

104 Society of Architectural Historians of Great Britain Newsletter No. 104 Autumn 2011

INIGO JONES AND TENNIS

The list of buildings claiming authorship by Inigo Jones is impressive, a veritable 'swarm of misattributions' as Summerson put it, most now discounted by thorough, modern scholarship. However, recently, a building that might be considered entirely out of character, indeed a timber-framed structure can now be linked with more certainty to the great architect through tree-ring dating and documentary evidence. This is the royal tennis court at Hampton Court Palace.

King Charles I was not known as a sporty type, but the results of analysis suggest that the tennis court, long thought to have been rebuilt by the more athletic Charles II was in fact erected during Jones's long tenure as Surveyor of the King's Works before the Civil War. Its roof is a magnificent example of the king-post form which was to become almost universal in the 18th century and its discovery now gives Hampton Court Palace half the known surviving Jonesian roofs, along with the ante-chapel, which was also identified through tree-ring dating a few years ago. The introduction of the Italianate roof, and with it the possibility of wider roof spans shows the practical side of the architect and possibly represents as important a development as the external classical influences and proportions of other buildings by Jones, which have tended to occupy learned discussion.

Hampton Court and tennis are inextricably linked. The tennis court, with its curious ramped sides and quirky rackets still draws the tourists, but the game has been played at the palace since at least the 1520s, when Cardinal Thomas Wolsey ordered the building of the first recorded court there. A century later, in 1626, a portion of Wolsey's boundary wall to the north of the palace, still discernible with its distinctive diaperwork, was deployed as one side of a new, open tennis court. The earlier closed or covered tennis court within the palace was lost in the 1670s, when it was floored over and converted to a lodging for the Duke of York (later James II), but by then, the open court had been enclosed with a new roof. Shortly after the Restoration, in February 1661, the newly revived Office of Works was generating significant activity for repairs and new construction. In that month, the carpenters were 'taking downe the gallery att the Tennis Court and the roof of the end gallerie where the hazard is, plaininge all the timbers and setting them upp againe'. The documents also record scaffolding and much raising up of timber, activity which has been taken to mean complete reconstruction. Clouding this story, however is an earlier, vague account from 1636-7, recording that James Carver had turned two 'pyramids', and paying James Bayes 63 shillings 'for

woorkeing and setting upp the firste Pyramides and taking them downe againe from the top of Teniscourte with other carpentrywoorke.'

Without analysing the various bills of quantities from year to year to reveal any fluctuation, the last account implied that the Tennis Court had been roofed at or by 1636; the pyramids were presumably obelisks or decorative finials attached to the roof hips, but the assumption had been that this earlier roof must have been rebuilt in 1661, as the structure appeared too advanced. In 2010, a project to re-tile the roof and carry out general repairs was accompanied by new research. Historic Royal Palaces has been active in applying tree-ring dating whenever the opportunity arises for some years now, yielding spectacular results at the Tower of London. It is a technique which is increasingly being relied on, particularly at the vernacular level to refine dating, but there is no reason why it should not be employed on all buildings, particularly as dendro-provenancing has also begun to answer questions about the origin of the timber itself.

Seven of the original eleven trusses survive. In the mid-19th century the end trusses and a proportion of the rafters were replaced. Despite the slenderness of the timber, Dan Miles recovered several complete samples with sapwood, allowing sufficient comparison to give an accurate date of 1636 for felling. The date of the roof was thus secured, and the record of its construction, it seems has lain hidden within the generally poor nature of the summary Works' accounts created in the 1630s. Closer scrutiny reveals riding payments for Inigo Jones, and given the precocious nature of the structure and the presence of the man himself, the evidence is very strong that Jones is the author of this building.

The roof is worth more detailed study, because it sits on a large, but contemporary frame which effectively raised the lower, open-walled tennis court with a second building. Superficially, there is little difference in terms of construction from Wren's various contributions to the palace, where the Italianate or king-post form is very common, but there are minor variations which have not been spotted during previous inspections. This roof is entirely of oak, where Wren always used a mixture of oak and Baltic pine, and many of the principal timbers are dressed with elegant little lambs-tongue chamfer stops, a classic 17th-century decorative embellishment which is not present on Wren's work. Nor is there any trace of iron strapping, which Wren relied on to strengthen his roofs and floors.

Given the lack of additional support, the roof is a tour-de-force, with tie-beams of immense, 42-foot span

THE SOCIETY'S OFFICERS

President: Professor Malcolm Airs

Past President: Frank Kelsall

Chairman: Kathryn A. Morrison, English Heritage, Brooklands, 24 Brooklands Avenue, Cambridge CB2 8BU; chair@sahgb.org.uk

Honorary Secretary: Simon Green, RCAHMS, 16 Barnard Terrace, Edinburgh EH8 9NX; honsecretary@sahgb.org.uk

Honorary Treasurer: David Leron, Beech House, Cotswold Avenue, Lisvane, Cardiff CF14 0TA; hontreasurer@sahgb.org.uk

Editors: Professor Judi Loach, 30 Africa Gardens, Cardiff CF14 3BU; loachj@cardiff.ac.uk; Dr Alistair Fair, University of Cambridge Department of Architecture, 1-5 Scroope Terrace, Cambridge CB2 1PX

Newsletter Editor: Lee Prosser, Historic Royal Palaces, Apartment 25, Hampton Court Palace, Surrey KT8 9AU, newsletter@sahgb.org

Reviews Editor: Kathryn A. Morrison, English Heritage, Brooklands, 24 Brooklands Avenue, Cambridge, CB2 8BU, revieweditor@sahgb.org.uk

Events Secretaries: Andrew Martindale and Pete Smith, events@sahgb.org.uk

Conference Secretaries: Dr Olivia Horsfall Turner (for 2011 Caernarfonshire Conference, caernarfonshire2011@sahgb.org.uk);

Libby Wardle (2012 Edinburgh Conference, edinburgh2012@sahgb.org.uk)

Membership Secretary: Individual Members please contact: Heritage House, PO Box 21, Baldock, Herts SG7 5SH, membership@sahgb.org.uk. Institutional Members please contact: 6 Fitzroy Square, London, W1T 5DX, membership@sahgb.org.uk

Registrar of Research: Dr Kerry Bristol, k.a.c.bristol@leeds.ac.uk

Education Officer: Dr Julian Holder, English Heritage (North West), Suites 3.3 and 3.4, Canada House, 3, Chepstow Street, Manchester, M1 5FW; education@sahgb.org.uk

Publicity Officer: Jonathan Kewley, 30 Arbory Street, Castletown, Isle of Man IM9 1LJ, castletown@manx.net

Website Officer: Dr Robert Proctor, webadmin@sahgb.org.uk

Other Members of the Committee: Dr Sarah Whittingham, Nicholas Molyneux, Joanne O'Hara, Caroline Stanford, Professor Neil Jackson

The Society's officers all hold honorary posts.

Contributions for *Architectural History* should be sent to Dr Alistair Fair and books for review to Kathryn Morrison. Items for inclusion in the *Newsletter* should be sent to Lee Prosser. Enquiries about the Society's publications should be sent to outsetservices@gmail.com. Correspondence concerning membership (for example, new membership enquiries, payments of subscriptions and change of address) should be sent to David McKinstry. Enquiries about events should be sent to Simon Green. Enquiries about the Research Register should be sent to Dr Kerry Bristol. Enquiries about Bursaries and Essay Medal Prize should be sent to Dr Julian Holder. Queries about mail inserts should be sent to David Leron. Matters related to fundraising should be referred to Charles Keighley (tel: 01993 831403, charles.k@tiscali.co.uk). Any queries about publicity should be addressed to Jonathan Kewley. Correspondence on all other matters should be sent to Simon Green. Please note that the views expressed in this newsletter are those of the individual authors and do not represent the opinions of the Society of Architectural Historians of Great Britain.



The Tennis Court at Hampton Court Palace. Photo: Lee Prosser

supported from below only by little curved braces which are now obscured by a deeply-coved cornice and boarded ceiling. The upper structure has long, raking struts springing from slender, shouldered king-posts, all seemingly fully developed and confident in form. Lateral support is given by three in-line butted purlins, with common rafters tenoned into the central purlin in upper and lower flights. This is a system we recognise throughout the 17th century, but the lowest purlin is so low above the

wall that it must have carried the common rafters far beyond the eaves to create a deep overhang, protecting the tennis players from driving rain and provided some shade from the sun. The tennis court remained effectively exposed to the weather until 1843, when the west side was glazed, followed by the east only in 1884.

There are other interesting features; the wall-plates are scarfed at each bay interval, suggesting that the roof was raised bay-by-bay along the underlying walls in the manner of a barn, and not constructed like a conventional masonry building. Our main documentary clue, the pyramid finials disappeared at an early date, and in the early 19th century, the outer and hip-trusses were replaced with slender examples in pine, but these have the consolation of preserving Baltic marking on them and so are not entirely uninteresting. Like much of Hampton Court, the tennis court has survived by chance. Later monarchs had little inclination to play, and for a while under George I, the building was turned into a draughty drawing room, complete with billiard table. In 1940, Luftwaffe bombs blasted off most of the tiling. Thankfully the structure was not badly damaged, but post-war structural engineers have panicked at the sight of natural shakes in the oak, and modern steel is much in evidence.



The king-post roof structure. Photo: Lee Prosser

This new discovery came as an unexpected surprise for the curators at Historic Royal Palaces, and illustrates the value of applying the full range of archaeological techniques to historic buildings, of whatever status. Does

the discovery of a building which might be treated as bordering on vernacular in its calibre, albeit in an exalted context upset the canon of Inigo Jones's work? It need not be so if we give the roof the respect it deserves. Jones was, no doubt constantly 'jobbing' during his duties for the king, and scholars have tended to overlook this in favour of his architectural set-pieces. Further modest contributions may still lie undiscovered in the surviving fabric. We should see the roof as a masterpiece in its own right, as it displays supreme confidence with what was then a completely new structural form for the English carpenter. It could not have been executed without close guidance from the architect. The next step of course is to undertake more detailed research to understand the tennis court and ante-chapel roof fully. It is heartening to know that Inigo Jones still has much to offer us in the way of inspiration and discovery, but also that the archaeology of standing buildings and all the techniques on offer play a crucial role in this process.

LEE PROSSER

ANNOUNCEMENTS

SUBSCRIPTIONS

New subscription rates from 1 January; direct debits and Society's new bank account

Members are reminded that new subscription rates have applied since 1 January. The new rates are shown below:

NEW RATES

Ordinary member UK £35.00

Joint ordinary members UK £42.00

(two members at same address)

(Overseas ordinary members to pay an additional £7 in each case)

Retired member UK £25.00

Joint retired members UK £32.00

(two members at same address)

(Overseas retired members to pay an additional £7 in each case)

Student member UK £15.00

(Overseas students to pay an additional £7)

Institutions

Institutional Membership (UK) £90.00 per annum

Institutional Membership (Overseas) £100.00 per annum

Members are reminded that the Society has made new banking arrangements with Unity Trust Bank, and the Barclays account previously used for the collection of subscriptions has been closed.

Overseas subscriptions can be paid using the Society's PayPal account. Overseas members are requested to use the new rate.

All subscriptions: Subscriptions are due on 1 January annually, and should be paid before 31 March in order to retain membership. We would normally expect direct debits to be collected in the first week of January, but a slight delay may have taken place this year as the system was new to us and there was an unexpected delay caused by the application to set up Direct Debit arrangements.

A FEW WELL-TRIMMED LAMPS OF ARCHITECTURE (3)



*CFA Voysey
Hated places that were noisy
He said "I'd like a quiet little hut
With a battered buttress and a
water butt."*



NICHOLAS COOPER

Members joining after 1 November in any year will receive a 14 month membership period for the price of 12 months.

DAVID MCKINSTRY
MEMBERSHIP SECRETARY

Society Membership

The Society has a total of 825 members, of which 272 are institutions, and 57 current student members. To date this year, there have been 9 new members, and one resignation.

AWARDS AND BURSARIES

Grants for Publication and Education

The Society distributes a number of small grants, twice annually, to support research in architectural history, in either of the two categories of Publication and Education (see following for details)

Fundraising for postgraduate research bursaries

Since I last reported, the Society has received several generous donations totalling £16,000 for which we are most grateful. These are as follows:

£10,000 from the Ernest Cook Trust, making a total of £17,000 from this source

£3,000 from the D'Oyly Carte Charitable Trust making £11,000 from this source

£3,000 from the Thriplow Charitable Trust, making £6,000 from this source.

Members may recall that the Society had a major fundraising campaign in 2005, successfully raising £200,000 for the Vickers Bursary fund. This included £100,000 from the estate of the late Jonathan Vickers, £25,000 from English Heritage and the balance from about 250 members. Funding applications to other grant giving trusts are made on a regular basis, but in the current financial climate these applications are not generally as productive as before.

The Society has made a commitment to fund two bursaries for postgraduate research, costing £23,000 per annum in total (this amount has just been increased from £20,000 per annum).

We believe that our postgraduate bursaries will help secure the future of British architectural history. If you know of any likely sources of funding, or if you are able to assist the Society by making a donation towards bursary funds or wish to remember the Society in your will, please contact me.

DAVID LERMON
HON. TREASURER

PUBLICATION

Value of Awards

Individual grants will not normally exceed £500, but in exceptional circumstances a grant of up to £2,000 may be awarded.

Eligibility

(a) Awards are open to members of the Society, and non-members, in any category.

(b) Candidates may apply for a second award, but in cases of equal merit priority will be given to the first-time applicant. No one may receive more than two awards.

(c) The topic in the application may relate to any aspect of the history of architecture.

(d) Applicants must either be resident in the British Isles, or working on the history of British architecture.

Application

Applications should include the following information:

- title and description of project
- CV
- detailed estimate of costs
- date of start of project and estimated completion date
- two letters of recommendation to be sent directly by referees to the Secretary

Applicants are responsible for asking their referees to write. Six copies of the application should be submitted to the Honorary Secretary, Simon Green, with a SAE if acknowledgement is required. The deadlines for application are 30 April and 31 October each year.

Awards

The award decisions will be made annually in May and November. Payments to successful applicants will be made only after documentary evidence of each major item in the proposed expenditure has been supplied. This may be a receipt or invoice, or confirmation of travel booking or conference enrolment. The Society must be acknowledged in any published work arising out of the application.

Copies of books, or in the case of shorter publications, an offprint or photocopy, should be sent to the Secretary of the Society. A brief report of the use made of the grant must be submitted to the Secretary within a year of its receipt and, if the work extends beyond twelve months, a second report should be submitted on its completion.

Stroud Bursaries (for publication)

Any of the following expenses may be claimed:

- subsidy to defray publication costs
- cost of purchase of illustrations
- payment of copyright fees
- contribution to the costs of mounting an exhibition

EDUCATION

Ramsden Bursaries (for education)

Applicants must normally be students registered for higher degrees. Awards will be given for research expenses, such as:

- travel
- building survey
- photography
- conference attendance

Grants will not be awarded for:

- maintenance at home
- purchase of books or equipment
- secretarial help
- tuition fees

THE SOCIETY'S PUBLICATIONS

The following volumes are currently available. All prices include postage and packing; prices for overseas addresses include surface mail. Alternatively, items can be sent by airmail, the cost of which will be calculated on an individual basis: please contact the Publications Secretary for details.

ARCHITECTURAL HISTORY vols 10 (1967), 12-14 (1969-71), 17-26 (1974-83)
£10 each for UK addresses; £12 each outside UK

ARCHITECTURAL HISTORY vols 27-47 (1984-2004), 49-52 (2006-09)
£14 each for UK addresses; £16 each outside UK

RESEARCH REGISTERS vol. 5 (1980) and vol. 6 (1994)
£4 each for UK addresses; £6 each outside UK

SYMPOSIUM PAPERS *The Education of the Architect* (1993); *The Image of the Building* (1995); *William Morris & Architecture* (1996); *Gothic & the Gothic Revival* (1997); *The Hidden Iceberg of Architectural History* (1998); *The Place of Technology in Architectural History* (2001)

£8 each for UK addresses; £10 each outside UK
Domes (2000): £10 each for UK addresses; £12 each outside UK

MONOGRAPHS no. 2 (*Architectural Drawings from Lowther Castle, Westmorland*) and no. 3 (*Michael Searles: A Georgian Architect and Surveyor*)
£8 each for UK addresses; £10 each outside UK

To order any of these volumes, please contact the Publications Secretary at publications@sahgb.org.uk. Further details are available on the Society's webpages.

TWENTIETH-CENTURY ARCHITECTURE & ITS HISTORIES

The Society's millennial volume, edited by Louise Campbell

£14 each for UK addresses; £16.50 each outside UK

Copies of this publication should be ordered direct from Oblong Creative Ltd, 416B Thorp Arch Estate, Wetherby, LS23 7FG. An order form is available to download on the Society's webpages.

Deadlines for Copy

The SAHGB Newsletter is published three times a year. The deadlines for copy to the editor for the next three issues are listed below:

<i>Issue</i>	<i>Publication date</i>	<i>Deadline for Copy</i>
No 105, Winter/Spring 2012	early February	December 16, 2011
No 106, Summer 2012	mid-May	April 15, 2012
No 107, Autumn 2012	early September	July 15, 2012

Please make note of the interval between each issue and the time lag between deadline and publication, and contact us about your announcements well in advance.

FORTHCOMING EVENTS

THE SOCIETY'S EVENTS

Study Day at Sudbury Hall, Derbyshire on Monday 26 September 2011

Cherry Ann Knott, whose book *George Vernon 1636-1702, 'Who built this House', Sudbury Hall, Derbyshire*, has recently been published, will lead a study day at Sudbury Hall on Monday 26 September 2011. The day will start with coffee at 10.00am and end around 4.30pm; lunch will be provided. Full details are available on a flyer that accompanies this newsletter, and can be downloaded from the Society's website.

Tickets, priced £35.00, (£20.00 students) are available from Pete Smith, 17 Villa Road, Nottingham, NG3 4GG or by contacting him at events@sahgb.org.uk.

SAHGB Annual Lecture

Wednesday 30 November 2011

Courtauld Institute of Art, Somerset House, The Strand, London

The speaker at this year's annual lecture and awards ceremony will be John Goodall, Architectural Editor of

We welcome brief details of forthcoming lecture series, symposia, conferences, and exhibitions both in the UK and overseas. We also invite short notices about recent discoveries and requests for information. Contributions may be sent as attached Word compatible files to newsletter@sahgb.org as attachments or on disk, or on paper with double spacing and wide margins, to the address provided on page 2.

Mailing Guidelines for Advertising Inserts

The Society publishes a newsletter three times a year, normally in January, May and September. Promotional inserts can be accepted, provided these are relevant to architectural history, and they are charged at £150 for an A5, A4 or A3 folded leaflet. The Society reserves the right to re-quote should our mailing house raise any concerns about the size or weight of the material.

This price applies to a mailing to all UK addresses (approximately 800, comprising individuals as well as academic and other institutions). Should the advertiser wish to include a mailing to our overseas members (approximately 250), this will be charged at an additional £75, subject to weight and dimensions.

The order should be placed with David Lermon, Honorary Treasurer, stating whether only UK or total circulation including overseas is required (all contact details are provided above), and where an order number is required by the advertiser, this should also be provided. The advertiser should also copy in our mailing house at Graham Maney, Outset Services Ltd, Ash Tree House, 20 Beeches End, Boston Spa, Wetherby LS23 6HL; Email: outsetservices@gmail.com; Telephone/Fax: 01937 520275

We will do our best to mail inserts in your preferred time-slot, but where the mailing is time sensitive please make the Society and the mailing house aware of this in writing or by email.

Country Life, author of *God's House at Ewelme* and most recently *The English Castle*. The lecture, entitled *The Gatehouse* will start at 6.15pm. Prior to the lecture there will be a reception from 5.30pm and the presentation of the Society's annual awards at 6.00pm. Full details are available on a flyer that accompanies this newsletter, and can be downloaded from the Society's website.

Tickets, priced £10.00, (£4.00 registered students) are available from Pete Smith, 17 Villa Road, Nottingham, NG3 4GG or at events@sahgb.org.uk.

Study Day at Knole, Sevenoaks, Kent, on Friday 11 November 2011

A study day will be held at Knole in Kent on Friday 11 November 2011. Edward Town and Alden Gregory, who have both recently completed their PhDs on different aspects of the architectural history of the house under Professor Maurice Howard, have agreed to lead the study day. Alden Gregory has been working on the late-medieval history of Knole (1450s-1530s), looking at the period when the house was built and occupied by the archbishops of Canterbury, and trying to unravel the

building phases. Ed Town has worked on the early 17th century transformations of the house by Thomas Sackville and considered questions of patronage, craftsmanship, continuity and change. Their research re-establishes Knole's place as an important late medieval great house built against the backdrop of the Wars of the Roses and sheds new light on the processes of transformation

undertaken by successive influential patrons. The day will start with coffee at 10.00am and end around 4.30pm; lunch will be provided.

Tickets are provisionally priced at £35.00, (£20.00 registered students) and are available from Pete Smith, 17 Villa Road, Nottingham, NG3 4GG or at events@sahgb.org.uk.

OTHER EVENTS

Study Day at Wilton House: The Tudor and Stuart Gardens

Wednesday 9 November 2011, 1.30-5pm.

Linnean Society, Burlington House, Piccadilly, London W1J 0BF

Following the successful and over-subscribed day at Wilton House in June, this event, organised by the Garden History Society will offer another opportunity to hear Dr Paula Henderson and Dr Sally Jeffery give extended versions of the lectures they gave at Wilton. These will include material not covered on the day, as well as new thoughts inspired by the discussion at the end of the study day. It is hoped that further discussion will lead to even more insights into this iconic garden and its remarkable buildings.

Tickets £25 (£20 for students). For further information and/or a booking form, contact Paula or Sally at henderson.paula@btinternet.com or sally.jeffery1@btinternet.com, or alternatively Lucy Kilborn: LDaubeny@aol.com.

New insights into 16th- and 17th-century British architecture

Saturday 21 January 2012

Society of Antiquaries, London

Claire Gapper and Paula Henderson are organizing a second one-day conference following the success of the earlier event. The day will focus on new research in Tudor and Stuart architectural history, covering a broad range of topics. For programme and booking details, please contact Claire and Paula at: claire.gapper@btinternet.com; henderson.paula@btinternet.com

Study tour to Corsica

Frank Kelsall is planning a week's study tour in Corsica, probably starting Sunday 13 May 2012. Frank writes: 'Corsica has no great buildings of international repute or by well-known architectural names, though there is a viaduct on the Corsican railway designed by Eiffel and Viollet-le-Duc had a hand in planning part of Ajaccio. But Corsica has a distinctive island culture and buildings which reflect that culture, set for the most part in a landscape of extraordinary beauty. To architectural historians the highlights will probably be the Romanesque churches built when Corsica was subject to Pisa and the baroque churches built under Genoese suzerainty; a recent book on Corsican baroque is subtitled *Un art vernaculaire italien?* I plan to include a rail trip on the spectacular Corsican narrow gauge route through the mountains and a boat trip to inspect the Genoese tower on the Punta Mortella – the original of the English Martello Towers. There are more orthodox classical buildings of the 19th century which reflect the French

attempts to incorporate Corsica into the French state after France had bought Corsica from Genoa in 1768 and defeated the Corsican independence movement in battle in 1769. I also intend to visit to some of the remarkable prehistoric statue-menhirs and hope to be able to include some houses built by Corsicans returning to their homeland with wealth acquired abroad.

Apart from Ajaccio and Bastia there are no towns of any size. Because of this, and the mountainous terrain, I expect the tour to use two minibuses and to be based in two separate hotels – two nights in Ajaccio and five near Bastia. From April to September Easyjet fly direct to Bastia and Ajaccio on Sundays and I plan an itinerary which would connect with Easyjet flights (at 2011 timings) though there are other and more interesting ways of getting to the island on which I would be happy to advise.'

If you are interested please contact Frank directly at frank.kelsall@architecturalhistory.co.uk. At present he does not have costings but hopes to do an all-in tour (excluding travel to Corsica) for about 1100 euros. If May 2012 is not possible for some and there is sufficient interest it should be possible to do a second tour in September.

Twentieth Century Society: forthcoming lectures

A series of Thursday evening lectures has been organised by the Twentieth Century Society, given by authors of new books about aspects of twentieth century and later landscape and garden design. They include:

October 27 Professor Marc Treib (University of California Berkeley)

National Modernism: the landscapes of Christopher Tunnard and Soetemi Horiguchi (forthcoming).

November 3 Dr Janet Waymark (Institute of Historical Research)

Thomas Mawson, Life, Gardens and Landscapes (Frances Lincoln)

November 10 Barbara Simms (University of Cambridge Institute of Continuing Education)

John Brookes, Garden and Landscape Designer (Conran Octopus)

November 17 Trish Gibson (journalist and gardener)

Brenda Colvin – A Life in Landscape (Frances Lincoln)

November 24 David Haney (University of Kent/CREATE)

When Modern was Green: The life and work of Leberecht Migge, landscape architect (Routledge)

December 1 Tim Richardson (author and critic)

'Landscape Urbanism versus Real Design' (*Futurescapes: Designers for Tomorrow's Outdoor Spaces*, Thames & Hudson)

Lectures are held at The Gallery, 70 Cowcross Street, London EC1M 6EJ at 6.00pm on Thursdays. Season ticket members £33, non-members £45, students £25. Single tickets members £7, non-members £9, students £5 includes a glass of wine. To book, visit www.c20society.org.uk or ring enquiries on 020 7250 3857.

CALL FOR PAPERS

SAHGB Annual Symposium, 28 April 2012

The architecture of performance: buildings for drama and music, 1900-2000. A one-day event at the Department of Architecture, University of Cambridge. Call for Papers and more details can be found on the SAHGB website.

The 2012 A.W.N Pugin Bicentennial Conference 13-14 July 2012

New directions in Gothic Revival studies worldwide
The University of Kent will host the primary international academic event marking the bicentenary of the birth of the architect A.W.N. Pugin. This will also be the first conference on the British Gothic Revival's international impact that incorporates North America, and the first significant international conference on the subject since 'Gothic Revival: religion, architecture and style in Western Europe' (Leuven, 1997). Keynote speakers include Professor Emeritus Stephen Bann, Professor Barry Bergdoll, Dr Margaret Belcher and Professor Thomas Coomans.

There will be opportunities to visit key Pugin sites immediately before and after the conference. In association with the Pugin Society, The Victorian Society and the Landmark Trust visits will be offered to the Grange and St Augustine's in Ramsgate. Further tours and walks will be organised over the following week to Gothic Revival sites in Birmingham and Staffordshire.

Submissions are invited for 20-minute conference talks on Pugin and topics related to the post-1830 Gothic revival. Contributions on Pugin's cultural legacy in non-British contexts, e.g. Ireland, continental Europe, North America, Australia, New Zealand, etc. are equally welcome. The organizers are interested in making this conference interdisciplinary, and so are keen to consider papers not only from architectural history but also history, art history, English and American literature, religious and cultural studies.

Possible topics include (but are not limited to):

- The Gothic Revival before and after 1830, including twentieth-century revivals
- Architecture's social agency from Pugin onwards
- Architecture's role in historical revivalism
- Re-theorising Pugin's functionalism
- How Gothic architecture provides a tool to analyse the nineteenth century
- Literary versus architectural Gothic
- Spectrality, spiritualism, and the revival of Gothic
- The space of cultural memory / the sense of place

Abstracts of no longer than 250 words should be submitted by 30 September 2011. For more details, visit www.kent.ac.uk/architecture/GothicRevival2012 or contact Dr Timothy Brittain-Catlin at tjb33@kent.ac.uk

Icon and Anonymity: What is Californian Architectural History, 19 May 2012

The University of California at Santa Barbara

During Winter and Spring quarter 2012, the Art, Design, and Architecture Museum (ADAM) at the University of California at Santa Barbara (UCSB) will exhibit "Carefree California: Cliff May and the Romance of the Ranch House". This first ever exhibition dedicated to the oeuvre of Californian architect Cliff May draws from the archive housed at UCSB and offers a perfect opportunity to think more generally about the teaching of Californian architectural history. Through open, collegial round-table discussions, the conference "Icon and Anonymity" will ask: Is there a specifically Californian history of architecture, and what do we teach when we offer instruction in it?

Applications to participate in the exhibition tour and lunch-time discussion groups are cordially invited from scholars, professionals, and graduate students teaching, researching, and engaging with architectural history in universities, city colleges, preservation foundations, public history and environmental groups, real estate, museums, architecture firms, and other organizations and initiatives concerned with Californian architecture.

Please send by the end of October 2011 a brief statement (no more than one page) of your interest in Californian architectural history and a short CV (maximum one page) to Prof. Volker M. Welter, Department of the History of Art and Architecture, University of California at Santa Barbara (welter@arthistory.ucsb.edu) and Prof. Simon Sadler, Design Program, University of California at Davis (sjsadler@ucdavis.edu) with the subject heading "Icon and Anonymity: Call for Participants."

INFORMATION EXCHANGE

Are you familiar with the work of G.E. Street, designer of the Royal Law Court, London? If so can you help?

Homeowners on the Isle of Wight are trying to establish whether G.E. Street had a hand in designing their home. During the late 1800s the house was occupied by Rev. Philip Hookins who worked alongside Street at Oxford where Hookins served as the local dean. At this time Street's Oxfordshire work included several church restoration projects. When Hookins retired to the Island he immediately set about refurbishing and renovating his newly acquired house with a dining room complete with external buttresses and a spired tower, creating a home that looked in part like a church. Did Street offer himself as the key designer of the re-build?

Any help in answering this question would be gratefully received. For photographs and more information, please email Mrs Ashmore, Isle of Wight: drjandmrsk@gmail.com.

Books for sale

Nicholas Hopkins is selling books belonging to his late father Douglass Hopkins, who built up an extensive library of architectural subject matter. Anybody interested in purchasing books may view a list at <http://ukbooklink.com/rvb6sq> and follow the steps outlined.

REPORTS

THE SOCIETY'S EVENTS

Visit to Wothorpe Towers, Cambridgeshire, Saturday 23 July

Some twenty SAH members assembled on a fine, cloudy morning and were treated to an erudite guided tour by Paul and Janet Griffin who bought the property from the Burghley House Preservation Trust in 2004.

Wothorpe Towers (the local name) stands on high ground to the south of Stamford and enjoys a splendid view of the town. This, doubtless, was one reason why the site was chosen. The land was one of a group of monastic properties granted to Richard Cecil, Lord Burghley's grandfather in 1540 which formed the Burghley House estate and the great house which Burghley built stands about a mile away. Wothorpe itself was the creation of his elder son, Thomas, Earl of Exeter (d.1623) who probably designed it himself. It was, we were told, a *maison de plaisance* with gardens, a bowling green and a racecourse nearby; emphatically not, as Thomas Fuller later maintained, a place of refuge while the great house was 'a sweeping'. Three of the towers contained closets and the fourth a staircase which presumably gave access to a roof from which pleasant prospects could be enjoyed. There were also two substantial service wings which were later razed to the ground. Nearby is a pre-existing, enigmatic structure which had stalls for animals and is now being converted into some most agreeable living accommodation.



View of Wothorpe today. Photo: Nick Hill



Wothorpe as it would have appeared when still intact. Lithograph published after its demolition in C. J. Richardson, *Old English Mansions*, 1841

After the Restoration, the Duke of Buckingham lived at Wothorpe. Subsequently it reverted to the Cecils and seems to have been a dower house. In 1790 the future Lord Torrington noted in his diary that it had fallen into decay: 'the roof is off, the staircases almost rotted, but it is yet of loftiness and magnificence'. He castigated the Cecils for doing nothing with it, 'neither restor[ing it] as a mansion, nor embellish[ing] it as a ruin', but there was clearly no will to do either and partial demolition soon followed. Now shorn of its outer walls, the towers are more prominent than they originally would have been, standing stark and bare-headed like enormous chimneys, without their ogee caps. Mr and Mrs Griffin have undertaken a heroic programme of rescue and consolidation. There are plans to open the site for events and it would make a wonderful setting for *son et lumière*.

After lunch most of the party went on to visit Lyveden New Bield near Oundle, a perfect *casino* erected by the indomitable recusant Sir Thomas Tresham and left incomplete at his death in 1605. The National Trust has recently done much to restore the gardens and the new guidebook incorporates original research undertaken by the Property Manager, Mark Bradshaw. Anyone wishing to understand the religious symbolism which pervades the place, as well as the building history, will find both text and illustrations most useful.

ADAM WHITE

REVIEWS

DORIS BEHRENS-ABOUSEIF (with contributions by NICHOLAS WARNER): *The Minarets of Cairo* (Tauris, 2010, 352 pp, 285 illus., £49.50, ISBN: 978184885397)

The minarets of Cairo hold a distinguished place within the long history of tall structures and certainly rival the towers and spires of any medieval city. This book is a thoroughly updated and revised edition of Professor Behrens-Abouseif's 1985 paperback, which has long been the standard work and will continue to be valued as a *vade mecum* by those visiting Cairo in view of the size and weight of the new edition. The format is largely unchanged, but the revised text is now illustrated with superb photographs by Bernard O'Kane and numerous measured drawings by Nicholas Warner, who also contributes an interesting chapter on 'the minaret depicted'. A map is provided to locate the minarets, but anyone seriously interested should make use of Nicholas Warner's *The Monuments of Historic Cairo: a Map and Descriptive Catalogue* (American University in Cairo Press, 2005) with his beautifully redrawn maps of the medieval city reproduced at a scale of 1:1250.

The catalogue includes 90 entries on pre-Ottoman minarets, the great majority of them dating from the Mamluk period (1250-1517), which in their architectural variety and quality of craftsmanship surely justify a monograph. It is argued that, though an integral part of the mosque, the minaret was probably designed separately by specialists and constitutes a clearly identifiable architectural element, with so many of them starting at roof level and only accessible from there; and, collectively, they create a sense of urban density in their domination of the skyline of the city. Furthermore, in the words of the author, the minarets 'embody a form of urban culture in their own

Study Day at Cardiff Castle

Regrettably, the planned study day at Cardiff Castle was not able to proceed owing to the late publication of the last newsletter. The editor apologises to members who may have been disappointed.

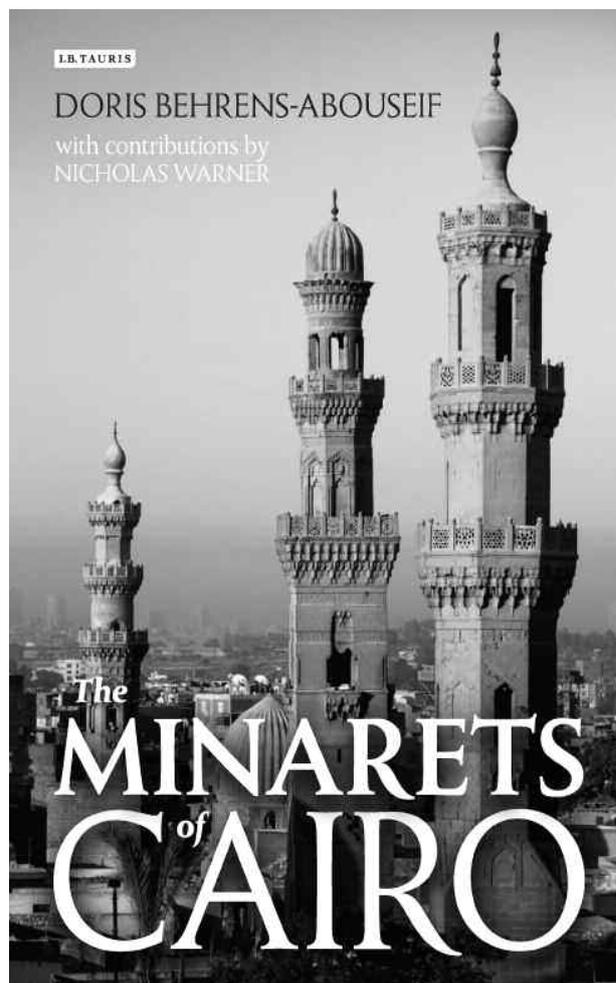
OBITUARY

DR ALLAN BRAHAM

Dr Allan Braham, recipient of the Society's Alice Davis Hitchcock Medallion in 1980, has died aged 73. His book, *The Architecture of the French Enlightenment* (Thames and Hudson 1980) put the study of French 18th-century architecture on a new footing and was translated into several languages.

Allan's professional career was spent on the curatorial staff of The National Gallery, where he rose to be Keeper and Deputy Director. His PhD research, at the Courtauld Institute under Anthony Blunt, however, had been on an architectural topic, François Mansart's designs for the Louvre, and his first major work, written jointly with Peter Smith, was a monograph on Mansart. Thus he managed to combine the history of art and the history of architecture throughout his working life. Sadly, his later years were blighted by illness.

JOHN NEWMAN



right', serving to mark out religious buildings and to record pious patronage. In this respect, particularly, this book needs to be read in conjunction with the author's magisterial *Cairo of the Mamluks* (Tauris, 2007), which provides an overview of Mamluk culture and architecture, together with a catalogue of the mosques and their patrons.

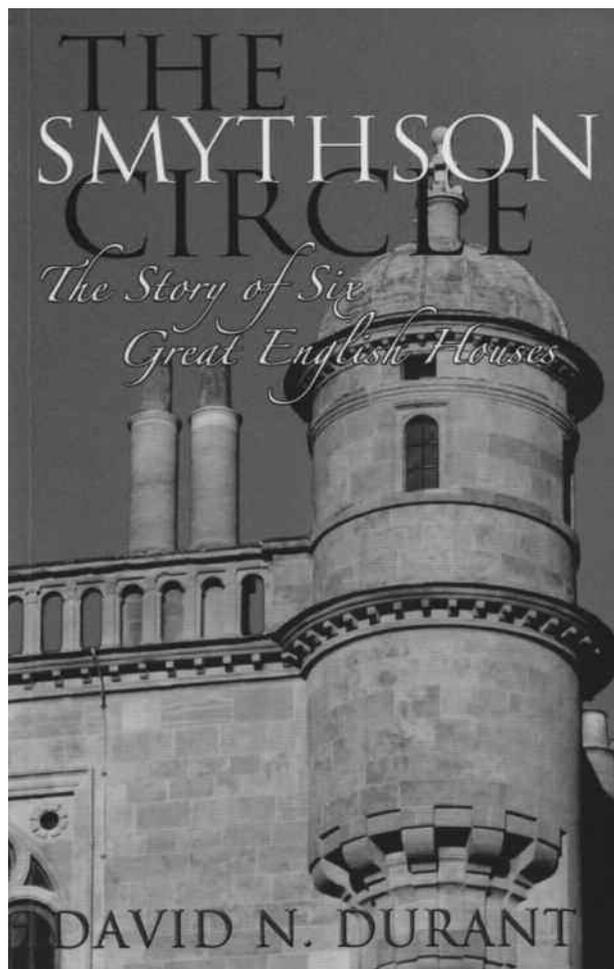
For those studying western architecture the most striking aspect of Cairene monuments is the prominence of individual patrons, in that the mosques and minarets are known by the name of the patron, highlighting the major differences in the processes of patronage. In the absence of a perpetual institution, like the medieval Church, individual patrons had to complete the work in their lifetime. Speed of construction was crucial. It can also be astonishing. The complex of Qala'un, embracing a major hospital, a madrasa, the most elaborate mausoleum in Cairo and a stone minaret, was completed, according to the inscription on the façade, within 13 months between 1284 and 1285, such was the power of the sultan to mobilise resources. Not all minarets, however, were built in stone; many were constructed in brick and wood to reduce weight and to allow stucco decoration, spectacularly so in the case of the minaret of the madrasa of al-Nasir Mohammed (1304), set above the reconstructed gothic portal from Acre.

In introductory chapters, the author adopts a multi-disciplinary approach in her discussion of the various functions of minarets: primarily as a platform for the *adhan*; the call to prayer, which served as 'a form of speaking clock' for the neighbourhood; as a vehicle for didactic inscriptions; to carry lights (as noted by many travellers and especially important to mark dusk and dawn during Ramadan); and as a marker of a pious foundation, honouring God and commemorating the patron. The author's remarkable knowledge of the documentary and literary sources enables her to provide an impressively comprehensive history of Cairene minarets, especially for the early, now lost, examples; her judicious assessments of evidence are well exemplified in her discussion of the alleged importance as a model of the Pharos at Alexandria, though she does not mention the surviving Ptolemaic tomb structure at Abusir which prefigures the typical format of square base surmounted by octagonal and circular storeys.

Up to the mid-thirteenth century, some minarets were set above the portal to create a monumental entrance, but with ever more ambitious minarets, these two elements were separated, partly for structural reasons and partly to release the limitation on the height of the portal, thus enabling portals to become another demonstrative feature to mark the presence of a mosque within a dense urban environment. While there is no consistency in the siting of minarets in relation to the mosque, nor in their orientation, they are almost invariably situated to make the maximum impact on processional routes and within the street pattern of the city. Of course, the same can be said of medieval cities, the spires of post-fire London through to the impressive High Victorian church spires, demonstrating that towers and spires constitute a significant theme in the history of architecture, both in terms of design and of patronage. Doris Behrens-Abouseif's book is a major contribution to that overall history; it is also a welcome reminder of the precious survival of so much of medieval Cairo and of its importance in the history of urban development.

PETER DRAPER

DAVID DURANT: *The Smythson Circle: The Story of Six Great English Houses* (Peter Owen, 2011, 271 pp, numerous col. and b&w illus., £14.99 pbk, ISBN 9780720613445)



David Durant's new book is a welcome addition to the growing corpus of publications that examine the architecture of Tudor and Jacobean England. True to its subtitle, it explores the building history in six separate chapters of a group of houses associated in one way or another with Robert and John Smythson: Longleat, Chatsworth, Wollaton, the two Hardwicks and Bolsover Castle. It also has a short introductory chapter on the life of Robert Smythson and a miscellany of appendices which reproduces some of the documentary sources, a selection of masons' marks, an explanation of wardship and a discussion on the location of the best bedchamber at Hardwick Hall. Although it covers much of the same ground already tilled by Mark Girouard in his classic *Robert Smythson and the Elizabethan Country House* (1983), it draws on subsequent scholarship to bring fresh insights to the detailed picture of the processes of design and construction in the period. Due consideration is given to the architectural form of this distinct group of houses and the sources for their decoration but the real focus of the book is the patrons who commissioned them and the lives of the workmen, many of whom were employed on several of the buildings. The character and foibles of the former are sketched in an entertaining and informative manner but it is much harder to give flesh to the names of the workmen. The picture that emerges is of groups of skilled craftsmen

coming together or working separately on the different projects, but given the fragmentary nature of the documentation it is difficult to trace them through their entire working careers. The implicit premise that there was a loose-knit network of specialised building workers, some of whom first came together in Wiltshire and were then joined by others operating across the major houses of the Midlands is not unexpected. But whether it constituted a genuine ‘Smythson circle’ remains an open question. As a surveyor, Smythson could be expected to have taken an important role in assembling the labour force on those projects where he was directly involved, but given that some of the craftsmen were employed in a salaried position in the households of their employers which lasted beyond the duration of construction and were rewarded with agricultural holdings suggests a complementary pattern of employment patronage, at least for the principal craftsmen. Certainly, Durant makes a convincing case for the direct involvement of all his patrons in the detailed architectural design of their houses as time and their other duties permitted. In the cases of Sir Francis Willoughby and Elizabeth Shrewsbury at Wollaton and New Hardwick, this led to structural problems which Durant believes Smythson would never have countenanced had the decision been his alone.

For such an experienced author of the period there are some surprising errors of fact and lapses in proof-reading which a more rigorous revision of the text before publication should have eliminated. Wadham College, Oxford, was only founded in 1610 and could not possibly have been building in the 1550s (p.18); Old Hardwick Hall was not begun in 1568 but rather 1586 (p.22); the balanced fenestration of the hall facade at New Hardwick was not a revolutionary design (p.143) – it had been achieved at Kirby Hall 20 years earlier – and the panelling in the Pillar Parlour at Bolsover was based on the panelling in the Great Chamber at Theobalds as recorded by John Smythson and not on the pattern of the ceiling (p.188). In themselves these are perhaps minor quibbles but they tend to undermine the confidence of the reader in an unnecessary fashion. This is a great pity because there are some fascinating discussions in the text which illuminate our consideration of such diverse topics as the contrasting sanitary arrangements in the various houses, the function of the relationship between the six towers and the daring fenestration at Hardwick, and the author’s understandable distaste at the clumsy interventions of Wyattville at both Longleat and Wollaton. The houses are all illustrated by newly-drawn plans but their value is considerably diminished by the decision to publish them at a scale which makes many of their annotations unreadable. On the other hand, it is a real pleasure to have many of the Smythson drawings reproduced in full colour. This is a valuable book which the publishers hope will appeal to a wider general readership as well as to specialists interested in the period. They are to be congratulated for offering it at such a reasonable price.

MALCOLM AIRS

PAUL DOBRASZCZYK: *Into the Belly of the Beast: Exploring London’s Victorian Sewers* (Spire Books, 2009, 236 pp, numerous b&w figs and 8 col. pls, £34.95, ISBN: 9781904965244)

The creation of London’s ‘Main Drainage’ in the 1860s is well known as one of the heroic narratives of Victorian

culture, a story of the triumph of engineering and reforming zeal over filth, disease and squalor, a triumph whose fruits all Londoners still depend on absolutely and on a daily basis. Paul Dobraszcyk’s excellent book sheds new light on this heroic story by presenting it in a series of different ways.

Though it is a big subject, this is not an especially big book: it is not a comprehensive history, something which would require at least three or four times the word length given the complexities of the matter. The author’s concern is to provide a relatively brief narrative history while looking at some of the social and cultural aspects in detail. Part One, on Planning, looks at the role of maps and the remarkable advances in cartography in the developing understanding of the city, without which the project would not have been possible. Next he considers the nightmarish condition of London’s existing sewers and the mind-set of reformers like Edwin Chadwick, who had a proto-organic conception of the role of water supply and sewage, seeing the ultimate goal as the creation of a system of circulation that would return the waste product to the ground as fertiliser: ‘to complete the circle and realize the Egyptian type of eternity by bringing as it were the serpent’s tail into the serpent’s mouth.’ Only a Victorian could have written that sentence about sewage.

There is interesting material on the development of early schemes. As on so many other occasions, the authority in question (at the time, the Metropolitan Commission of Sewers) had recourse to a competition: 137 schemes came in, and although they chose a winner (John McLean, a future President of the Institution of Civil Engineers), the commissioners could not agree on a way forward. They turned instead to their consulting engineer, Frank Forster, whom Dobraszcyk has restored to his rightful place in the story. Forster’s outline plan, illustrated here, looks very similar to the layout of the main drainage as built, but Forster, like several other Victorian engineers, worked himself to the point of breakdown and had to retire. Step forward Joseph Bazalgette, appointed to succeed him in 1852, to take the plan forward and take the credit. Bazalgette, to give him his due, performed vast labours in turning Forster’s outline plan into a fully designed, vastly detailed scheme, and then supervising its execution, c.1861–68.

Part Two of the book details the construction of the Main Drainage: the present reviewer could happily have done with more detail here. However, there are more unexpected insights into the way the vast project was pictured and represented in its contract drawings, and in the Victorian press, which was fascinated by the scale of the undertaking. Part Three of the book is then given over to architecture. Here, Dobraszcyk rescues the architect, Charles Driver, from his previous obscurity, an obscurity into which he was apparently thrust by Bazalgette, who seems to have failed to acknowledge his contribution publicly. Driver, a successful commercial architect with numerous railway stations and public buildings to his credit, was a fine exponent of the eclectic, polychromatic brick architecture, responding to the writings of Ruskin, which had its high point in that decade and which for long was regarded as the lowest of the low in the general critical condemnation of Victorian architecture.

The documentary evidence for Driver’s involvement seems clear, but leaves the extent of his contribution less

so. The author demonstrates, by comparison with Driver's other works, that the remarkable brick architecture of the magnificent pumping stations at Abbey Mills and Crossness and their equally remarkable cast-iron ornament was his. It seems that Bazalgette designed the buildings from a functional point of view, and then farmed out the treatment of the surfaces if not the architectural treatment as a whole to Driver (there still seems to be some room for doubt here), a little like Brunel's employment of Matthew Digby Wyatt to design the ornament at Paddington: the author quotes Driver himself as saying that his approach was different to Wyatt's. To this reviewer, though, their approaches seem eminently comparable: the synthesising of historic sources in the endeavour to create a new kind of architecture, based on the perception that ornament had a meaningful role to play even in utilitarian buildings. The last chapter interestingly highlights the way in which Abbey Mills and Crossness were given their remarkable ornament in part because they were perceived as public buildings and objects of civic and national pride which could appropriately be conceived as works of art as well as of engineering, a view of utilitarian buildings that our culture has since largely lost.

The book is very well illustrated: of the numerous views of the construction of the Main Drainage and its associated buildings, most do not seem to have been published before. Spire Books have established themselves as innovative and imaginative architectural publishers, whose books are well illustrated, well designed and competitively priced: a welcome thing for us all. Dobraszczyk should be congratulated on this stimulating, well-researched and well-written volume, which also demonstrates that a book does not have to be huge to say something valuable and new about a major subject.

STEVEN BRINDLE

This book derives from Paul Dobraszczyk's doctoral thesis, 'Into the Belly of the Beast: Exploring London's Sanitary Spaces, c.1848-68' (2006), which was funded by a bursary from the Society of Architectural Historians of Great Britain.

STEPHEN GAMES: *Pevsner – The Early Life: Germany and Art* (Continuum, 2010, 250 pp, no illus., £20.00, ISBN: 978144143860)

This is the first volume of a projected complete life of the German-born art historian to whom England owes so much for, amongst much else, his stupendous work in cataloguing the *Buildings of England*. Sir Nikolaus Pevsner was not, however, always the cuddly national institution and exotic exemplar of 'Englishness' he has become in popular perception. The victim of prejudice of several kinds, he was sometimes the subject of controversy. David Watkin attacked his historicist (in the philosophical sense) defence of modernism in his 1977 polemic *Morality and Architecture* while Tim Mowl made rather too much of the unedifying spat with John Betjeman in *Stylistic Cold Wars* (2000). Until recently, however, few have explored Pevsner's life before he came to Britain in 1934 or wondered why certain other German academic *émigrés* regarded him with some reserve.

This first volume is the product of painstaking research in Germany. Games explores Pevsner's social background, the academic and intellectual context in which his early career developed in exhaustive and, at times, exhausting

detail. Of particular interest to architectural historians is the fascinating account of how Pevsner selected Gropius as the representative of the Modern Movement which, he argued, was both universal and German, while declining to engage in the conventional admiration for Le Corbusier. There is no reason to disagree with the emphatic conclusion, that the young Pevsner was not only German by birth and upbringing, but 'thought of himself as German, believed in Germany, wanted Germany to succeed and had ambitions to become great in Germany'. And this was in spite of his partly Russian-Jewish background.

Which leads to the dark hinterland to this book which cannot now be avoided. A long, self-justifying Appendix deals with the furious controversy created in 2002 when the author's earlier introduction to his collection of texts for radio talks published as *Pevsner on Art and Architecture* was printed in the *Evening Standard* under the unfortunate, attention-grabbing headline 'A Nazi in England'.¹ For this Games was attacked, sometimes unfairly, by critics who had not done the research he had done into Pevsner's beliefs and actions in Germany. Following his country's humiliating defeat in the Great War and the political turmoil and instability which followed, Pevsner – like many Germans and, indeed, many German Jews – supported *some* of the policies advocated by the Nazi Party. Pevsner may or may not have been politically naïve, as some of his supporters have asserted, but there were good reasons for sympathising with authoritarian and nationalist ideas in Weimar Germany and for accepting enthusiastically what seemed to be the political *zeitgeist*. We can all make mistakes, and surely have the right to change our minds and even our identities. But, for all his hard-won knowledge of modern German history, Games lacks sympathy for the unenviable predicament in which the 31 year old lecturer at the University of Göttingen found himself in 1933, and he might seem to resent the fact that Pevsner had chosen to become a Lutheran and denied his Jewishness. He has, however, now retreated a little from his earlier claim that 'Pevsner . . . was a keen supporter of the Nazis'.

In conclusion, I must note that it is now possible for readers to decide if a more nuanced interpretation of the facts of Pevsner's early life is justified by reading the newly published rival biography by Susie Harries, who has had access to certain family papers that Games, whether rightly or wrongly, was denied.

GAVIN STAMP

1. Stephen Games (ed.): *Nikolaus Pevsner on Art and Architecture: The Radio Talks*, Methuen, London, 2002.

SUSIE HARRIES: *Nikolaus Pevsner: The Life* (Chatto & Windus, 2011, 866 pp, 47 b&w illus., £30.00, ISBN: 9780701168391)

This superlative biography of the man born in the Waldstrassenviertel, Leipzig, as Nikolai (known as Nika) Bernhard Leon Pevsner (1902–83), has gained greatly by its author's access to certain family papers, which, for what ever reasons, was denied to Stephen Games. It is also beautifully written, and provides a sympathetic and rounded portrait of a remarkable and complex human being, obliged to leave his beloved homeland in the 1930s once the National Socialists were in the saddle. Pevsner, as

he had become in 1914, was not unsympathetic to National Socialism at first, seeing in it the only answer to the decadence and manifold problems of the Weimar Republic (and indeed he held for the rest of his life that the tenets of the Left offered the way forward): he mistakenly thought, however, that as a Jewish convert to Lutheranism, he would not suffer persecution, so it was with extreme reluctance that he left Germany for England, where his difficult early years are described with considerable tact, a great deal of detail, and much insight.

Those of us who were fortunate enough to have known German *émigrés* as friends and teachers will be familiar with stories about how they were treated at first in these islands, not least as supposed ‘enemy aliens’ when, in fact, they had been persecuted in Germany and Austria for being Jews, yet felt their Germanness deeply, and were profoundly (and in some cases mortally) hurt by cruel rejection once the Hitlerites began to implement their policies. Pevsner, too, was interned, and the story of how he managed to end the war in British Army uniform is both fascinating and deeply humbling. Harries tells Pevsner’s story with immense sensitivity, yet there are hugely comical moments, as when with sketchbook, opera-glasses, and books under his arm, obliged to resort to wearing knickerbockers, long socks girt with elastic, and patent-leather shoes (because these ill-assorted garments were all that were available to him in his first months in England), he could not understand why ‘amazed glances’ were cast ‘for a fraction of a second’ at him by those too well-bred to ‘stand and stare’.

Pevsner’s determined and painstakingly disciplined efforts to learn English (including memorising 300 new words *every day*) are moving to read about, and his revulsion at the dreadful food and dreary, cramped accommodation cause sympathetic chords to resonate, but there are the oddest stories of his naïvety or perhaps foolishness, too, not least the decision to send his three children back to Germany for their holidays in August 1939, none with an exit visa. Having managed to send for his wife and children in 1936, this episode demonstrates that, despite all the evidence, neither Pevsner nor his wife (Carola or Karola [known as Lola], *née* Kurlbaum [1902–63]) could really quite believe what was happening in Europe. The children stayed with Lola’s sister at Naumburg, where Pevsner had long admired (as does this reviewer) the wonders of the Cathedral, and the two boys, who carried passports not stamped with the incriminating J, were taken to Denmark, where they arrived at Esbjerg (just bombed by the RAF under the delusion that the Danish port was Wilhelmshaven), and managed to get back to England after a hazardous sea-journey. Their sister, Uta, however, had to stay in Germany for the duration of the war, thanks to the bravery of the Kockel family and on at least one occasion the blind eyes of German officials. Strangely, despite Pevsner’s mother’s suicide to avoid ‘deportation’ from Leipzig and all the evidence of the horrors of living under the National Socialist régime, neither of Uta’s parents seemed to realise the huge risks the Kockels ran by sheltering the girl successfully all through the war. Harries relates the histories of the family with care, but nonetheless, the reader is forcibly struck by what seems to have been a curious failure on the part of the Pevsners to grasp the realities of conditions in the Third Reich.

These weird blindnesses have to be mentioned in Pevsner’s case, because his interpretations of architectural

history were often distorted as well, possibly partly through what he absorbed from his teacher, Georg Maximilian Wilhelm Pinder (1878–1947 – who grossly over-estimated German art in relation to that of other countries, and whose Hegelian determinism emphasised the influence on art and architecture of national character and of that hoary old concept, the *Zeitgeist*), and partly because of his tendency to make spurious connections to fit his own personal beliefs, not uncoloured by his infatuation (it is not too strong a word) with Georg Walter Adolf Gropius (1883–1969). For example, Pevsner argued that among Gropius’s architectural antecedents were members of the English Arts-and-Crafts movement: this was typical of his attempts to create links with the past to promote his own heroes, yet it is well known that Mackay Hugh Baillie Scott (1865–1945) and Charles Francis Annesley Voysey (1857–1941), both of whom Pevsner claimed were ‘pioneers’ of modern design, specifically rejected such notions as arrant nonsense. Of Voysey’s Broadleys (1898–99), near Bowness-on-Windermere, Pevsner made the preposterous claim that the architect came amazingly close to a twentieth-century concrete-and-glass grid: Voysey himself dismissed Pevsner’s interpretations of his work, and, like Baillie Scott, detested the International Style with which Pevsner was so besotted.

Highly selective use of exemplars, massive omissions, and wilful distortions were clear in the last three chapters of Pevsner’s *Outline of European Architecture* (1942 with later editions): the leaps from earlier architecture of which he approved to Modernist paradigms defy logic, and should be seen for the polemics they actually are. Yet, the *Outline* was an immensely successful and widely read book, stimulating generations anxious for guidance in Modernism’s genesis and evolution: Pevsner’s claims that Modern architecture was rational, his support for it, and his successful efforts to create for it a respectable ‘history’ helped in no small way to promote its cause, even though by the 1970s many of the very buildings he had praised for their so-called ‘honesty’, ‘utility’, and ‘rationality’ had been weighed in the balance and found terribly wanting not least in terms of basic function. And yet, those of us who read about South German Baroque and Rococo in the *Outline* were powerfully influenced by his infectious enthusiasm imparted in extraordinarily effective prose. Melk, ‘a Durham of the Baroque’; the *Kronentor* at the Dresden Zwinger, ‘a fantasy unchecked by any consideration of use’; and the *Vierzehnheiligen* central *Gnadenaltar* of the *Nothelfer*, ‘half a coral reef and half a fairy sedan chair’, are all unforgettable, and absolutely bang-on: they have remained with the present writer since he first read them very many years ago. And yet, even then, the book seemed terribly wrong-headed in its intellectual somersaults once Pevsner started to grapple with the Modernists and their creations: this reviewer was at first puzzled, and then felt badly let down at the time, realising with disappointment that he was being fed something that was simply untrue. The trouble is, the book was swallowed whole by generations, without question: that this helped to create the widespread Dystopia of present-day British towns and cities seems hard to deny.

And yet one mighty monument to Pevsner’s greatness is still being revised, with great benefit: this is *The Buildings of England* series, with its offshoots, the volumes dealing with Wales, Scotland, and Ireland. This achievement is staggering, although earlier volumes, by their omissions

and denunciations, did not make life easy for some of us concerned then with the conservation of historic buildings. An 'atrocious' from Pevsner was often enough to see the pass sold, while some dreary Modernist heap, already showing distinct signs of failure in several ways, was praised to the skies. Nevertheless, no architectural library worth its salt can afford to be without its 'Pevsners', testimonies to their author's prodigious energies, capacities for unrelenting hard work, and often wonderful descriptions of medieval churches and their fabric, and to the vision of his publisher, the enterprising Sir Allen Lane (1902-70). The careful revisions by younger scholars are helping to make this indispensable series much more useful and reliable, but that is not to deny their progenitor's zeal and incredible outpouring of energy. That the general idea of the series derived from the *Handbuch der deutschen Kunstdenkmäler* (1905-12) by Georg Gottfried Dehio (1850-1932) does not take away from Pevsner's heroic, often quirky, and massive creation.

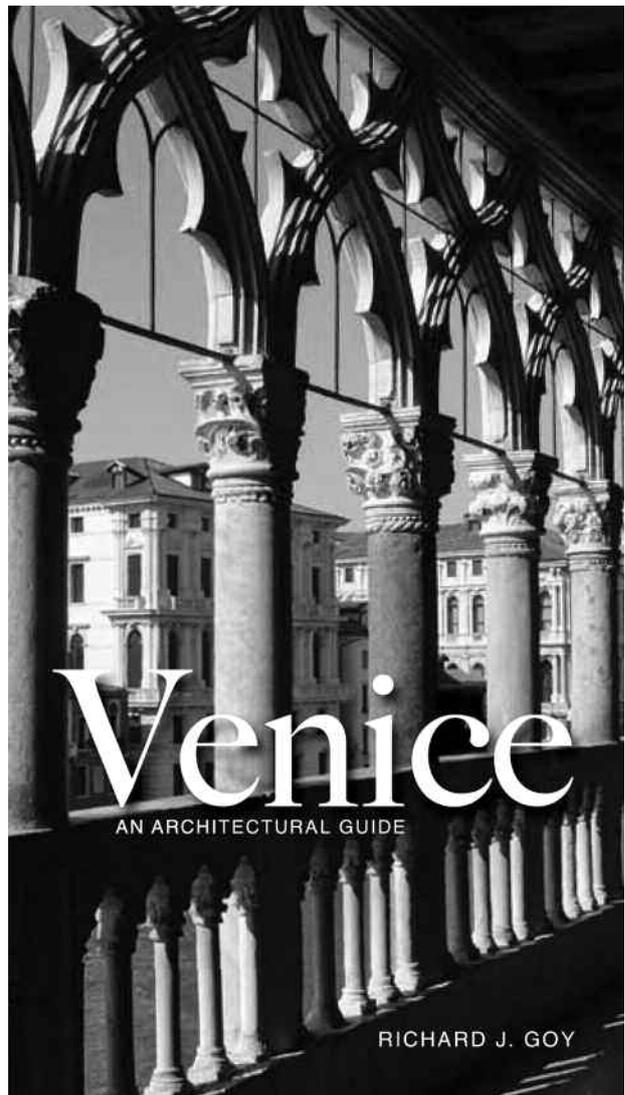
This reviewer cannot let pass the chance of mentioning Sir (as he became in 1969) Nikolaus's immense kindness to younger men: somehow, all that time ago, he got wind of the fact that I was working on a relatively obscure nineteenth-century architect, and he wrote to me out of the blue to give me one or two helpful leads, one of which was the name and address of a descendant of the chap on whom I was carrying out research. This contact proved to be of great value, and I shall always remember Pevsner's generosity of spirit, a generosity not always shown to *him*, as there were those who sneered at the 'Herr-Professor-Doktor' and made unworthy anti-German remarks about him. I, for one, owe him a lot, as I do to several of his exiled fellow-countrymen.

Harries has given us a decently formed biography of a complex, flawed (like the rest of us), hugely industrious, humorous, and very distinguished man who helped to change perceptions, and certainly opened intellectual doors for many. The early struggles in England, the gradual successes, the indignity of internment, the work with the *Architectural Review*, the formidable academic and publishing career, the patient accumulation and classification of facts, and the personal life are all chronicled well, although perhaps there could have been sharper probings of some of the least convincing and weakest links Pevsner attempted to forge in the pursuit of his Modernist-Leftist agendas. The black-and-white illustrations are somewhat feebly reproduced (they are a washed-out gray for the most part), though, and, even given the hefty size of the book, a bibliography could have been added with benefit, yet the index is serviceable. It is a great read, and wholly absorbing.

JAMES STEVENS CURL

RICHARD J. GOY: *Venice: An Architectural Guide* (Yale University Press, 2010, 540 pp, 8 b&w and 228 col. illus., 11 maps, £14.99, ISBN: 9780300148824)

Richard Goy's new architectural guide to Venice is aimed at 'a certain type of visitor', a choice of phrase that is unfortunate, if well intentioned. For the publication of a thorough and educative English guidebook fills a gap in a market that is saturated with popular travel literature. The format of the book, however, is less desirable: available in paperback alone, the flimsy covers and fragile spine are unsuited for a work that is intended to be consulted *in situ*. Moreover, the binding obscures the middle of many of the



book's double-page maps, which otherwise are admirably clear. Of course, the publishers have tried for a portable volume, but durability need not have been sacrificed: it is worth noting that, notwithstanding its hard cover and slipcase, the encyclopaedic *Guida Venezia*, published in various editions by the Touring Club Italiano, is both lighter and more compact.

The present guidebook begins with a survey of the city's political, urban and architectural histories; a serviceable account of Venetian building practice is also supplied. On these subjects Goy has published monographs before and the traveller is therefore in the hands of a capable chaperon. The substance of the book covers Venice's six *sestieri* in turn, and a detailed itinerary is provided for each district. These walking tours have been designed that they may be interrupted and recommenced at any point, a shrewd approach since larger areas such as Castello and Cannaregio are hardly manageable in one go. A further caveat: visitors cannot hope to follow the itineraries in precisely the order that Goy recommends. The opening hours of Venetian churches and museums are nothing if not capricious, and some impromptu alterations to one's schedule will be unavoidable.

Local foibles aside, the individual perustrations are well structured, varied and informative. Goy's style is trenchant yet reassuring, and his use of the first person plural introduces a note of gentle immediacy: 'we now retrace

our steps westwards . . . for the next itinerary we walk further N, towards the margins of the city . . . we proceed NW along the quay that runs the full length of the canal'. It cannot escape observation that Goy's phrasing contains occasional echoes of Ruskin; I think especially of those memorable passages that close the first volume of *The Stones of Venice*: 'we come to a low wharf or quay, at the extremity of a canal, with long steps on each side down to the water'.¹ The similarity may be unwitting, but it is a reminder nonetheless of Ruskin's enduring and ineluctable influence on modern historians of Venice.

Notes on specific buildings are lucid, and Goy cuts with apparent ease through complex issues of dating, attribution and style. Additional space is inevitably given over to tourist traps, but lesser monuments are hardly neglected: 'the city is not defined solely by its great *palazzi* and churches'. Thus the unassuming ex-convent and church of Santa Caterina, closed to the public and omitted from popular guides, is integral to the Cannaregio tour. The visitor is also drawn to some recent eyesores, including Santiago Calatrava's hideous and impractical Ponte della Costituzione (opened 2008). The book concludes with further itineraries for the Giudecca and San Giorgio Maggiore, as well as the outlying islands. Among these, a day trip to Chioggia via Pellestrina will reward the traveller with a new angle on the lagoon and its architecture, and brief respite from the crowds.

SIMON P. OAKES

1. E. T. Cook and Alexander Wedderburn (eds), *The Works of John Ruskin*, 39 vols, London and New York, 1903–12, vol. 9, p. 414.

GEOFFREY TYACK, SIMON BRADLEY and NIKOLAUS PEVSNER: *The Buildings of England: Berkshire* (Yale University Press, 2010, 812 pp, 74 b&w and 123 col. illus., £35.00, ISBN: 9780300126624)

In 1966 Pevsner described Berkshire as a county that offers 'plenty of enjoyment, but few great thrills – none in fact in architecture except for Windsor Castle'. Since then the county has officially ceased to exist. It lost its entire northern part to Oxfordshire in 1974, including the traditional county town of Abingdon (superseded by Reading in 1867) and the historic towns of Wantage and Faringdon. In 1998 the thin southern strip that remained was abolished as a county for administrative purposes, and designated as a series of unitary authorities (Reading, West Berkshire, Wokingham, Windsor & Maidenhead, Slough and Bracknell Forest). Fortunately all of this ill-advised governmental reorganisation has been ignored by Yale University Press and the authors, who retain the traditional county boundaries, and in a nice touch, have dedicated the revised edition to the memory of the old county.

As ever the revision has rather more than twice the number of pages as the original. The introductory matter benefits especially from Philip Powell's treatment of the geology and building materials and from Richard Bradley's expanded survey of Berkshire's prehistoric remains, but the main changes are in the topographical gazetteer. There is no doubting the value of the new revisions in terms of the sheer volume of scholarly research and distinguished commentary (here for instance, Tim Tatton-Brown and Steven Brindle were drafted in to add even more gravitas to the entry on Windsor Castle), but for this reviewer they also contain a worrying loss, and that is Pevsner himself. His



name appears on the spine and the title page as an author, but his collaborators have clearly found it difficult to work with a mythically distinguished colleague who is not only dead but who looked at a rather different county from a very different academic standpoint.

To take the county first; Pevsner's characterisation of it as half home county, half West Country can no longer be sustained, as the living authors are well aware. The towns are bigger, the villages seem less remote, and the commuter presence has expanded to occupy almost the entire area except for the Berkshire Downs. There are new buildings, of course: the biggest is the colossal power station at Didcot (1965–71) that dominates the landscape of the entire North East, including White Horse Vale; while the greatest concentration is in Bracknell New Town, originally designed for 25,000 people in 1948 but rethought on a much larger scale in 1961. When Pevsner visited, it had reached its original target size, and was lopsidedly dominated by the isolated and out-of-scale bulk of Point Royal (1960–63), Arup's residential tower block. Point Royal is still Bracknell's most interesting building, but if anything it seems even more incongruous, because the expansion of Bracknell's target population also involved an increased acreage, so that no more high-rise blocks were needed, and it now stands like an alien landing in suburbia.

What many of us liked about the original Pevsners was that we felt that we were being guided around by a knowledgeable but opinionated old uncle. We might not

share his opinions but we always found them entertaining. In the new editions we are never sure of Pevsner's authorial status. Sometimes he has been overruled by his co-authors, as in Abingdon where we are denied 'the bloody-minded insistence of the gaol on its own presence'. Elsewhere he is not treated as an author at all, but an external source. Thus at St John's, Kingston Bagpuize, we read that the windows inserted by Edwin Dolby were 'dismissed as "atrocious" by Pevsner'. He floats in and out of the text like some insistent and bothersome poltergeist. At Kintbury, for example, his voice seems at first to be entirely lost. Compare the 1966 version:

Not a small church . . . The restoration has made the church virtually Victorian. Norman S doorway with zigzag arch, what little is original of it.

with the 2010:

Quite a large flint church . . . Norman S doorway with zigzag arch, much restored.

It is difficult to see what has been gained by the changes apart from a degree of neutrality, and the old man seems to feel the same way, for just as we think he has gone for good he reappears in the description of a brass to 'John Gunter +1624 and wife. She has her hat on'.

This is the first of the new Pevsners not to use English Heritage photographers to illustrate it. The bulk of the photographs are by the independent photographer Angelo Hornak, and very good they are too. In his jacket illustration of Ashdown House we have possibly the finest cover that the series has yet produced.

RON BAXTER

DAVID and SUSAN NEAVE: *Hull* (Pevsner Architectural Guides, Yale University Press, 2010, 254 pp, 172 col. illus., £12.50, ISBN: 0300141726)

This addition to the well-regarded series of City Guides was published in September 2010 and highlights the architectural interest of the city of Hull, which is perhaps not as celebrated as it should be. One of the country's major ports, with strong continental connections – reflected in several of its seventeenth-century buildings – Hull experienced a peak of prosperity and architectural achievement in the early twentieth century, and has some strong Edwardian urban planning and monumental buildings as a consequence. Badly bombed in the Second World War, its reconstruction was slow and piecemeal. More recently the former docks and riverside have been regenerated and the city is now peppered with new buildings, including inevitable 'landmark' developments such as The Deep, designed by Terry Farrell and Partners.

In keeping with the now-established format, the book has a short chronological introduction, accounts of major buildings, selected walks and excursions further afield. Certain buildings, topics and themes are singled out in separate text boxes, such as Hull's famous cream-coloured telephone boxes and its court housing.

The introduction is a useful account of the city's evolution and, like the entire book, illustrates the authors' clear depth of knowledge. The section on major buildings includes not just the obvious candidates – the churches of Holy Trinity and St Mary, the Guildhall, Trinity House, etc – but also the University of Hull which, as the authors (who were formerly on its staff) explain, contains some of the best twentieth-century architecture in the city. Ten walks spiral out from the Old Town to encompass the waterfront as well as inner and outer suburbs. These are well selected, ranging from the surviving remnants of the first expansion beyond the city walls in the eighteenth century, and interesting set-piece developments such as The Avenues, laid out with boulevards from the 1870s, to an impressive Garden Suburb of the early twentieth century, sponsored by a local industrialist, Sir James Reckitt. An older settlement at Sutton-on-Hull, swallowed up by urban expansion in the 1920s, is also covered. Excursions include the Humber Bridge, and former villages to the west, popular with the city's prosperous classes for country residences, as well as a major country house, Burton Constable Hall, and nearby Beverley.

As with the other City Guides, the book aims to be both a visitor's companion and a reference work. To this end a number of maps are included, although there is no map of central Hull until p.87, and none showing Queen Victoria Square and its major buildings. This seems to assume a familiarity with the town which a visitor might not have although the walks are clearly and neatly marked on the associated maps.

As a guide to the buildings of Hull the book generally works very well. But it is regrettable that only two buildings are illustrated with plans (one of which is located outside Hull) and that the plan of Holy Trinity appears to show two phases in the same tone. More plans, particularly of the 'major buildings', would have been welcome.

An excellent index of people and places greatly facilitates the book's use as a reference work, and it is mainly for this purpose that I have previously consulted the Pevsner City Guides. But in reading one from cover to cover several broader points relating to the format emerge that are less apparent from a more selective or casual use. One obvious point is that the guides are focused on the city centres and selected suburbs and so, for comprehensive coverage, have to be used in conjunction with the relevant *Buildings of England* county volume. This is less of a concern for a visitor, perhaps, but more so for a researcher or resident. Another question is over the inclusion of excursion sites that do not seem to be obviously associated with the subject city. For example, would it occur to someone to look to a guide on Hull for an account of Beverley Minster? But neither point seriously detracts from these books' attractiveness and utility, or their value in championing the rich and diverse architecture of our major cities.

JOANNA SMITH