

From Palladianism to the Gothic Revival

Two Centuries of British Architectural Books



Frontispiece to Augustus Pugin, *Examples of Gothic architecture*, v.2, 1836. Designed by A. W. N. Pugin.

Robert McDougall Art Gallery

Christchurch, New Zealand

1987

British Architectural Books in Nineteenth-Century New Zealand

Acknowledgements

As the remaining examples of the Victorian buildings which gave visual character to colonial New Zealand dwindle to a few, an exhibition showing the origins of the styles we associate with European architecture of the nineteenth century is timely. The New Zealand Institute of Architects' 1987 Conference in Christchurch presented an opportunity for an architecture related exhibition and Dr Ian Lochhead agreed to curate "From Palladianism to the Gothic Revival". We thank Dr Lochhead for his willing contribution and those private collectors and institutions which made volumes available for the exhibition.

John Coley

I am particularly grateful to John Coley and the Robert McDougall Art Gallery for the opportunity to curate this exhibition, a task which has combined the excitement of new discoveries with the pleasures of re-exploring familiar works. The exhibition was inspired by the similar exhibition organised by Georgia Prince at the Auckland Public Library in 1983, and by the presence in the University of Canterbury Library of Samuel Hurst Seager's collection of architectural books. I also wish to acknowledge the assistance received from Eleanor Hamlyn at the Auckland Public Library, Kathryn Bolland and Ms K. A. Coleridge at the Victoria University Library and especially the staff of the University of Canterbury Library without whose help the exhibition could not have taken place. Each of the libraries mentioned has willingly agreed to lend works to the exhibition, as have College House and Collins Architects of Christchurch. Thanks are also due to Judy Boyle who typed the catalogue. Finally we should recognise the contribution of those architects who formed the collections from which the books in this exhibition have largely been drawn.

Ian J. Lochhead

School of Fine Arts
University of Canterbury

On 9 September, 1844 Bishop Selwyn's chaplain, the Rev. W. C. Cotton, wrote to his sisters in England from St John's College, Waimate, describing how Selwyn was hard at work drawing up plans for the college buildings. The Bishop "worked at the plans steadily as tho' he had been an architect and nothing else — and before he gave over had not only the ground plan of the whole establishment drawn up, but also a beautiful general sketch of his idea of the whole — Mrs Selwyn looked in and admired — and turning to the frontispiece of one of Pugin's books, viz. an ecclesiastic in his study designing a building, said 'there you are my dear'."

This delightful anecdote provides a revealing glimpse of a colonial bishop directly confronting the problems of building in a new land, while Mrs Selwyn's comment gives us a rare insight into the way in which a Victorian churchman like Selwyn approached his role as architect. The presence of one of Pugin's books in the very room in which he was working also tells us much about the important role which architectural books played in shaping the formative years of New Zealand's architectural history.

Although we cannot be absolutely certain which book by Pugin was referred to by Mrs Selwyn, it was probably his *True principles of pointed or Christian architecture* (1841), a copy of which, along with several other works by Pugin, was presented to Selwyn in 1843 by Dr E. S. Hawtry, the headmaster of Eton College. These books, along with the rest of Selwyn's extensive architectural library, can still be found in the Library of St John's College, Auckland. The frontispiece of *True principles* is, however, a variant of the frontispiece to the second volume of Augustus Pugin's *Examples of Gothic architecture*, designed by the younger Pugin in 1834. While it is possible that this was the image of the architect Mrs Selwyn referred to, there is no record of this work ever being owned by Selwyn nor of its presence in the St John's College Library.

Selwyn's architectural library was the first collection of its kind in New Zealand, and it was assembled with the specific purpose of ensuring that church building in the Anglican Diocese of New Zealand would be carried out according to the best principles and the very latest ideas. Bishop Selwyn was a patron of the Cambridge Camden Society, later the Ecclesiological Society, the body which, from its foundation in 1839, vigorously promoted the reform of church architecture according to the model of the medieval church and the revival of ancient ritualistic practices. Selwyn repeatedly referred to the

Ecclesiological Society for advice on church building matters and in 1850 the Society "made a grant of its publications to the Library of St John's College, New Zealand, as a present to the Bishop of that diocese". Many of these works can still be found at St John's.

Similarly the Oxford Architectural Society made presentations of its publications to the Bishop through its publisher, J. H. Parker, one of the leading publishers of architectural books in mid-Victorian England. In addition the library received reports and publications issued by the many provincial architectural societies dedicated to the study of Gothic architecture in England, as well as other architectural books.

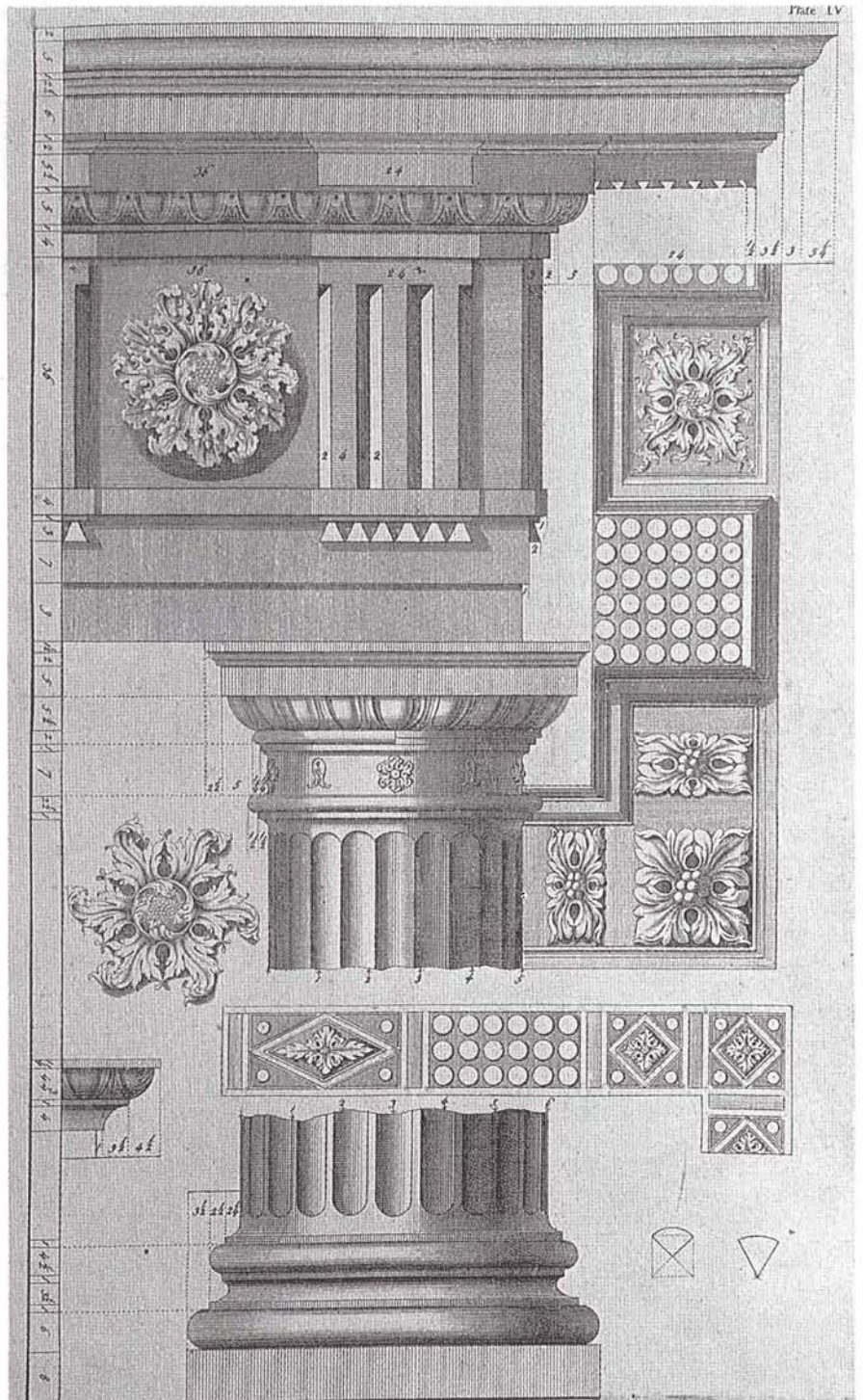
Bishop Selwyn was not, of course, a professional architect, and it was men such as Fredrick Thatcher and Reader Wood who actually gave physical form to the Bishop's ideas. They too, no doubt, made good use of the books in the College library. The influence of these works, many of which arrived in New Zealand within a short time of their publication, was of major importance in establishing the character of Anglican church architecture throughout New Zealand for the remainder of the nineteenth century.

The Library at St John's College is remarkable because it is relatively well documented. In the case of individual architects information about their libraries is often much more difficult to trace. Benjamin Mountfort's library is a good example of this problem. Mountfort arrived in Canterbury in 1850 and gradually established himself as this country's leading Gothic Revival architect. He is known to have had an extensive library but this was dispersed after his death and only isolated volumes, some of which are included in this exhibition, have been traced. The task of reconstructing Mountfort's library can only be achieved by conjecture, and through the evidence of the influences visible in his executed works.

In the case of Mountfort's contemporary, W. B. Armson, we are much more fortunate, for his library has remained substantially intact in the office of Collins Architects, Christchurch, the firm he founded in 1870. What has also survived is the record of an order for books made by Armson in 1874 to the London bookseller, B. T. Batsford, which includes many items which can still be identified in the firm's library today. Armson's library is of particular interest as it has continued to grow, being augmented by subsequent members of the firm in the last decades of the nineteenth and the early years of this century.

Selwyn's and Mountfort's libraries were

made up almost exclusively of works on Gothic architecture. Armson's library, although containing a large number of works on Gothic, also included a significant number of publications on classical design, its composition reflecting the character of his practice in which classical and Gothic designs were of equal importance. Yet another well documented architectural library, that of the Wellington architect, Thomas Turnbull, included important works on classicism, as well as many of the popular Gothic source books. Turnbull was particularly proud of his library and publicised it in the article on his practice in the *Cyclopedia of New Zealand* in 1897. "His London agent, Mr Batsford, for very many years has had a standing order to send out all the best works published about architecture and kindred subjects. His extensive library therefore contains a valuable collection of architectural works, supposed to be the finest private collection in the Southern Hemisphere." Turnbull not only collected recent publications but eighteenth-century works as well, including for example, Leoni's edition of Palladio's *Four books on architecture* and Wood's *Ruins of Palmyra*. Fortunately, his library formed part of the bequest made by John Urie Turnbull to the Victoria University Library in 1938. A collection of works on architecture which rivals Turnbull's in both size and importance is that formed by the Christchurch architect, Samuel Hurst Seager. Seager's collection was both large in size and impressive in scope, ranging from a seventeenth-century French translation of the *Four books on architecture* of Palladio to recent studies of English vernacular houses which directly inspired Seager's own domestic works. As with Turnbull's library, it has remained intact, being presented to Canterbury College in 1928, at which time a catalogue of the collection was published. Seager's library, like those of Armson and Turnbull, contains books which are individually of considerable interest. Collectively, however, they are of even more interest, for they tell us a great deal about the architects who owned them.



The doric order; from Abraham Swan, *The British architect*, London, 1758.

The existence of these collections is indicative of the importance nineteenth-century New Zealand architects placed on an accurate knowledge of the architecture of the past. In an era dominated by historicism and during which knowledge of past styles grew dramatically as a result of archaeological and antiquarian investigation, such knowledge was an integral part of every architect's education.

In the course of the two centuries covered by this exhibition the nature of European architecture was radically transformed as a result of the new ideas which emerged during the eighteenth

century and which culminated in the nineteenth century. During this period the tradition of classical architecture which had been revived during the Renaissance, was shattered and replaced by the 'battle of the styles'. Writing in 1857, Sir George Gilbert Scott summed up the contemporary situation:

The peculiar characteristic of the present day, as compared with all former periods is this — that we are acquainted with the history of art . . . In all periods of genuine art no one thought much of the past — each devoted his energies wholly to the present . . . and to this we mainly owe the perfection which each phase of art in its turn attained. It would be absurd

to imagine that our knowledge of the whole history of art will be without its influence upon that which we ourselves generate . . . it is impossible that it should be so. Influence it must exert — it is for us to guide that influence by subjecting it to our intellect. Like the portraiture of wisdom in ancient sculpture, we should have one face ever contemplating the past, and another always studying the demands of the future.

One hundred and thirty years later it is worth considering how little this situation has changed.

Catalogue

1 Colen Campbell (1676-1729)
Vitruvius Britannicus, or the British architect. London, 1715 (v.1)

The Scottish architect, Colen Campbell, issued the first three parts of *Vitruvius Britannicus* between 1715 and 1725, two further volumes appearing in 1767 and 1771. Along with Leoni's edition of the *Four books on architecture* of Palladio, *Vitruvius Britannicus* is the publication which established Palladianism as the dominant style of eighteenth-century British architecture. The book published the designs of the leading architects of the previous century, from Inigo Jones to Wren and Vanbrugh, but attacked the Baroque as the style of political absolutism. Campbell also used the book to promote his own work as an architect in the new Palladian style. [Private collection]

2 Andrea Palladio (1508-1580)
The architecture of A. Palladio: in four books containing a short treatise on the five orders, and the most necessary observations concerning all sorts of buildings . . . revised, designed, and published by Giacomo Leoni, second ed., London, John Darby for the author, 1721 (first ed., 1715).

An Italian who was employed in Düsseldorf early in his career, Leoni arrived in England around 1714 and began the publication of his edition of Palladio the following year. Although it suffered from inaccuracies, Leoni's *Palladio* was extremely influential, making the writings and designs of the great sixteenth-century architect readily available in English translation and with excellent plates. It remained the standard edition of Palladio until Isaac Ware's more scholarly edition appeared in 1738, and along with *Vitruvius Britannicus* it played an important role in promoting the Palladian style in England. [Victoria University Library]

3 William Kent (1685-1748)
The designs of Inigo Jones, consisting of plans and elevations for public and private buildings, London, 1727.

Painter, garden designer, architect, and protégé of Lord Burlington, William Kent emerged during the 1720s as a leading country house architect in the Palladian manner. His publication of the designs of Inigo Jones, most of which were owned by Lord Burlington, also included plates based on Palladio's designs for S. Giorgio Maggiore in Venice as well as designs by Lord Burlington himself, including that for Chiswick House. As Palladio's earliest English disciple, Inigo Jones was held in high esteem during the eighteenth century and his works were greatly admired. The works of Inigo

4 Andrea Palladio (1508-1580)
First book of architecture: with all the plates, exactly copied from the first Italian ed., revised by Colen Campbell, London, S. Harding, 1728.

Shortly before his death in 1729 Campbell published an edition of Palladio's *First book of architecture* which is primarily concerned with a discussion of the orders. It was reissued in 1729 as *The five orders of architecture*. [Victoria University Library]

5 Robert Wood (1716-1771)
The ruins of Palmyra, otherwise Tedmor, in the desert. London, 1753.

Although a gentleman scholar rather than an architect, Wood, accompanied by John Bouverie and James Dawkins, travelled to Syria in 1750 to survey classical ruins. Their draughtsman was an Italian, G. B. Borra. *The ruins of Palmyra* was, as Sir John Summerson observed, "the first of a series of works

which made the English contribution to architectural scholarship of outstanding importance in the second half of the eighteenth century." These new archeological discoveries were to transform European architecture during the following decades. [Victoria University Library]

6 Andrea Palladio (1508-1580)
The four books on architecture . . . literally translated from the original Italian by Isaac Ware, second edition, London, R. Ware, 1755.

Ware's translation of Palladio's *Four books*, which first appeared in 1738, is dedicated to Lord Burlington who made his unrivalled collection of Palladio's drawings available to Ware for study. Burlington also assisted by revising Ware's translation. Ware's scholarly approach ensured that the text, as well as the engraved plates, attained a high degree of accuracy and it remains the best and most reliable English translation of Palladio. By the time the second edition appeared in 1755 the new archeological phase of architectural investigation had already begun, a development which led in the last decades of the century to the demise of the Palladian movement. [University of Canterbury Library]



Title page to book four of Palladio's *The four books of architecture*, translated by Isaac Ware, London, 1755.

7 William and John Halfpenny
Rural architecture in the Chinese taste, third edition, London, R. Sayer, 1755.

William Halfpenny was one of the most prolific authors of architectural pattern books during the first half of the eighteenth century. Little is known of his career apart from his activity as a writer. His son, John Halfpenny, was also associated with some of his later works. *Rural architecture in the Chinese taste* was first published in 1752 and reflects the taste for "Chinese" designs during the period. The plates include designs for furniture, door and window frames, chimney pieces, as well as bridges and temples, all in a somewhat fanciful Rococo-Chinese manner.
[Auckland Public Library]

8 Abraham Swan
The British architect: or the builder's treasury of staircases, London, the author, 1758.

Swan was a carpenter and joiner about whom very little is known. *The British architect* consists of a treatise on the orders and a series of designs for staircases and chimney pieces. The Palladianism of his exterior designs contrasts with the flamboyant rococo manner he favoured for interiors. *The British architect*, first published in 1745, was the first architectural book to be printed in the United States, an edition being issued in Philadelphia in 1775.
[University of Canterbury Library]

9 James Stuart (1713-1788) and Nicholas Revett (1720-1804)
The antiquities of Athens, London, 1762, (v.1).

One of the most spectacular and influential architectural publications of the second half of the eighteenth century, *The antiquities of Athens* provided architects with superbly executed engravings of topographical views and measured drawings of Athenian architecture of the classical period. These revolutionised architectural taste in England, and directly inspired the Greek Revival. In its final form *The antiquities of Athens* ran to five volumes, the last of which was published in 1830. By that date both Stuart and Revett were long since dead and the final volumes bore little resemblance to their original conception. Stuart, who executed the topographic views, bought out Revett before the publication of the first volume, but it was the latter's measured drawings which ultimately had the greatest influence.
[University of Canterbury Library]

10 James Paine (1717-1789)
Plans, elevations and sections of noblemen and gentlemen's houses, and also of stabling, bridges, public and private temples, and other garden buildings, London, 1767.



The Tower of the Winds; from Stuart and Revett, *The antiquities of Athens*, v.1, 1762.

Between 1735 and 1770 James Paine was the leading country house architect in Britain, his designs often depending on the work of William Kent, Inigo Jones and to a lesser extent, Colen Campbell. Among his most ambitious works was Kedleston Hall for Lord Scarsdale, a commission that was completed by Robert Adam, the architect whose innovations were to transform country house design during the 1760s and 70s. Paine's *Plans, elevations and sections of noblemen and gentlemen's houses* was intended as the first volume of his collected works. A second volume appeared in 1783.
[Victoria University Library]

11 Sir John Soane (1753-1837)
Sketches in architecture, containing plans and elevations of cottages, villas and other useful buildings, with characteristic scenery, London, J. Taylor, 1798 (first ed. 1793).

Soane was one of the most inventive architects of the late eighteenth and early nineteenth centuries and one of the leaders of the Neoclassical movement in English architecture. His *Sketches in architecture*, first published in 1793, was his third book of designs and is notable for its concentration on buildings which are small in scale and closely related to their surroundings, an interest which reflects the new taste for the picturesque. Although few of the designs were executed they represent a significant shift in architectural ideas away from a preoccupation with large scale projects towards an interest in modest sized houses and even cottages as valid subjects for architectural innovation.
[Victoria University Library]

12 Peter Nicholson (1765-1844)
The carpenter's and joiner's assistant: containing practical rules for making all kinds of joints; London, I. and J. Taylor, 1797.

Nicholson rose from humble beginnings as a cabinet maker in his native Scotland to become, in the words of Howard Colvin "one of the leading intellects behind nineteenth-century building technology". A skilled mathematician, he used his talents to revise old and devise new formulae for architectural draughtsmen. He was a prolific writer and influential teacher, and his many publications were repeatedly expanded and reprinted. Among many other achievements, he was the first writer to discuss the construction of hinges and the hanging of doors. *The carpenter's and joiner's assistant*, his third publication, expanded on the material covered in his first work, *The new carpenter's guide* of 1792.
[University of Canterbury Library]

13 Peter Nicholson (1765-1844)
Nicholson's new carpenter's guide: being a complete book of lines for carpenters, joiners, cabinet-makers and workmen in general. An enlarged and improved edition by John Hay, George Virtue, London and New York [185?].

The *New carpenter's guide*, first published in 1792, was repeatedly revised and reprinted during the first half of the nineteenth century. The numerous editions reflect its widespread use and it is highly probable that Nicholson's works were consulted by carpenters and builders working in New Zealand during the early colonial period.
[University of Canterbury Library]

14 John Britton (1771-1857)
The architectural antiquities of Great Britain, London, Longman, Hurst, Rees and Orme, 1807-1814, (5v).

As an editor, publisher and publicist John Britton had a profound effect on the development of the Gothic Revival in England. Britton's ambitious survey described over forty medieval churches as well as domestic and castle architecture. Particular care was taken in the production of the plates and the *Architectural antiquities* provided the educated layman with a far truer picture of Gothic architecture than had been available hitherto. As Kenneth Clark observed, "Britton killed Ruins and Rococo". His achievement was summed up by C. L. Eastlake in 1872 when he wrote that Britton "did more to promote the due appreciation of Medieval Art than any contemporary writer".
[University of Canterbury Library]

15 Thomas Rickman (1776-1841)
An attempt to discriminate the styles of architecture in England from the Conquest to the Reformation, London, Longman, Reese, Orme, Green & Longman, 1835, fourth edition.
Rickman's treatise on Gothic architecture was the first in England to

deal with the subject systematically and the nomenclature he established was used by all subsequent writers and is still in use today. First published in 1817, the discussion of Gothic is preceded by a brief account of the classical orders. Rickman's work went through seven editions by 1881, the fourth edition of 1835 being the last supervised by the author.

[University of Canterbury Library]

16 John Sell Cotman (1782-1842)
Architectural antiquities of Normandy — accompanied by historical and descriptive notices by Dawson Turner, London, John and Arthur Arch and the author, 1822 (2v.).

The product of three sketching tours undertaken in the years 1817, 1818 and 1820 at the instigation of Dawson Turner, this is probably the most visually impressive study of the Romanesque and Gothic architecture of Normandy ever produced. Cotman's skill as a draftsman and watercolourist allowed him to master the unfamiliar medium of etching to produce plates that are notable for their precision and clarity, and which often attain remarkable beauty in their own right. The work is also important as an early attempt to make the medieval architecture of France known to an English audience.

[Collins Architects, Christchurch]

17 Peter Frederick Robinson (1776-1858)
Rural Architecture or a series of designs for ornamental cottages, London, Rodwell and Martin, 1823.

Rural architecture was the first of Robinson's many pattern books which popularised picturesque, half-timbered cottages and houses in the "Tudor" style. Many of the lithographed plates showing the designs in landscape settings are of remarkably high quality. As Jonathan Mané's research has shown, Robinson's half-timbered designs may well have influenced the early development of New Zealand architecture; Robinson was one of Frederick Thatcher's nominators for associate membership of the Institute of British Architects in 1836 and Thatcher was surely familiar with his work. A copy of Robinson's *Village architecture* is in the Library at St John's College, Auckland.

[University of Canterbury Library]

18 Henry William Inwood (1794-1843)
The Erechtheion at Athens: fragments of Athenian architecture and a few remains in Attica, Megara and Epirus, London, James Carpenter and Son, 1827.

The son of the architect William Inwood, Henry William, travelled in Italy and Greece in 1818-19 where he made a detailed study of architectural monuments. In conjunction with his

father he designed St Pancras New Church in 1819, a work which brilliantly exploits the fruits of his studies in Athens, and one of the landmarks in the history of the Greek Revival. When he published the results of his research in 1827 *The Erechtheion at Athens* became the standard work on the subject.

[University of Canterbury Library]

19 Francis Simpson jnr. (1796-1865)
A series of ancient baptismal fonts, London, Septimus Prowett, 1828.

Little is known of Simpson's career but his account of medieval baptismal fonts was a pioneering work in this field and was admired by F. A. Paley in his introduction to *Illustrations of baptismal fonts* (1844). Simpson arranged his examples in chronological sequence according to the system and nomenclature established by Rickman to distinguish the successive phases of English medieval architecture. The copy exhibited is unusual in that proofs of each of the plates engraved by Robert Roberts are bound into the volume.

[Private collection]

20 Francis Goodwin (1784-1835)
Domestic architecture, London, Henry G. Bohn, 1850, third ed. (2v.).

Like many architects of his day Goodwin was equally prepared to design in the Gothic or classical styles. His book, first published in 1833, includes domestic designs in the "Grecian, Italian and Old English styles of architecture". Nevertheless, his preference seems to have lain with the Gothic, for he writes "We have at length arrived at an epoch, when the pictorial sentiment is rekindled, and the old English architecture it is hoped, may become once more, a marked feature of modern national taste".

[School of Fine Arts, University of Canterbury]

21 Augustus Charles Pugin (1769-1832)
Examples of Gothic architecture selected from various ancient edifices in England, London, the author, 1828-36, (3v.)

Although Augustus Pugin is best known as the father of his more famous son, A. W. N. Pugin, his own contribution to an earlier stage of the Gothic Revival was of great importance. The series of publications which he produced in conjunction with E. J. Willson, beginning with *Specimens of Gothic architecture* in 1821, provided architects with accurate, measured drawings of medieval buildings. Pugin's works greatly expanded the understanding of Gothic architecture and architects were now able, "by simply turning over the leaves of a convenient volume . . . to enrich their designs . . . from 'Specimens' which were impeccably correct in style". *The*

examples of Gothic architecture was one of the elder Pugin's last works, and some of the examples were measured and drawn by his son, who also produced the splendid frontispiece for the second volume which appeared posthumously in 1836.

[University of Canterbury Library]

22 Augustus Welby Northmore Pugin (1812-1852)
Contrasts, or a parallel between the architecture of the 15th and 19th centuries, Salisbury, the author, 1836.

The publication of Pugin's *Contrasts* in 1836 permanently changed the course of the Gothic revival: henceforth building in the Gothic style was to be a moral necessity; the quest for an ideal medieval past, a religious imperative. Pugin's knowledge of medieval architecture was unsurpassed by any architect of his generation and no other architect of the nineteenth century argued the cause of the Gothic Revival with greater conviction. A convert to Roman Catholicism, Pugin contrasted the artistically and morally impoverished architecture of the nineteenth century with that of an idealised fifteenth century in paired illustrations which made his point with irresistible force. The paired title page and frontispiece begins the series of contrasts by juxtaposing the "trade" of architecture in the nineteenth century, dominated solely by a concern with profit, and the architecture of the Middle Ages, when building to the glory of God was the paramount concern. The illustrations to the first edition of *Contrasts* were etched by Pugin himself.

[University of Canterbury Library]

23 Augustus Welby Northmore Pugin (1812-1852)
The true principles of pointed or Christian architecture, London, John Weale, 1841.

True principles begins with a sentence that is justly famous: "There should be no features about a building which are not necessary for convenience, construction or propriety" and the rest of the book sets out to establish, with seemingly irrefutable logic, that Gothic architecture is the only style which can fulfil this requirement. In this work Pugin provided Gothic revival architects with a body of principles against which they could test their own work and those of their contemporaries, and the influence of these ideas can be traced in architectural theory throughout the second half of the nineteenth century. It is also worth noting that by 1843, a copy of *True principles* was in Bishop Selwyn's architectural library in New Zealand.

[University of Canterbury Library]

24 Augustus Welby Northmore Pugin (1812-1852)
An apology for the revival of Christian architecture in

England, London, John Weale, 1843.

In his *Apology* Pugin extends his arguments for the revival of the Gothic style and its application to modern materials and inventions, including the railways. The frontispiece brings together 25 of his designs for churches in a single perspective view, although few were executed according to his original conception. In 1850 he wrote: "I have passed my life in thinking of fine things, studying fine things, designing fine things, and realizing very poor ones. I have never had the chance of producing a single fine ecclesiastical building, except my own church . . . either for want of adequate funds or injudicious interference and control".

[University of Canterbury Library]

25 Augustus Welby Northmore Pugin (1812-1852)

Glossary of ecclesiastical ornament and costume, compiled from ancient authorities and examples, London, Henry G. Bohn, 1846, second edition, revised and enlarged by the Rev. Bernard Smith (first ed. London, 1844).

This was Pugin's most sumptuous book, richly illustrated in colour with chromolithographic plates showing his designs for a wide range of church ornaments. The frontispiece reveals the glowing splendour of the medieval church as Pugin conceived it to be. Although intended to provide models for Roman Catholic churches its influence on Anglican church decoration and vestments was even greater.

[University of Canterbury Library]

26 Augustus Welby Northmore Pugin (1812-1852)

Floriated ornament: a series of thirty-one designs, London, Henry G. Bohn, 1849.

Pugin's influence on the development of nineteenth century pattern design was almost as significant as his influence on the architecture of his day. In his emphasis on the essential flatness of decorative patterns and on the importance of basing designs on natural forms he anticipated the work of William Morris. Many of the designs in *Floriated ornament* are based on real flowers illustrated in a sixteenth-century botanical book in Pugin's library.

[University of Canterbury Library]

27 Rev. John Louis Petit (1801-1868)
Remarks on church architecture, London, James Burns, 1841. (2v.).

Petit was an amateur archeologist and secretary of the Lichfield Architectural Society. He is now remembered as the author of several studies of church architecture which reveal a strong interest in Continental forms, especially the Romanesque. His sketch-like drawing style can have been of little value to architects in search of detailed

and accurate information but his renderings do give an indication of overall effect. Petit is known in the history of New Zealand architecture as an author whose works influenced Bishop Selwyn in the planning of St John's College Chapel, Auckland in 1846. Mrs Selwyn records in her *Memoirs* that it was built on "a plan much favoured by the Bishop, partly of his own design and partly gathered from drawings by Mr Petit". A copy of the *Remarks on church architecture* was presented to Selwyn in 1843 while the copy exhibited belonged to Reader Wood, who, along with Frederick Thatcher, assisted with Selwyn's architectural programme.

[Private collection]



The Abbey Church of St Etienne, Caen; from J. S. Cotman, *Architectural antiquities of Normandy*, London, 1822.

28 John Henry Parker (1806-1884)
A glossary of terms used in Grecian, Roman, Italian and Gothic architecture, 4th edition, J. H. Parker, Oxford, 1845.

In spite of its title, Parker's glossary was mainly concerned with describing the forms of English Gothic architecture. The wealth of illustrations made it an invaluable source-book for architects and an essential component of nineteenth-century architectural libraries. The copy exhibited was owned by B. W. Mountfort and presented by him to the stone mason, William Brassington, on June 26, 1865, during the construction of the Canterbury Provincial Council Buildings.

[Robert McDougall Art Gallery]

29 Edward Buckton Lamb (1806-1869)
Studies of ancient domestic architecture, London, John Weale, 1846.

E. B. Lamb was one of Goodhart-Rendel's "rogue architects" of the Victorian era, although little of his eccentric and wayward approach to design is evidenced in this collection of perspective views of medieval domestic

architecture. Lamb presents these examples, not as models for copying but as an inducement to architects to think for themselves; "of embodying our own conceptions in our own fashion, and of imitating antiquity by being with equal distinctiveness true to our own times, wants and ideas".

[University of Canterbury Library]

30 The Ecclesiological late
— Cambridge Camden Society.

31 Instrumenta Ecclesiastica, London, John van Voorst, 1847, and Second series, 1856, (2v.).

The Cambridge Camden Society played a leading role in the reform movement within the Church of England which sought to revive ancient church ritual and reform church building according to medieval practice. The society was particularly concerned with correct models for church building in the colonies and the two series of model designs published as *Instrumenta Ecclesiastica* included designs for every conceivable use, often modelled on medieval examples. The majority of the designs for the first series were provided by William Butterfield; contributors to the second series included Butterfield, G. E. Street and R. C. Carpenter, whose pupil, Benjamin Mountfort, became New Zealand's leading Gothic Revival architect. Carpenter's contribution included designs for a timber church for the island of Tristan d'Acunha, a design which must have influenced Mountfort's own timber churches. The copy of *Instrumenta Ecclesiastica* (second series) exhibited probably belonged to Mountfort.

[University of Canterbury Library and College House Library (second series)]

32 Raphael Brandon (1817-1877) and J. Arthur Brandon (1821-1847)
The open timber roofs of the Middle Ages, London, David Bogue, 1849.

Best known for their comprehensive account of medieval church architecture, *An analysis of Gothic architecture*, the Brandon brothers directed their studies towards parish churches rather than larger churches in the belief that these would provide more suitable precedents for nineteenth-century architects. Their study of timber roofs was widely used and would have been of particular value to New Zealand church architects.

[University of Canterbury Library]

33 Raphael Brandon (1817-1877) and J. Arthur Brandon (1821-1847)
Parish churches: being perspective views of English ecclesiastical structures, London, David Bogue, 1851 (2v.) (first ed. London 1849).

Parish churches provides a chronological survey of 63 churches ranging in period from Norman to

Decorated. Although criticised by the *Ecclesiologist* for the narrow range of their selection (half of the examples are from Norfolk and Northamptonshire) the work enjoyed considerable popularity and was reissued in 1851 and again in 1858. Like their *Open timber roofs*, it provided a valuable source of models for contemporary church building.

[University of Canterbury Library]

34 John Ruskin (1819-1900)
The stones of Venice, London, Smith, Elder and Co., 1873 (3v.) (first ed. 1851-53).

For William Morris, the chapter on "The Nature of Gothic" in the second volume of *The stones of Venice* was "one of the very few necessary and inevitable utterances of the century". Ruskin approached the criticism of architecture with an unrivalled moral fervour and did more than any other writer to popularise the Gothic Revival. His admiration for the medieval architecture of Venice helped to promote the vogue for what became known as Ruskinian Gothic, a shift in taste from which Ruskin subsequently tried, albeit unsuccessfully, to disassociate himself. *The stones of Venice* went through countless editions and by the 1870s Venetian Gothic was well established in New Zealand, the most notable exponent of the style being W. B. Armson in Christchurch.

[University of Canterbury Library]

35 George Edmund Street (1824-1881)
Brick and marble in the Middle Ages: notes of tours in the north of Italy. London, John Murray, 1874 (first ed. 1855).

For Street, the leading Gothic revivalist of his generation, Italian Gothic meant colour in construction. In this respect, he wrote "Italian architecture of the Middle Ages teaches us more than any other architecture since the commencement of the world". Along with the writings of Ruskin, Street's *Brick and marble* had a significant influence on the introduction of structural polychromy in Victorian architecture, an influence that was already visible in New Zealand by the early 1860s.

[University of Canterbury Library]

36 George Buckler
Twenty-two of the churches of Essex, London, Bell and Daldy, 1856.

Timber remained an important building material in Essex until long after the close of the Middle Ages and the churches of the county possess a remarkable number of impressive timber features, most notably porches and belfries but even timber arcades. Probably for this reason Buckler's book was of particular interest to New Zealand

architects in the nineteenth century; Benjamin Mountfort owned a copy by 1866 and in 1874 W. B. Armson ordered it from B. T. Batsford in London. The copy exhibited is from Armson's Library.

[Collins Architects, Christchurch]

37 George Gilbert Scott (1811-1878)
Remarks on secular and domestic architecture, present and future, London, John Murray, 1858 (first edition 1857).

The principal purpose of Scott's book was to argue that Gothic was not just a style for religious buildings but suited to all building types, including public buildings and private houses. Scott also argued for the development of a new architectural style. "I am no medieavalist", he wrote, "I do not advocate the styles of the Middle Ages as such. If we had a distinctive architecture of our own day worthy of the greatness of our age, I should be content to follow it; but we have not . . . My great aim is to promote such a development. I think such can be founded on the nucleus afforded by the best period of the architecture of the modern, as distinguished from the ancient, world; not by its direct revival, but by building upon it, as a foundation, a style suggested by our own wants and national feelings".

[University of Canterbury Library]

38 Richard Norman Shaw (1831-1912)
Architectural sketches from the Continent, London, Day and Son, 1872 (first ed. 1858).

In 1854 Richard Norman Shaw won the Royal Academy Travelling Studentship and spent two years travelling and sketching architecture on the Continent. The *Architectural sketches* appeared in 1858 after Shaw had learnt the art of lithography and transferred nearly all of the one hundred drawings onto the lithographic stone himself. The appearance of the book was opportune for it coincided with the rising interest in Continental Gothic in England. Although the majority of the perspective views are of ecclesiastical subjects there are a substantial number showing secular works, including vernacular timber-framed houses of the kind that were soon to be of interest to architects of the Domestic Revival.

[University of Canterbury Library]

39 W. Eden Nesfield (1835-1888)
Specimens of medieval architecture chiefly selected from examples of the 12th and 13th centuries in France and Italy. London, Day and Son, 1862.

The success of Shaw's *Architectural sketches* led Day and Son to commission a sequel from Nesfield, who had accompanied Shaw on his Continental

tour in 1854. The material for the book was gathered on excursions to France in 1859 and 1860, but unlike Shaw, Nesfield executed only a small number of plates himself. The *Specimens* differs from Shaw's work in that it is devoted almost exclusively to French examples, whereas Shaw had included Italian, German and Belgian buildings. This shift in emphasis reflects the growing interest in early French Gothic which became particularly marked during the 1860s.

[University of Canterbury Library]

40 Robert James Johnson (c. 1831-1892)
Specimens of early French architecture, Newcastle-upon-Tyne, the author, 1864.

A pupil of George Gilbert Scott's, Johnson established a large practice as a church architect in the north of England. His *Specimens of early French architecture* differs from the works of Norman Shaw and Nesfield in its concern with giving accurate details of construction, including cross-sections and elevations as well as perspective views. He is aided in this by the crispness and clarity of the lithographic plates. Johnson's work provides an important record of twelfth-century churches in the north of France prior to their nineteenth-century restoration. The interest in early French Gothic during the 1860s appeared in New Zealand at an early date, with Scott's Christchurch Cathedral begun in 1863, and Mountfort's Trinity Congregational Church, Christchurch, of 1873.

[University of Canterbury Library]

41 Richard Popplewell Pullan (1825-1888)
The house of William Burges, A.R.A., London, 1886.

William Burges (1827-1881) was one of the most brilliant architects of the High Victorian era and Tower House, which he began to build for himself in 1875 is described by his biographer, J. Mordaunt Crook, as "an extraordinary distillation of his own career". Burges lived there for just over three years, but in that time he created a spectacular series of interiors which were a direct expression of his personal vision of medieval art and architecture. E. W. Godwin described Tower House as "one of the most remarkable houses that the Gothic Revival has given to the world", but although it still stands its contents have been dispersed. Fortunately its original appearance is recorded in the portfolio of photographs published by Burges's associate and brother-in-law, R. P. Pullan in 1886. The use of the still new medium of photography to document Burges's Gothic dream world not only produced an invaluable record of a remarkable work of art, it also signalled the end of an era in the history of the architectural book.

[Victoria University Library]

