draw attention to exceptional individual memorials or monumental groups or to those commemorating famous individuals. It can also assist with interpretation and with identifying conservation priorities. Given the numbers of memorials within churchyards and cemeteries, it is no surprise to learn that many monuments of clear significance remain to be identified. Appreciation of this area is growing all the time, and earlier inspections have often overlooked this complex element of our heritage. Discoveries are likely to be made here.

History and diversity

Commemorative structures are particularly rich sources of information about past lives. They tell a complex story about the evolution of English society, and are sometimes our only source of evidence for some sections of society. Care should be taken to recognise the significance of modest memorials alongside more visually elaborate ones, and to establish when claims of special interest – for instance, to former slaves (Fig 7), or to early members of distinct faith groups – are present.



Figure 7
Headstone and footstone of the former slave, Scipio Africanus (d.1720), Henbury, Bristol. Listed Grade II* for its historic interest.



Figure 8
The Whyatt chest tomb in Egham churchyard, Surrey: notable examples of outdoor Georgian monuments will warrant listing. Listed Grade II.

Internal church monuments

Internal monuments within churches or chapels are not listed individually, but will be covered by the listing of the building in question; sometimes they may determine the overall grading of the place of worship, such is their interest.

Individual monuments and their wider setting

Some commemorative structures are free-standing, and can be assessed individually. Others, especially tombs, form part of special commemorative enclaves. Churchyard memorials have huge importance beside their individual

interest as a key component in the setting of what is often the community's single most important building. Churchyards deserve to be considered as a whole, and guarded as very special enclaves. While some individual monuments may warrant designating in their own right, consideration should always be given to the context. The overall importance of a graveyard or cemetery is sometimes greater than the sum of its individual parts: it is often the ensemble that matters in particular. Funereal landscapes may warrant designation as conservation areas, or to be included in Historic England's Register of Historic

Parks and Gardens (more information on which is available on the Historic England website), which has undertaken a thematic study of landscaped cemeteries.

Public statuary

Statues and sculptures are often prominent features within the public realm and private grounds alike, and are often of high aesthetic quality and historic interest. These generally will have been identified and should normally be protected.

Grading

Recent experience in assessing public sculptures and war memorials suggests that quite a lot of the older assessments would benefit from reconsideration. Over the last twenty years, greater importance has attached to public statuary. Where demonstrable artistic quality is present, there may be a case for listing in a higher grade.

Listing and scheduling

A parallel archaeology selection guide is available on the scheduling of Commemorative and Funerary sites. While it is readily acknowledged that there is the potential for archaeological significance in post-medieval burial grounds and cemeteries, it has not been our policy to schedule such sites. Listing concentrates on above-ground structures, many of which will be standing upon substantial buried vaults.

2.2 Specific guidelines by period and type

What now follows is a period-by-period overview of monuments, setting out particular designation approaches and issues:

Pre-Georgian churchyard monuments

Surviving early outdoor monuments up to 1700 which retain their essential form will generally be strong candidates for designation, and at a high grade in the case of the earlier and more elaborate tombs. Identifiable pre-1650 memorials are rare and are highly eligible; these include medieval monuments which may have been

brought outside the church during restorations, and re-positioned. Plain early headstones will seldom warrant individual designation unless of exceptionally early (that is, generally a mid-seventeenth century) date; those with visual imagery and interesting inscriptions will however be strong candidates. The position of medieval grave markers is less easy to specify: these are hard to date (being eroded and often plain) and have sometimes escaped notice; securely dated examples should be taken very seriously. Churchyard crosses have often been scheduled in the past, as well as listed, and are of particular significance as very early outdoor objects often with a specific memorial function. Listing in a high grade will very often be warranted, unless there are specifically archaeological considerations which make scheduling a more appropriate designation approach.

Georgian funerary monuments

In general, because of the rate of survival and the increasing conformity of tomb design, the earlier Georgian the tomb, the more likely it is to be listable. Outdoor tombs of this period often reflect **high design quality**, especially those bespoke monuments that tried out new architectural forms (Fig 8). Some such tombs could be the work of leading architects, sculptors and masons but anonymous craftsmen were responsible for outstanding monuments, too. Regionally distinctive styles, including the products of local workshops should be looked out for carefully: the fine lettering of Leicestershire slate monuments is renowned, while the very different exuberance of eighteenth-century Cotswold masons is equally deserving of respect. Early chest tombs will generally warrant designating but examples after about 1770 will have to display special features (especially high quality design or lettering, for instance, or be part of good groups of such monuments) if they are to be included, as so many were erected. **Condition** will be a factor where collapse or erosion have reduced the claims to note, but given the elementary nature of tomb construction, a tomb in a fragmentary state may still deserve to be listed if its components are all present; its below-ground structure is almost certain still to survive, and listing can unlock



Figure 9
Edward Onslow Ford: memorial to Henry Freshfield (d.1891), Brookwood Cemetery, Surrey (listed Grade II). Some late Victorian cemetery memorials were executed by noted sculptors and possess considerable artistic worth.

the reinstatement of such structures. Listing in the past has sometimes grouped churchyard memorials together: so long as it is clear exactly which tombs are being included, and why they are being selected, this can be a sensible approach.

Unusual or exemplary **symbolism** may well warrant designating, and sculpted outdoor monuments are so rare as always to warrant protection. The person commemorated may be of sufficient **historic interest** to justify listing – inclusion in the Oxford Dictionary of National Biography is a good rule of thumb,

but inscriptions may be intrinsically significant for other reasons. Epitaphs are vital sources of family history, as well as providing insights into religious belief and social (and personal) conduct; their elegiac verse can often be most affecting. The quality of their **lettering** in itself may be a determining consideration for listing, as well as the content. **Location** can be a key consideration as well: a group of monuments can form a particularly impressive part of a churchyard (perhaps reflecting the most prestigious area for burial), and this should be recognised in designation terms. **Group value** can thus be a consideration. So too is the matter of materials: early marble and granite tombs, or cast iron memorials, or Coade stone ones, all have particular claims to note. **Railings** survive in varying degrees, depending on the parish's attitude to war-time reclamation: where they survive intact, there will be a stronger case for listing the monument within. **Architectural monuments** such as columns, pyramids and obelisks will always justify serious consideration, given their design quality and relative scarcity, and may warrant designation in the higher grades. **Mausolea** slowly developed as a type during this period and are sufficiently rare, as well as often of considerable design importance, for designation.

Headstones pre-dating about 1770 which display interesting **imagery** through relief carving (often depicting emblems of bodily decay and resurrection) and well-crafted inscriptions, sometimes including verse epitaphs, will warrant serious consideration for individual designation. After this time, selection needs to be more rigorous. This shift reflects both an increasing survival rate as well as the impact of neo-classicism, which rejected rusticity and directness of symbolism in favour of a more polite approach to both design and imagery, which arguably sapped the genre of some of its vigour. **Historical references** to events (particularly international ones) may be a consideration also.

Victorian commemorative structures

From 1850 onwards, greater selectivity is required in selecting funerary monuments for listing mainly because the number surviving is so great, and so

much mass-production took place. Some of the larger cemeteries have been comprehensively evaluated for listing, but many others await detailed inspection. Here too, discoveries remain to be made. Very often, it will be the overall ensemble within a churchyard or cemetery that is of note: but there remains a role for detailed identification of monuments of special interest as well.

Tombs of **high architectural or sculptural quality** will be listable. Some of these may be the work of leading architects or sculptors, (many of whom worked in this field) who transferred their innovative design flair to the monumental field. Particularly good examples of a style or development in tomb design will warrant consideration as will unusual symbolism, whether of an intensely religious or moral nature, or whether reflecting a deceased person's life. Sculptural quality deserves recognition: Edward Onslow Ford's 1892 memorial to Henry Freshfield at Brookwood Cemetery, Surrey (listed Grade II: Fig 9), shows how high this could be. Much funerary sculpture was, however, mass-produced in commercial yards (many marble memorials were imported, ready carved, from Italy) and it could sometimes be repetitious and mechanical in quality, but there are always exceptions to this generalisation and these should be sought out. Condition is not, strictly speaking, a factor in listing but when the sculptural interest has been eroded it is hard to make a case for inclusion.

Historic interest of the individual commemorated will often be attached to tombs of famous people, as is the case with monuments of an earlier date and may be supported by special architectural or sculptural quality, or by striking epitaphs. Again, inclusion in the Oxford Dictionary of National Biography is a useful yard-stick to check the level of interest against. Candidates will need to be judged on a case-by-case basis: in all cases, the aim is to identify tombs of persons of **national interest**, which is a different test to spotting tombs of local importance or curiosity, rewarding as they too can be.

A variety of **materials** was used: Portland stone was commonplace in earlier monuments, giving

way to polished granite and Italian marble later in the century, but more unusual materials such as slate, metals, rare imported stones and so forth will warrant attention. Not only do they possess intrinsic geological interest: they also show how the nineteenth-century revolutions in transport and in stone-working enabled a much wider range of materials to be deployed from around the world. Notable too is all bronze statuary, which could be of very high quality.

Location can be a key factor too: some monuments, by dint of position, scale and grouping, can play a vital part in establishing the character of a cemetery or churchyard and these should be carefully considered.

Mausolea became common in some of the larger cemeteries, and isolated examples were built in churchyards too. They will be assessed on architectural grounds, and if they possess elaborate interiors, then the case for designation will be all the stronger. Far fewer **headstones** of the period possess special interest, but those exceptions with high quality decoration, imagery and epitaphs will warrant careful consideration; historic renown can greatly strengthen the case here. As ever, inclusion in a registered cemetery landscape, and group value with other memorials of note will add weight to any case.

Victorian public sculpture

These often possess considerable sculptural merit and will generally always warrant designation, and sometimes at a high grade too. Care needs to be taken with locations, as some statues have been re-positioned and their context drastically altered. That can sometimes render them unlistable, although the intrinsic quality of the piece may determine otherwise, and an inclusive approach is brought to bear on such cases. Statues brought inside will not be eligible for listing.

Statuary in private grounds

A judgment needs to be reached as to when to list privately owned statues in outdoor settings. If they are in their historical location, then there may be a strong case for inclusion. More recently introduced items – introduced

within the last half-century, say – present a more difficult decision, and such cases should only be included where they form important intrinsic elements within landscapes of clear significance. Such cases are likely to be exceptional. Security of privately-owned items is acknowledged to be a serious concern.

Twentieth-century private commemorative structures

Relatively few monuments from this period are listed: this is not simply because the standards for selection become more rigorous as candidates become more recent with age. Occasionally, flamboyant Modernist tombs were erected, such as the Bianchi memorial (listed Grade II) of the 1930s in Hampstead Cemetery, London Borough of Camden, but such flamboyant display was exceptional. Most monuments were produced by commercial masons; most of their output was fairly routine and derivative. The outstanding figure in early twentieth-century letter cutting was Eric Gill: his works readily deserve designating and they set a high standard for other sculptors and masons which were seldom attained. The small memorial by him to Winston Churchill's daughter Marigold (d.1921) in Kensal Green Cemetery, London is one characteristic example. Our understanding of this field is still developing, however, and it is likely that there is much awaiting discovery in this realm.

War memorials

Such memorials attract considerable public interest and will warrant serious consideration for designating, especially during the current centenary period during which Historic England aspires to add 2,500 to the List. Those of more than special visual interest will warrant listing at higher grades: these may be the works of celebrated designers and sculptors, such as Eric Gill's cross at Trumpington, Cambridgeshire (listed Grade II*), or the sculpted obelisk by C S Jagger at Hoylake, Merseyside, of 1922 (listed Grade II*). The moving bronze reliefs on the Liverpool cenotaph of 1930 by H Tyson Smith, depicting ranks of marching men, and a procession of civilian mourners in a huge war cemetery (Fig 10), show just how fine these additions to the public

realm could be, and what fitting tributes they sometimes were to the memory of the legion of dead. This has now been upgraded to Grade I. Unless compromised by alteration or of little design interest, there is a presumption in favour of listing all war memorials. Many memorials followed standard designs, such as Celtic crosses and calvaries. Nonetheless, such is the historic significance of these objects that listing will often still be warranted, particularly when inscriptions



Figure 10
Detail from the bronze reliefs by Herbert Tyson Smith on the Liverpool cenotaph, St George's Plateau, Liverpool (unveiled in 1930). A high-point in commemorative twentieth-century sculpture. Listed Grade I.

of casualties are included. Discretion is still required, however, with memorials of limited formal or visual interest which lack the impact of more fitting tributes: listing is undertaken to identify those items which require extra consideration through planning, and isn't a catalogue of all examples. The main exception to this overall presumption to designate war memorials concerns utilitarian or functional memorials. Sometimes, communities opted for

practical living memorials, such as village halls, pavilions or extensions to hospitals, as ways of remembering the dead. These foundations may incorporate inscription plaques, but are first and foremost buildings, and need to be judged for listing against the standards for the relevant building types. Sometimes these discrete parts can be listed in their own right, however, such as the name-covered archway of 1923 (listed Grade II) at the former Manor Hospital, London Borough of Islington.



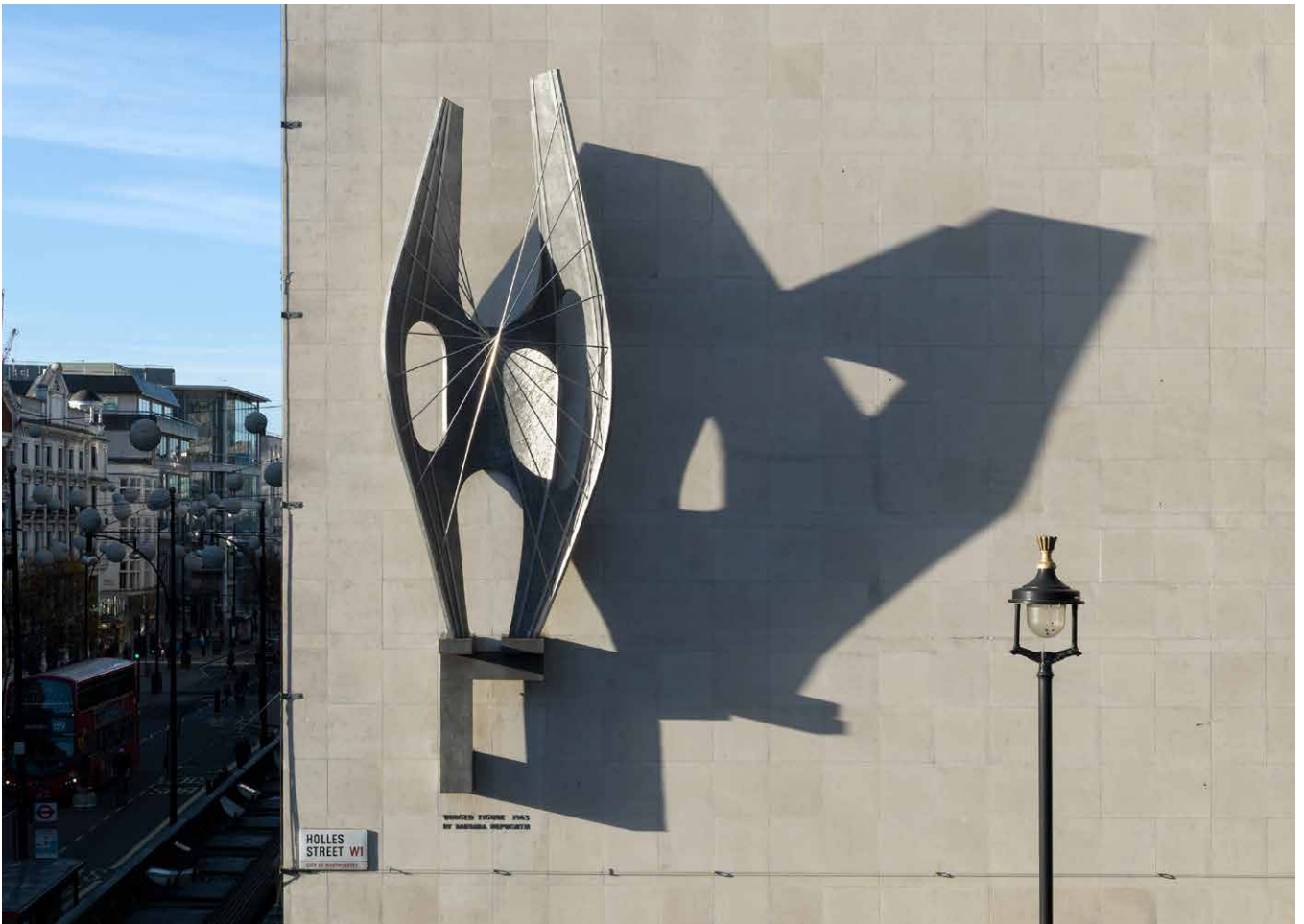
Figure 11
Public sculpture often enlivened post-war cityscapes: this relief (listed Grade II) of 1966 by William Mitchell graces the former Three Tuns pub in Coventry.

The large numbers of Imperial and Commonwealth War Graves Commission monuments – headstones, Crosses of Sacrifice, inscribed plinths - are well tended and secure, as well as being designed to standard formulae. Clearly deserving of the greatest respect, they will nonetheless not normally warrant individual designation, as they already enjoy special protection through the supervision of the CWGC. An exception to this is when the Cross of Sacrifice design by Sir Reginald Blomfield is erected as a village war memorial rather than under the aegis of the IWGC: the exemption is lifted in those cases.

Second World War memorials are relatively rare: often modest in scale and design, their interest may be essentially historical. Visual plainness should not hide the importance of memorials such as the municipal markers over mass graves in cemeteries of civilians killed by enemy action, which possess very considerable communal significance. More recent memorials to military sites (such as aerodromes) are considered under the Military Structures selection guide.

Twentieth-century public sculpture

These public sculptures can be of high quality and thus deserving of designation. The relevant principles of selection will include aesthetic quality; historic interest; and relationship to the object's environment. Sometimes, only the artistic elements of a site will attain the necessary levels of special interest: this has led to the listing of the 1964 reliefs by William Mitchell at the former Islington Green School, London (and the replacement of the rest of the buildings). See Fig 11 for another listed example of Mitchell's



work. Critical assessments have yet to be made of much of the more recent arrivals which makes consideration for designation a challenge: this necessitates the assessment of an artist's overall achievement, and the aesthetic merits of the work of art in question. Artistic importance can be identified in both traditional and progressive forms of sculpture: works once regarded as old-fashioned can now be seen to possess aesthetic quality and historic resonance. The youngest listed structure at the time of writing (December 2010) is the Desert Quartet, a row of four giant bronze busts placed over a neo-classical colonnade in 1989 which forms part of a shopping centre in the centre of Worthing, West Sussex (Fig 12). The work of Dame Elisabeth Frink (1930-93), the busts exemplify the contribution public art can make to the public realm. For sculptures affixed to buildings, it is now possible to list only that part which has special interest. When the sculpture is of high quality, but the building isn't, this selective approach can usefully be deployed. A recent example is the listing at Grade II* of Barbara Hepworth's Winged Figure (1961-2; Fig 13), located on the exterior of the (unlisted) John Lewis store on London's Oxford Street. For listing to be appropriate, it is important to establish that the sculpture is permanently affixed and is not on temporary loan. An established degree of permanence is looked for.

2.3 Extent of listing

Amendment to the Planning (Listed Buildings and Conservation Areas) Act 1990 provides two potential ways to be more precise about what is listed.

The empowerments, found in section 1 (5A) (a) and (b) of the 1990 Act, allow the List entry to say definitively whether attached or curtilage structures are protected; and/or to exclude from the listing specified objects fixed to the building, features or parts of the structure. These changes do not apply retrospectively, but New listings and substantial amendments from 2013 will provide this clarification when appropriate.

Clarification on the extent of listing for older lists may be obtained through the Local Planning Authority or through the Historic England's Enhanced Advisory Service, see www.HistoricEngland.org.uk/EAS.

Figure 12 (top)

The Desert Quartet: bronze busts of 1989 by Dame Elisabeth Frink, Worthing, West Sussex. An important post-modern contribution to the heart of this Regency resort. Listed Grade II*.

Figure 13 (bottom)

Barbara Hepworth's Winged Figure (1961-2) on the exterior of John Lewis's department store on London's Oxford Street. Listed Grade II*.

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Public Monuments and Sculpture Association website <http://www.pmsa.org.uk/>

See also their exemplary National Recording Project volumes on public sculpture, nine books to date.

3.5 Conservation

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4 Where to Get Advice

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