

= William Burges =

William Burges (/ ?b?rd??s / ; 2 December 1827 ? 20 April 1881) was an English architect and designer . Among the greatest of the Victorian art @-@ architects , he sought in his work to escape from both nineteenth @-@ century industrialisation and the Neoclassical architectural style and re @-@ establish the architectural and social values of a utopian medieval England . Burges stands within the tradition of the Gothic Revival , his works echoing those of the Pre @-@ Raphaelites and heralding those of the Arts and Crafts movement .

Burges 's career was short but illustrious ; he won his first major commission for Saint Fin Barre 's Cathedral in Cork in 1863 , when he was 35 , and he died , in 1881 , at his Kensington home , The Tower House , aged only 53 . His architectural output was small but varied . Working with a long @-@ standing team of craftsmen , he built churches , a cathedral , a warehouse , a university , a school , houses and castles . Burges 's most notable works are Cardiff Castle , constructed between 1866 and 1928 , and Castell Coch (1872 ? 91) , both of which were built for John Crichton @-@ Stuart , 3rd Marquess of Bute . Other significant buildings include Gayhurst House , Buckinghamshire (1858 ? 65) , Knightshayes Court (1867 ? 74) , the Church of Christ the Consoler (1870 ? 76) , St Mary 's , Studley Royal (1870 ? 78) in Yorkshire , and Park House , Cardiff (1871 ? 80) .

Many of his designs were never executed or were subsequently demolished or altered . His competition entries for cathedrals at Lille (1854) , Adelaide (1856) , Colombo , Brisbane (1859) , Edinburgh (1873) , and Truro (1878) were all unsuccessful . He lost out to George Edmund Street in the competition for the Royal Courts of Justice (1866 ? 67) in The Strand . His plans for the redecoration of the interior of St Paul 's Cathedral (1870 ? 77) were abandoned and he was dismissed from his post . Skilbeck 's Warehouse (1865 ? 66) was demolished in the 1970s , and work at Salisbury Cathedral (1855 ? 59) , at Worcester College , Oxford (1873 ? 79) and at Knightshayes Court had been lost in the decades before .

Beyond architecture , Burges designed metalwork , sculpture , jewellery , furniture and stained glass . Art Applied to Industry , a series of lectures he gave to the Society of Arts in 1864 , illustrates the breadth of his interests ; the topics covered including glass , pottery , brass and iron , gold and silver , furniture , the weaver 's art and external architectural decoration . For most of the century following his death , Victorian architecture was neither the subject of intensive study nor sympathetic attention and Burges 's work was largely ignored . However the revival of interest in Victorian art , architecture , and design in the later twentieth century has led to a renewed appreciation of Burges and his work .

= = Early life and travels = =

Burges was born on 2 December 1827 , the son of Alfred Burges (1796 ? 1886) , a wealthy civil engineer . Alfred made a considerable fortune , some £ 113 @,@ 000 (£ 11 @,@ 101 @,@ 266 in 2016 adjusted for inflation) at his death , enabling his son to devote his life to the study and practice of architecture without requiring that he actually earn a living .

Burges entered King 's College School , London , in 1839 to study engineering , his contemporaries there including Dante Gabriel Rossetti and William Michael Rossetti . He left in 1844 to join the office of Edward Blore , surveyor to Westminster Abbey . Blore was an established architect , having worked for both William IV and Queen Victoria , and had made his reputation as a proponent of the Gothic Revival . In 1848 or 1849 , Burges moved to the offices of Matthew Digby Wyatt . Wyatt was as prominent an architect as Blore , evidenced by his leading role in the direction of The Great Exhibition in 1851 . Burges 's work with Wyatt , particularly on the Medieval Court for this exhibition , was influential on the subsequent course of his career . During this period , he also worked on drawings of medieval metalwork for Wyatt 's book , Metalwork , published in 1852 , and assisted Henry Clutton with illustrations for his works .

Of equal importance to Burges 's subsequent career was his travelling . Burges believed that all architects should travel , remarking that it was " absolutely necessary to see how various art

problems have been resolved in different ages by different men . " Enabled by his private income , Burges moved through England , then France , Belgium , Holland , Switzerland , Germany , Spain , Italy , Greece and finally into Turkey . In total , he spent some 18 months abroad developing his skills and knowledge by sketching and drawing . What he saw and drew provided a repository of influences and ideas that he used and re @-@ used for the whole of his career . Although he never went beyond Turkey , the art and architecture of the East , both Near and Far , had a significant impact on him ; his fascination with Moorish design found ultimate expression in the Arab Room at Cardiff Castle , and his study of Japanese techniques influenced his later metalwork . Burges received his first important commission at the age of 35 , but his subsequent career did not see the development that might have been expected . His style had already been formed over the previous twenty years of study , thinking and travelling . J. Mordaunt Crook , the foremost authority on Burges , writes that , " once established , after twenty years ' preparation , his ' design language ' had merely to be applied , and he applied and re @-@ applied the same vocabulary with increasing subtlety and gusto . "

= = Early works = =

In 1856 Burges established his own architectural practice in London at 15 Buckingham Street , The Strand . Some of his early pieces of furniture were created for this office and were later moved to The Tower House , Melbury Road , Kensington , the home he built for himself towards the end of his life . His early architectural career produced nothing of major note , although he won prestigious commissions for Lille Cathedral , the Crimea Memorial Church and the Bombay School of Art . None were built to Burges 's designs . His failed entry for the Law Courts in the Strand , if successful , would have given London its own Carcassonne , the plans being described by the architectural writers Dixon and Muthesius as " a re @-@ creation of a thirteenth century dream world [with] a skyline of great inventiveness . " In 1859 , he submitted a French @-@ inspired design for St John 's Cathedral in Brisbane , Australia , which was rejected . He also provided designs for Colombo Cathedral in Ceylon and St Francis Xavier 's Cathedral , Adelaide , without success . In 1855 , however , he obtained a commission for the reconstruction of the chapter house of Salisbury Cathedral . Henry Clutton was the lead architect but Burges , as assistant , contributed to the restoration of the sculpture and to the general decorative scheme . Much was lost in restorations of the 1960s . More lasting was Burges 's work of 1858 onwards in the substantial remodelling of Gayhurst House , in Buckinghamshire , for Robert Carrington , 2nd Baron Carrington . Rooms there contain some of his large signature fireplaces , with carving by Burges 's long @-@ time collaborator Thomas Nicholls , in particular those in the Drawing Room which include motifs from Paradise Lost and Paradise Regained . He also designed a circular lavatory for the male servants , which Jeremy Cooper describes as being " surmounted by a growling Cerberus , each of his three heads inset with bloodshot glass eyes . "

In 1859 Burges began work with Ambrose Poynter on the Maison Dieu , Dover , which was completed in 1861 . Emulation of the original medieval style can be seen in his renovation of the grotesque animals and in the coats of arms incorporated into his new designs . Burges later designed the Council Chamber , added in 1867 , and in 1881 began work on Connaught Hall in Dover , a town meeting and concert hall . The new building contained meeting rooms and mayoral and official offices . Although Burges designed the project , most of it was completed after his death by his partners , Pullan and Chapple . In 1859 ? 60 , Burges took over the restoration of Waltham Abbey from Poynter , working with Poynter 's son Edward Poynter and with furniture makers Harland and Fisher . He commissioned Edward Burne @-@ Jones of James Powell & Sons to make three stained @-@ glass windows for the east end , representing the Tree of Jesse .

In 1861 ? 2 , Burges was commissioned by Charles Edward Lefroy , secretary to the Speaker of the House of Commons , to build All Saints Church , Fleet as a memorial to Lefroy 's wife . She was the daughter of James Walker , who established the marine engineering company of Walker and Burges with Burges 's father Alfred , and this family connection brought Burges the commission . Pevsner says of Fleet that " it has no shape , nor character nor notable buildings , except one , " that one

being All Saints . The church is of red brick and Pevsner considered it " astonishingly restrained . " The interior too is simply decorated but the massive sculpture , particularly of the tomb of the Lefroys and of the gabled arch below which the tomb originally stood , is quintessentially Burges , Crook describing it as " not so much muscular (gothic) as muscle @-@ bound . "

= = Saint Fin Barre 's Cathedral , Cork = =

Despite early competition setbacks , Burges was sustained by his belief that Early French provided the answer to the crisis of architectural style that beset mid @-@ Victorian England , writing " I was brought up in the thirteenth century belief and in that belief I intend to die " ; and in 1863 , at the age of 35 , he finally secured his first major commission , for Saint Fin Barre 's Cathedral , Cork . Burges 's diary records his delight at the result : " Got Cork ! "

The competition for Saint Fin Barre 's occurred as a result of widespread dissatisfaction with the existing church of 1735 which the Dublin Builder described as " a shabby apology for a cathedral which has long disgraced Cork . " It was to be the first new cathedral built in the British Isles since St Paul 's . The proposed budget was low , at £ 15 @,@ 000 , but Burges ignored this constraint , producing a design that he admitted would cost twice as much . Despite the protestations of fellow competitors , it won , though the final cost was to be in excess of £ 100 @,@ 000 .

Burges , who had worked in Ireland before , at the Church of St Peter , Carrigrohane , at the Holy Trinity Church Templebreedy , at Frankfield and at Douglas , enjoyed strong local support , including that of the Bishop , John Gregg . In addition , as the Ireland Handbook notes , Burges " combined his love of medievalism with a conspicuous display of Protestant affluence " which was an important factor at a time when the established Anglican Church in Ireland was seeking to assert its predominance .

For the exterior , Burges re @-@ used some of his earlier unexecuted plans , the overall design from the Crimea Memorial Church and St John 's Cathedral , Brisbane , the elevations from Lille Cathedral . The main problem of the building was its size . Despite the prodigious efforts of its fundraisers , and despite Burges exceeding the original budget , Cork was still unable to afford a really large cathedral . Burges overcame this obstacle by using the grandeur of his three @-@ spired exterior to offset the lesser scale of the remainder of the building .

Although the cathedral is modest in size , it is very richly ornamented . As was his usual practice , from his office in Buckingham Street and in the course of many site visits , Burges oversaw all aspects of the design , including the statuary , the stained glass and the furniture , charging 10 % rather than his usual 5 % , owing to the high level of his personal involvement . He drew designs for every one of the 1 @,@ 260 sculptures that adorn the West Front and decorate the building inside and out . He sketched cartoons for the majority of the 74 stained glass windows . He designed the mosaic pavement , the altar , the pulpit and the bishop 's throne . Lawrence and Wilson consider the result " undoubtedly [Burges 's] greatest work in ecclesiastical architecture " with an interior that is " overwhelming and intoxicating . " Through his ability , by the careful leadership of his team , by total artistic control , and by vastly exceeding the intended budget of £ 15 @,@ 000 , Burges produced a building that in size is little more than a large parish church but in impression is described in Lawrence and Wilson 's study as " a cathedral becoming such a city and one which posterity may regard as a monument to the Almighty 's praise . "

= = Architectural team = =

Burges inspired considerable loyalty within his team of assistants , and his partnerships were long @-@ lived . John Starling Chapple was the office manager , joining Burges 's practice in 1859 . It was Chapple , designer of most of the furniture for Castell Coch , who completed its restoration after Burges 's death . Second to Chapple was William Frame , who acted as clerk of works . Horatio Walter Lonsdale was Burges 's chief artist , contributing extensive murals for both Castell Coch and Cardiff Castle . His main sculptor was Thomas Nicholls who started with Burges at Cork , completing hundreds of figures for Saint Fin Barre 's Cathedral , worked with him on his two major churches in

Yorkshire , and undertook all of the original carving for the Animal Wall at Cardiff . William Gualbert Saunders joined the Buckingham Street team in 1865 and worked with Burges on the development of the design and techniques of stained glass manufacture , producing much of the best glass for Saint Fin Barre 's . Ceccardo Egidio Fucigna was another long @-@ time collaborator who sculpted the Madonna and Child above the drawbridge at Castell Coch , the figure of St John over the mantelpiece in Lord Bute 's bedroom at Cardiff Castle and the bronze Madonna in the roof garden . Lastly , there was Axel Haig , a Swedish @-@ born illustrator , who prepared many of the watercolour perspectives with which Burges entranced his clients . Crook calls them " a group of talented men , moulded in their master 's image , art @-@ architects and medievalists to a man ? jokers and jesters too ? devoted above all to art rather than to business . "

= = Partnership with the Marquess of Bute = =

In 1865 , Burges met John Patrick Crichton @-@ Stuart , 3rd Marquess of Bute . This may have resulted from Alfred Burges 's engineering firm , Walker , Burges and Cooper , having undertaken work on the East Bute Docks in Cardiff for the second Marquess . The 3rd Marquess became Burges 's greatest architectural patron ; both were men of their times ; both had fathers whose industrial endeavours provided the means for their sons ' architectural achievements , and both sought to " redeem the evils of industrialism by re @-@ living the art of the Middle Ages " .

On his succession to the Marquessate at the age of one , Bute inherited an income of £ 300 @,@ 000 a year , and , by the time he met Burges , he was considered the richest man in Britain , if not the world . Bute 's wealth was important to the success of the partnership : as Burges himself wrote , " Good art is far too rare and far too precious ever to be cheap . " But , as a scholar , antiquarian , compulsive builder and enthusiastic medievalist , Bute brought more than money to the relationship and his resources and his interests allied with Burges 's genius to create what McLees considers to be " Bute 's most memorable overall achievement . "

However occasioned , the connection lasted the rest of Burges 's life and led to his most important works . To the Marquess and his wife , Burges was the " soul @-@ inspiring one " . The architectural writer Michael Hall considers Burges 's rebuilding of Cardiff Castle and the complete reconstruction of the ruin of Castell Coch , north of the city , as representing his highest achievements . In these buildings , Crook contends that Burges escaped into " a world of architectural fantasy " which Hall describes as " amongst the most magnificent the Gothic Revival ever achieved . "

= = = Cardiff Castle = = =

In the early nineteenth century , the original Norman castle had been enlarged and refashioned by Henry Holland for the 1st Marquess , the 3rd Marquess 's great @-@ grandfather . The 2nd Marquess occupied the castle on visits to his extensive Glamorgan estates , during which he developed modern Cardiff and created Cardiff Docks as the outlet for coal and steel from the South Wales Valleys , but did little to the castle itself , beyond completing the 1st Marquess 's work . The 3rd Marquess despised Holland 's efforts , describing the castle as having been " the victim of every barbarism since the Renaissance " , and , on his coming of age , engaged Burges to undertake rebuilding on a Wagnerian scale . Almost all of Burges 's usual team were involved , including Chapple , Frame and Lonsdale , creating a building which John Newman describes in Glamorgan : The Buildings of Wales as the " most successful of all the fantasy castles of the nineteenth century . "

Work began in 1868 with the 150 feet high Clock Tower , in Forest of Dean ashlar . The tower forms a suite of bachelor 's rooms , the Marquess not marrying until 1872 . They comprise a bedroom , a servant 's room and the Summer and Winter Smoking Rooms . Externally , the tower is a re @-@ working of a design Burges used for the unsuccessful Law Courts competition . Internally , the rooms are sumptuously decorated with gilding , carvings and cartoons , many allegorical in style , depicting the seasons , myths and fables . The Summer Smoking Room is the tower 's literal and

metaphorical culmination . It rises two storeys high and has an internal balcony that , through an unbroken band of windows , gives views to Cardiff docks , one source of Bute 's wealth , the Bristol Channel , and the Welsh hills and valleys . The floor has a map of the world in mosaic and the sculpture is by Thomas Nicholls .

As the castle was developed , work continued with alterations to Holland 's Georgian range , including his Bute Tower , and to the medieval Herbert and Beauchamp Towers , and the construction of the Guest Tower and the Octagonal Tower . In plan , the castle broadly follows the arrangement of a standard Victorian stately home . The Bute Tower includes Lord Bute 's bedroom and ends in another highlight , the Roof Garden , with a sculpture of the Madonna by Fucigna . Bute 's bedroom has much religious iconography and a mirrored ceiling . The Marquess 's name , John , is repeated in Greek , ????? , along the ceiling beams . The Octagon Tower followed , including the oratory , built on the spot where Bute 's father died , and the Chaucer Room , the roof of which Mark Girouard cites as " a superb ... example of Burges 's genius in the construction of roofs . " The Guest Tower contains the site of the original kitchen at its base and above , the Nursery , decorated with painted tiles depicting Aesop 's Fables and characters from nursery rhymes .

The central block of the castle comprises the two storey banqueting hall , with the library below . Both are enormous , the former to act as a suitable reception hall where the Marquess could fulfil his civic duties , the latter to hold part of his vast library . Both include elaborate carvings and fireplaces , those in the banqueting hall depicting the castle itself in the time of Robert , Duke of Normandy , who was imprisoned there in 1126 ? 1134 . The fireplace in the library contains five figures , four representing the Greek , Egyptian , Hebrew and Assyrian alphabets , while the fifth is said to represent Bute as a Celtic monk . The figures refer to the purpose of the room and to the Marquess , a noted linguist . The decoration of these large rooms is less successful than in the smaller chambers ; much was completed after Burges 's death and Girouard considers that the muralist , Lonsdale , " was required to cover areas rather greater than his talents deserved . " The central portion of the castle also included the Grand Staircase . Illustrated in a watercolour perspective prepared by Axel Haig , the staircase was long thought never to have been built but recent research has shown that it was constructed , only to be torn out in the 1930s , reputedly after the third Marchioness had " once slipped on its polished surface . " The staircase was not universally praised in the contemporary press ; the Building News writing that the design was " one of the least happy we have seen from Mr Burges 's pencil ... the contrasts of colour are more startling than pleasing . " The Arab Room in the Herbert Tower was the last room on which Burges was working when he fell ill in 1881 . Bute placed Burges 's initials , together with his own and the date , in the fireplace of that room as a memorial . The room was completed by Burges 's brother @-@ in @-@ law , Richard Popplewell Pullan .

Following Burges 's death , further areas of the castle were developed along the lines he had set by , amongst others , William Frame . This included extensive reconstruction of the walls of the original Roman fort . The Animal Wall , completed in the 1920s by the 4th Marquess , originally stood between the castle moat and the city and has nine sculptures by Thomas Nicholls , with a further six sculpted by Alexander Carrick in the 1930s . The Swiss bridge , which once crossed the moat to the pre @-@ Raphaelite garden encompassed by the Animal Wall , was removed in the 1930s . The stables , which lie to the north , on the edge of Bute Park , were designed by Burges in 1868 ? 69 .

Megan Aldrich contends that Burges 's interiors at Cardiff have " rarely [been] equalled ; " [although] " he executed few buildings as his rich fantastic gothic required equally rich patrons (..) his finished works are outstanding monuments to nineteenth century gothic , " the suites of rooms he created at Cardiff being amongst " the most magnificent that the gothic revival ever achieved . " Crook goes further still , arguing that the rooms reach beyond architecture to create " three dimensional passports to fairy kingdoms and realms of gold . In Cardiff Castle we enter a land of dreams . "

The Castle was given to Cardiff City Corporation by the 5th Marquess of Bute in 1947 .

= = = Castell Coch = = =

In 1872 , while work at Cardiff Castle was proceeding , Burges presented a scheme for the complete reconstruction of Castell Coch , a ruined thirteenth @-@ century fort on the Bute estate to the north of Cardiff . Burges 's report on the possible reconstruction was delivered in 1872 but building was delayed until 1875 , in part because of the pressure of works at Cardiff Castle and in part because of an unfounded concern on behalf of the Marquess 's trustees that he was facing bankruptcy . The exterior comprises three towers , described by Newman as " almost equal to each other in diameter , [but] arrestingly dissimilar in height . " Burges 's main inspiration was the work of the almost contemporaneous French architect Eugène Viollet @-@ le @-@ Duc who was undertaking similar restoration and building work for Napoleon III . Viollet @-@ le @-@ Duc 's work at the Château de Coucy , The Louvre and particularly at the Château de Pierrefonds is echoed at Castell Coch , Burges 's Drawing Room roof drawing heavily on the octagonal , rib @-@ vaulted chambre de l 'Imperatrice at Pierrefonds . Burges 's other main source was the Château de Chillon , from which his conical , and conjectural , tower roofs are derived .

Severely damaged during Welsh rebellions in the early fourteenth century , Castell Coch fell into disuse and by the Tudor period , the antiquary John Leland described it as " all in ruin no big thing but high . " A set of drawings for the planned rebuilding exists , together with a full architectural justification by Burges . The castle reconstruction features three conical roofs to the towers that are historically questionable . According to Crook , Burges " supported his roofs with a considerable body of examples of doubtful validity ; the truth was that he wanted them for their architectural effect . "

The Keep Tower , the Well Tower and the Kitchen Tower comprise a series of apartments , of which the main sequence , the Castellan 's Rooms , lie within the Keep . They begin weakly , the Banqueting Hall , completed well after Burges 's death , being described by Newman as " dilute [and] unfocused " while Crook considers it " anaemic . " It contains a colossal chimney piece , carved by Thomas Nicholls . The identity of the central figure in the overmantel is uncertain ; Girouard states that it is King David while McLees suggests that it depicts St Lucius . The Drawing Room is a double @-@ height room with decoration that Newman describes as illustrating the " intertwined themes (of) the fecundity of nature and the fragility of life . " A stone fireplace by Nicholls features the Three Fates , spinning , measuring and cutting the thread of life . The murals around the walls draw on Aesop 's Fables with delicate drawings of animals in the Aesthetic Movement style .

The octagonal chamber with its great rib @-@ vault , modelled on Viollet @-@ le @-@ Duc 's chambers at Coucy and Pierrefonds , is decorated with drawings of butterflies and birds . Off the hall lies the Windlass Room , in which Burges delighted in assembling the fully functioning apparatus for the drawbridge , together with murder @-@ holes for expelling boiling oil . The Marquess 's bedroom provides some spartan relief before the culmination of the castle , Lady Bute 's Bedroom . Crook considers this room " pure Burges : an arcaded circle , punched through by window embrasures , and topped by a trefoil @-@ sectioned dome . " The decorative theme is ' love ' , symbolised by monkeys , pomegranates and nesting birds . The decoration was completed long after Burges 's death but his was the guiding spirit . " Would Mr Burges have done it ? " William Frame wrote to Thomas Nicholls in 1887 . Burges 's original design for the castle included a chapel to be built on the roof of the Well Tower . It was never finished and the remains were removed in the late nineteenth century .

Following Burges 's death in 1881 , work on the interior continued for another ten years . The castle was little used , the Marquess never came after its completion , and its main function was as a family sanatorium , although the Marchioness and her daughter , Lady Margaret Crichton @-@ Stuart , did occupy it for a period following the death of the Marquess in 1900 . In 1950 , the 5th Marquess of Bute handed the castle over to the Ministry of Works . McLees views it as " one of the greatest Victorian triumphs of architectural composition " , whilst Crook writes of Burges " recreating from a heap of rubble a fairy @-@ tale castle which seems almost to have materialised from the margins of a medieval manuscript . "

= = Later works = =

Bute 's commissions formed the major corpus of Burges 's work from the 1860s until his death . However , he continued to accept other appointments .

= = = Worcester College , Oxford = = =

The interiors of the Hall and Chapel of Worcester College , Oxford , had been designed by James Wyatt in 1776 ? 90 . In 1864 , Burges was commissioned to overhaul Wyatt 's unremarkable designs for the Chapel by the Reverend H C O Daniel , a member of the College 's Senior Common Room and future Provost , who had known Burges when they were contemporaries at King 's College London . Burges 's extensive iconography envelopes the building , with animals and birds depicted on the end of pews , and Burges 's mosaic flooring astonished his contemporaries . Drawing on his rare knowledge of medieval techniques and working with his meticulous attention to detail , Burges created a chapel that Crook describes as " almost unique amongst High Victorian ecclesiastical interiors . " The richly symbolic iconography " and Masonic influences on the scheme of decoration are significant , Gillingham suggesting that Burges 's Freemasonry connections were a partial explanation for his appointment and noting that a " symbolic masonic commentary pervades the Chapel . Unusually , in the redecoration of the Chapel , Burges did not use members of his usual team . The stained glass and the ceiling paintings are by Henry Holiday , and the statues , lectern and candlesticks are by William Grinsell Nicholl .

In 1873 ? 79 Burges also undertook a redecoration of the College 's Hall . The funds needed for the Hall were raised by an appeal in which the decorated wooden panels on the walls were individual gifts , incorporating the crests and shields of the donors . In some cases , where there were no known crests or shields , those of former members were substituted and Burges made several painted imitations of marbling on wood . The large window at the end of the Hall was also filled with the armorial bearings for which room had not been found in the panels . A fireplace was also inserted on the dais . Almost all of Burges 's work in the Hall was lost in a redevelopment of the 1960s in which Wyatt 's designs were reinstated , although the fireplace was removed to Knightshayes Court and the East Window , above the high table , was restored circa 2009 .

= = = Skilbeck 's Warehouse = = =

Skilbeck 's Warehouse , formerly at 46 Upper Thames Street , London , and now demolished , was a drysalter 's warehouse constructed by Burges in 1866 and is important as his only foray into industrial design . Burges was commissioned by the Skilbeck Brothers to re @-@ model an existing warehouse ; the result was influential , representing what one of Burges 's obituarists described as " probably the most successful attempt ever made to unite the requirements of art and mercantile convenience . " Bradley describes Burges 's re @-@ modelling as using " twin pointed bays under a single Gothic relieving arch and gable " . The use of exposed cast iron was revolutionary . Modern materials and technologies were combined with gothic iconography , an article of 1886 in The Ecclesiologist describing " the great crane supported by a corbel carved into a bust of a fair Oriental maid , symbolising the clime from which so much of the drysalter 's materials are brought , and over a circular window in the gable (a) ship bringing in its precious freight . " The total cost of the work was £ 1 @, @ 413 .

= = = Knightshayes Court = = =

The commission for the brand new house of Knightshayes Court was obtained from Sir John Heathcoat @-@ Amory in 1867 and the foundation stone was laid in 1869 . By 1874 , the building was still incomplete , owing to ongoing difficulties with Heathcoat @-@ Amory , who objected to many of Burges 's designs on the grounds of cost and of style . Although work had begun on the interior , the turbulent relationship between architect and client led to Burges 's sacking in 1874 and his replacement by John Dibblee Crace . Nevertheless , Knightshayes Court remains the only

example of a medium @-@ sized Burges country house , built in a standard Victorian arrangement . Early French Gothic in style , it follows a standard neo @-@ Tudor plan of a large central block with projecting gables . The tower Burges planned was never built .

The interior was to have been a riot of Burgesian excess but not a single room was completed to Burges 's designs . Of the few interior features that were fully executed , much was altered or diluted by Heathcoat @-@ Amory and his successors . However some of the interiors , such as the library , vaulted hall and the arched red drawing room , remain or have been re @-@ instated .

Since the house passed to the National Trust in 1972 , major works of restoration and re @-@ creation have been undertaken and a number of pieces of Burges furniture , mostly not original to the house , are displayed . These include a bookcase from Buckingham Street and a chimney piece from the Hall at Worcester College , Oxford , where , in the 1960s , some decorative works by Burges were removed , although his redecoration of the college Chapel remains . The aim is , as far as possible , to reinstate the work of Burges and Crace .

= = = Park House = = =

Park House , Cardiff was built by Burges for Lord Bute 's engineer , James McConnochie , between 1871 and 1875 . With its steep roofs and boldly textured walls , Park House revolutionised Cardiff 's domestic architecture , and was highly influential , in the city and beyond . The impact of the building can be seen in many of Cardiff 's inner suburbs , where imitations of Park House and its features can frequently be identified . Cadw described it as " perhaps the most important 19th century house in Wales " , a position reflected in its status as a Grade I listed building .

The style of the house is Early French Gothic , with triangle and rectangle to the fore , although it is without the conical tower Burges considered appropriate both for his own home , The Tower House and for Castell Coch . Burges used various building stones for Park House : Pennant Sandstone for the walls , Bath Stone around the windows , entrance porch and plinths , with pillars in pink Peterhead granite from Aberdeenshire . The external frontage comprises four gables , the windows of the last gable concealing what Newman describes as " the major peculiarity of the interior . On entering , one is immediately confronted by the underside of the staircase , and has to skirt round it to reach the rest of the house . " The arrangement was not repeated at The Tower House , which is an almost reversed replica with added conical tower . The interior fittings are of high quality , including the massive , mahogany staircase and marble chimneypieces . Both the drawing room and the dining room have beamed ceilings . The whole is built with a solidity that was guaranteed by the use of the Marquess of Bute 's own workforce from Cardiff Docks .

= = = Christ the Consoler , St Mary 's and St Paul 's Cathedral = = =

Burges 's two finest gothic churches were also undertaken in the 1870s , the Church of Christ the Consoler , Skelton @-@ on @-@ Ure , and St Mary 's , Studley Royal . His patron , George Robinson , 1st Marquess of Ripon , although not as rich as Bute , was his equal in romantic medievalism and had been a friend of Bute 's at Oxford , which may account for the choice of Burges as architect . Both churches were built as memorial churches for Ripon 's brother @-@ in @-@ law , Frederick Grantham Vyner , who was murdered by Greek bandits in 1870 . Vyner 's mother commissioned the Church of Christ the Consoler and his sister St Mary 's . Both begun in 1870 , Skelton was consecrated in 1876 and Studley Royal in 1878 .

The Church of Christ the Consoler , in the grounds of Newby Hall in North Yorkshire , is built in the Early English style . The exterior is constructed of grey Catraig stone , with Morcar stone for the mouldings . The interior is faced with white limestone , and richly fitted out with marble . The work was undertaken by members of Burges 's usual team , Gualbert Saunders making the stained glass , from cartoons by Lonsdale , and Nicholls sculpting the carvings . Leach and Pevsner describe the scheme of stained glass as " uncommonly excellent . " It is particularly interesting as representing an architectural move from Burges 's favourite Early French style to an English inspiration . Pevsner considers it : " Of determined originality ; the impression is one of great opulence , even if of a

somewhat elephantine calibre . "

The Church of St Mary , Studley Royal , is also in the Early English style and is located in the grounds of Studley Royal Park at Fountains Abbey , in North Yorkshire . As at Christ the Consoler , the exterior is of grey limestone , with a two @-@ stage west tower topped with a soaring spire . The interior is equally spectacular , exceeding Skelton in richness and majesty , Leach commenting that " everything is precisely calculated as to its visual impact . " The theme , previously used at Gayhurst , is Paradise Lost and Paradise Regained . The stained glass , by Saunders & Co , is of particularly high quality . Pevsner describes St Mary 's as " a dream of Early English glory " and Crook writes , " [although] Cork Cathedral may stand as Burges 's greatest Gothic work , Studley Royal is his ' ecclesiastical ' masterpiece . " Burges also constructed an estate cottage in 1873 .

In 1870 , Burges was asked to draw up an iconographic scheme of internal decoration for St Paul 's Cathedral , unfinished since the death of Sir Christopher Wren . In 1872 , he was appointed architect and over the next five years produced what Crook describes as a " full @-@ blown scheme of early Renaissance decoration " for the interior which he intended would eclipse that of St Peter 's in Rome . However , as Crook writes , his plans were " rather too creative for most Classicists " and these artistic , and linked religious , controversies led to Burges 's dismissal in 1877 with none of his plans undertaken .

= = = Trinity College , Hartford , Connecticut = = =

In 1872 , Abner Jackson , the President of Trinity College , Connecticut , visited Britain , seeking models and an architect for a planned new campus for the college . Burges was chosen and he drew up a four @-@ quadrangled masterplan , in his Early French style . Lavish illustrations were produced by Axel Haig . However , the estimated cost , at just under one million dollars , together with the sheer scale of the plans , thoroughly alarmed the College Trustees . Only one sixth of the plan was executed , the present Long Walk , with Francis H. Kimball acting as local , supervising , architect , and Frederick Law Olmsted laying out the grounds . Crook considers the result , " unsatisfactory .. [but important] .. in its key position in the development of late nineteenth @-@ century American architecture . " Other critics have viewed Burges 's design more positively : the American architectural historian Henry @-@ Russell Hitchcock thought Trinity " perhaps the most satisfactory of all of [Burges 's] works and the best example anywhere of Victorian Gothic collegiate architecture " ; whilst Charles Handley @-@ Read suggested the college was " in some ways superior to Butterfield 's Keble or Seddon 's Aberystwyth . "

= = = The Tower House = = =

From 1875 , although he continued to work on the completion of projects already begun , Burges received no further major commissions . The construction , decoration and furnishing of his own home , The Tower House , Melbury Road , Kensington , occupied much of the last six years of his life . Burges designed the house in the style of a substantial thirteenth century French townhouse . Of red brick , and in an L plan , the exterior is plain . The house is not large , its floor @-@ plan being little more than 50 feet square . But the approach Burges took to its construction was on a grand scale : the floor depths were sufficient to support rooms four or five times their size and the architect Richard Norman Shaw wrote of the concrete foundations as being suitable " for a fortress . " This approach , combined with Burges 's architectural skills and the minimum of exterior decoration , created a building that Crook describes as " simple and massive " . As was usual with Burges , many elements of earlier designs were adapted and included , the street frontage from the McConnochie House , the cylindrical tower and conical roof from Castell Coch and the interiors from Cardiff Castle .

The interior centres on the double @-@ height entrance hall , Burges having avoided the error that he had made at the McConnochie House when he placed a vast central staircase in the middle of the building . At The Tower House , the stair is consigned to the conical tower . The ground floor contains a drawing room , dining room and library , while the first floor holds bedroom suites and a

study . If Burges shunned exterior decoration at The Tower House , he more than compensated internally . Each room has a complex iconographic scheme of decoration : that of the hall is Time , in the drawing room , Love , in Burges 's bedroom , the Sea . Massive fireplaces with elaborate overmantels were carved and installed , a castle in the Library and mermaids and sea @-@ monsters of the deep in his own bedroom . His brother @-@ in @-@ law , Pullan , wrote that " Chaucer and Tennyson 's poems were Mr Burges ' chief text @-@ books when engaged in designing these decorations . "

In designing the medieval interior to the house , Burges also illustrated his skill as a jeweller , metalworker and designer , and produced some of his best works of furniture including the Zodiac settle , the Dog Cabinet and the Great Bookcase , the last of which Charles Handley @-@ Read described as " occupying a unique position in the history of Victorian painted furniture . " The fittings were as elaborate as the furniture : the tap for one of the guest washstands was in the form of a bronze bull from whose throat water poured into a sink inlaid with silver fish . Within the Tower House Burges placed some of his finest metalwork ; the artist Henry Stacy Marks wrote " he could design a chalice as well as a cathedral ... His decanters , cups , jugs , forks and spoons were designed with an equal ability to that with which he would design a castle . "

Upon completion , the Tower House was sensationally received . In a survey of the architecture of the past fifty years , published by The Builder in 1893 , it was the only private town house to be included . Crook considers the house , the " synthesis of [Burges 's] career and a glittering tribute to his achievement . " The Tower House , which remains a private home , owned by Jimmy Page for many years , retains much of its internal structural decoration , but the furniture and contents that Burges designed for his home have been dispersed .

= = Metalwork and jewellery = =

Burges was a notable designer of Gothic @-@ inspired metalwork and jewellery , and he has been cited as " Pugin 's successor in the Gothic revival style . " Although Burges was foremost an architect , Edmund Gosse described his buildings as " more jewel than architecture " , and Crook states that " Burges 's genius as a designer is expressed to perfection in his jewellery and metalwork . " He began with religious artifacts (candlesticks , chalices , pectoral crosses) as individual commissions or as part of the decorative scheme for buildings over which he had complete artistic control . Examples include the chalices for St Michael 's Church , Brighton , the statue of the Angel which stands above St Fin Barre 's and which was his personal gift to the cathedral , and the Dunedin Crozier . This item , carved in ivory and depicting St George slaying the dragon , was made for the first Bishop of Dunedin . In 1875 Burges published the design in a French magazine as a thirteenth century original , an example of his delight in tricks and jokes . Similarly inventive were his designs for fish plates for Lord Bute , in which a service of eighteen plates is decorated with punning illustrations , such as a skating skate , and a winged perch seated on the branch of a tree . He also undertook commissions for other patrons , including the Sneyd dessert service . On 3 April 1872 , Burges produced a gothic @-@ style brooch for the marriage of the Marquess of Bute to Lady Bute . In September 1873 , he produced another brooch for the Marchioness , in the shape of a gothic G , a gold heraldic shield in enamel , encrusted with gems and pearls . He followed this with a necklace and earrings , an attempt to " design in Castellani 's archeological style . " Another example of the works that Burges created for Lady Bute as a present for her husband , was a silver cruet set , in the form of two medieval retainers carrying tiny barrels of salt and pepper ; the answer to the question of " what to give a man who (could) afford everything . "

Some of his most notable works , however , were those he created for himself , often with the proceeds of the winning of an architectural competition . Examples include the Elephant Inkstand , which Crook considers " the very epitome of its creator 's special genius " , the pair of jewelled decanters paid for with the fees for the plans of the Crimea Memorial Church and for his series of lectures , Art Applied to Industry , and the Cat Cup , created by Barkentin in commemoration of the Law Courts competition , of which Crook writes : " Its technical virtuosity sets standards for the Arts and Crafts phase . But the overall conception , the range of materials , the ingenuity , the

inventiveness , the sheer gusto of the design , is peculiarly , triumphantly Burges . " Burges also designed more utilitarian articles which were nonetheless imbued with his love of allusion and punning , including silverware featuring mermaids , spiders and other creatures and a set of knives and forks for the Tower House , with the handles , carved by Nicholls , showing symbols of " meat and vegetables , veal , venison , onion , pea and so on . " He was also a knowledgeable critic , referred to by a contemporary as " one of the best judges of armour in Europe . " His large collection of armour was bequeathed to the British Museum upon his death .

The whereabouts of some of Burges 's most important pieces are unknown , but discoveries are sometimes made : a brooch which he designed as a wedding present for his friend John Pollard Seddon was identified on the BBC television series Antiques Roadshow and subsequently sold at auction for £ 31 @, @ 000 in August 2011 .

= = Stained glass = =

Burges played an important role in the renaissance of High Victorian stained glass . The provision of glass of appropriate colour and richness was central to many of his decorative themes , and he invested effort in working with the best cartoonists and manufacturers to achieve this . He also studied the history of glass production , writing in his second Art Applied to Industry lecture , " [a] use of antiquarian studies is to restore disused arts , and to get all the good we can out of them for our own improvement . " In the catalogue to the exhibition of stained glass cartoons from Cardiff Castle , Sargent pays tribute to " his deep knowledge of the history and techniques of glass manufacture " and Lawrence considers him a pioneer who , by his " painstaking studies , re @-@ established the principles of medieval decoration and used this to make [his] own bold and original statements . " The results were outstanding ; Lawrence wrote that Burges designed with " a vibrancy , an intensity and a brilliance which no other glass maker could match . " He acknowledges Burges 's debt to the manufacturers and craftsmen with whom he worked , in particular , Gualbert Saunders , whose " technique [gave] Burges 's glass its most distinctive characteristic , namely the flesh colour . This is unique , had no precedents and has had no imitators . " As well as at Saint Fin Barre 's , Burges designed stained glass for all of his own significant churches , for reconstructions of medieval churches undertaken by others , and for his secular buildings . He undertook significant work at Waltham Abbey with Edward Burne @-@ Jones , but much of his work there was destroyed in the Blitz . Crook writes , " At Waltham , Burges does not copy . He meets the Middle Ages as an equal . " .

Windows by Burges continue to be discovered . In 2009 , a stained glass window found in the vaults of Bath Abbey was confirmed as a design by Burges . The window , which was commissioned by Mallet and Company , featured on the Antiques Roadshow in early 2010 and is currently on display at the Bath Aqua Theatre of Glass . In March 2011 , two glass panels designed by Burges were purchased for £ 125 @, @ 000 by Cadw . The panels were part of a set of twenty Burges designed for the chapel at Castell Coch but were removed when the unfinished chapel was demolished . Ten of the panels were put on display at Cardiff Castle , and eight were used in the model of the chapel in the attic room of the Well Tower at Castell Coch ; the two purchased by Cadw were considered lost until they failed to sell at auction in Salisbury in 2010 . The Inspector of Ancient Monuments for Cadw , speaking after their purchase , said , " The panels show a variety of Welsh and British saints and key biblical figures and are of the highest quality Victorian stained glass . William Burges ' work attracts enormous worldwide attention and the price reflects the artistic genius of the man and the rare quality of these glass panels . "

Research has also led to being Burges properly credited with work previously attributed to others . In his 1958 volume on North Somerset and Bristol , Pevsner praises the " aesthetic quality " of the stained glass at the Church of St James , in Winscombe but erroneously describes it as " one of the best examples of Morris glass in existence and quite unrecorded . " In fact , the glass is by Burges .

= = Furniture = =

Burges 's furniture was , second to his buildings , his major contribution to the Victorian Gothic Revival ; as Crook writes , " More than anyone , it was Burges , with his eye for detail and his lust for colour , who created the furniture appropriate to High Victorian Gothic . " Enormous , elaborate and highly painted , Crook considers his " art furniture medieval in a way no other designer ever approached . " The first detailed study of Burges 's work in this area was by Charles Handley @-@ Read in his article in The Burlington Magazine of November 1963 , Notes on William Burges 's Painted Furniture . Despised as much as his buildings in the reaction against Victorian taste that occurred in the twentieth century , his furniture came back into fashion in the latter part of that century and now commands very high prices .

Burges 's furniture is characterised by its historical style , its mythological iconography , its vibrant painting and , often , by rather poor workmanship . The Great Bookcase collapsed in 1878 and required complete restoration . The painting of his furniture was central to Burges 's views on its purpose . Describing his ideal medieval chamber in the lecture on furniture , delivered as part of the Art Applied to Industry series , he writes of its fittings being " covered with paintings ; it not only did its duty as furniture , but spoke and told a story . " The designs were frequently collaborative , with artists from Burges 's circle completing the painted panels that they mostly comprise . The contributors were often notable , Vost 's sales catalogue for the Mirrored Sideboard suggesting that some of its panels were by Dante Gabriel Rossetti and Edward Burne @-@ Jones .

Much of his early furniture , such as the Great Bookcase and the Zodiac settle , was designed for his offices at Buckingham Street and subsequently moved to the Tower House . The Great Bookcase was also part of Burges 's contribution to the Medieval Court at the 1862 International Exhibition . Others , such as the Yatman Cabinet , were created as commissions . Later pieces , such as the Crocker Dressing Table and the Golden Bed and its accompanying Vita Nuova washstand , were specifically made for suites of rooms at the Tower House . The Narcissus washstand was originally made for Buckingham Street and subsequently moved to Burges 's bedroom at the Tower House . John Betjeman , later Poet Laureate and a leading champion of the art and architecture of the Victorian Gothic Revival , was left the remaining lease on the Tower House , including some of the furniture , by E. R. B. Graham in 1961 . He gave the washstand to the novelist Evelyn Waugh who made it the centrepiece of his 1957 novel , The Ordeal of Gilbert Pinfold , in which Pinfold is haunted by the stand .

Examples of Burges 's painted furniture can be seen in major museums including the Victoria and Albert Museum , the Detroit Institute of Arts , the National Museum Wales and the Manchester Art Gallery . The Higgins Art Gallery & Museum , Bedford holds a particularly fine collection , begun with a large number of purchases from the estate of Charles and Lavinia Handley @-@ Read , including the Narcissus washstand , Burges 's bed and the Crocker Dressing Table . The most recent acquisition by the Bedford Museum is the Zodiac settle (1869 ? 70) , painted by Henry Stacy Marks . The Museum paid £ 850 @,@ 000 for the settle , comprising a £ 480 @,@ 000 grant from the National Heritage Memorial Fund , £ 190 @,@ 000 from the Trustees of the Cecil Higgins Art Gallery and £ 180 @,@ 000 from the Art Fund after the British government imposed an export ban on the work .

= = Personal life = =

Burges , who never married , was considered by his contemporaries to be eccentric , unpredictable , over @-@ indulgent and flamboyant . He was also physically unprepossessing , described by the wife of his greatest patron as " ugly Burges . " Short , fat , and so near @-@ sighted that he once mistook a peacock for a man , Burges appears to have been sensitive about his appearance and very few images of him exist . The known portraits are : a painting of 1858 by Edward John Poynter on a panel of the Yatman Cabinet ; a photograph from the 1860s , by an unknown author , showing Burges dressed as a court jester ; a sketch of 1871 in The Graphic by Theodore Blake Wirgman ; a pencil drawing in profile of 1875 by Edward William Godwin ; three posed photographs from 1881 by Henry Van der Weyde and a posthumous caricature by Edward Burne @-@ Jones .

Whatever his physical shortcomings , his personality , his conversation and his sense of humour

were attractive and infectious , Crook commenting that " his range of friends [covered] the whole gamut of pre @-@ Raphaelite London . " Burges 's childlike nature occasioned comment ; Dante Gabriel Rossetti composing a limerick about him (see box) .

Robert Kerr 's novel of 1879 , *The Ambassador Extraordinary* , involves an architect Georgius Oldhousen , whom Crook considers to be based on Burges ; he is " not exactly young in years but is in an odd way youthful in appearance and in manners Georgius can never grow old ... His strong point is a disdain for Common Sense ... His vocation is Art ... [a] matter of Uncommon Sense . " Burges was a clubbable man . Elected to the Institute of British Architects in 1860 , in 1862 he was appointed to its Council and in 1863 was elected to the Foreign Architectural Book Society , the FABS , which comprised the RIBA elite and was limited to fifteen members . He became a member of the Athenaeum Club in 1874 , was a member of the Arts Club , the Medieval Society , the Hogarth Club , and was elected to the Royal Academy in the year of his death . As with many of his friends Burges also joined The Artists Rifles .

Burges was a fanatical collector , particularly of drawings and metalwork . He was also a Freemason . Other pursuits included ratting and opium . The influence of drugs on his life and his architectural output has been debated ; Crook speculating that it was in Constantinople , on his tour in the 1850s , that he first tasted opium and the Dictionary of Scottish Architects stating with certainty that his early death was brought about " at least partly as a result of his bachelor lifestyle of smoking both tobacco and opium . " The architectural writer Simon Jenkins speculated as to why Sir John Heathcoat @-@ Amory chose as his architect " an opium @-@ addicted bachelor Gothicism who dressed in medieval costume . " Burges 's own diary of 1865 includes the reference , " Too much opium , did not go to Hayward 's wedding " , and Crook concludes that " it is hard to resist the conclusion that [opium] reinforced the dreamier elements in his artistic make @-@ up " .

= = Death = =

Burges died , aged 53 , at The Tower House on 20 April 1881 . While on a tour of works at Cardiff , he caught a chill and returned to London , half @-@ paralysed , where he lay dying for some three weeks . Among his last visitors were Oscar Wilde and James Whistler . He was buried in the tomb he designed for his mother at West Norwood , London . On his death , John Starling Chapple , Burges 's office manager and close associate for more than twenty years , wrote " a constant relationship ... with one of the brightest ornaments of the profession has rendered the parting most severe . Thank God his work will live and ... be the admiration of future students . I have hardly got to realize my lonely position yet . He was almost all the world to me . " Lady Bute , wife of his greatest patron , wrote , " Dear Burges , ugly Burges , who designed such lovely things ? what a duck . "

In Saint Fin Barre 's , together with memorials to his mother and sister , there is a memorial plaque to Burges , designed by him , and erected by his father . It shows the King of Heaven presiding over the four apostles , who hold open the Word of God . Under the inscription " Architect of this cathedral " is a simple shield and a small , worn , plaque with a mosaic surround , bearing Burges 's entwined initials and name . Legal complications obstructed Burges 's wish to be buried in the cathedral he had built . Burges 's own words on Saint Fin Barre 's , in his letter of January 1877 to the Bishop of Cork , sum up his career , " Fifty years hence , the whole affair will be on its trial and , the elements of time and cost being forgotten , the result only will be looked at . The great questions will then be , first , is this work beautiful and , secondly , have those to whom it was entrusted , done it with all their heart and all their ability . "

= = Legacy and influence = =

On Burges 's death in 1881 , his contemporary , the architect Edward William Godwin , said of him that " no one of the century of this country or any other that I know of , ever possessed that artistic rule over the kingdom of nature in a measure at all comparable with that which he shared in common with the creator of the Sphinx and the designer of Chartres . " But the Gothic Revival he

championed with such force was in decline . Within twenty years his style was considered hopelessly outdated and owners of his works sought to eradicate all traces of his efforts . From the 1890s to the later twentieth century , Victorian art was under constant assault , critics writing of " the nineteenth century architectural tragedy " , ridiculing " the uncompromising ugliness " of the era 's buildings and attacking the " sadistic hatred of beauty " of its architects . Of Burges , they wrote almost nothing . His buildings were disregarded or altered , his jewellery and stained glass were lost or ignored , and his furniture was given away . The architectural historian Megan Aldrich writes , " He founded no school ... had few adherents outside the circle of his practice ... and trained no further generation of designers . " In comparison with more prolific contemporaries , he completed relatively few works and lost many architectural competitions . Burges 's collaborator , the artist Nathaniel Westlake , lamented " competitions are seldom given to the best man ? look at the number poor Burges won , or should have won , and I think he executed only one . "

Almost his sole champion in the years after his death was his brother @-@ in @-@ law , Richard Popplewell Pullan . Primarily an illustrator , as well as a scholar and archaeologist , Pullan trained with Alfred Waterhouse in Manchester , before joining Burges 's office in the 1850s . In 1859 , he married Burges 's sister . Following Burges 's death in 1881 , Pullan lived at The Tower House and published collections of Burges 's designs , including Architectural Designs of William Burges (1883) and The House of William Burges (1886) . In his preface to Architectural Designs Pullan expressed the hope that illustrated volumes of his brother @-@ in @-@ law 's work " would be warmly welcomed and thoroughly appreciated , not only by his professional brethren , but by all men of educated taste in Europe and America . " This hope was not to be fulfilled for a hundred years but Burges 's work did continue to attract followers in Japan . Josiah Conder studied under him , and , through Conder 's influence , the notable Japanese architect Tatsuno Kingo was articled to Burges in the year before the latter 's death .

From the later twentieth century to the present a renaissance has occurred in the study of Victorian art , architecture and design and Crook contends that Burges 's place at the centre of that world , as " a wide @-@ ranging scholar , an intrepid traveller , a coruscating lecturer , a brilliant decorative designer and an architect of genius , " is again appreciated . Crook writes further that , in a career of only some twenty years , he became " the most brilliant architect @-@ designer of his generation , " and , beyond architecture , his achievements in metalwork , jewellery , furniture and stained glass place him as Pugin 's only " rival [.] as the greatest art @-@ architect of the Gothic Revival . "

= = Architectural scholarship = =

Burges 's limited output , and the general unpopularity of his work for much of the century following his death , meant that he was little studied . In a seventy @-@ one page guide to Cardiff Castle , published in 1923 , he is referenced only three times , and on each occasion his name is misspelt as " Burgess " . Pevsner 's 1951 volume on the exhibits at The Great Exhibition , High Victorian Design , makes no mention of him , despite his significant contributions to the Medieval Court . The 1950s saw the small beginnings of a reaction against the condemnation of all that the Victorian architects , including Burges , had produced . The exhibition of Victorian and Edwardian Decorative Arts held at the Victoria and Albert Museum in 1952 included five pieces of his furniture and four examples of his metalwork . This was followed by the foundation of the Victorian Society in 1958 . Victorian Architecture , a collection of essays edited by Peter Ferriday and published in 1963 , contained an article on him by Charles Handley @-@ Read , perhaps the first serious scholar of Burges . Handley @-@ Read took a measured view of Burges 's work writing that , " as a designer , he (was) apt to be aggressive rather than charming " , but he was in no doubt of Burges 's significance , writing of his best works as " indispensable examples of ' Victorian Conservanda ' . " The last thirty years , however , have seen a significant revival of interest . Burges 's rehabilitation can be dated to 1981 , the centenary of his death , when a major exhibition on his life and works was held , firstly at the National Museum Cardiff , until October 1981 , and then at the Victoria and Albert Museum , London , from November 1981 to January 1982 . The catalogue to that exhibition , entitled The Strange Genius of William Burges , was edited by J. Mordaunt Crook . A much smaller exhibition of his work

was also held at the Crawford Municipal Art Gallery in Cork . In the same year , the only full study of Burges , Crook 's William Burges and the High Victorian Dream , was published . In the dedication to that volume , " In Mem . C.H.-R " , Crook acknowledges his debt to Charles Handley @-@ Read , whose notes on Burges Crook inherited following Handley @-@ Read 's suicide . A revised edition was published in February 2013 . Other sources include articles on Cardiff Castle and Castle Coch in Mark Girouard 's The Victorian Country House . The Buildings of England , The Buildings of Wales , The Buildings of Scotland and The Buildings of Ireland series provide comprehensive coverage of Burges 's works by county , although in the last two instances they are not yet complete . The current (2012) curator of Cardiff Castle , Matthew Williams , has also written a number of Burgesian / Bute articles for the architectural press . The Cathedral of Saint Fin Barre at Cork , by David Lawrence and Ann Wilson , covers Burges 's work in Ireland .

= = List of works = =

The chronological list of Burges 's major buildings is believed to be complete , although some minor works , or minimal additions to pre @-@ existing structures , have not been included . The list of furniture and other works is selective . No listing is given of his extensive creations of jewellery , metalwork and stained glass . Crook has a comprehensive , chronological , appendix of Burges 's work with indications as to whether the work is still in situ , was never executed , has been removed elsewhere , has been demolished or where the present location is unknown .

= = = Buildings = = =

= = = Unexecuted designs = = =

= = = Major pieces of furniture with locations = = =