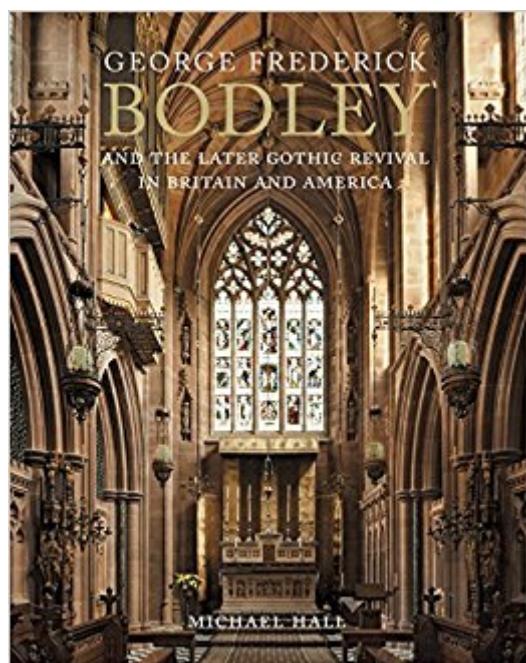


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George Frederick Bodley And The Later Gothic Revival In Britain And America (Paul Mellon Centre For Studies In British Art)



Synopsis

British architect George Frederick Bodley (1827–1907) fundamentally shaped the architecture, art, and design of the Anglican Church throughout England and the world; his work survives in the United States, Australia, India, and Italy, as well as the United Kingdom. This important book is the first to explore the life and work of this major Gothic Revival architect, a man with an evolving outlook on style and aesthetics who believed that every element of a building must be part of an integrated design strategy. A close colleague of William Morris and Edward Burne-Jones, Bodley was the first major patron of Morris's stained glass and, like Morris, was an accomplished textile and wallpaper designer. In 1874 Bodley founded Watts and Company, now celebrating its 140th anniversary, to manufacture ecclesiastical vestments, textiles, and wallpapers. In a seamless blend of architectural, art, and church history, this lavish volume features over 200 illustrations and offers impeccable scholarship on the work of an influential visionary of Victorian design.

Book Information

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Customer Reviews

George Frederick Bodley was the finest and most consistent practitioner of High Victorian Gothic architecture, and as such he richly merits this scholarly, well-illustrated and beautifully produced monograph. . . Hall gives us a vivid portrait of this spirited porcupine, analysing his principles and his undeviating pursuit of beauty (as he saw it). . . This is a great book to honour a

great architect. (Peyton Skipwith, *Literary Review* (Peyton Skipwith *Literary Review* 2014-11-01) Michael Hall and Yale have combined to give him the magnificent tombstone tomb he deserves, academically disciplined, enthusiastically argued, flatteringly illustrated, merrily readable about his life as well as his art, his many pupils and assistants the subject of a useful appendix) | I suspect this is a great book; it is certainly the surprise of the year. (Brian Sewell, *Evening Standard*. (Brian Sewell *Evening Standard* 2014-12-18) "One of the finest monographs on any English architect produced in a very long time. . . . All lovers of the architecture of the late nineteenth and early twentieth centuries would be remiss in not having Mr. Hall's book on their shelves." • Evan McWilliams, *Sacred Architecture* (Evan McWilliams *Sacred Architecture*)

With impeccable scholarship and over 200 illustrations, this lavish volume is the first book to examine the work of an influential and visionary architect of Gothic Revival and Victorian design.

gorgeously produced book about a major architect of the late Gothic Revival.

Great book

Most of Bodley's churches, from the pedestrian to the munificent, tend to be heavily influenced by Butterfield's All Saints/Margaret Street church...brown masonry & stonework, dull hues of red, green & gold, exotic marble pulpits & accessories...William Morris stained glass...literally every nook and cranny of church interior gilded & polychromed within an inch of its life. Overall the effect tends to be rather oppressive & gloomy, as these Pre-Raphaelite influenced color schemes tend to merge into a dark purple reddish brown from a distance. Such is the nature of High Victorian Gothic. The single exception is an American church, the National Cathedral of Washington DC. Because of Bodley's incredible gothic design, based on that of Canterbury Cathedral, the building committee changed from their original classical Grecian plans. In the nearly 70 years it took to complete the edifice, the builders remained true to the plans as Bodley intended them to be...the result is probably the finest church edifice in the USA - a masterpiece of the Gothic Revival. As for the production values of this book, they are second to none. Books produced by the Paul Mellon Center all tend to look as if they were produced with plenty of corporate sponsorship money. This book is no exception - printing is on a really nice non-glare paper, gold stamped green cloth binding, pages just loaded with illustrations. And heavy. Research is meticulous, as befits a Mellon Centre publication (plenty of

great indexes). Due to Bodleys long career, which spanned more than 5 decades, it seems that one is literally going through an ecclesiastical time tunnel tour of small town Victorian era Britain. There is also coverage of some of his secular work, such as the spectacular country estate Hewell Grange.Final verdict: The average person will find this book rather dull, unless you happen to be fascinated by a book with lots of very shortreviews of minor English country churches. But due to the high number of Bodley's ecclesiastical commissions, it is just not possible to do justice to so many buildings in one volume. I do wish there had been more views of the church pictured on the front of this book jacket (Clumber Chapel, Nottinghamshire -the one you're looking at here on), as it was one of Bodley's most fascinating designs.

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