

GOthic ARCHITECTURE

Tho to be a wise critic of pictures one need not be a painter, it is to the working architect, witness Vitruvius, Palladio, Severy, George Street, that builder and archeologist must go to school if they would interpret Roman, Renaissance and Spanish building. Sir Thomas Graham Jackson has had a long and honorable career in his profession and he crowns his days with what is perhaps the best book in English on its topic, *Gothic Architecture in France, England and Italy*.

It is not hard to solve the apparent paradox and make out why, when the painter too often writes with petulance and *parti pris* and unintelligence, the working architect should speak both wisely and nobly of all the great unperished past. It is his good fortune to draw so constantly, not for decoration only, but for essential structure, on that goodly heritage that he is not able to think himself very much wiser than his fathers; and it is his happy necessity, that, dealing as he must with the primary qualities of matter these essential problems impose on him gravity, sincerity and uprightness of mind. This is the temper of these two volumes, the complement of an earlier one on Byzantine and Romanesque, and the outcome of long study that circled especially about the Adriatic and included not merely the sketching of ruins but the repairing of structures. We owe the preservation of precious morsels to Sir Thomas Jackson.

Everywhere his English training has opened his eyes to the significance of moldings, a matter less important to the French architects, like Viollet-le-Duc, and his professional preoccupation has led him to seek explanation and interpretation in the conditions of material and form. In the little book on "Reason in Architecture" he had pushed this bias to the point apparently

of denying the spiritual or emotional factor in the genesis of Gothic form, forgetful that, like a sacrament, art has both the outward visible form and also the inward spiritual grace, that both co-exist in a preëstablished harmony and neither can withdraw without ruining the whole. But here, being rather historically minded than controversially, he is content to analyze and explain and praise not unworthily nor yet fulsomely, but with discrimination and insight, and adding his own drawings in lieu of photographs, he makes a work invaluable alike to the student of art and to the professional architect mainly concerned with questions of construction.

Gothic Architecture in France, England and Italy, by Sir Thomas Graham Jackson. University of Chicago Press. 2 vols. \$14.50.