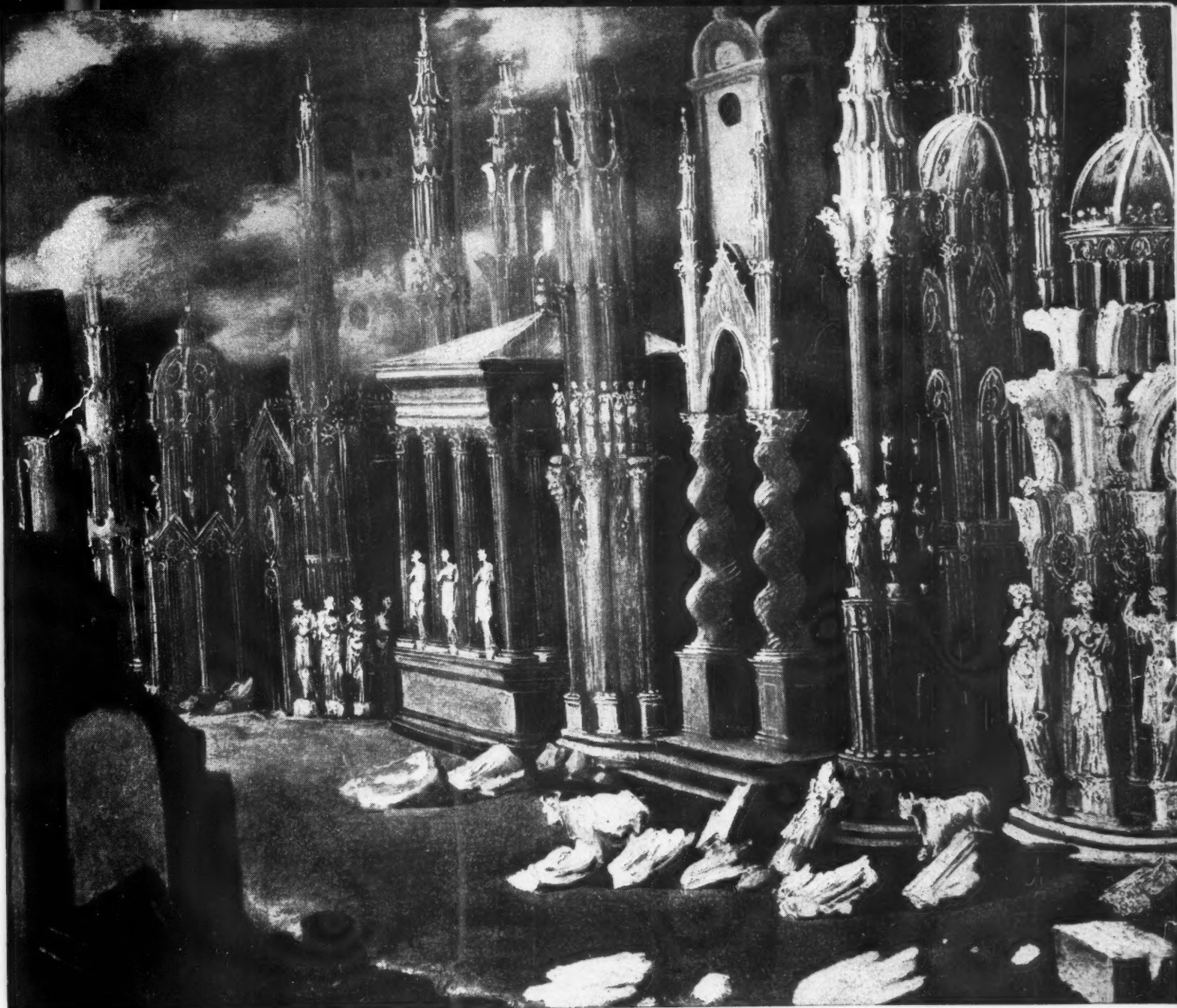




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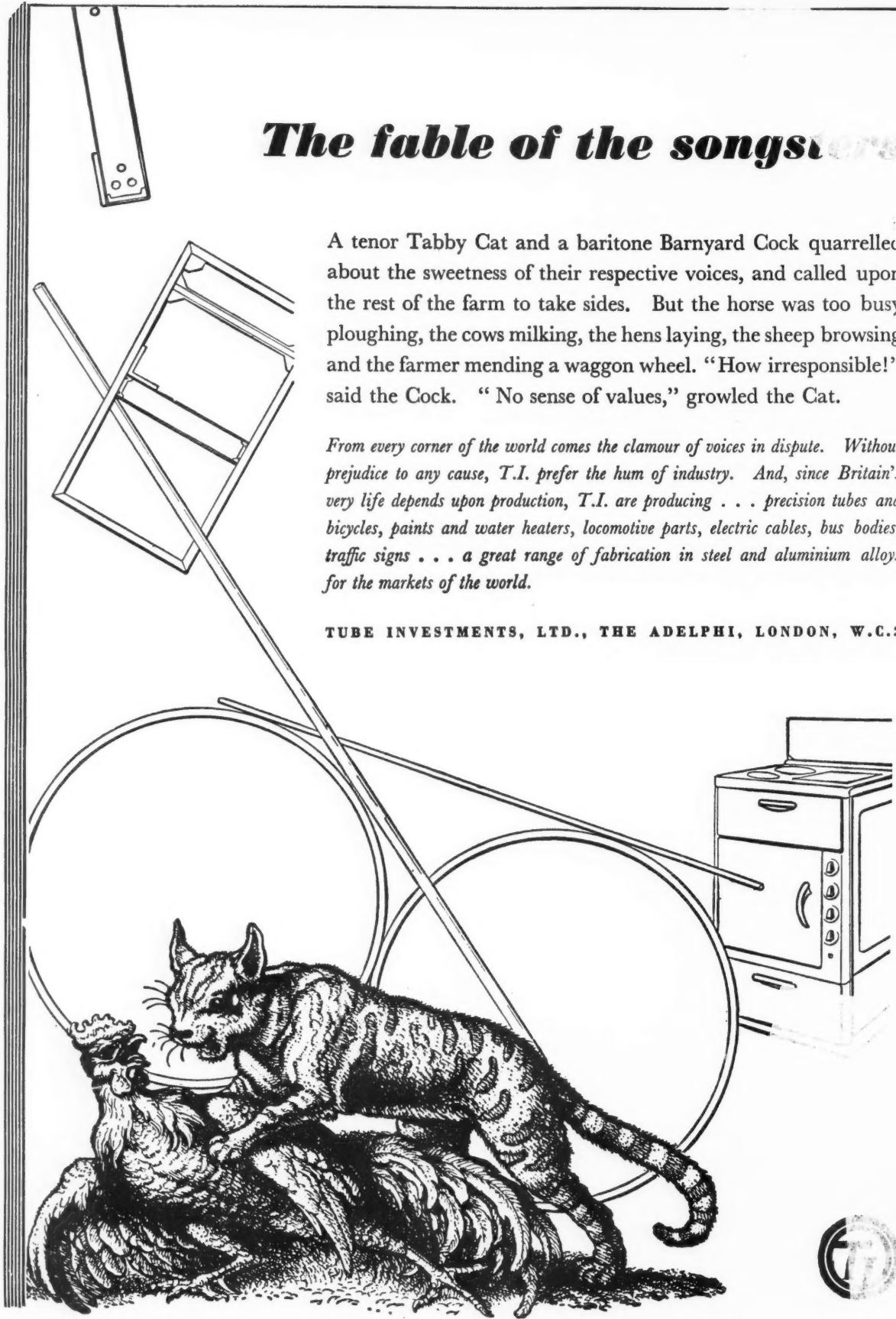
Three shillings and sixpence

The fable of the songsters

A tenor Tabby Cat and a baritone Barnyard Cock quarrelled about the sweetness of their respective voices, and called upon the rest of the farm to take sides. But the horse was too busy ploughing, the cows milking, the hens laying, the sheep browsing and the farmer mending a waggon wheel. "How irresponsible!" said the Cock. "No sense of values," growled the Cat.

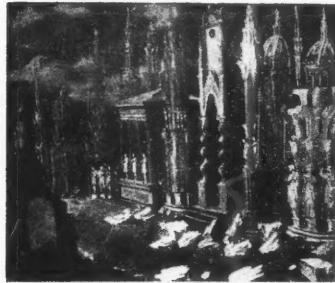
From every corner of the world comes the clamour of voices in dispute. Without prejudice to any cause, T.I. prefer the hum of industry. And, since Britain's very life depends upon production, T.I. are producing . . . precision tubes and bicycles, paints and water heaters, locomotive parts, electric cables, bus bodies, traffic signs . . . a great range of fabrication in steel and aluminium alloys for the markets of the world.

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THE ARCHITECTURAL REVIEW

Volume 105 Number 626 February 1959



The Cover From Monsù Desiderio to Paul Klee is a fair jump, measured in time; three centuries, more or less, lie between them. But they have much in common nevertheless, as the painting and the drawing brought into apposition on this month's cover show. It is not merely that the silhouettes of the buildings in the two are oddly alike; Klee described drawing as 'going for a walk with a line,' and Monsù seems to have liked very much the same sort of line for company. At a deeper level, it is the Mannerism in Monsù and the Surrealism in Klee that link them. For both Mannerism and Surrealism are the products of ages in which 'the new philosophy puts all in doubt'—the new philosophy being Copernican astronomy in the former case and Freudian psychology in the latter. (The painting by Monsù Desiderio is in the Konstmuseum, Göttingen.)

54 The Constituent Fact: Victorian

55 Towards a Philosophy of Architecture

In England, discussion of modern architecture has long suffered from the want of an architectural aesthetic. No English writer since Ruskin has produced that consistent body of doctrine within the framework of which such discussion, to be fruitful, must take place. One of the results of this state of affairs is that modern architecture is virtually a closed book to many people who are well informed about the other visual arts in their contemporary manifestations. More important, architecture itself is affected. For, since architecture became self-conscious—conscious of itself as something more than a mere technique, that is—the mentorship of the man of letters in his capacity of critic has been a necessity for its healthy development. The problem is: What can be done towards giving modern architecture the theoretic background it needs? THE ARCHITECTURAL REVIEW can offer no ready-made

solution, but in the new feature called 'Canon,' introduced in this editorial article and beginning on page 95, will endeavour to provide the materials (collected from many countries) with which such a background may, in the fullness of time, be built up.

57 University Hostel at Helsinki Architect: Pauli Salomaa

61 Victorian Monuments of Commerce by Henry-Russell Hitchcock

The commercial buildings of the High Victorian period in England are among the most significant works of architecture of their time, both as an index to Victorian taste and for the seeds of future developments that were contained in them. In this article Professor Hitchcock documents and illustrates their history. Besides producing what is in effect an introductory guide for those who would explore the subject for themselves, he shows in what respects these buildings were the forerunners of the more celebrated commercial buildings of H. H. Richardson and Louis Sullivan, and through them of the Modern Movement.

75 Hostel near Stockholm Architect: Gunnar Jacobson

77 Maltese Vernacular by R. Pearce S. Hubbard and Austen St. B. Harrison

The Baroque and Victorian buildings of Malta were discussed by John Fleming and H. M. Colvin respectively in THE ARCHITECTURAL REVIEW of June 1946. In this article the authors write about another aspect of the island's architecture: the farms and village houses built in the indigenous vernacular style. Apart from the intrinsic merit of these buildings, they hold the key to an understanding of the peculiarities of Malta's Baroque. For both were the work of Maltese craftsmen, and the Baroque in Malta was essentially a decorative overlay on traditional building types.

81 Londonderry Hospital Architects: F. R. S. Yorke, E. Rosenberg, C. S. Mardall

88 Ealing Studio Posters by Osbert Lancaster

Since the war, the art of the poster in England has suffered an unhappy decline from the high standard reached, under the leadership of Frank Pick and the London Passenger Transport Board, in the 'thirties. One of the few business organizations who have done anything towards stopping the rot have been Ealing Studios, some of whose posters are here reproduced with comment by Osbert Lancaster.

89 The Hole in the Face or the Eye in the Wall

A collection of photographs by A. R. Sinsabaugh of Chicago University, showing the variations of character which may be seen to belong to a single element of architectural design—the window—when isolated by the camera.

91 Once more Monsù by Dr. A. Scharf

The author of the standard book on Filippino Lippi adds important information to Dr. N. Pevsner's note in the September number. He tries to establish at last Monsù Desiderio's identity, and publishes a number of pictures so far unknown. As a footnote to Dr. Scharf's article is added yet another work by Monsù, which was recently discovered in an art dealer's shop in Rome by Mr. John Fleming, who kindly sent it for publication.

94 The Odd Corner

Every city is full of odd corners, little regarded by conventional planners. In London, the normal way of dealing with them is to rail them in, as in the case of the one occupied by the statue of Queen Anne in Queen Anne's Gate. The REVIEW here suggests an alternative, with implications which reach beyond the particular instance selected.

95 Canon

96 Books

97 Anthology

97 Marginalia

100 Résumés

The Authors Austen St. B. Harrison and R. Pearce S. Hubbard practise in Cyprus in partnership with T. S. Barnes. Although they are at present engaged on the new Nuffield College at Oxford and a new university in West Africa, most of their work has been in the Middle East. During the war they were commissioned by the British Government to produce a survey and planning scheme for Malta. They have also designed a large scheme comprising office buildings, council chambers, etc., for the Government of Palestine on a site near Jerusalem, but this is not now likely to be built. Mr. Harrison was for many years chief architect to the Government of Palestine and designed, among other buildings, the Jerusalem Archaeological Museum and Government House. Alfred Scharf was formerly research assistant at the Berlin Museums and assistant editor of 'Der Cicerone'; his published works include Beiträge zur Geschichte des Bühnenbildes (1925), Das unbekannte Meisterwerk (1930), and Filippino Lippi (1935, a second edition in print), as well as many contributions on art to English and foreign periodicals.

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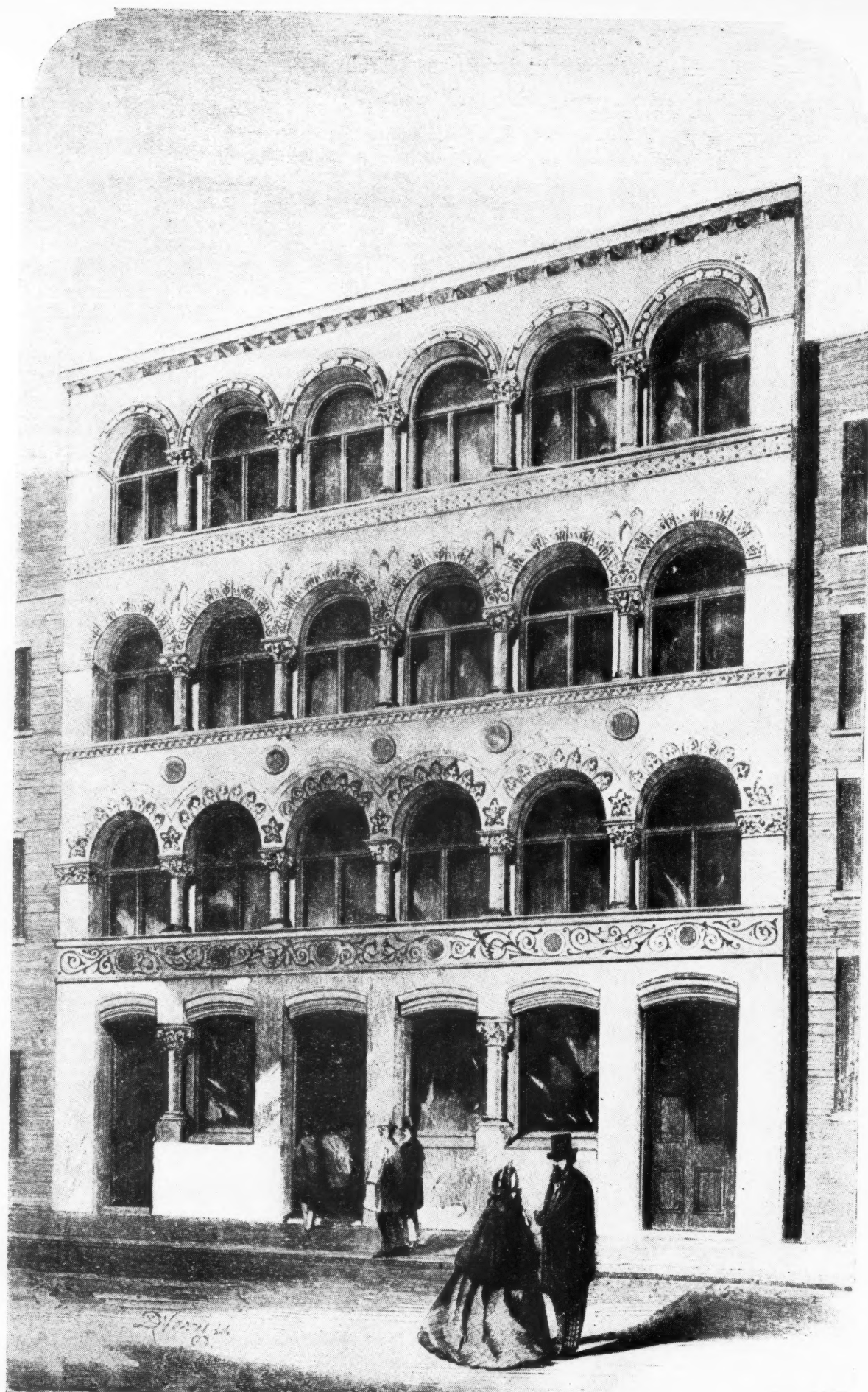
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THREE SHILLINGS AND SIXPENCE



NEW OFFICES, MARK-LANE, CITY.—MR. AITCHISON, ARCHITECT.

 The genealogy of the Modern Movement is a great deal more complicated than is often realized. Its relationship to the great monuments of nineteenth-century iron construction, such as Labrouste's *Bibliothèque Nationale* and Cottancin's *Galerie des Machines*, has long been recognized. Such a building as this four-storey office block in the City of London, designed by George Aitchison in 1864, and in decorative detail as charmingly Victorian as Victorian can be, is not so obviously of the family. Yet behind its self-supporting masonry façade there is a complete iron frame, and the façade expresses this fact with an unexceptionable clarity. On pages 61 to 74 Henry-Russell Hitchcock examines the history of the English commercial building of the High Victorian period, and disentangles those strands in its development which were to be of the greatest significance for the future of architecture.

TOWARDS A PHILOSOPHY OF ARCHITECTURE

In England, architecture is the least written about of the visual arts. Pick up any of the weekly journals that include general cultural matters in their scope and you will be sure to find critiques of the latest exhibitions of painting and sculpture. Of the latest buildings you will find nothing at all—nor would you have found anything ten or twenty years ago, when the latest buildings were rather more numerous than they are now. Certain of the daily newspapers, it is true, do something towards redressing the balance—a new building, put at its lowest, may after all be news—but what they can do is limited, not only by mere physical considerations of space, but also by the nature of their readership—or rather by its lack of any easily determinable nature.

The most obvious result, which follows from the endemic and possibly incurable *literariness* of English culture, is that the cultured Englishman who can tell a Piper from a Passmore without batting an eyelid, and who would never have the heart to buy another copy of *Horizon* if he confused a McMillan and a Moore (though all the waters of Trafalgar Square had frozen on his spectacles), not only would be hard put to it to distinguish a Gibberd from a Goldfinger but very likely has never heard of either.

That is the most obvious result of contemporary architecture getting so little written about in England. It is not the most important. But before inquiring any further into the matter of results, it will be as well to look into the question of causes.

It is no good blaming the editors and the publishers. It seems improbable that there are many mute inglorious Ruskins whose muteness is perpetuated simply by editorial stupidity. Nor is it much good blaming the architects; by the time that he has reached the age of (architectural) discretion the English architect has probably become a business man, and that he should have suffered this metamorphosis is, however regrettable, practically inevitable in the present set-up of the profession and its position vis-à-vis those on whom it depends for its bread and butter.

At bottom, the fault lies with the writers themselves. For no single architectural critic, in England, has had the courage to face up to the contemporary situation and produce a consistent theory of architectural aesthetics which should meet all the facts of the case—which means that it should be equally applicable to the Modern Movement and to all those other movements which once were modern too. Quite a number of writers, of course, have let drop pregnant hints or suggestive asides. But a lively school of criticism is not to be founded on such slight things. To mix in yet another metaphor, there must be some kind of standard frame of reference. This comes out very clearly if one turns back to the aforementioned weekly reviews and asks where most of their writers about painting and sculpture would be if Roger Fry and Clive Bell and Herbert Read had never written what they did—and written it so well that more than one generation of gallery-gazers were brought up on their doctrines.

Art made its appearance in 1914. In the same year there also appeared the only twentieth-century English book on architecture whose influence was in any way comparable,

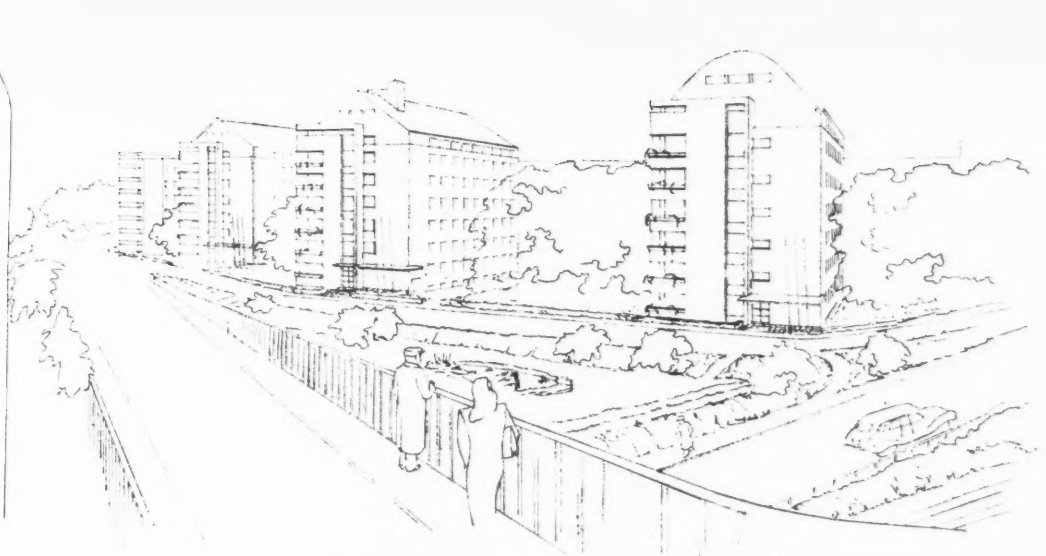
Geoffrey Scott's *The Architecture of Humanism*. Aldous Huxley once wrote an essay called 'The Harm that Good Men Do'; he should have mentioned that it is only equalled by the harm that good books do. Now *The Architecture of Humanism* was, and is, a very good book indeed—within its own limitations. Those limitations were imposed by the fact, which Scott himself was at pains to make clear, that the book was a defence of the architecture of the Renaissance and the Baroque. The extraordinary thing about the book is that any such defence should have been necessary at such a date; the wholly admirable thing about it is its lucidity and compactness of argument. Yet the fact has to be faced that against the service Scott performed for English culture must be set the harm that he did to English architecture, in that *The Architecture of Humanism* must be held partly responsible for that 'Georgian' craze which was to swamp the far more 'constituent' style of Mackintosh and Baillie Scott, of Lethaby and Voysey.

It was not Geoffrey Scott's fault. The English clerks between Ruskin and him had betrayed their trust (if by sins of omission rather than sins of commission) and only foreigners knew what had been going on in England and appreciated its importance. The still small voice of Lethaby, who might have been the spokesman of the movement, could not penetrate the Edwardian and neo-Georgian tea-table chatter. The standard work on the English house of the great decades was by a German, in German, and published in Berlin.

So we come down to the fact that although of course it is by no means the architect's duty to do what the critic tells him, it is very much indeed the critic's duty to tell him, and to go on telling him loudly and insistently, what to do. Without the artist and the critic doing their Box and Cox act something vital goes out of art, out of criticism—indeed out of life. Ever since the arts became fully self-conscious—conscious of themselves, that is, as being something more than mere techniques—this has been true. From the sixteenth century till the eighteenth, Cox to the artist's Box was played, over a large part of Europe, by the Church, and in particular by the Jesuits. Then when the Society of Jesus fell at last into disrepute it was the men of letters, who themselves as often as not owed their training to the Jesuits, that took over this work of adult education. As Lord Morley pointed out, when Diderot was born the man of letters did not exist; when he died, the man of letters was the most conspicuous personage in France—and, it should be added, in all the countries of western Europe. And the man of letters has remained ever since, the schoolmaster of western civilization. It is when one reflects on this that the dereliction of his duty towards architecture by the English man of letters takes on a new significance. It is not merely that too few people take an interest in architecture. It is that the absence of a solid foundation of theory, which only the man of letters can give, is a major disaster for architecture itself.

The REVIEW has been aware of this for a long time. But the problem is not very easily solved. It is useless, obviously, to look for architectural theorists where there are none; yet it is hard to sit down and wait for them while the years roll by. There is, however, something which can be done, and if one cannot pull fully fledged architectural theorists out of hats, one can at least provide the incubator in which they may hatch out. On another page will be found a feature (called, ambiguously enough, CANON) which it is hoped will in the course of time prove to be just such an incubator. The purpose of CANON, which will alternate with the feature WORLD NEWS IN ARCHITECTURE (which began last month and whose purpose is to supply the background of current practice against which any fruitful discussion of theory must take place), is to create, or rather assemble, the materials necessary for the construction of the framework within which any who are so disposed may begin to discuss the theory and philosophy of architecture. To build it will take time, for the materials must be drawn from many widely scattered sources and this being so, the reader is asked not to judge it hastily, but to give himself time to see how the thing is taking shape. It is just possible that out of some such compilation of current theory may develop both a genuine architectural *canon* for the contemporary world and the writers to explore and explain it.

THE EDITORS



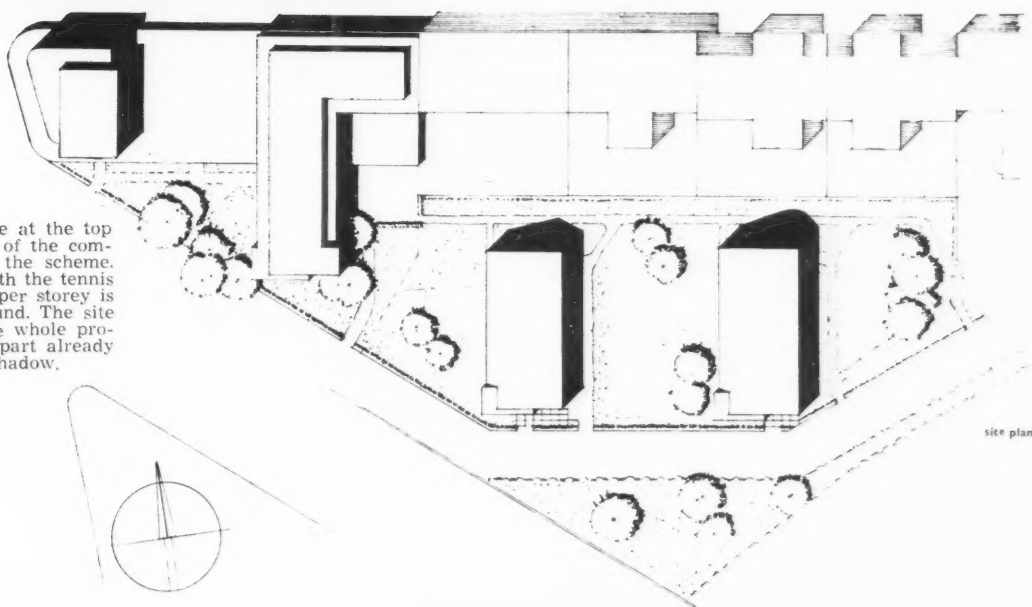
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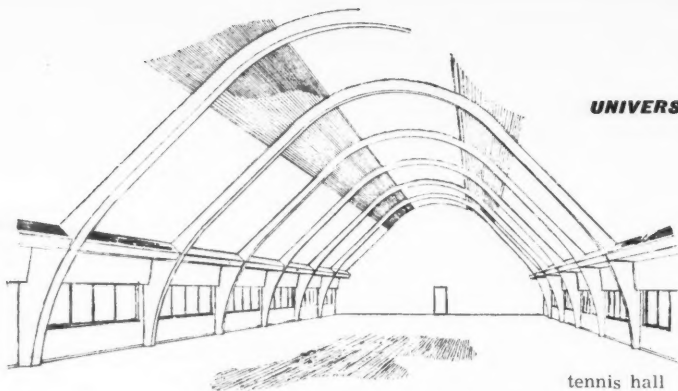
PAULI SALOMAA: ARCHITECT



This hostel was built by the Helsinki University Students' Association to provide living accommodation for its members. Each building includes rooms for single and married students, as well as for certain communal activities. Restaurants, gymnasias, assembly and reading rooms, baths, crèches for children, selected shops, were all envisaged in the original design. The available capital was strictly limited. Together with prevailing shortages, this necessitated the frequent use of substitute building materials (the ultimate value of which can only be judged after the buildings have been standing for some years), and modification of the ambitious programme. The part of the project actually constructed consists of the buildings for students' quarters only. The buildings are of eight storeys, one block having a tennis hall covering the whole of the top floor. Every floor comprises a number of living apartments for one, two or three students—the three-student quarters being a matter of expediency only. They will be abolished when more capital permits the entire project to be completed. Each floor is independent of all others, and contains a spacious sitting room with a kitchen attached.

The perspective at the top of the page is of the completed part of the scheme. 1, the block with the tennis hall on the upper storey is in the foreground. The site plan shows the whole project with the part already built in dark shadow.





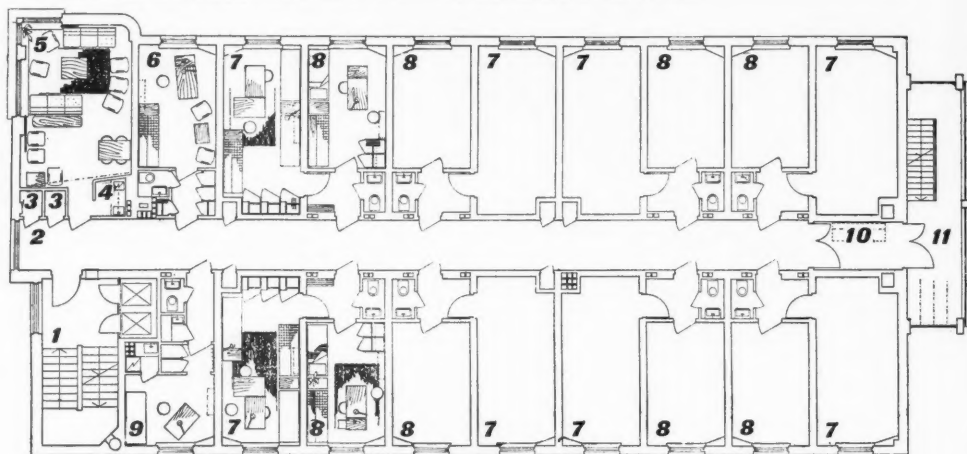
UNIVERSITY HOSTEL AT HELSINKI

study rooms, a Finnish bath, and sanitary amenities—all these being communal for the residents of that storey. Some of the accommodation for married students has been fitted out experimentally as self-contained flats. Construction is of reinforced concrete, with a painted and rendered finish. The furniture, designed for mass production, is by Ilmari and Annikki Tapiovaara. The total area of the living accommodation is approximately 67,500 square feet, or 72 per cent of the floor space.

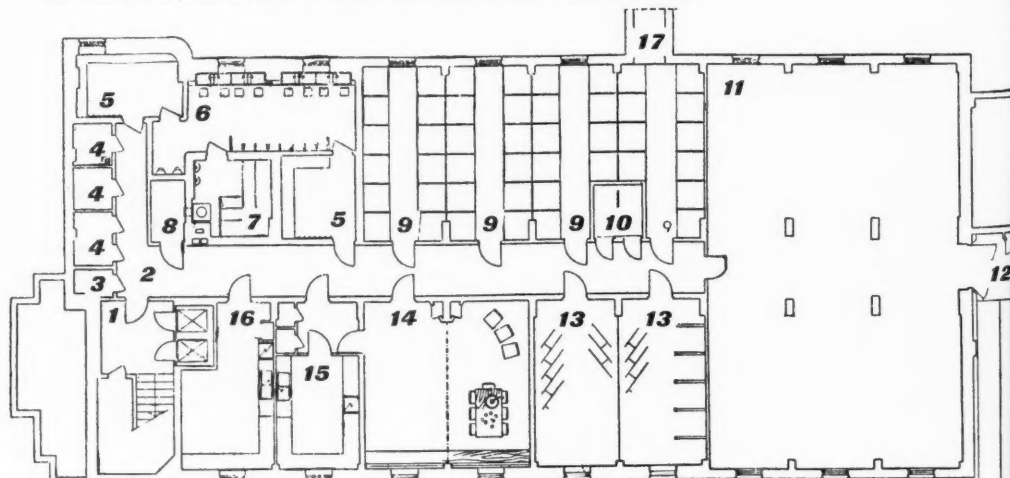
tennis hall



key: tennis hall 1, staircase. 2, changing room. 3, cloakroom. 4, air conditioning shaft. 5, store. 6, tennis hall. 7, fire escape.



key: typical living floor 1, staircase. 2, corridor. 3, telephone kiosk. 4, cooking space. 5, common room. 6, room for staff. 7, room for three persons. 8, room for two persons. 9, cleaners' room. 10, lobby. 11, balcony and fire escape.

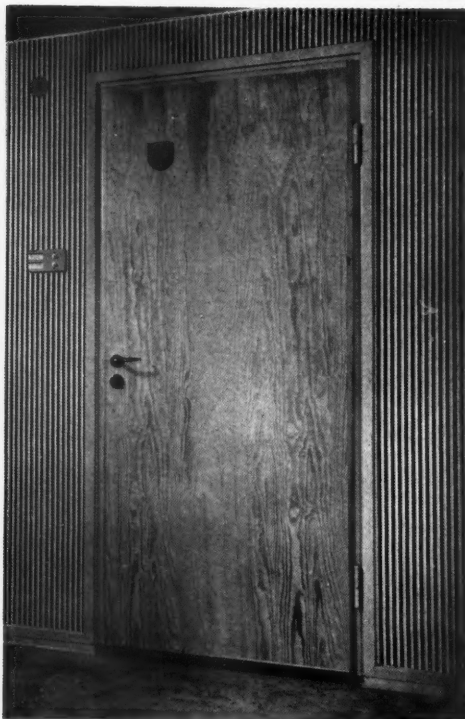
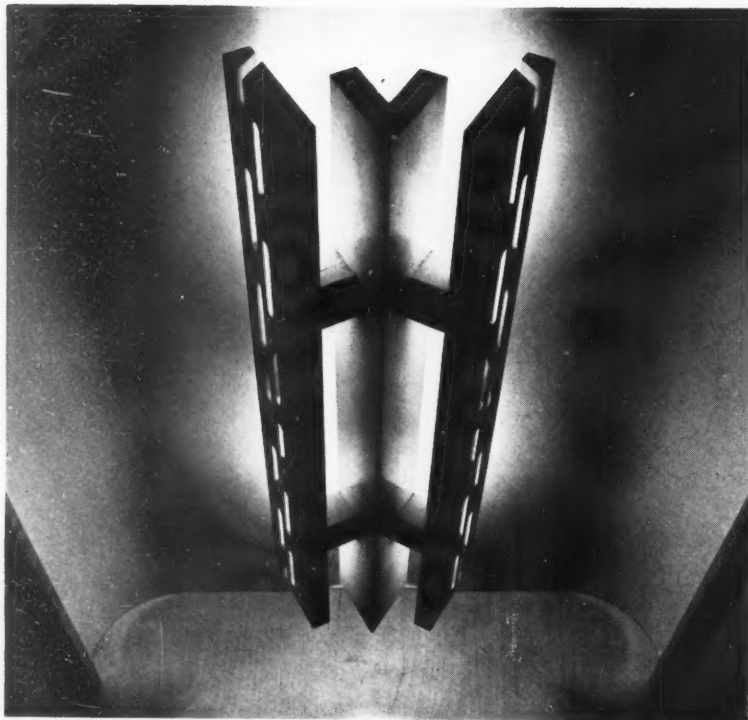


key: lower ground floor 1, staircase. 2, corridor. 3, water meter. 4, store. 5, dressing room. 6, washroom. 7, steam bath. 8, boiler room. 9, store for trunks. 10, announcement room. 11, store. 12, entrance and ramp. 13, sports appliances. 14, common room. 15, common room kitchen. 16, women's rest room. 17, conduit space.

common room

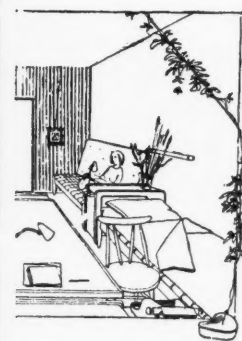
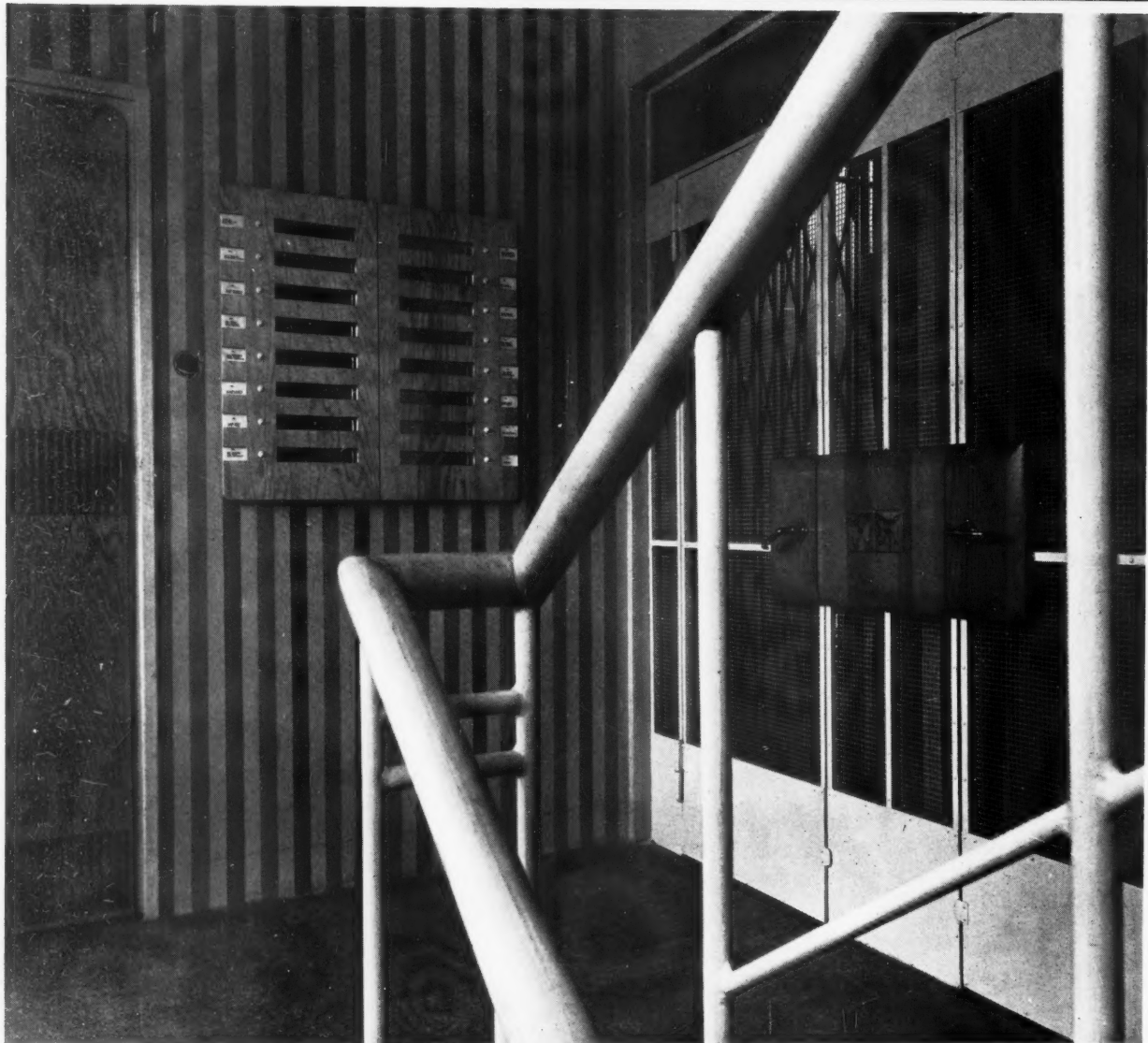


3, one of the common rooms in the hostel. 4, a typical living room-study for two students. 5, another room for two students, showing the variety of decoration.

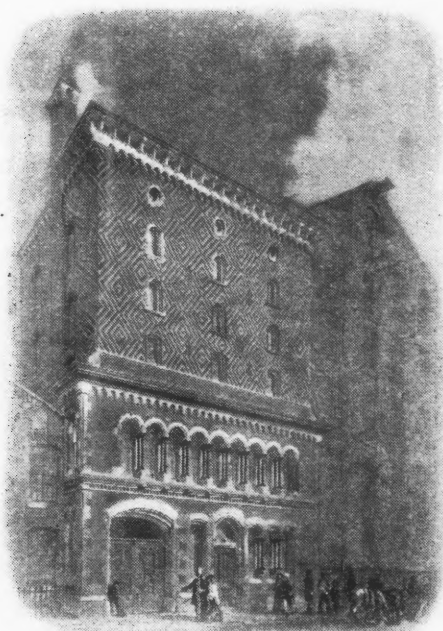


6,7

8



6, a detail of the lift lighting. 7, a doorway to the students' quarters from a corridor. 8, staircase landing, with the entrance door to one set of quarters.



VICTORIAN MONUMENTS OF COMMERCE

There are two ways of looking at a building, the critic's way and the historian's way. The cultural temper of the age decrees that some buildings should be looked at in the critic's way and others in the historian's—while yet others are not often looked at at all. The buildings of which Henry-Russell Hitchcock writes in this article belong to the third category, and as they require he writes of them both as a historian and as a critic. In his first capacity he is able to show that in some respects they were forerunners of the more famous commercial buildings of H. H. Richardson and Louis Sullivan, and thus of the Modern Movement. At the same time he has in effect written an introductory guide for those who would explore the subject further.

THE DEVELOPMENT OF commercial architecture is a major theme in the history of nineteenth century building. As is now well known, the technical story culminates in Chicago in the 'eighties with the invention of what is called skyscraper construction, in which the metal skeleton carries its own external masonry sheathing as protection against fire. In Saint Louis, Chicago and Buffalo the finest of the early skyscrapers, those designed by Louis Sullivan in the 'nineties, still stand and are more widely admired today than at any time since they were built. Talmadge's posthumous *Architecture in Early Chicago* (Chicago, 1941) has added some refinements to the technical story of the Chicago developments in the late 'eighties as given by Giedion in *Space, Time and Architecture*; and several historians are currently concerned with a more detailed analysis of the use of iron in various types of buildings earlier in the century. But the significance of Sullivan's skyscrapers is by no means predominantly technical—indeed Mujica, in his 1927 history of the skyscraper, did not mention them at all—and Giedion definitely prefers to Sullivan's work other examples of the 'nineties by Jenney & Mundie, Holabird & Roche, and D. H. Burnham, considering them to be more directly functional in design.

Sullivan's skyscrapers seem to many other critics to provide the culmination of nineteenth century commercial architecture primarily because they are monumentally designed. According

to this view they are considerably more successful as 'monuments of commerce' than the taller and more famous skyscrapers which followed them in the first third of the twentieth century. The earliest all-cast-iron commercial buildings, those by Bogardus in New York and the ones which were prefabricated in England for export to California and to Australia in the mid-century, were hardly monumental. But the main path of development in nineteenth century commercial architecture was determined by the desire to provide a monumental expression of commercial prestige. In the case of American cast-iron buildings, after the very first, the demand for monumental expression actually led to the parodying of monumental masonry forms. But wherever the interior metal skeleton was surrounded by bearing masonry walls, as it was in most commercial buildings even in America down to the 'nineties, forms associated with earlier masonry architecture, whether trabeated or arcuated, were not inherently inappropriate. The regularity and openness of the interior metal skeleton, however, created new obligations for the designer.

To American students the experimentation in the design of commercial façades in the 'seventies and 'eighties has usually seemed as native to America, if not necessarily to Chicago, as the parallel technical development of skyscraper construction: and so to some extent it may have been. But British commercial architecture in the three Victorian decades



BRUNSWICK BUILDINGS, LIVERPOOL, 1843

between 1840 and 1870 had had a remarkable monumental efflorescence. Many of the devices of façade composition that were to be used so effectively by Sullivan and his American contemporaries at the end of the century in buildings of ten to twenty storeys had been tried out on buildings of quite modest heights in the third quarter of the century in Britain and were already being generally imitated in America in the 'sixties. Certain elements in the design of these Victorian 'monuments of commerce' in Britain may therefore be considered constituent in almost the sense that Giedion uses that word. But it would be a mistake to limit modern study of the British work of the Victorian age to these elements.

A functional frame of reference was established by the interior iron skeleton and also by the demand for as many storeys as clients could be induced to climb before the introduction of lifts. Above all, it was the need to provide large windows that would let in as much light as possible in the dark alleys of the City and the perhaps darker, if broader, streets of the Northern cities that influenced façade design. Within this frame of reference architects had the problem of catering to Victorian visual tastes in as expressive a fashion as possible. By means of more or less eclectic allusions to earlier architecture they sought to insure the sort of monumental prestige which the prosperous commercial community was so very ready to pay for. Their problem, therefore, was not a simple matter of direct functional expression and the language of contemporary criticism was very different from ours.

Even disregarding what was to come after, when the story of commercial architecture came to its culmination in Chicago, we can see that Victorian commercial architects in Britain were often more successful in their own terms than their better known confrères. Much of what they realized, moreover, can still properly be admired for itself, as few contemporary country houses or public institutions can be; while the general level of production is higher, perhaps, than in the urban domestic field. Whether even the finest commercial work

can be compared with the monumental interiors of the time in the best churches, the great railway station sheds, and the exchanges, is another matter. By definition ordinary commercial buildings do not have large interior spaces; and with few (and on the whole unhappy) exceptions they must take their place among similar edifices as part of a continuous street, not stand isolated from their neighbours by marked difference of function and distinction of silhouette.

Before the Georgian age was over banks and insurance buildings were currently receiving monumental expression comparable to that of public buildings. Such financial institutions were the first to have the wealth and the need for prestige that seemed to justify such dignity. But the essential point about the characteristic development of commercial architecture in the nineteenth century was that monumental expression was desired and supplied in buildings whose ranges of identical storeys served generic commercial purposes. In modern American terms the loft or office building, in Victorian terms the warehouse or commercial chambers: that is the important new type for which earlier ages had rarely made special provision. In the great Late Georgian age of urbanism an occasional financial institution such as the County Fire Office in Piccadilly Circus or the Westminster Fire Office in the Strand received monumental treatment at the hands of Nash or Cockerell; but the characteristic edifices which lined the new streets were of hybrid character, with shop fronts below and regular dwellings above. Their general expression was, therefore, hardly different from that of residential terraces.

It was only after the opening of the Victorian age that large numbers of buildings in central urban areas began to be erected solely to provide suites of commercial chambers and offices. In the cities of the North the merchants were seeking by the 'forties, in the warehouses which were their principal places of business, a more fully architectural character than that of the utilitarian mills whence their goods came. Since insurance companies did not ordinarily require large unbroken interior spaces, their office needs differed from those of the occupants of generalized commercial premises in quantity but not in quality. Hence insurance buildings, more than banks, tended early to be assimilated to the general commercial type. Yet many banks likewise, their big banking room thrust to the rear behind an office block (as already in Cockerell's fine London and Westminster Bank in Lothbury of 1837-39), belong to the genre.

The first really Victorian formula for the design of monumental commercial buildings, and one which was to remain popular down into the 'sixties, was the Italian sixteenth century palazzo. Introduced by Barry in the Travellers' Club of 1829-31, High Renaissance palace design seems not to have been much imitated before Barry repeated his success on a larger scale in the Manchester Athenæum and the Reform Club, just as the new reign was starting.

The first considerable commercial palazzo, the Brunswick Buildings in Liverpool, is known through the illustration in the 1843 Companion to the *British Almanac*. 'Though not strictly (!) coming under the head of public structures, this piece of architecture is a very great public ornament. . .,' perhaps the first building for general business use of which this could be said. The block, standing at the corner of Brunswick and Fenwick Streets, was 94 ft. 8 in. by 64 ft. 4 in., with an internal court 54 ft. by 23 ft. 8 in. The architects were A. and G. Williams and the client J. C. Ewart. The building was entirely of freestone, reddish in tone for the ground storey, white

above. 'Were it placed in Pall Mall (it) would be taken for an aristocratic Club-house; . . . it puts to shame many structures of that class, although it is intended only for sets of offices let out to different occupiers, . . . nor is the design a mere repetition of other Anglo-Italian ones. . . .' The same comparison with West End club-houses was made concerning such insurance buildings in London as the Imperial at the corner of Broad and Threadneedle Streets, built by Barry's pupil John Gibson in 1847, and the Queen's at 42-44, Gresham Street by Sancton Wood (1850-52).

Brunswick Buildings was not only built around a central court like the Reform Club, that court was also covered with a glass skylight. But the congested sites in commercial districts rarely permitted such planning and the commercial palazzos are for the most part solid blocks.

Stucco is not intrinsically inappropriate to palazzo design and was still much used in the 'forties. But with the prosperity of the 'fifties and above all in the Northern cities, where sound red brick and good stone were more readily obtainable than in London, commercial architecture of serious pretensions consistently abandoned stucco. A basic virtue of the commercial palazzos is their solid masonry, well-cut and well-laid; while in Manchester and to a lesser extent in Liverpool the characteristic combination of red brick walling and stone trim contrasts with the monochromy of the Late Georgian period.

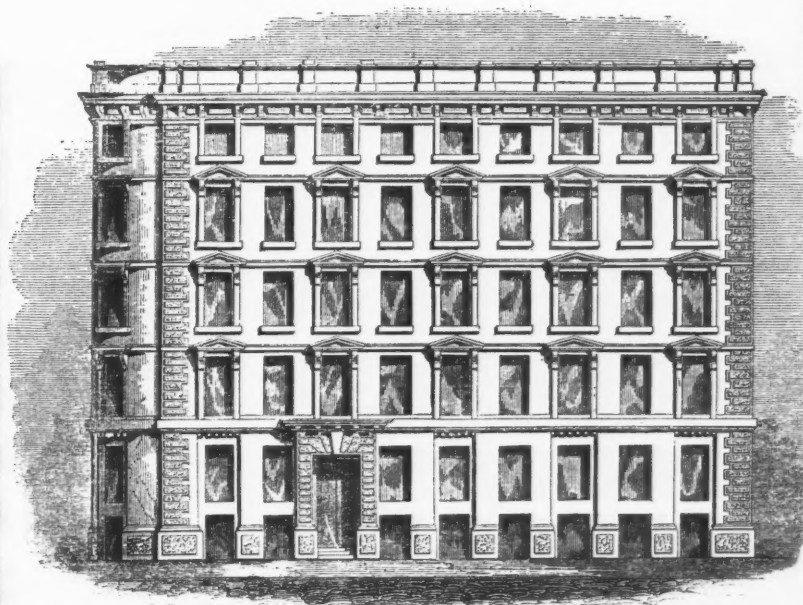
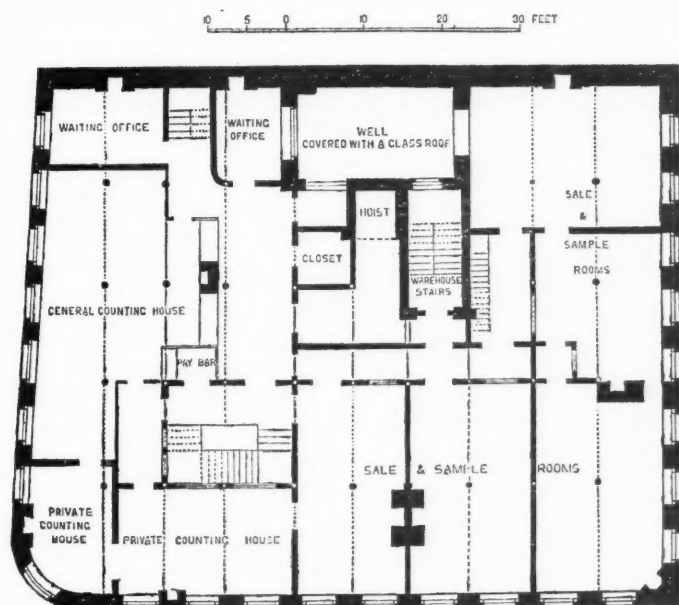
The palazzo manner of commercial architecture developed in two different ways. As it became more widely accepted it was frequently much simplified. Smaller and less projecting cornices and less emphatic window frames characterize a very popular vernacular which was solid and dignified, if also rather standardized and dull. When the large-scale rebuilding of the City began with the opening of Cannon Street West in the early 'fifties, this was the characteristic mode; and Manchester contains great quantities of warehouses of this character distinguished from London work by the superiority of the materials and the more literate character of the

mouldings.

On the other hand, the more adventurous commercial architects and their clients soon tired of the relative restraint of the early sixteenth century Roman manner of the Reform Club and began to seek their prototypes in the palazzos of other Italian cities and later decades of the sixteenth century. Of course, Barry's own Renaissance work grew richer also in the late 'forties and 'fifties. Perhaps the most striking example of what can properly be called a neo-Mannerist palazzo is that in Bradford now occupied by a newspaper (p. 67, no. 1). The Dale Street façade of this—the Hall Ings façade—is one storey taller and rather congested—attempts to cope with the problem of providing more windows than the conventional academic formula favoured by concentrating the plastic interest on the frames of alternate windows. There is even a sort of syncopation in the way the doors are set in the unaccented bays. The detail is definitely freer than in more Barryesque work, such as the superb two bays of No. 14 Northgate in nearby Halifax; but the vertical linkage of the windows in the three lower storeys is most ingeniously handled and the precise cutting of the Yorkshire stone has deteriorated less under its thick coat of grime than that on its neighbour, Lockwood & Mawson's St. George's Hall of 1853.*

Everywhere in the 'fifties the tendency was toward greater richness in detail and more use of ornamental carving, in conservative Edinburgh and Glasgow almost as much as in the new towns of the North of England. But it was in Manchester that a group of warehouse architects, led by Edward Walters, developed the most characteristic mode, which may almost be called Mancunian Mannerist. John E. Gregan's warehouse at the corner of Parker and Portland Streets of 1849 is relatively simple. The plan illustrates well the regular skeleton provided by the interior cast-iron supports and also the fact that the non-bearing partitions (which could be

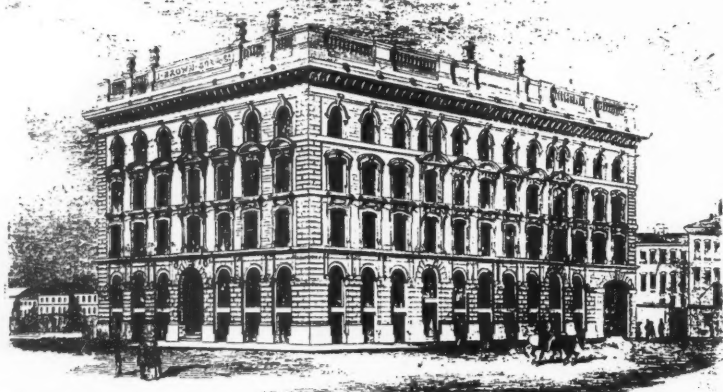
* Are these commercial works in Bradford and Halifax also by Lockwood & Mawson? It seems probable.



GREGAN WAREHOUSE, MANCHESTER, 1849

Brunswick Buildings, Liverpool, on the opposite page, designed by A. and G. Williams and built in 1843, is the earliest example of Barry's Roman Renaissance style taken over for a large commercial building. But warehouse architects soon tired of this sort of thing and began to look round for more exciting mixtures with which to whet their clients' appetites. In Manchester a group of them, led by Edward Walters, hit

on one that might be called Mancunian Mannerist. John E. Gregan's warehouse of 1849 at the corner of Parker and Portland Streets, above, is a relatively simple specimen, but exemplifies many of the characteristics of the style. On the plan it will be noticed how some of the non-bearing partitions are quite independent of the regular grid of the cast-iron columns.



BROWN WAREHOUSE, MANCHESTER, 1851

readily moved to accommodate the varying needs of the occupants) frequently ignore the regular grid of the isolated columns. The narrow bays of the metal skeleton require, as in the Bradford Telegraph building, closely set windows and Gegan has used the same device of framing only those in alternate bays. While the original palazzo paradigm provided for three storeys only, Gegan has carried his warehouse to five and even incorporated a high half-basement below the raised ground storey as well. The material is entirely Yorkshire stone which was by this time so readily brought into Manchester by railway that it almost rivalled the local brick in price; the interest depends on the fine execution of the simple detail, on contrast of textures, and on the skilful handling of surface relief.

Walters's J. Brown and Son warehouse of 1851, more prominently located on the north side of Portland Street at the corner of Aytoun Street, made more impression on contemporaries. It and its neighbours to the east—one of which has, unfortunately, been raised three storeys—are today even more prominent now that the Infirmary site opposite has been cleared. But their black gritstone walls against the dark grey skies of Manchester defy the photographer. The contemporary block from the *Illustrated London News*, however, shows the design clearly and also indicates how this four-storeyed building with a half-basement towered over its original modest neighbours. Not only were the heights of commercial buildings being increased by added storeys and by the increasingly characteristic use of high half-basements linked in the design with the raised ground storeys, the scale of the whole façade was also being enlarged even more by great storey heights and by bold plasticity of surface treatment.

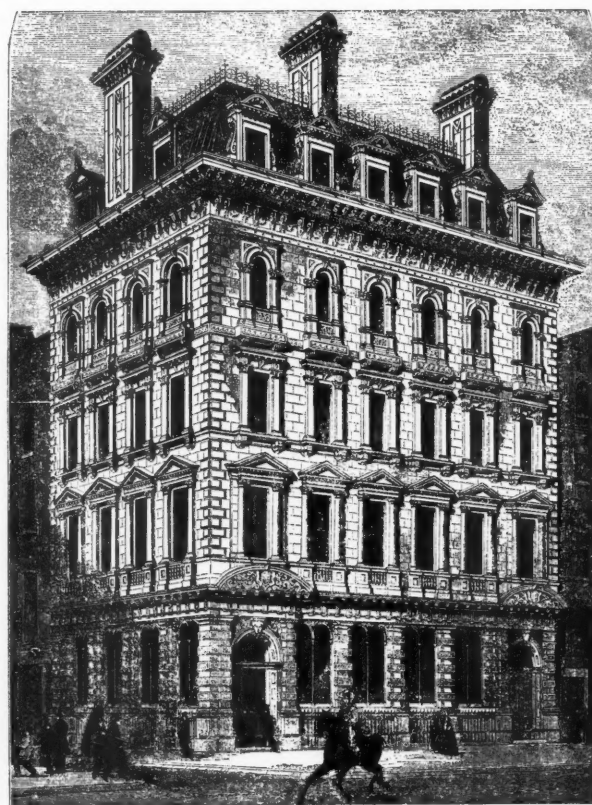
Walters's individual modifications of the palazzo formula are all questionable: the break in the general regularity to provide central emphasis at the entrance; the attempt to link the three upper storeys by overlapping their framing features; the confusion of arcuated and trabeated window forms; and the high urn-crowned balustrade. Moreover, his detail is wilfully inconsistent: the carving severe and crisp, like Labrousse's contemporary ornament in France; the mouldings coarse and overscaled. Yet the total effect is remarkably well considered for local conditions. On a façade facing north in the thick atmosphere of Manchester, with the coating of grime which Walters knew would in a very few years cover his hard gritstone, only the boldest projections could be expected to remain visible. Strength and not refinement, the heavy richness of a Victorian funeral and not the light elegance of a Renaissance *fete*, also suited the tastes and expressed the character of the textile plutocracy. Yet the relation to the palaces of the commercial

plutocracy of Renaissance Italy was evident to everyone, including the unsympathetic Disraeli.

With the Brown warehouse, it seemed to contemporaries that Manchester took the lead in commercial architecture. Among the innumerable fine examples of the mid-'fifties by Walters and others, the Edward Potter warehouse, now Empire House, at 10 Charlotte Street (p. 67, no. 2), is particularly distinguished. In its dignity and coherence, such commercial work comes closer to the best mid-century apartment house fronts in Paris and Vienna, doubtless, than to Italian palaces of the Renaissance. But it has a solidity, a scale and a Nonconformist lack of frivolity that is characteristic of commercial Britain.

In London particularly, the increasing taste for richness and complexity of detail began seriously to corrupt the palazzo formula as the 'fifties proceeded. Above the *cornicione* of the National Discount Company's offices in Cornhill of 1857, the Francis Brothers set a high mansard, iron-crested and broken by elaborate dormers. Enormous panelled chimneys further elaborate the skyline. Thus the unity of the cubic mass is compromised in pursuit of that plastic elaboration of silhouette which is characteristic of the public architecture of the time. Of more consistently Second Empire commercial work the less said the better.

Yet in the late 'sixties Edward P'Anson's British and Foreign Bible Society House (p. 67, no. 3) in what is now Queen Victoria Street is not unworthy of comparison with his cousin Edward Walters's finest work in Manchester in the previous decade. Here, however, the arches on the side are joined in the first and second storeys into continuous arcades and the whole front is articulated from top to bottom by a series of broad pilaster strips. It is stretching too much the concept of the



OFFICES, CORNHILL, LONDON, 1857

Top left, the Brown warehouse, Manchester, by Edward Walters (1851). Its scale and bold relief initiated a new era in warehouse design. Above, the National Discount Company's offices, Cornhill, by the Francis Brothers (1857), showing the increased richness of detail which came in with the later 'fifties. The high roof was a portent.

commercial palazzo, as introduced in the early 'forties, to include this within the genre.

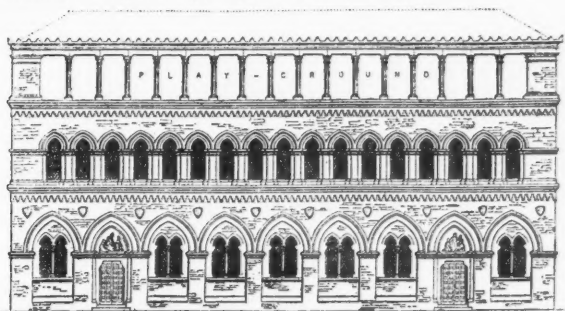
Before leaving the palazzo formula it may be well to consider which of its elements can be considered constituent, at least in relation to American skyscraper design of the 'nineties. First, there is the regularity of the bay treatment, expressive of the regularity of the metal skeleton within. Second, there is the unification provided by the dominant cornice. This is suitable actually only to isolated buildings or such as by their corner sites or their excess of height above their neighbours are largely isolated at the cornice level, finishing them off as high cubic blocks rather than as towers of pyramidal silhouette. Third, there is the modulation of the traditional formula by which storeys up to twice as many as were at first considered canonical, and also window spacings nearly twice as close as were academically preferred, became normal in commercial work. Constituent also, though more subtly so, is the insistence on surface relief. The multiple openings are not mere holes in the wall plane; their frames provide a plastic pattern in front of a wall surface which is itself increasingly ignored. But these frames are gratuitous and arbitrary, having no structural significance, and their increasing richness tends to make the later façades restless and congested.

It was desirable to find a commercial formula at once more structural in character and also capable of opening up the wall with more continuous windows. This, superposed arcades could provide, whatever the retrospective styling of their elements. But if the palazzo formula derives from the secular work of Barry, and is, indeed, an important aspect of a general Renaissance Revival, the arcaded *parti*, although at first but rarely pointed-arched, owes a great deal to the Gothic Revival. The finest specimens of commercial work clearly belong to a general round-arched Victorian Gothic mode which was widely used, even to some extent in ecclesiastical work, in the 'fifties and 'sixties.

From the early 'forties ground storey arcades with round or segmental arches were much used by architects in commercial work. The franker treatment of shop fronts, with the masonry façade above apparently resting on the plate glass, was deprecated by critics, although it was, of course, much used. Ground storeys that were originally arcaded have, moreover, often been remodelled to provide continuous expanses of plate glass shop windows. In buildings of the palazzo type, as the scale of the façades increased and hence the absolute size of the windows, both round and segmental arches were also introduced for structural reasons in more or less awkward conjunction with rectangular frames of trabeated character.

Perhaps the first façade really completely articulated on the arcade principle was a school and not a commercial edifice at all. The Northern Schools of St. Martin's-in-the-Fields, built by J. W. Wild in 1849 on his return from the Near East, are Gothic—and Italian Gothic at that!—well before Ruskin's or

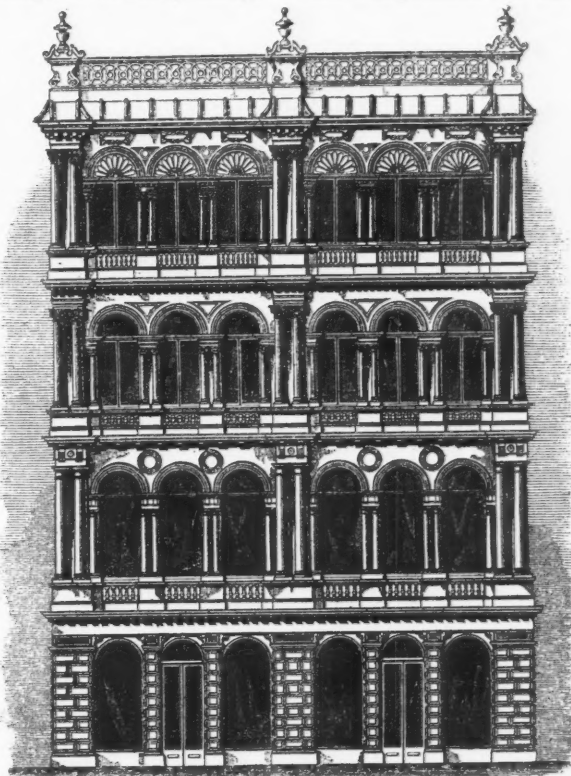
Italian Gothic was employed, before Ruskin's or Street's influence was felt, in the Northern Schools of St. Martin's-in-the-Fields, built by J. W. Wild in 1849, with the first completely arcaded Victorian front.



NORTHERN SCHOOLS, LONDON, 1849

Street's influence began.*

The Sansovinesque club-houses of the late 'forties in Pall Mall already provided precedent for a quite different sort of arcuated articulation. In them the wall surface disappeared as completely as in Wild's school, but behind a richly plastic Roman arch order, so that the window openings were hardly more closely spaced than in a conventional palazzo design of the Reform Club sort. Actual commercial imitation of Sansovino's Library of St. Mark (presumably as reflected in Sydney Smirke's Carlton Club) came only in 1854 with W. B. Gingell's winning design in the competition for the West of



MARKET STREET SHOPS, MANCHESTER, 1851

The earliest example of a completely arcaded commercial building; a pair of shops in Market Street, Manchester, designed by Starkey and Cuffley and built in 1851.

England Bank in Corn Street in Bristol. The next year David Rhind's Life Association of Scotland building in Prince's Street, Edinburgh (p. 68, no. 4) was designed as a Sansovinesque palace quite like Parnell & Smith's Army and Navy Club.

The first completely arcaded commercial building, two three-bay shops in Market Street, Manchester, by Starkey and Cuffley, had been built in 1851. Here, although the Roman arch order is not used, the pairs of storey-height engaged columns on each floor at the ends and in the middle, and the coupled colonnettes under the arches, produce a Venetian effect at once rich and ungainly. Unfortunately this has little of the even-paced dignity and coherent unity of contemporary palazzo-type commercial façades.

In London in the mid-'fifties better-grounded architects began to take more consistent steps toward all-over arcading. G. M. Lockyer's building for Heal & Son (p. 68, no. 5), built in the Tottenham Court Road in 1854 and burned a few years later, reflects the Early Renaissance of Verona rather than the High Renaissance of Rome or Venice, or the Mannerism of other Italian cities.

* Street in 1852 specifically recommended Wild's school as a model for commercial street façades in a paper read before the Oxford Architectural Society, suggesting exactly the modifications that actually were to take place.

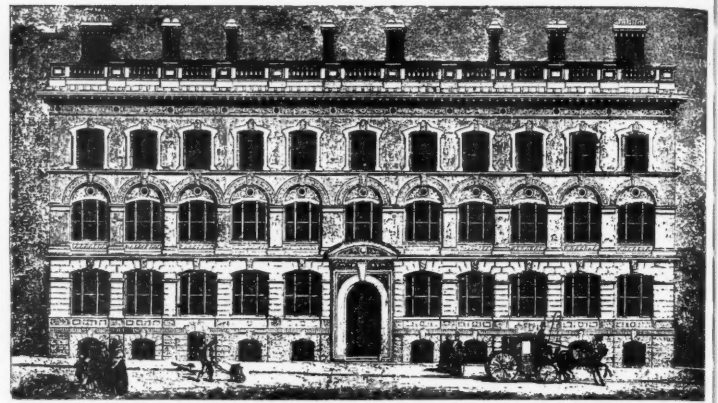
The building still standing at the corner of Fleet Street and Chancery Lane was built by J. T. Knowles for Hodgson's Book Auction Rooms in 1855 (p. 68, no. 6). At first sight it is merely a variant of the commercial palazzo. But under its great *cornicione* one notes the absence of boldly projecting window architraves and the fact that all the openings are arched. More than this, the arches in the first and second storeys are set very close together so that the drip moulds almost touch, as in the Nottingham Lace Warehouse, thus approximating in character the actual continuous arcade of the ground storey. And instead of projecting out from the 'white' brick wall-plane, the moulded cement frames sink back into it, as if the sections of wall between the arched openings were really piers. In Charles Nicholson & Co.'s warehouse in Cannon Street West, built the next year by Richard Roberts, the windows of the six storeys are still more closely set; and those on the first, second and third storeys are linked by continuous drip moulds; while the end piers and those above the entrances are emphasized by plain raised panels. Between this and a truly arcaded treatment of the principal storeys there is very little difference. Many excellent buildings of the 'fifties and 'sixties use this device to organize a many-bayed and many-storeyed commercial façade in a fashion rather similar to the *Rundbogenstil* of von Gärtner and other German architects who were active in the 'thirties and 'forties. Like the German round-arched-style, this manner is not very 'pure' or 'correct,' but combines freely various suggestions from the Italian Romanesque, the Italian Gothic and the Italian Early Renaissance in an eclectic way.

In 1856 Alfred Waterhouse showed at the Architectural Exhibition a design for the Fryer and Binyon warehouse in Manchester of a much more markedly mediæval Italian character. The four upper storeys, broken only by small windows (since they served for storage), are diapered in colour like the Doge's Palace—'Stones of Venice' indeed, though executed in two colours of brick! The first storey is like an Italian Romanesque cloister, with delicate coupled columns in cast-iron set in front of the window plane to support the continuous masonry arcade (see titlepiece, p. 61).



CROWN LIFE OFFICE, LONDON, 1855-7

Deane and Woodward's Crown Life Office in New Bridge Street, built 1855-7, an early application of Ruskin's architectural principles in a London building. The treatment of the arches in two orders ensures that the relief sinks into the wall plane instead of projecting from it.



THE ALBANY, LIVERPOOL, 1856-8

The Albany, Old Hall Street, Liverpool, built 1856-8, resembles an example of the renaissance palazzo type, but the arcading and recessed window treatment relate it to the Crown Life Office. Its architect, J. K. Colling, was best known as an ornamentalist, and the flat and angular leaf forms adorning the façade were his speciality.

More important and better known to contemporaries despite its domestic size and scale was the Crown Life Office in New Bridge Street, Blackfriars, built in the years 1855-57 by Deane and Woodward. These were the years when Benjamin Woodward was most closely associated with Ruskin on the Oxford Museum. We even have the contemporary testimony of Rossetti (who was living across the street and had earlier brought Woodward and Ruskin together) that this was considered to be the first time the critic's architectural principles had really been applied in London. The contrast with the houses on either side occupied by other insurance companies is very striking; for the Crown Office is not only identical in height and number of bays, but actually has slightly less window area. Yet whether Late Georgian in date, like that on the left, or Early Victorian, like that on the right, the neighbours are conventional houses in treatment without monumental pretensions, and their windows are conventionally framed holes-in-the-wall despite the arches on the ground storey. Their cream-painted stucco contrasts no more with the handsome ashlar, structural polychrome and richly fanciful carving (by O'Shea) of the Ruskinian wall treatment of the Crown Life than do their flat surface planes with its plastic superposed arcades.

That both Ruskin and the architects were well satisfied with this new model of commercial design—presumably supposed to be Pisan Romanesque since it is certainly not Venetian Gothic, but not improperly called merely Ruskinian—is suggested by the fact that the larger building for the Crown Life Assurance Company in Fleet Street, built in 1864-65 by Thomas Newenham Deane after Woodward's death, is nearly identical.

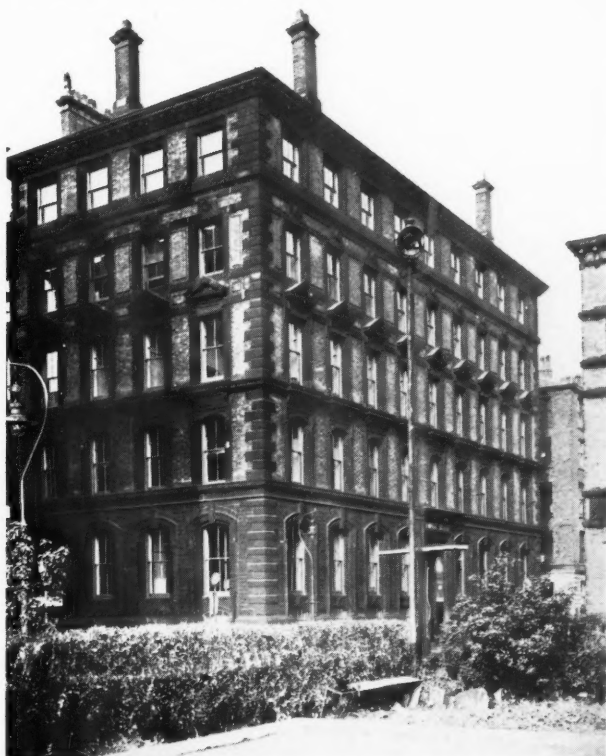
The Albany at 6 Old Hall Street in Liverpool, a tremendous block of offices built by J. K. Colling around a long interior court in 1856-58, at first sight seems to fall readily enough into the palazzo category. Actually, however, it is a bolder example of arcading than the Crown Life Office, even though less recognizably mediæval in detail. Above a high basement the ground storey consists of very wide windows, divided in three by metal mullions and set under haunched segmental arches. The piers and arches alike are conventionally rusticated in fine freestone. The first storey windows are equal in width to those below and likewise segmental-arched, but over the segmental arches rise strong round bearing arches of stone supported by the brick piers between the bays. The somewhat narrower top storey windows are also segmental-arched,

THE PALAZZO STYLE The first generally accepted theme for the larger commercial building of the Victorian age was that of the Roman Renaissance palazzo, as acclimatized in England by Charles Barry in his London clubhouses. The commercial architects developed this theme with variations which were peculiarly their own.

MANNERIST



NONCONFORMIST



One of the chief troubles about the Renaissance palazzo prototype from the Victorian commercial architect's point of view was the preponderance of wall over window which properly characterized it but which was unsuited to contemporary functional requirements. The architect of the building in Dale Street, Bradford, now occupied by The Yorkshire Observer, 1, got over this difficulty by equipping alternate windows only with architectural trim, and produced what is perhaps the most striking of all the facades in that Mannerist style which was to be more particularly associated with the Manchester school. An example of Mancunian Mannerist is shown on page 63; on this page, 2 is the warehouse at 10, Charlotte Street, Manchester, built in 1858, which exemplifies the simpler type of commercial palazzo. Many buildings of this kind were put up in the 'fifties in London, but those in Manchester are generally superior both in execution and detail. The British and Foreign Bible Society House in Queen Victoria Street, London, 3, was designed by Edward F. Anson in the late 'sixties. Here the arches on the side are joined, in the first and second storeys, into continuous arcades and the whole front is articulated from top to bottom by a series of broad pilaster strips. It shows the furthest possible development of the palazzo idea.

MODIFIED



THE ARCADE PRINCIPLE The palazzo style had certain limitations. Chief among them was the fact that it did not easily allow of the opening up of the façade to the degree which functional requirements made desirable and structural contrivance

SANSOVINESQUE



VERONESE

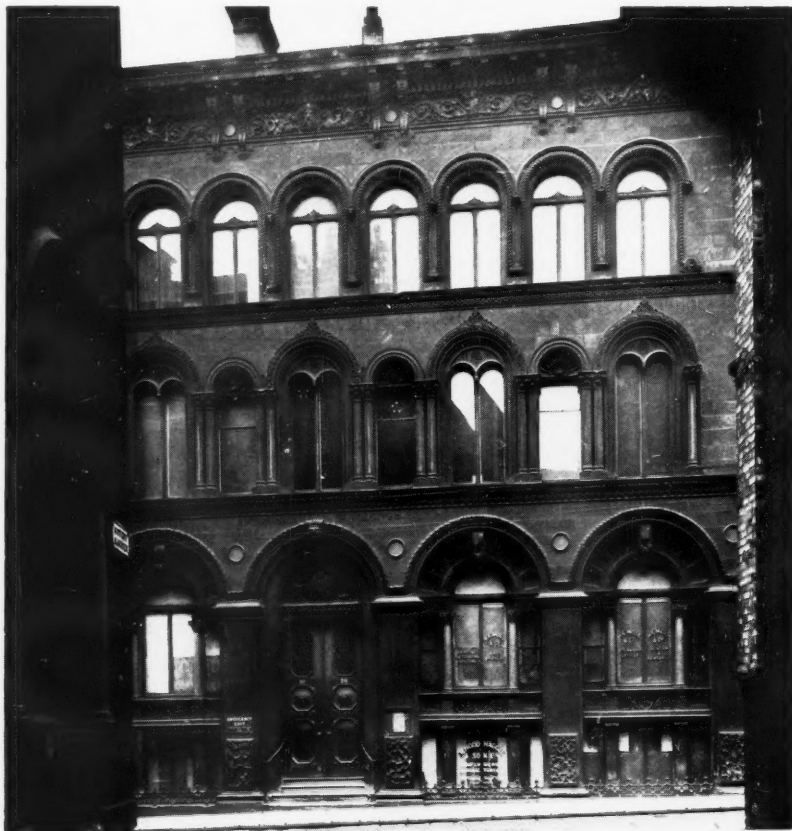


4
5

ECLECTIC



VENETIAN



6
7

made possible. So in the late eighteen-fifties the arcaded type of commercial building made its appearance, and it retained its place as the 'constituent' type for the rest of the High Victorian period. The buildings illustrated on these three pages exhibit the

ROMAN

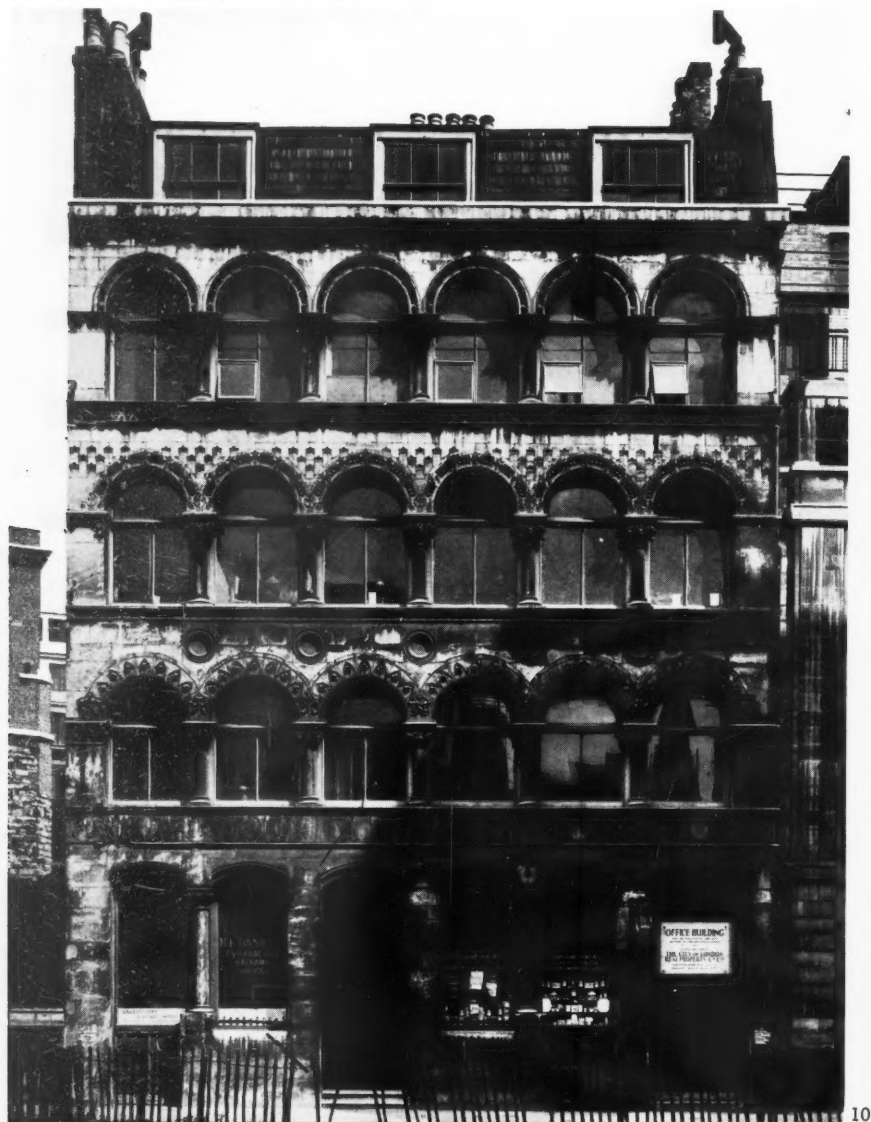


4, the Life Association of Scotland building, Prince's Street, Edinburgh, designed by David Rhind and built 1855-9, a rich example of the Sansovinian style. 5, Heal's shop, Tottenham Court Road, London, designed by J. M. Lockyer and built in 1854 (from a photograph of 1855); here the first storey consists of a continuous arcade on narrow pilasters panelled with encaustic tiles while the windows of the second are identical in size and shape, so that the arcade sets the module for the whole design. 6, Hodgson's Book Auction Rooms at the corner of Chancery Lane and Fleet Street, London, designed in 1855 by J. T. Knowles; the arched openings, absence of projecting window architraves, and close spacing of the windows in the first and second storeys take this building out of the palazzo class to which, by virtue of its bold cornice, it seems at first sight to belong. 7, Richmond Buildings, Chapel Street, Liverpool, designed by J. A. Picton and built in 1857, an intriguing combination of the palazzo and arcade types; the deep-set Palladian motifs of the ground storey are clumsy and ill-related to the tall piers and bearing arches, while the curious alternation of coupled windows separated by incredibly slim metal colonnette-mullions with single windows whose lintels are carved into shell niche-heads is perverse but rather successful in a Mannerist way. 8, Kassapian's warehouse, Leeds Road, Bradford, built in the 'sixties. The arcades of the three upper storeys continue almost as endlessly as those of the Colosseum around the two exposed sides. This is perhaps the most uncompromising of all the northern warehouses; an important subtlety which serves to reduce the apparent width of the piers and to increase the general plasticity of the facade is the concave section of the intrados and the sides of the piers in the three arcades. 9, 38-41, New Street, Birmingham; although the left-hand building was put up for Cornish's book-store before 1865 and Stephenson Chambers in the middle between then and 1868, the pilasters which terminate the arcades of the end buildings, setting off their four bays from the six bays of the slightly lower central building, indicate that the architect was unusually aware of the need for coherence in street architecture.



application of the arcade principle in one form or another. What most of them also have in common is the recessed character of the modelling of their façades, in contradistinction to the structurally unjustifiable relief modelling of the earlier palazzo type.

THE WAY TOWARD SULLIVAN



10, 59-60, Mark Row, London, designed by George Aitchison and built in 1864 for a real estate company for letting; in the facade of this iron-framed building the intradoses of the ground floor arches have heavy mouldings sinking into the plain piers and stilt blocks, to emphasize the thickness of the wall, while in the upper storeys the intradoses are plain, suggesting almost that the arcades stand free in front of the window plane. 11, 1-2, St. Nicholas Street, Bristol, designed by Ponton and Gough and completed before 1867; note the free-standing iron columns in front of the shop windows.



11, 1-2, St. Nicholas Street, Bristol, designed by Ponton and Gough and completed before 1867; note the free-standing iron columns in front of the shop windows.



12

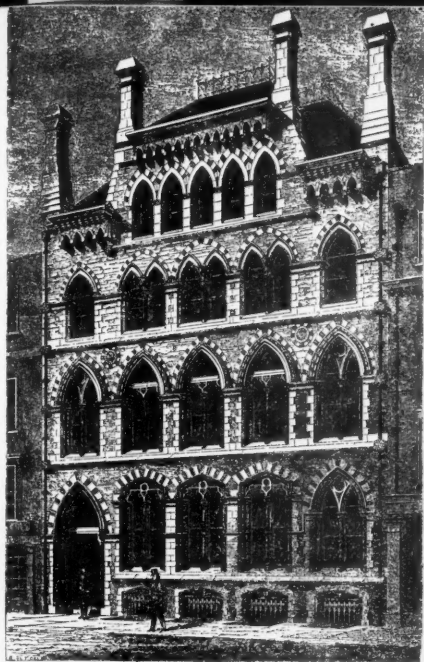


13



14

12, warehouse at 104, Stokes Croft, Bristol, designed by E. W. Godwin c. 1862; this building is remarkable for its delicate polychromy, which is curiously like the cream stucco and blue-grey pietra serena of Florence but with the colours transposed; the walling is of Pennant stone, with a few bands of Bath stone, while the cornice, strings, and some of the voussoirs and quoins of the piers are of Bath stone. 13, warehouse in Strait Street, Bristol, dating from the 'seventies; in the grouping of the upper storeys under broad arches, with the coupled windows separated by plain stone mullions, the unknown architect of this fine building has arrived at the very formula employed by Richardson in his Marshall Field Store in Chicago in the following decade. 14, 1-2, York Place, Leeds, a brick interpretation of the same general theme as 13, but, in many ways, 11 reminiscent more of Sullivan than of Richardson.



**CROSBY HOUSE,
LONDON, 1860**

Before the late 'fifties there was no full-blooded commercial Gothic. Then in 1857 a number of Gothic designs were entered for the Government Offices competition, and these seem to have turned the commercial architect's attention toward pointed arches. One of the first buildings in which the new interest bore fruit was the short-lived Crosby House in Bishopsgate Street Within, built in 1860 by William Wilkinson of Oxford, a building chiefly remarkable for the extravagance of its polychromy.

although they have irregularly shaped architraves. These stone architraves, like the archivolt of the first-storey arches, project very little from the wall plane, while the deep reveals are heavily moulded. Despite the conventional cornice, therefore, this is not a solid cubic block enriched with projecting window frames, like that comparable block of Liverpool commercial chambers of the 'forties, the Brunswick Buildings. Instead, it provides quite as definitely as does the Crown Life an articulated series of more or less broadly spaced arches, but with no very evident Italian prototype.

The work of J. A. Picton, recognized by contemporaries as the chief practitioner of a so-called 'Liverpool Venetian' manner and still known as the historian of Liverpool and its architecture, is as original as that of Colling, but generally less suave in scale and proportion. His Richmond Buildings at 26, Chapel Street (p. 68, no. 7), 1857, is like the Albany, an interesting combination of the palazzo and the arcaded types. Whether one notes the continuity of the window ranges in the upper storeys, greater than American designers in cast-iron were achieving at this time, or whether one considers the complexity of the polyrhythmic treatment of the three arcades, one cannot deny that this façade has originality and even distinction; nor can one regret that Picton was ready to break so drastically with the tradition of Early Victorian palazzo design in this and other buildings of the late 'fifties and early 'sixties. Hargreaves Buildings opposite is similar and, perhaps, finer.

Through the mid-'fifties there were still no conventionally Gothic designs for commercial buildings, despite the essentially mediæval character of the Crown Life Office and the vaguely eclectic detail in other round-arched work. But the Gothic projects entered in the Government offices competition of 1857 seem to have turned the attention of commercial architects toward pointed arches. These were, after all, for monumental office buildings and their eclectic but predominantly Italian Gothic character occasioned the use of much pointed arcading. This is less conspicuous in Scott's third prize design (which was, of course, the one actually selected for execution in 1858, though ultimately refused by Palmerston) than in Deane and Woodward's fourth prize design. Here the Ruskinian influence reigned supreme—according to rumour because Ruskin himself was involved in the design—and the windows of the three storeys, their sash set well back from the frontal wall-plane, form continuous arcades, even though they are irregularly

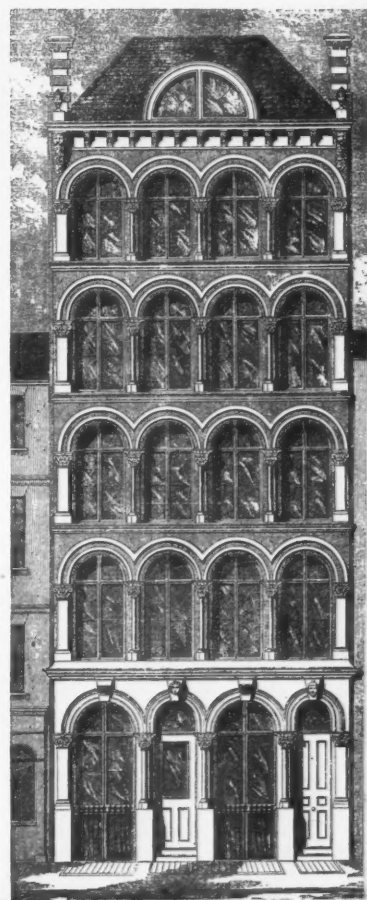
phrased in the different ranges by the frequent introduction of thicker piers. Banded arches, sculptured imposts, colonnettes single and multiple, as well as marble inserts and high relief sculpture on some of the piers and spandrels, and a simply carved corbel cornice below the high metal-crested roof complete the sumptuous investiture proposed. Commercial clients could hardly be expected to face the expense of quite so much decoration with equanimity; but the most striking element, the grouped pointed arches banded in colour, was not difficult to imitate.

Already in 1857, Midland House at Nos. 28-29 Union Street in Birmingham by J. A. Chamberlain, exploits this new motive in a rather tawdry way. (This is illustrated in colour in *Examples of the Architecture of the Victorian Age*, Vol. I, 1862, pl. 11 and 12.) Smaller and simpler, as well as more plausibly mediæval, was Smith's warehouse in Merchant Street, Bristol, built in 1858 by the young and talented E. W. Godwin. Much more pretentious than either of these was Crosby House, in Bishopsgate Street Within, built in 1860 by William Wilkinson of Oxford. The red brick walls, the Bath stone trim, banded in the arches with dark green stone, the marble colonnettes and the profusion of naturalistic carving are displayed in all their Ruskinian sumptuousness in contemporary publications, although the building did not long survive. (*Examples . . . of the Victorian Age*, Vol. I, 1862, pl. 24 and 25.) The arcades are not really continuous, however, but much broken by broader piers; and the broad stone dormer, complex high roof and ponderous chimneys provide a plastic silhouette as inappropriate to ordinary street architecture as the multiplicity of ornamental details.

Actually through the mid-'sixties, the heyday of arcaded commercial work, pointed arches remained the exception, round arches standard. Detail of Renaissance origin was more and more modified by mediæval treatment with the conscious intention of achieving a modern, a specifically 'Victorian,' style. Perhaps the earliest example of mature arcaded design, so coherent and consistent as to provide a new commercial formula, is the Wellington Williams warehouse at No. 12 Little Britain by John Young and Son, built in 1858. John Young had begun his career as designer in Thomas Cubitt's office while Pimlico was being built up. But between those solid, solemn, middle-class terraces and this open warehouse façade it is impossible to see any connection except, perhaps, in the modesty and straightforwardness of both. One of the major weaknesses of superposed arcades is already very apparent. Where the palazzo required isolation to develop its massive

**WILLIAMS WAREHOUSE, LONDON,
1858**

The Wellington Williams warehouse in Little Britain, designed by John Young and Son and built in 1858, was perhaps the earliest example of mature arcaded design, coherent and consistent enough to provide a new commercial formula. Its chief weakness appears at the top, where the cornice projects too boldly and ends awkwardly on the big brackets, while the semi-circular dormer is quite unrelated to the regular rhythm of the fenestration below.



cornicione and express its cubic form, these light screens of arches—like the tall Romanesque façades of Tuscany which are their ultimate prototypes—appear precariously fragile where they rise above its neighbours.

The façade of the Westbourne Athenæum in Westbourne Grove, built in 1860 by Arthur Billing, is more ornate as befitting a structure intended for public use, despite the acceptance of a commercial formula of design. Here is a wall-treatment as elaborate as any Gothic example; but except for its crocketed capitals it is almost entirely North Italian *quattrocento* in its detail. The idea of setting off the end bays with pilaster strips was to be much exploited later; although this broke the regularity of the arcaded scheme it provided a certain amount of stability to the corners.

In sharpest contrast with the Westbourne Athenæum is the Roman grandeur of what is now Kassapian's warehouse (p. 69, no. 8) at the Peel Place end of the Leeds Road in Bradford. The Vicarage Estate was being built up with warehouses in the early 'sixties and so this enormous block, like its more accurately dated and attributed neighbours, should date from about this time. The solid black coating which the atmosphere of Bradford has bestowed on the Yorkshire stone actually seems to enhance the hardness and precision of the stone-cutting. More even than the palazzos of Manchester

or the fine Telegraph building in Dale Street here, this warehouse seems to symbolize the solid virtues of the Nonconformist textile manufacturers of the North in the Victorian age. But like the Roman monuments it recalls, it is also quite ruthless and anti-æsthetic. So assured is the classic quality of the detail it is hard to believe that in a very few years the merchants of Bradford would choose for their Exchange an Italian Gothic design imitating the æstheticism of the High Church South. More: it was very likely the architects of the Exchange, Lockwood and Mawson, who designed this masterpiece, although that remains to be confirmed.

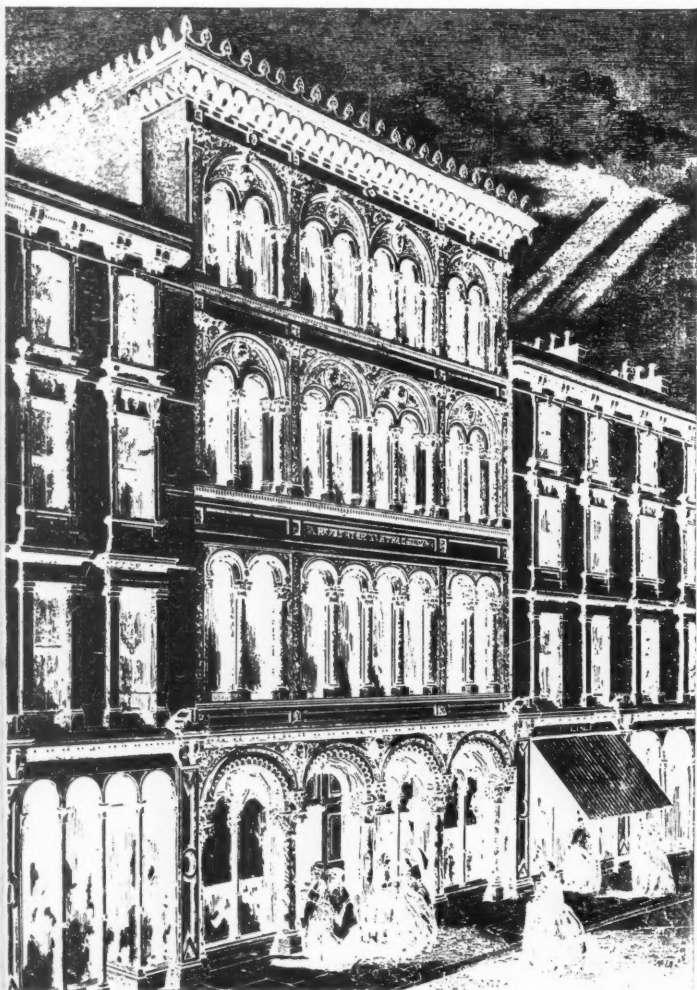
In Birmingham there is less good arcaded work than further North, just as there are fewer really distinguished palazzos. The finest commercial work of the 'sixties in Birmingham* are three linked façades in New Street (p. 69, no. 9), presumably all by the same architect (Thomason?), though not all built at the same time. The ground storeys have been entirely remade and must be ignored, but the arcades of the three upper storeys are solid, richly plastic, and yet not over-ornate. Needless to say, like Kassapian's Warehouse, these are all of freestone, but the softer quality of the stone has suggested a rounder handling of the mouldings and the use of ornamental carving in the spandrels.

Manchester was still predominantly faithful to the palazzo type of commercial architecture which was so well suited to the needs of its wholesale merchants, despite the acceptance, in 1859, of Waterhouse's Gothic design for the Assize Courts. It was also Waterhouse who provided the most prominent example there of the arcaded meod in the early 'sixties. His Royal Insurance Building in King Street, built in 1861, is essentially round-arched Gothic. Interesting compositionally are the solid end bays; they flank the central arcades as on a Venetian palace and serve to stabilize and frame the design. The next year in the Leeds and County Bank in Park Row in Leeds, Lockwood and Mawson of Bradford provided a richer and more plastic version of this Manchester façade.

We have seen that because of Ruskin's close association with Deane and Woodward the arcaded wall-treatment with round-arched mediæval detailing may be not improperly called Ruskinian. An excellent commercial edifice in Grafton Street in Dublin of 1862 by Matthew Digby Wyatt provides an alternative name—'Old Irish'! For in this well-proportioned façade, which almost but not quite succeeds in carrying three storeys of masonry gracefully over an iron-and-glass shop front, Wyatt sought to flatter his Dublin clients by using interlaced ornament from the early Gaelic crosses and manuscripts. More important is the use of lintels over the top storey openings where there was no more wall to be supported.

From the first the arcaded mode had depended more on carved ornament or surface polychromy than the palazzo. In the ecclesiastically styled stained glass works for Lavers and Barraud in Endell Street, built in 1859, R. J. Withers had been chary of arcading, although his second storey windows are very closely set. But his flat brick wall surfaces were among the earliest to be banded and diapered in the bold manner of Butterfield or Teulon. One

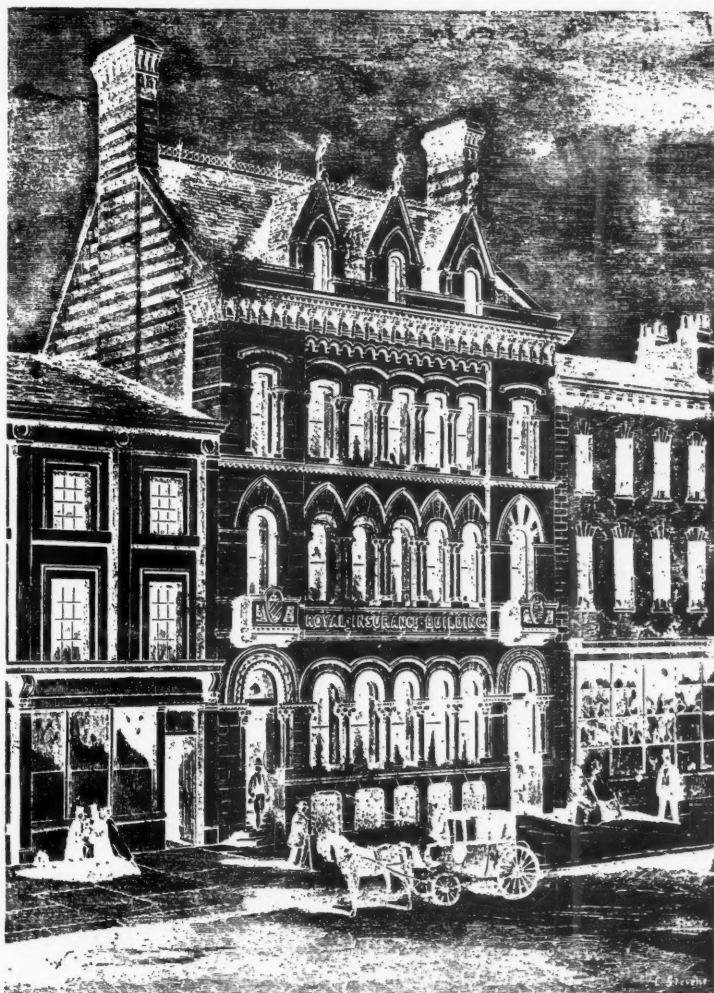
* Contrasting most favourably with the confusingly phrased Gothic arcades of Edward Holmes's Exchange Buildings diagonally across the way at the corner of Stephenson Place, it may be noted.



WESTBOURNE ATHENÆUM, 1860

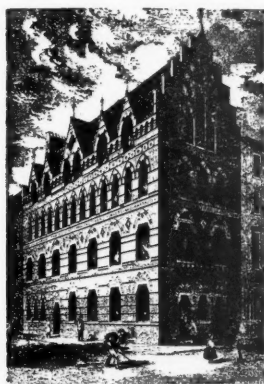
Above, the Westbourne Athenæum in Westbourne Grove, designed by Arthur Billing in 1860. On the first storey arches are grouped 2-4-2 by pilaster strips, which on the floors above are repeated with capitals. Such grouping gives the façade stability which unbroken arcades do not provide. Right, a commercial building in Grafton Street, Dublin, by Matthew Digby Wyatt (1862), with a rational use of lintels instead of an arcade in the top storey.





ROYAL INSURANCE BUILDING, MANCHESTER, 1861

Above, the Royal Insurance Building, King Street, Manchester, designed by Alfred Waterhouse and built in 1861. Here the polychromy is all in stone—ashlar from Huddersfield, blue stone voussoirs from the Forest of Dean, and red columns of Aberdeen granite, but the carving is clumsy and the general effect textureless and heavy-handed. Left, stained glass works for Lavers and Barraud in Endell Street, London, by R. J. Withers (1859), with Butterfieldian ornament.



GLASSWORKS, LONDON, 1859

might assume that there were two opposed High Victorian approaches to the ornamentation of the wall-veil, one essentially plastic and the other primarily polychromatic. Indeed, in general practice, ecclesiastical, public and domestic as well as commercial, that was roughly true. But in each field the finest work of the best

designers, while usually emphasizing one or the other approach, subtly but not redundantly employs both relief and colour.

The four-storeyed office building, which fortunately survived the blitz, at 59-60 Mark Row (p. 70, no. 10, and p. 54), was built in 1864 by George Aitchison for the firm of Innes Bros. for rental. The clients, therefore, required no expression of their own prestige, but only such generalized dignity and distinction as would draw a variety of tenants. The four storeys are all arcaded. (The low dormered mansard, to judge from contemporary illustrations, must have been an afterthought if not a later addition.) The ground floor arches are

segmental, as so often, with the two asymmetrically placed entrances flanked by plain piers. Unlike the contemporary warehouses by Edis in Wood Street, the upper arcades are undivided by a thicker central pier. They continue the full six bay width of the double façade and across the top storey as well as the first and second. The arcades are framed, perhaps not quite adequately, by plain piers at the ends; the columns are barely engaged against the narrow members that divide the windows.

Carving is not restricted to the bold crocketed capitals, but except over the top-storey arches, where moulded archivolts terminate the composition below the plain crocket-supported cornice-fascia, it is kept flat and colouristic and even extends in a sort of imbrication over the second-storey spandrels. In the frieze at the first-storey cill level an incised pattern filled with black mastic joins—perhaps too gracefully for the more staccato carved accents above—a row of coloured serpentine discs. Similar discs, sunken and surrounded by roll mouldings, ornament the first-storey spandrels. The intradoses of the ground-storey arches have heavy mouldings sinking into the plain piers and stilt blocks, to emphasize the thickness of the wall. In the upper arcades the intradoses are plain, suggesting almost that the arcades stand free in front of the window plane.

It is not always possible to say how completely the interior structure of these buildings consists of a metal skeleton; but in this case the interior staircase, entirely of iron, was shown in a drawing at the Architectural Exhibition in 1865 and contemporary comment indicates that this stone façade screens an interior whose supports and beams were all of iron—respectively cast and wrought—with fireproof brick-arched floors. Except that the masonry screen is self-supporting, it is, therefore, technically not unlike a skyscraper façade. There is no wall as such and although the exterior masonry skeleton is arcaded, it expresses rather clearly the interior skeleton of metal.

The warehouse by E. W. Godwin at 104, Stokes Croft in Bristol (p. 70, no. 12), which Dudley Harbron believes to have been built in the early 'sixties, is considerably simpler. There is no carved work—the softness of the Pennant stone, if not of the Bath stone, would have been unsuited to it—but the sill strings and the first storey impost are boldly profiled and the window sash (now modernized) is set so far back that the arcades almost seem set before open loggias. The arches of the upper arcades run two and two with the broad segmental arches of the ground storey. They are all round-arched except for the narrower end bays: these are slightly pointed to bring their crowns into line with the rest. This subtlety, together with the generous end piers and the diminution of storey heights, provides the stability that more evenly arcaded façades often lack.

The larger arcaded London warehouses of the 'sixties are less carefully designed for the most part than Aitchison's or Edis's. A long block by Henry Jarvis (a very active London warehouse architect) in the Southwark Bridge Road, built in 1864, phrases its round arches by twos and fours in a somewhat confused rhythm. A line of sharp gables over pointed-arched dormer windows opposes a jagged skyline to the more serene arcading below. Vickers Distillery in Victoria Street, of which a good part of the façade remains in the Army and Navy Stores, was ornately plastic, as if to disguise its industrial functions. But the general London level, as represented by many of the warehouses along Southwark Street, built as it filled up in the mid- and late 'sixties, are straightforward if rather monotonous exercises in red brick with modest touches of polychromy. As the decade proceeds pointed arches more and more replace round arches and the weakness of the arcaded *parti* for edifices of over four storeys becomes increasingly evident. The exterior

of the Hop Exchange in Southwark Street, built in 1866 by R. H. Moore, has a certain grandeur as a ruin since the blitz because of the interminable length of its curved wall screen. But the detailing of its round arches set between very plain, flat, stuccoed pilasters, if simpler than that of the ubiquitous pointed arcades in red brick, is also rather crude. The range of cast-iron columns at the base supports an extraordinarily clumsy combination of impost blocks and high haunched-segmental arches in order to include the mezzanine within the ground storey treatment.

But even in London there are many examples in stone of smaller commercial buildings more directly in the tradition of Woodward's Crown Life building, and not unworthy of comparison with Aitchison's fine work. The four-bayed façade by Frederick Jameson, still standing opposite the City Terminus at 85-87, Cannon Street, is nicely proportioned and carefully detailed. Bristol Chambers at 1 and 2, St. Nicholas Street in Bristol (p. 70, no. 11) by Ponton and Gough, completed before 1867, is interesting for the way in which the iron columns of the ground storey stand completely free in front of the shop windows and also for the rather perverse attempt to give texture to the Bath stone random ashlar by varying the patterns of the tooling on different blocks.

The final reduction to the absurd of the arcaded commercial manner came in London around 1870 with the building up of Queen Victoria Street. The Mansion House Buildings by the Belchers with its hard ranges of pointed and segmental arches filled with Decorated tracery and even more the curious building by F. J. Ward nearly opposite with its two curved ends, rather reminding one of a Victorian Gothic river steamboat, illustrate how tedious piquancy in detail can become when extended indefinitely.

The solid Manchester work of Clegg and Knowles has more dignity than London work. Their building at 32, Brown Street, with its curved corners set off by pilaster strips and the heavily plastic membering of the Darley Dale stone accented with cabochon bosses of polished granite in red and blue as well as by granite colonnettes, is a worthy successor to the palazzos of the 'fifties. And even in rather small towns such as Beverley or Northampton there are good modest examples of arcading, executed either in brick or in stone, with carefully proportioned moulded work, and little foliate carving or extraneous polychromy.

What can be considered constituent in the arcaded commercial buildings? Primarily the opening up of the wall to as great an extent as true masonry construction will permit. Related to that is the disappearance of the wall plane and the handling of relief as a matter of modelling back toward the window-sash plane in terms of real structural elements. Finally, the frank horizontal expression of the recurrent storeys as opposed to the unification of the mass within the cube of the palazzo is related to the horizontal expression of the metal cage in Sullivan's masterly Carson, Pirie & Scott store of 1899.

When too far extended vertically or horizontally, the nearly even lines of the arcades, however, were early found to produce monotony. The rhythmic phrasing of the arches in groups and even more the introduction of more solid bays at the ends or of tall pilaster strips running the full height of the building were more or less successful attempts to avoid monotony in the parts and also to regain unity in the whole. The latter device of continuous pilasters, however, was frequently so far developed before the High Victorian Age was over in the 'seventies as to

constitute a third commercial formula. This was less popular than the palazzo of the 'forties and 'fifties or the arcades of the 'fifties and 'sixties and rarely, perhaps, so effectively realized; but of all the essentially traditional masonry treatments it was perhaps the most constituent for the early skyscrapers. Yet it is less typically High Victorian and should really be treated separately, together with other types of rectangular articulation which are more frankly dependent on the use of metal members in the façade itself.

Although the American Richardson used a palazzo treatment with a French roof on his first commercial building, the offices of the Western Railway in Springfield, Massachusetts, in the late 'sixties, and a round-arched if not arcaded *parti* for his second, the Agawam Bank, also in Springfield, the steps leading to later skyscraper design in his commercial work really began only with his Cheney Building in Hartford, Connecticut, built in 1875. Here, as in his commercial masterpiece, the Marshall Field Wholesale Store in Chicago of 1885-87, which directly influenced Sullivan in the late 'eighties, the formula is essentially the English High Victorian arcaded one. The storeys are grouped under the arches in twos and threes in order to reduce the design scheme to three or four storeys; but there are no continuous vertical piers, such as he ultimately came to use in his last commercial work, the Ames Building on Harrison Avenue in Boston, completed in 1887 after his death.

Two fine British warehouses—perhaps, indeed, the finest of all—and presumably of the early 'seventies, one of them in Bristol and the other in Leeds, link most closely with American work by Richardson and Sullivan. Although their designers are unknown, they may well conclude this account of Victorian commercial palazzos and arcades. In both cases the ground storey has its own range of arches. In the Bristol warehouse (p. 70, no. 13), the three upper storeys are grouped under broad arches, the coupled windows separated by plain stone mullions, almost as on Richardson's Marshall Field Store. The rich polychromy of variously toned Pennant stone, some blue-grey, some orange, with frames of a harder brownish stone, provides the chief interest. There is little cut detail and that of the simplest possible character. Unfortunately the trabeated top storey only covers the three bays to the right; the later extension of the building to the left in the mid-'eighties is also handsome, if less well proportioned. But the eight bays in the photograph, although in a sense only a fragment, represent probably the highest achievement of the decade in masonry commercial architecture.

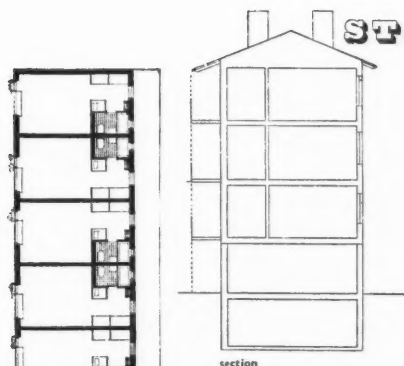
The Leeds warehouse at 1-2, York Street (p. 70, no. 14), being of brick, is more elegant. The taller, narrower arches suggest Sullivan more than Richardson; and the detail, although not elaborate, is carefully studied. Sunken holes in the bricks of the moulded archivolts provide sharp accents of shadow; while in the stone 'spandrels' between the storeys simple geometrical shapes are crisply carved. Such a scheme of design could obviously be carried to a very considerable height, as Sullivan was to do, without loss of effective interest.

By their bold terminal cornices these late warehouses are still linked with the palazzos of a generation earlier. In real masonry construction not much more could be done with the Victorian formulas. It is for that reason, among others, perhaps, that further development took place not in Britain but in America when in the last quarter of the century British commercial assurance began to decline and American business ambition rose to new heights.

STAFF HOSTEL NEAR STOCKHOLM

GUNNAR JACOBSON: ARCHITECT

This building forms part of a large housing unit constructed for a big departmental store; it is situated in the small town of Arsta, south of Stockholm, in Sweden. The scheme comprises three blocks of flats in the traditional manner, and two buildings of thirty single apartments. These single apartments are occupied by the women staff of the store, and each consists of one room with bath and kitchen-pantry space. Entry is from a common balcony running the length of each floor, a



typical upper floor



ground floor

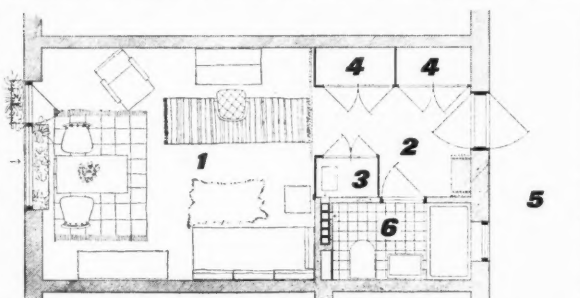


1. looking towards the south block from an apartment doorway.

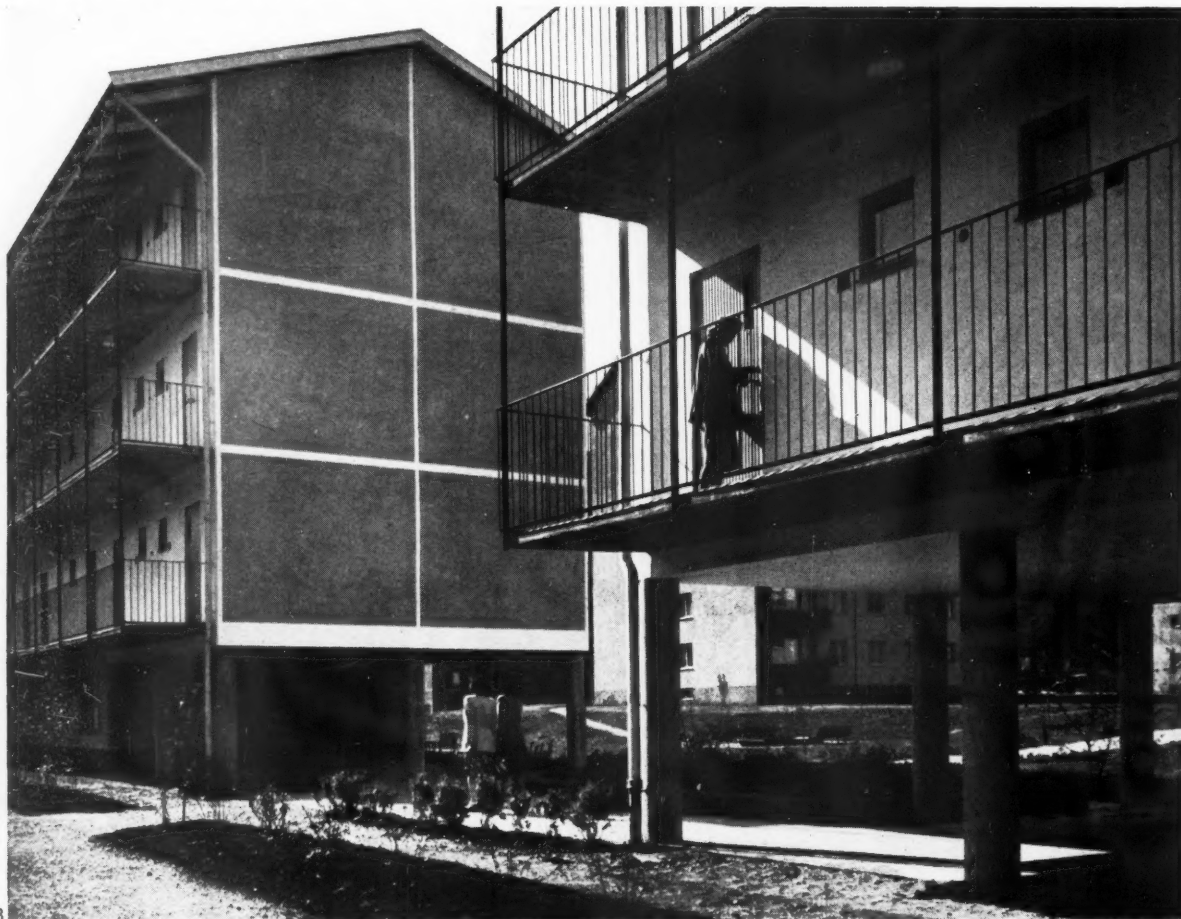


STAFF HOSTEL NEAR STOCKHOLM

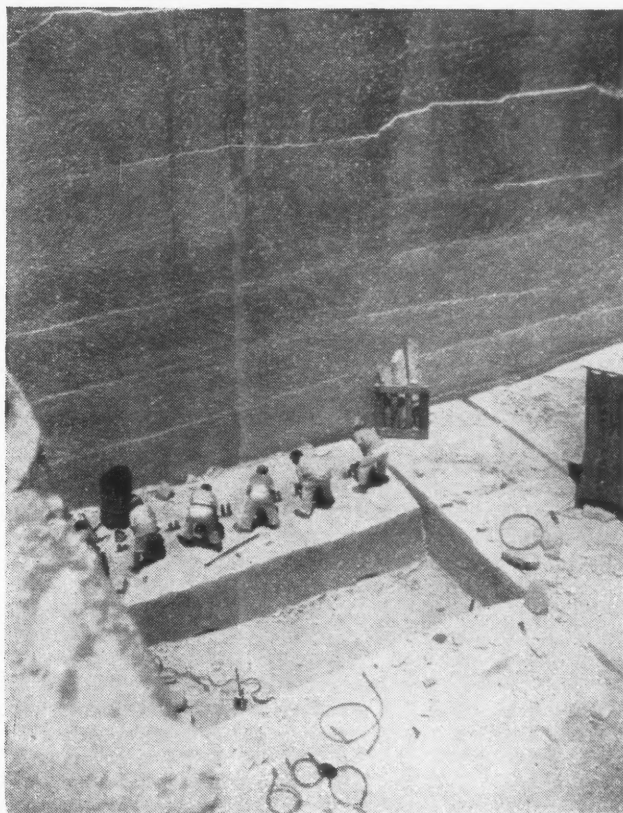
method of access considered suitable for this type of accommodation but not for the rented flats. Part of the ground floor of each building is used as a common room and gymnasium, and a basement garage is provided running underground the length of both single apartment houses. The building site is approximately 3,310 sq. ft. in extent. Central heating is provided throughout and the plant is located in one of the blocks of rented flats. In the plan below 1 is the living room; 2, hall-kitchen; 3, sink; 4, fitted cupboards; 5, balcony; 6, bathroom.



2, the north façade and main entrance. 3, the single apartments with the rented flat blocks beyond, from the communal garden.



1, cutting out a block in the quarry at Krendi, where the best building stone of the softer variety is found.



MALTESE VERNACULAR

The Baroque and Victorian monuments of Malta were discussed in *THE ARCHITECTURAL REVIEW* for June 1946. In this article farms and village houses are described. These buildings assist an understanding of Malta's Baroque, which was essentially a decorative overlay on traditional types, but their astonishing quality is their fulfilment of the functional tradition.

BY NATURE, the Malt is thrifty, industrious and tenacious. The language he speaks is Semitic; and though the townsman has borrowed many words from his northern neighbours, the speech of the countryman is relatively pure. His origins are obscure, but it pleases him to believe that he is a descendant of the Phœnicians of old.¹ His fertility is fabulous; as a dry-farmer he is unsurpassed; as a merchant he has no reason to fear Jew or Greek. His life revolves about his parish church, whose scale and Petrine embellishments are in striking contrast to the Pauline cast of his Faith² and the simplicity of his home. His devotion finds expression in somewhat weary pageantry; his exuberance only in the vivid colours of his cart and boat and the stylish trappings of his trotting pony. If the *ghana*, or folk songs of the countryman, have the monotone sadness of music derived from the East, the airs worn thin by the brassy bands of the townsmen are those of Puccini.

Nowhere is the utter dependence of the peasant upon the rock on which he dwells more apparent than in Malta. The citizen of Valetta, hypnotized by the bravura of the baroque monuments which he has

inherited, and among which he dwells, and enriched by commerce with the stranger, can afford on occasion to indulge his phantasies. But the Maltese countryman, whose only resource is rock,³ out of whose uncompromising substance he must scratch his frugal livelihood and contrive his shelter

² It is unnecessary to point out to anyone who has seen the Megalithic monuments of the Island that this same rock was the foundation of a great indigenous culture in Neolithic times.

from the unkind elements, can entertain no such comforting illusions.

Initially the rocky structure of Malta is simple, consisting as it does of three strata of limestone, of which the uppermost and lowest are hard and coralline, and the middle soft. But this initial simplicity has been modified fundamentally by earthquake and superficially by the action through the ages of rain and wind. To the primeval tilting of the strata is due the precipitous and rugged character of the west and south coasts; to erosion the stony ravinous *wieds* whose lower reaches, flooded by the sea, constitute the famed harbours of the north and east coasts. The summits of the low hills are bare; but a sparse and precious soil, derived from the underlying rock, gathers naturally in the plains and is retained on the slopes by terracing.

Hardly less precious than soil, in the eyes of the Malt, is water. When rain falls on this parched island the greater part rushes headlong down the *wieds* to the sea; but a fraction, percolating the upper strata, accumulates below ground whence it issues forth as springs, or is raised by the husbandman for use during the long months of drought. Swept in winter by the tempestuous winds called *Gregale* and *Tramontana*,⁴ and scorched in summer by the sultry blast of the *Scirocco*, only the hardiest vegetation can survive unprotected.⁵ In spring the starkness of the hills is mitigated by an upsurge of luminous asphodel and fennel; their slopes are transfigured by a generous sprinkling of cyclamen, gladioli, jonquils and dwarf irises; vines, figs and blossoming fruit trees clothe the terraces; while the plains become momentarily a glorious patchwork of green corn and purple clover. But during the long summer the dusty sun-bleached landscape is relieved only here and there by the umbrageous carob and prickly pear.

The earliest habitation in Malta was presumably a cave; and there are few caves in the Island which have not at some time been occupied by man. Some of those used by farmers today recall vividly the Cave of Polyphemus as described in the *Odyssey*. In the Ghar-el-Kbir a community lived

⁴ The rigours of this northerly wind are proverbially feared by the ladies of Malta.

⁵ The orange and lemon orchards are protected from gales by lofty stone walls.



2, small round houses (*Dwejra*) of dry construction, near Bahria.

¹ If the quality of his artistic perception would appear to support, his addiction to pork would appear to contradict, this thesis—which nobody is in a position to refute.

² Though Malta has for so long been passionately Catholic, a Maltese name has yet to appear in the Calendar of Saints.

happily until the advent of the English. How admirably this cave was adapted to the needs of herdsmen may be gathered from the description of its interior written in the seventeenth century by a guest⁶ of the Grand Master Lascaris:

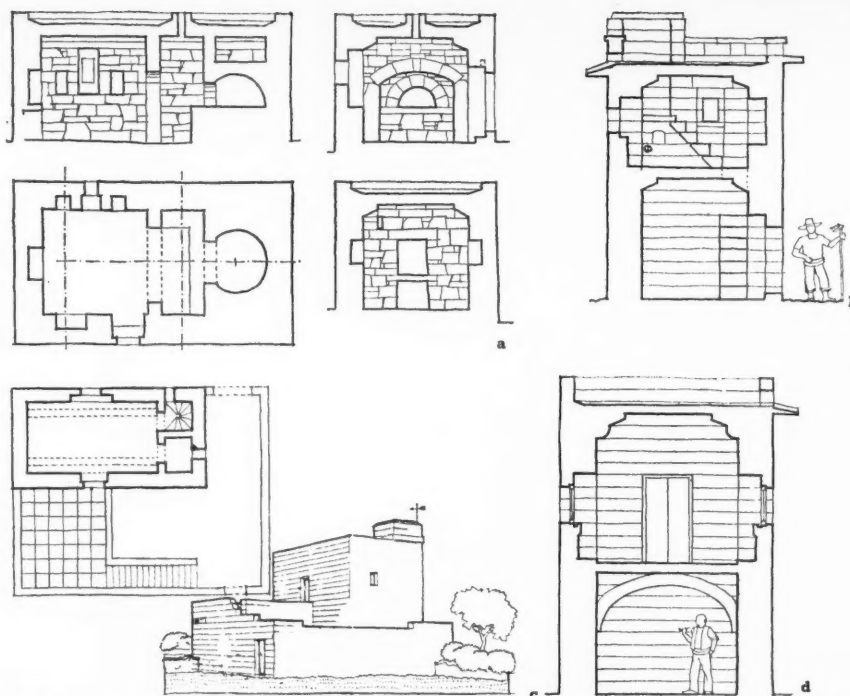
'Having entered the main entrance,' he relates, 'which yawns wide and broad, I found it full of adults of both sexes and of children, all dressed in rustic garments. Notwithstanding that they seemed to mingle anyhow, each family had in fact its own recesses, either formed by nature or shaped by man, in which each nicely distributed within its own confines, prepared the different kinds of their foods; here a bunk excavated in the rock, there lockers suitable for keeping bread and cheese; elsewhere stalls for cattle, sheep and donkeys. There was no lack of earthenware jars for use as containers of water. Long ropes of garlic and of onions festooned the sides. Ovens for the baking of bread were seen. These underground recesses received light from fissures in the cliff so skilfully contrived that neither rain nor draughts could easily inconvenience the inhabitants.'

The aerial bombardments of the Second Great Siege of Malta drove the Islanders once more underground, and in a contemporary troglodyte dwelling, facetiously called the *Gharucasa*⁷ which a leading Maltese had excavated in the cliffs of Mellieha, it was the good fortune of the writers of this article to be hospitably entertained.

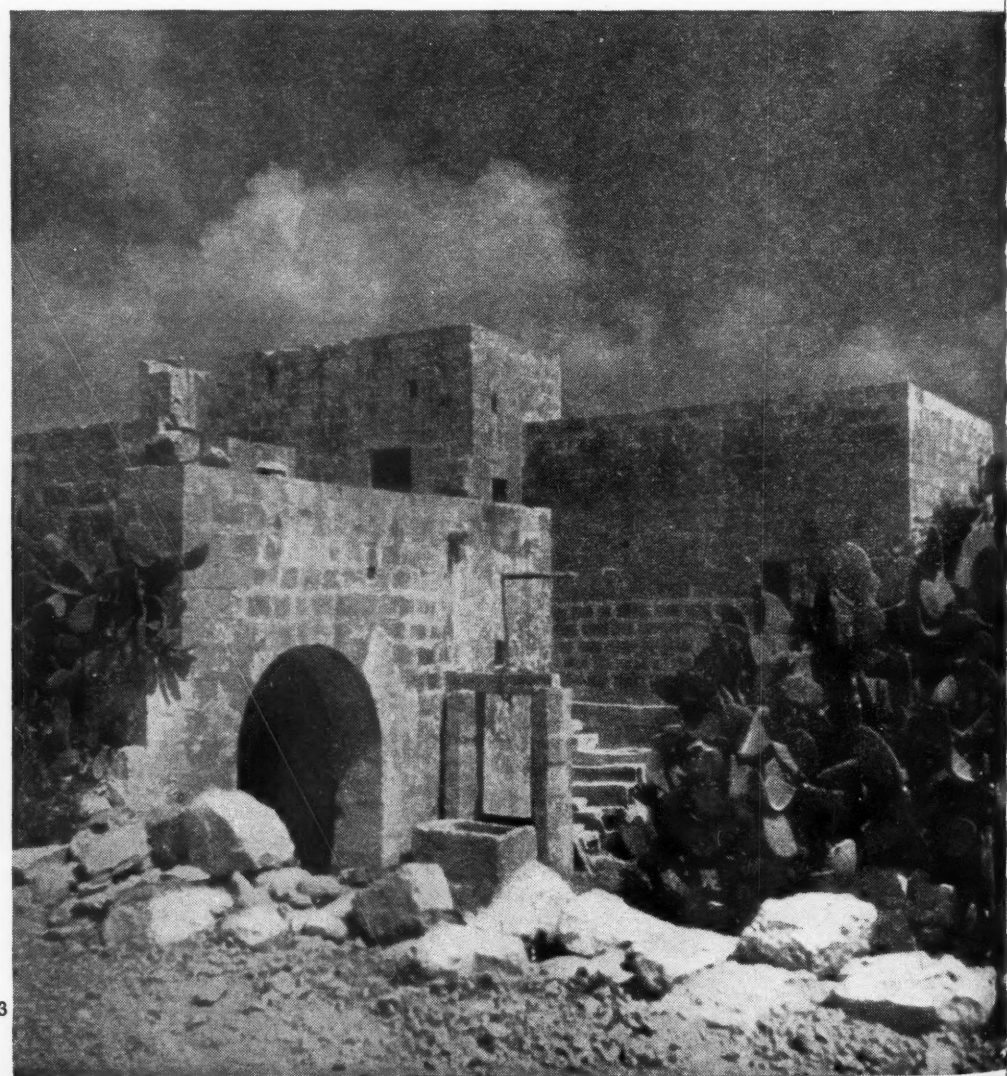
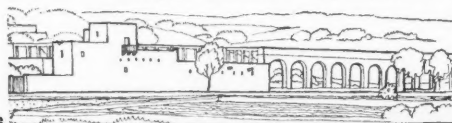
It is reasonable to suppose that a circular hut built of rubble collected in the fields was in Malta, as elsewhere in the Mediterranean, the earliest form of free-standing stone habitation. This type of structure known as a *dwejra*, which is still in widespread use in the country as watch-tower and field-store, may be usefully compared, on the one hand, with the more sophisticated *trulli* of Alberobello in the Heel of Italy, and on the other, with the oval Megalithic temples of Malta.

The softer stone of Malta occurs in seams of great depth and uniformity of texture which are readily accessible. Its quality is such that, when freshly quarried, it can be easily worked with axe, saw and scraper. With the exploitation of quarries the plan of a building came to be controlled by the size of roofing-slab which could be conveniently lifted from the quarry bed and transported to the building-site. The most primitive form of rectangular building had walls of coursed rubble laid dry and was roofed with slabs some six feet long. But by the use of one or two corbels on either side the span was readily increased to eight or ten feet. Buildings of this kind, lighted and ventilated by wind-holes, are still in common use as stables and barns.

To allow of greater freedom of planning, and to avoid the use of long slabs which had shown in practice a tendency to crack, a new technique was evolved.⁸ The building was divided into bays by transverse arches spaced at intervals of from four to five feet



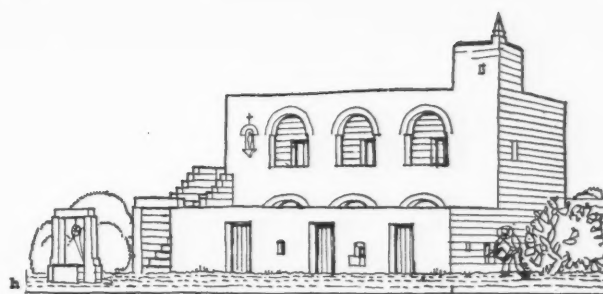
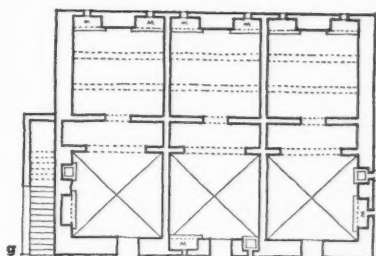
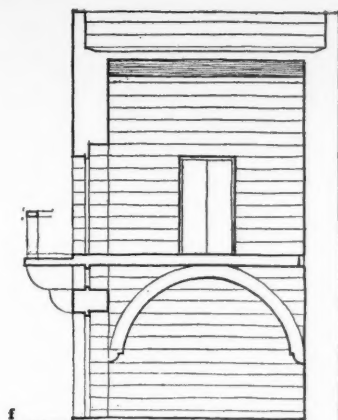
The drawings above are, a, plan and section of a bakehouse near Imsiereh. Walls are dry-laid rubble. b, section through a two-storied barn and lookout near Ghargur. Walls are dry-laid dressed stone. c, plan and view of a small farmhouse near Attard. Living quarters are on the first floor with stables and stores on the ground floor. d, section through a two-storied house at Shewkiya, Gozo. Left, e, a farmhouse near St. Paul's Bay, with a typical aqueduct in the background. Facing page, f, section through a two-storied eighteenth century house. The roof slabs rest on chestnut beams imported from Sicily. g, h, plan and view of a cattle farm near Siggewi. The arcaded loggia, reached by an external staircase, gives access to the upper floor living rooms.



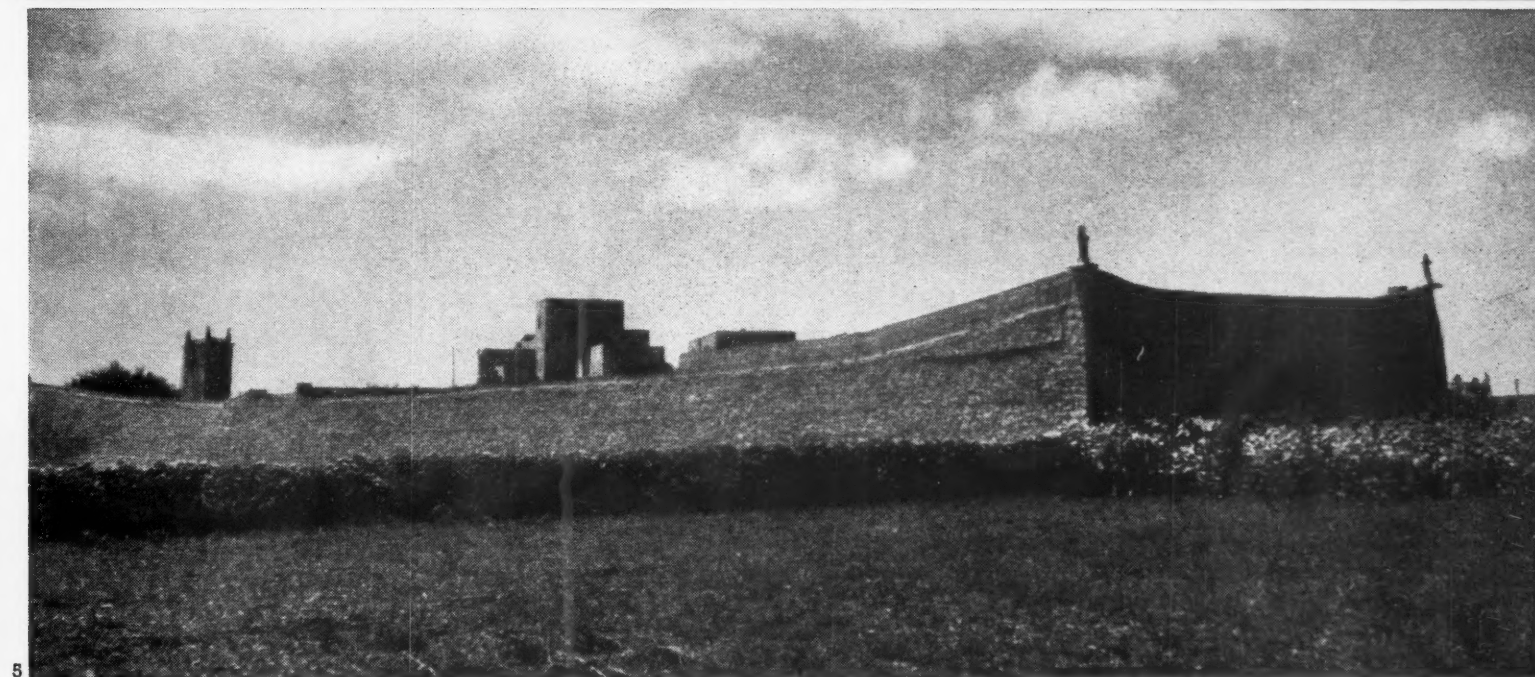
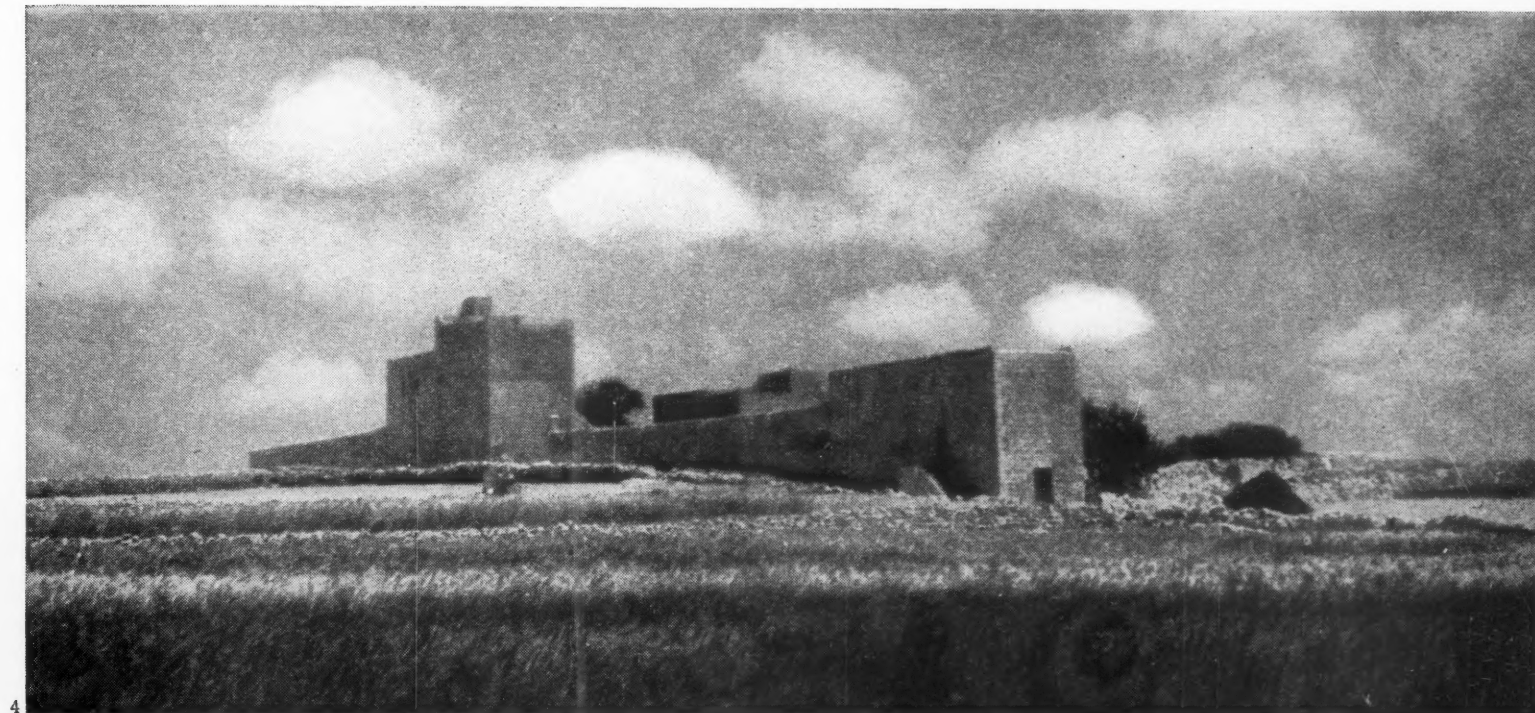
⁶ Father Kircherio, whose account is quoted by Count Ciantar in his *Malta Illustrata* 1772 (translation from the Latin by Dr. Louis Galea).

⁷ *Gharucasa* signifies both cave and house and disgrace.

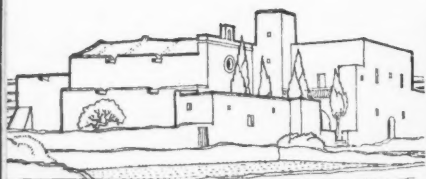
⁸ Comparable with that evolved by the builders of the early churches of North Syria.



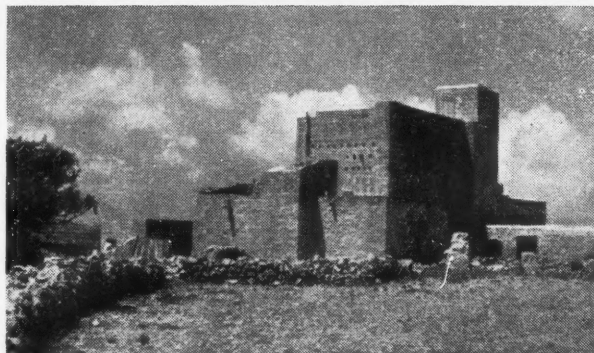
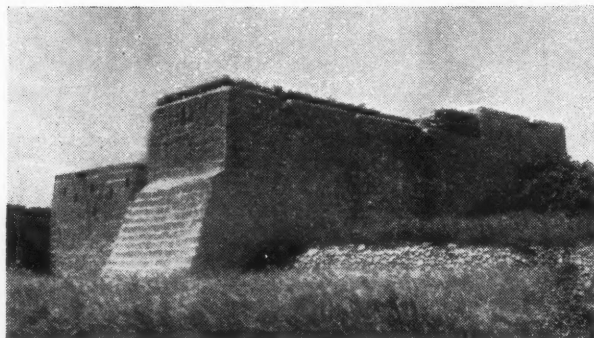
b, section
farmhouse
two-stories
St. Paul's
g page, f
The roof
plan and
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ng rooms



3, facing page, shows the entrance to a farmhouse on the road between Siggewi and Rabat. 4, farmhouse and farm buildings near Siggewi. 5, an orchard near Imqabba, surrounded by a stone wall, and with a pigeon-cote inside, all illustrating the unpretentious beauty achieved in Maltese farm buildings by straightforward planning.



Above, the Conventual Church of Tal Annunziata near Rabat. Below, the Church of Tal Annunziata, Salina Bay.



6, a farmhouse near St. Paul's Bay. 7, farm buildings near the Chapel of Tal Concezione. Below, 8, a farmhouse at Mdina, seen from the Bastions, showing the compact layout.

and these were spanned with slabs of corresponding lengths. Because it is difficult at a high level to counter economically the lateral thrusts to which these arches give rise the use of this technique was generally reserved for the construction of ground floors. Some amazing applications of this method of building may be seen among the bombed store-houses of Grand Harbour. In the case of churches the slabs are often laid, not horizontally, but concentrically with the intrados of the arches.⁹

Though beams of chestnut were imported from Sicily as early as the conquest of the Island by the Normans, the pure Vernacular, as we have described it, held its own until late in the nineteenth century. It was the introduction of the steel joist which dealt the death blow.

The planning of Maltese farms and village houses is as simple as their method of construction. As elsewhere in the Mediterranean a factor common to all dwellings is the courtyard, which only in the villages is completely enclosed by buildings. The living-rooms of farms are placed above the stores and stables, and approached by external steps. Unless an arched loggia is provided these rooms are arranged *en suite*. In winter rain-water is collected from the roofs and stored in cisterns; but in summer the terrace is used for the storage of crops, for drying fruits and, on hot nights, for sleeping.

Many fittings ordinarily made of wood or metal are in Malta made of stone. Balconies,

with solid parapets or robust balusters, and supported on heavy corbels, are a common sight; and occasionally one sees small projecting larders, with pierced stone ventilators, for cooling water and drying cheese. The irrigation systems of the farms are sometimes complex and the stone channels by which water is conducted from the source are supported here on arches, there on piers, as the nature of the site may dictate. Troughs, mangers and sinks are monolithic.

Applied ornament is rare. True stone-carving is confined almost entirely to the panels of balconies; but a kind of shallow patterning resembling chip-carving is sometimes met with. The horns placed conspicuously at the corners of buildings are often decorative and sometimes dramatic in effect, but it is as amulets to protect cattle

from evil that they are provided. External walls are sometimes colour-washed in light tones of red and yellow ochre, and the contrast of these hues with the apple-green of doors and shutters, and the vivid splashes of vermillion provided by geraniums in petrol cans, has sometimes a naïve charm. It is perhaps worth noting that the plain white-wash so beloved elsewhere in the Mediterranean is here eschewed.

From what has been said it must be abundantly clear that the Maltese Vernacular is characterized by an almost unrelieved severity. Simple needs are provided in a straightforward way and no attempt is made to achieve preconceived forms of building. The necessity of enclosing large courtyards by buildings or walls makes for horizontality, as does the use of flat roofs; the rigours of the climate, a passion for privacy and the age-old need for security favour small apertures, and therefore conduce to large unbroken wall-surfaces. The combination of simple elements often results in informal compositions of striking, if uncontrived, beauty, which the play of sun and shadow and the accidents of the sites sometimes render surprisingly dramatic.

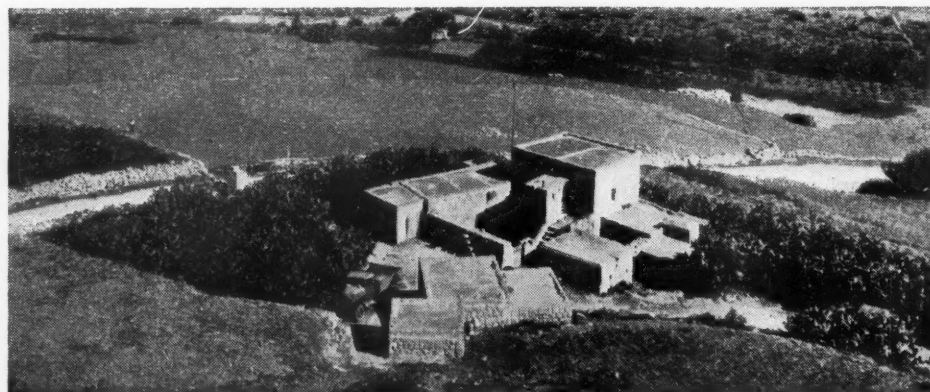
It is difficult to conceive a greater contrast than that between the Vernacular we have described and the Baroque architecture for which Malta is famed. But this contrast should not blind us to the fact that it is to the Vernacular that the Baroque of Malta is indebted for those peculiarities by which it is differentiated from that of other lands. That the Baroque was, in Malta, a graft on the native architecture is clearly demonstrated in the early monuments of the cities and the villages.

The spirit of Baroque was already extinguished when the Knights of St. John succumbed to the menaces of the plebeian Bonaparte. The tradition of the Vernacular has since been undermined. But the principles unconsciously observed by the master-masons are eternal, like the Rock of Malta out of which, and upon which, their unpretentious yet satisfying buildings are erected.

acknowledgment

The authors desire to record their gratitude to the following from whom they gleaned much valuable information:

The Most Noble Florence Testaferata-Bonici.
Louis Galea, Esq., LL.D.
Chevalier Olaf Gollcher, O.B.E.
Charles Zammit, Esq.
Hugh Braun, Esq., F.S.A., F.R.I.B.A.



⁹ More particularly in Birkirkara Old Church and the parish church of Attard, attributed to Tommaso Dingli; but also in the great barrel-vaulted Co-Cathedral in Valletta, by Girolamo Cassar.



LONDONDERRY HOSPITAL

Designed as the principal general hospital for Londonderry and the north-west of Northern Ireland, this building, on which work has already begun, will serve approximately 100,000 people. Though not a teaching hospital, it will provide training for nurses and midwives.

F. R. S. YORKE, E. ROSENBERG, C. S. MARDALL: ARCHITECTS

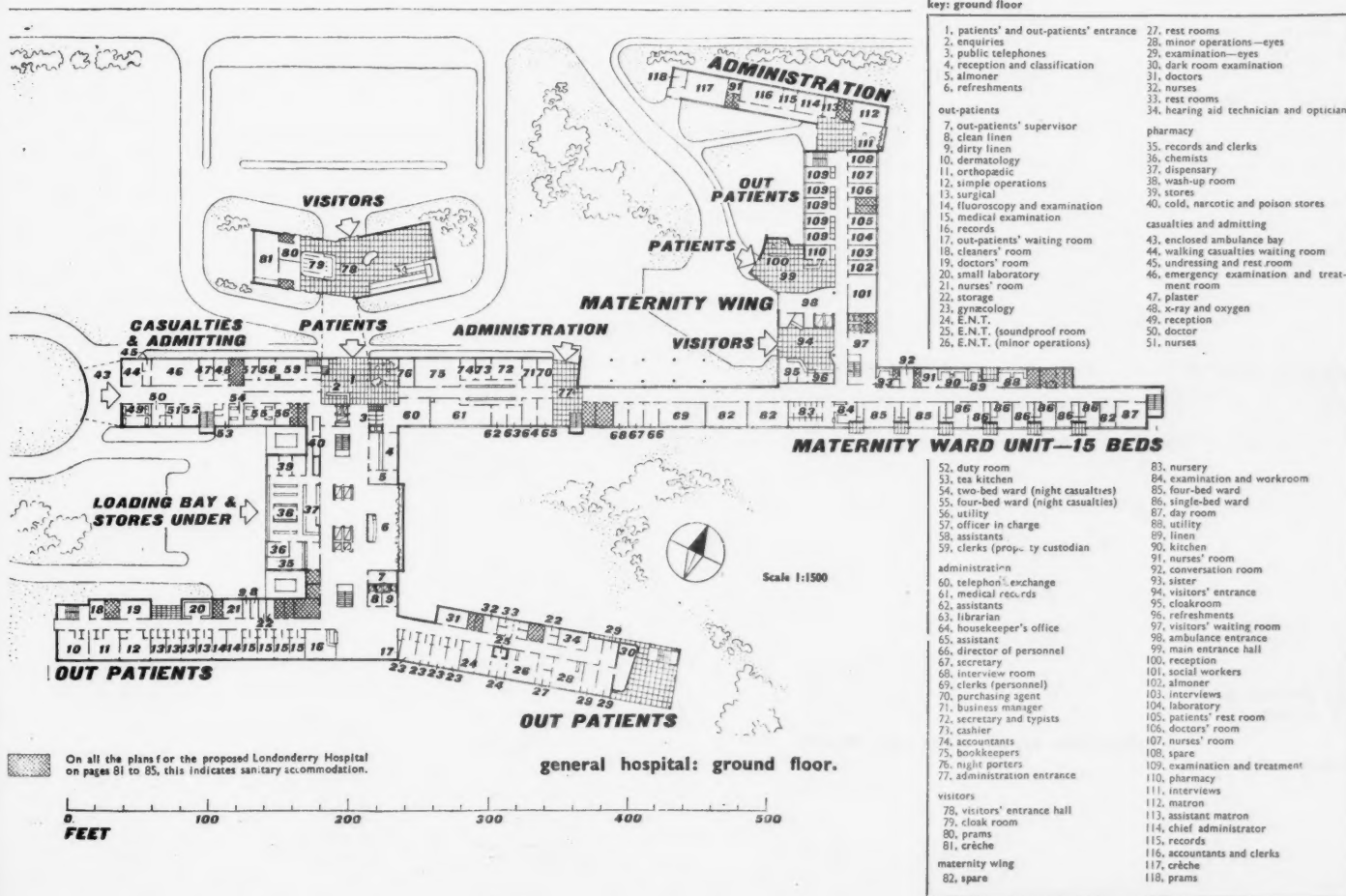
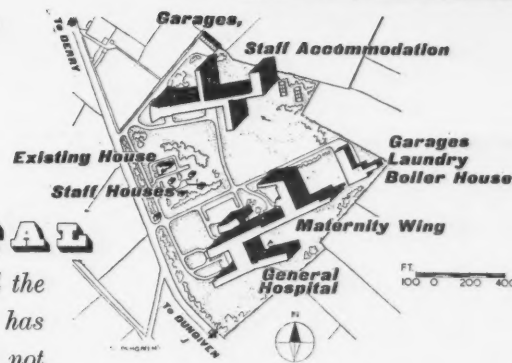
The site, of about 30 acres, is two miles from the city and commands beautiful views. The southern end slopes fairly steeply towards the south, and the main buildings are situated on the brow, with all wards facing south or S.S.E. The separate staff home is on the higher ground to the north. Most of its bedrooms face east or west and do not overlook the hospital. Quiet areas for wards were the primary consideration in internal planning and no traffic passes in front of them. Service amenities (garage, engineers, etc.) are in the eastern corner of the site. There are no internal courtyards. A large area is left for games, tennis courts and gardens, and no wards face it. Five private houses

are planned in the gardens, to be retained until adequate staff accommodation is completed. Construction will begin at the furthest point from the road, and this first group of buildings, once completed, will be relatively undisturbed by later work. The principal hospital entrance is from a road running east-west, giving access to all buildings. The service entrance is to the north of the staff block.

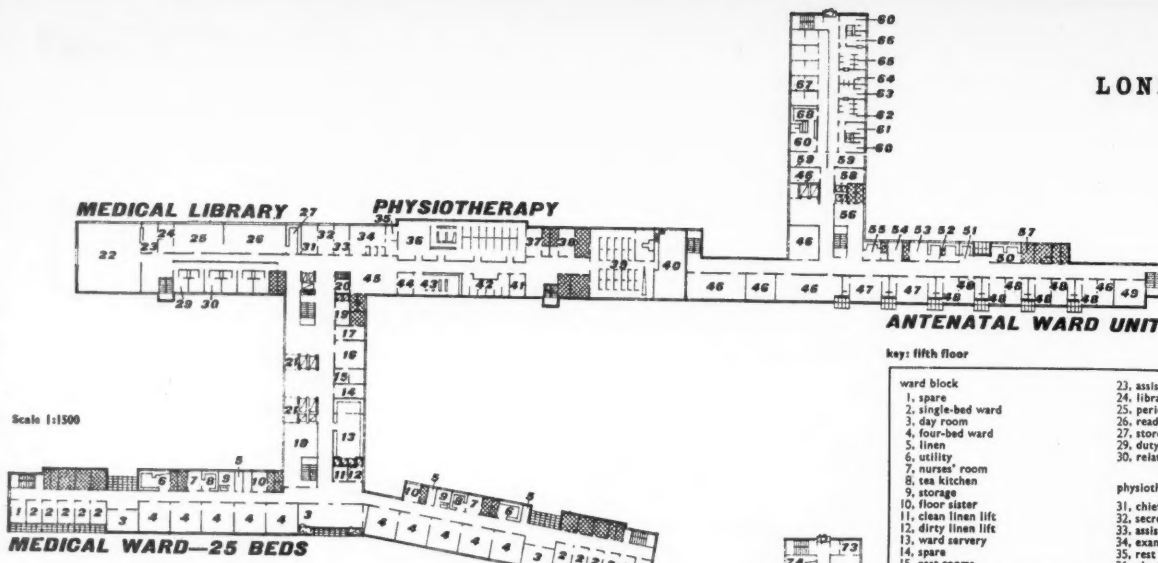
PLANNING

A total of 576 patients' beds is provided, distributed as follows: Maternity, 70; Antenatal, 30; General surgery, 175; General medical, 150; Paediatrics, 40; Gynaecology, 35; (contd. on p. 84)

site plan



LONDONDERRY HOSPITAL

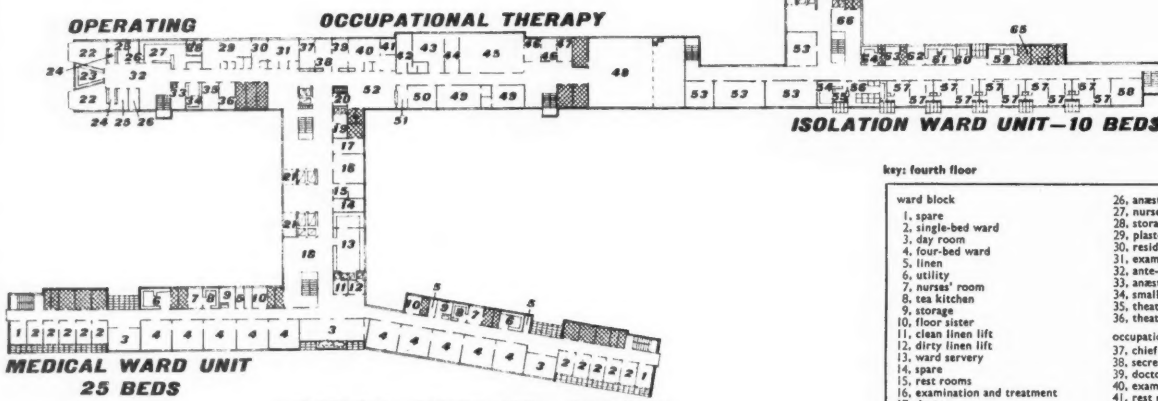


Scale 1:1500

MEDICAL WARD-25 BEDS

MEDICAL WARD-25 BEDS

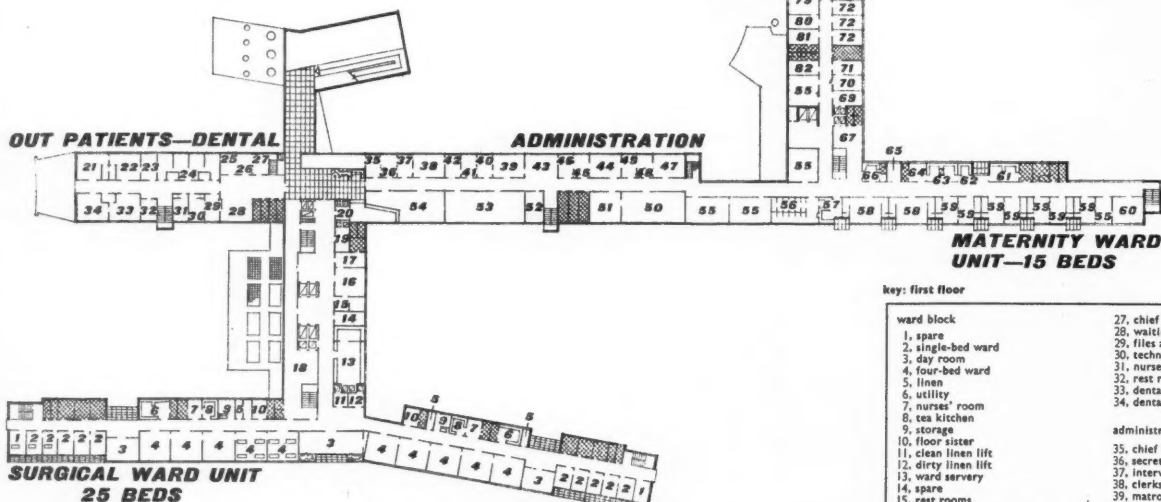
general hospital: fifth floor.



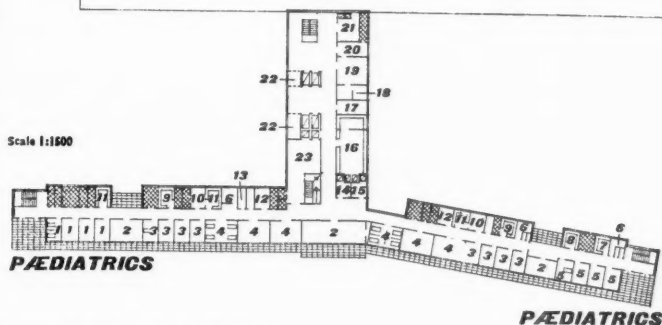
**MEDICAL WARD UNIT
25 BEDS**

SURGICAL WARD UNIT-25 BEDS

general hospital: fourth floor.



Scale 1:1600



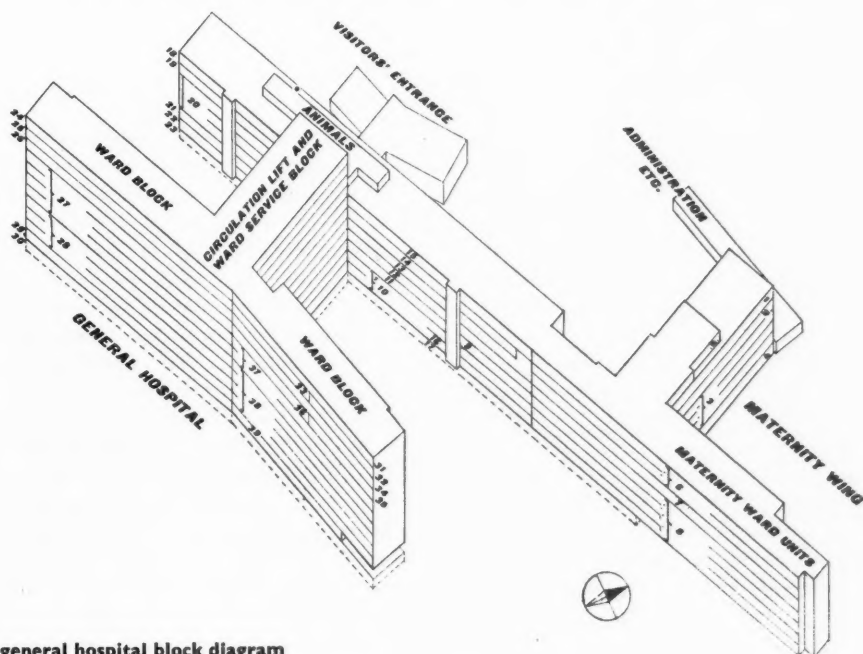
key: tenth floor

- | | |
|--------------------------------|-------------------------------|
| 1, children with mothers | 13, linen |
| 2, day room | 14, clean linen lift |
| 3, single-bed ward | 15, dirty linen lift |
| 4, four-bed ward | 16, ward servery |
| 5, single-bed ward (isolation) | 17, spare |
| 6, storage | 18, rest rooms |
| 7, utility | 19, examination and treatment |
| 8, nurse and tea kitchen | 20, doctors' room |
| 9, utility | 21, goods |
| 10, nurses' room | 22, stretchers |
| 11, tea kitchen | 23, visitors' waiting room |
| 12, floor sister | |

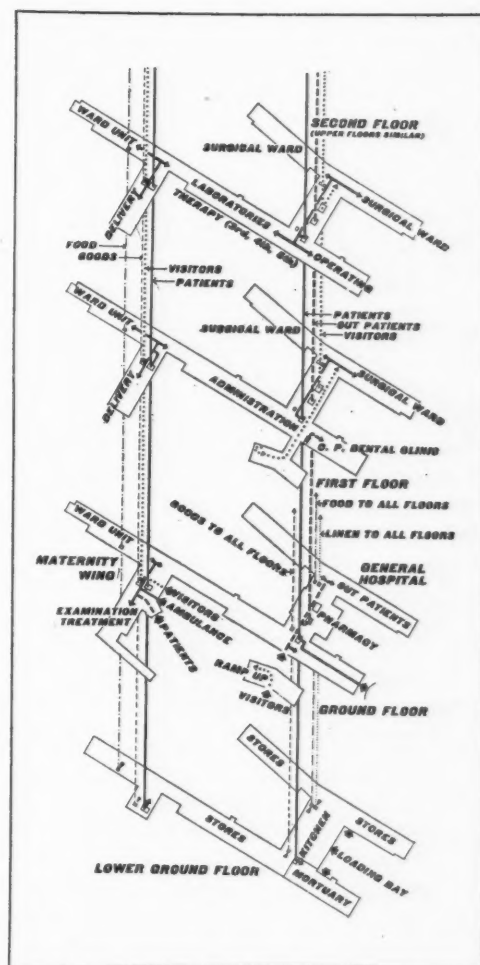
general hospital: tenth floor.

key: block diagram

- | | |
|--------------------------------|--|
| maternity wing | 19, medical library |
| 1, prematures | 20, operating |
| 2, septic delivery | 21, out-patients, dental |
| 3, delivery suites | 22, casualties, etc. |
| 4, administration | 23, mortuary |
| 5, mothers | 24, paediatrics |
| 6, ante-natal | 25, gynaecology |
| 7, septic | 26, ophthalmic |
| 8, maternity | 27, medical |
| general hospital | 28, surgical |
| 9, laboratories | 29, ground floor—out-patients |
| 10, administration | 30, lower ground floor, stores, kitchens, etc. |
| 11, patients' library | 31, paediatrics |
| 12, x-ray | 32, sick staff |
| 13, occupational therapy | 33, gynaecology |
| 14, physiotherapy | 34, ear, nose and throat |
| 15, research and spare | 35, psychiatrics |
| 16, ground floor | 36, dermatology |
| 17, lower ground floor | 37, medical |
| 18, doctors' dining room, etc. | 38, surgical |
| | 39, out-patients |



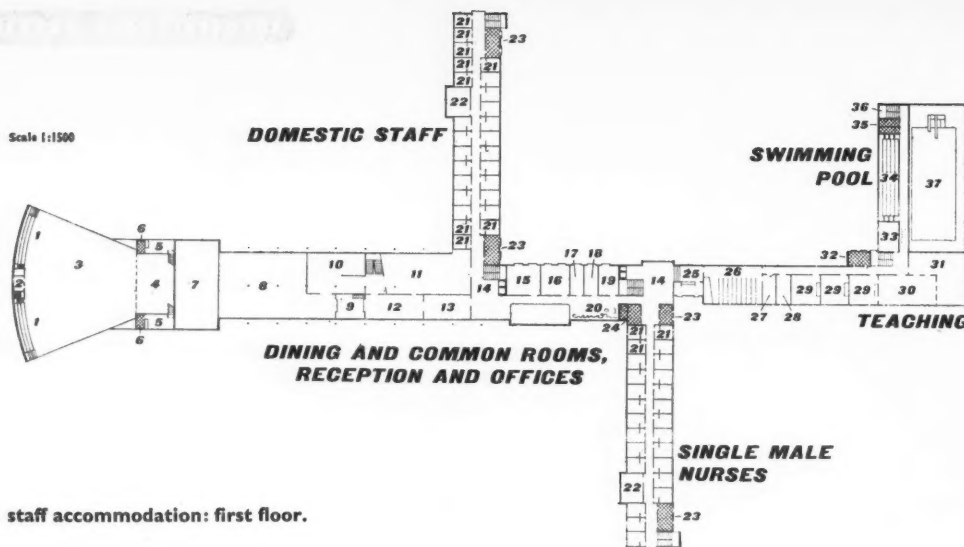
general hospital block diagram



general hospital vertical circulation diagram

LONDONDERRY HOSPITAL

Scale 1:1500



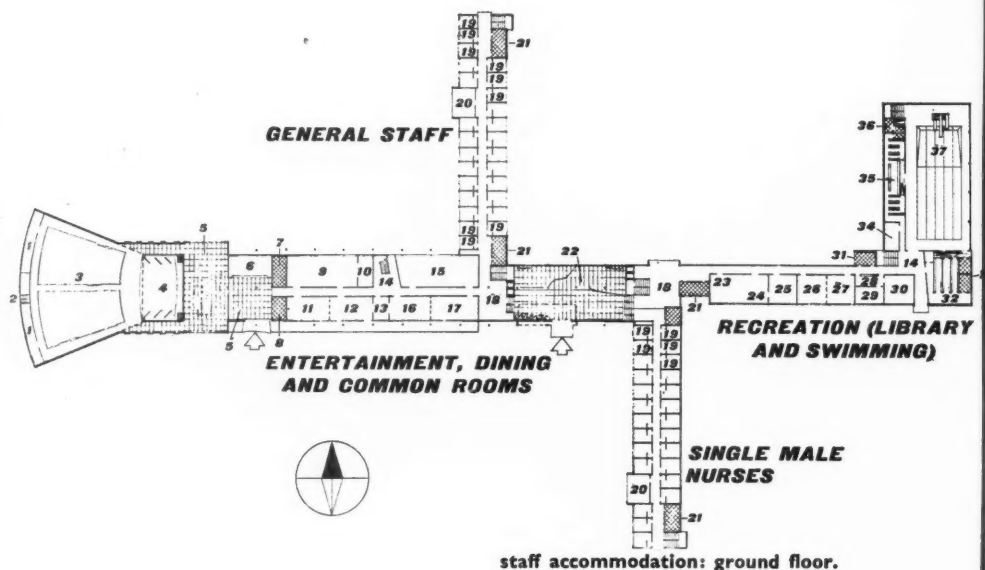
key: first floor

- | | |
|---|--|
| 1, low gallery | 22, quiet room |
| 2, projection rewinding and escape | 23, lavatory accommodation comprising 3 W.C.'s, 3 baths, cleaners' store and tea kitchen |
| 3, upper part of hall | 24, sewing and ironing room for personal laundry |
| 4, upper part of stage | 25, ante-room and cloaks |
| 5, green rooms | 26, lecture room |
| 6, lavatories | 27, preparation |
| 7, upper part of foyer | 28, tutors |
| 8, nurses' dining room | 29, class rooms |
| 9, servery | 30, demonstration model ward |
| 10, games room | 31, housecraft and demonstration kitchen |
| 11, nurses' common room | 32, lavatories |
| 12, sisters' dining room | 33, hairdresser |
| 13, sisters' common room | 34, gallery |
| 14, lifts and stairs vestibule | 35, lavatories, men and women, for public |
| 15, visitors | 36, emergency stairs |
| 16, house sister | 37, upper part of swimming bath basin |
| 17, waiting room | |
| 18, interview | |
| 19, office (warden) | |
| 20, waiting hall | |
| 21, single bed-sitting room with lavatory basin | |

staff accommodation: first floor.

key: ground floor

- | | |
|---|--|
| 1, chair store | 20, quiet room |
| 2, escape from projection room over | 21, lavatory accommodation comprising 3 W.C.'s, 3 baths, cleaners' store and tea kitchen |
| 3, entertainments hall | 22, main entrance hall |
| 4, stage | 23, library |
| 5, foyer and entrance | 24, librarian |
| 6, cloak | 25, study and reading room |
| 7, men's lavatories | 26, permanent lecturers |
| 8, women's lavatories | 27, visiting lecturers |
| 9, student nurses' dining room | 28, waiting |
| 10, servery to nurses' dining room | 29, assistant instructress |
| 11, general common room | 30, instructress |
| 12, general dining room | 31, lavatories |
| 13, servery to dining room | 32, women's changing room |
| 14, staircase vestibule, notices, etc. | 33, women's W.C.'s |
| 15, student nurses' common room | 34, instructor |
| 16, medical staff dining room | 35, men's changing room |
| 17, medical staff common room | 36, men's W.C.'s |
| 18, lifts and stairs vestibule | 37, swimming bath |
| 19, single bed-sitting room with lavatory basin | |



staff accommodation: ground floor.

(contd. from p. 81)

Ophthalmology, 20; Ear, nose and throat, 30; Dermatology, 10; Psychiatry, 8; Sick staff, 8.

General Hospital

There are three main blocks, grouped in H-form. The twelve-storey south block contains all wards, and the eight-storey north wing comprises administration, therapy, operating suites, laboratories. Both blocks include a lower ground floor. The central connecting block contains lifts, main staircases, circulating spaces, treatment and examination rooms for wards and ward service rooms. The ground floor below the three blocks is mainly occupied by casualty, admittance, pharmacy and out-patients' department.

Maternity

The two blocks are grouped in T-form. The

eight-storey south block contains all wards, has a lower ground floor, and is a continuation of the general hospital north block. Entrances, lifts, main circulation, delivery and treatment rooms are in the maternity group north block, while a single-storey wing at the north houses administration offices temporarily.

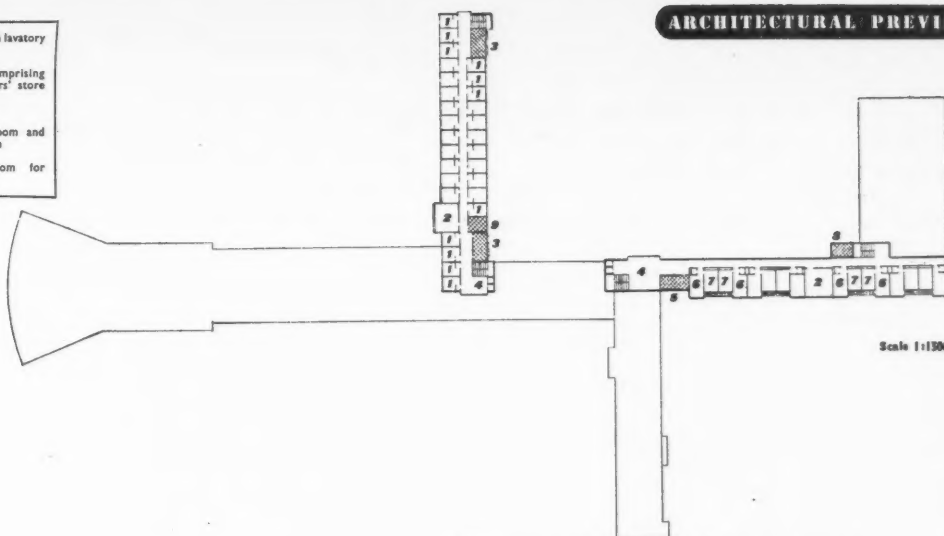
CIRCULATION

General hospital. Patients and visitors are kept apart. All patients enter the ground floor main circulating hall and are dispersed to the out-patients' departments mainly in the south block; to the dental out-patients' clinic on the north block first floor; or to the therapy departments by using the north wing lifts. Also on the north wing ground floor are the casualty and admitting departments, from which new

in-patients go directly by lifts to wards. Visitors have a separate first floor entrance reached by ramp from a ground floor entrance hall. From the first floor a special lift takes visitors to waiting-rooms on each ward floor. Visitors thus cannot stray outside ward units, and in-patients can pass from wards to therapy or operating suites without contact with them. *Casualties* have a separate entrance, a direct lift from the ground floor casualty department to the theatre group. The *administration* block has a separate entrance, used also by staff. *Food supplies and stores* are distributed to kitchens and central stores from a loading bay on the lower ground floor. Food from the lower ground floor kitchen of the ward block goes to ward servery direct by lift from the main servery. *Linen and supplies* are distributed by central lifts in the

key: sixth to tenth floors

1. single bed-sitting room with lavatory basin
2. quiet room
3. lavatory accommodation comprising 3 W.C.'s, 3 baths, cleaners' store and tea kitchen
4. lifts and stairs vestibule
5. lavatories
- 6, 7. suite, comprising bedroom and sitting room with bathroom
8. lavatories
9. sewing and ironing room for personal laundries



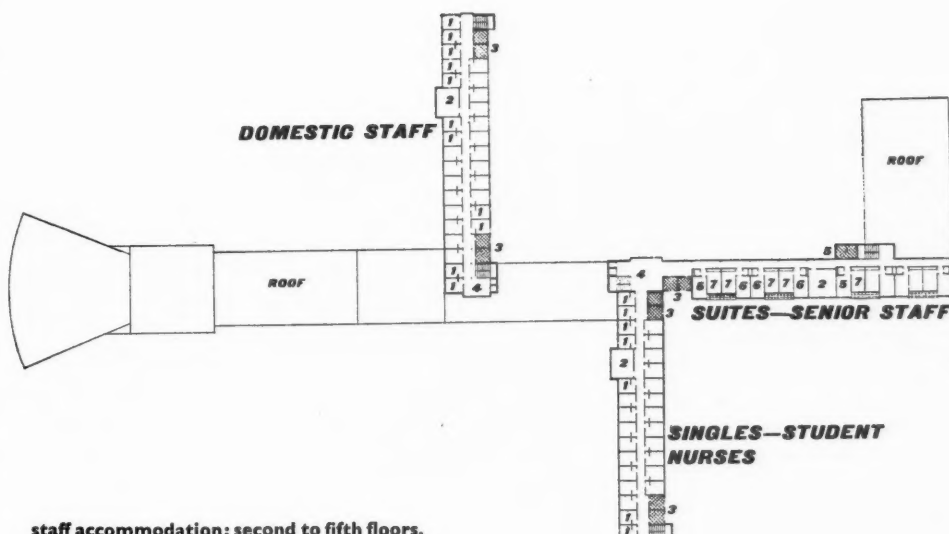
staff accommodation: sixth to tenth floors.

DOMESTIC STAFF

ROOF

[key: second to fifth floors

1. single bed-sitting room with lavatory basin
2. quiet room
3. lavatory accommodation comprising 3 W.C.'s, 3 baths, cleaners' store and tea kitchen
4. lifts and stairs vestibule
5. lavatories
- 6, 7. suite comprising sitting room with bathroom and bedroom



staff accommodation: second to fifth floors.

ward and therapy blocks, with separate lifts for goods, clean and dirty linen. The *laundry* includes the central linen store from which all linen is distributed by electric trolley through the service tunnel. The *mortuary* and *autopsy* rooms are on the lower ground floor; bodies arrive by direct lift, and are removed at an enclosed vehicle entrance.

Maternity. Patients and visitors are kept apart. All *patients* enter the ground floor, stretcher cases entering separately near the main entrance hall. Out-patients remain on the north wing ground floor, and in-patients go to the south ward block. The *visitors'* special entrance gives access by stair or lift to waiting-rooms on each ward floor. There is a separate entrance and waiting-hall for the administration department. *Food* comes by electric trolley

from the main kitchen, through the lower ground floor service corridor, for distribution to ward kitchens by direct central lifts. There are separate lifts in the ward block for clean and dirty *linen and supplies*. Linen is distributed by electric trolley through the service tunnel from the central *laundry* store.

DEPARTMENTS

(a) *General hospital ward units.* These are 25-bed units, two per ward, sharing kitchen, examination, treatment and rest rooms; doctors' room and visitors' waiting-room. Other ancillary features are duplicated. Each unit has five 4-bed and five single-bed wards.

(b) *Maternity and ante-natal ward units.* Each has fifteen beds, in two 4-bed and 7 single-bed wards, excepting the isolation ward of 10

single-bed wards. Each ward (except the ante-natal) has its nursery, balcony, sanitary unit.

(c) *Out-patients.* At the out-patients' entrance is a crèche and pram-room, shared by visitors. The central ground floor area (general hospital building) contains reception, enquiries, classification and records (new and old patients), lift hall, refreshment and writing-rooms.

(d) *Casualty and admitting unit.* This is on the north block ground floor (west wing) with separate ambulance and walking case entrances.

(e) *Pharmacy.* This is on the ground floor, close to lifts and the out-patients' department.

(f) *Administration.* This department is on ground and first floors in the north block east wing, near the main hospital entrance. The shop and post office have separate counters for in-patients, staff and visitors.

(contd. on p. 86)

LONDONDERRY HOSPITAL

(contd. from p. 85)

(g) *Laboratories* are centrally placed on the north block second floor, serving the general hospital and the maternity home.

(h) *Animals* are isolated on the north block roof with special rooms for

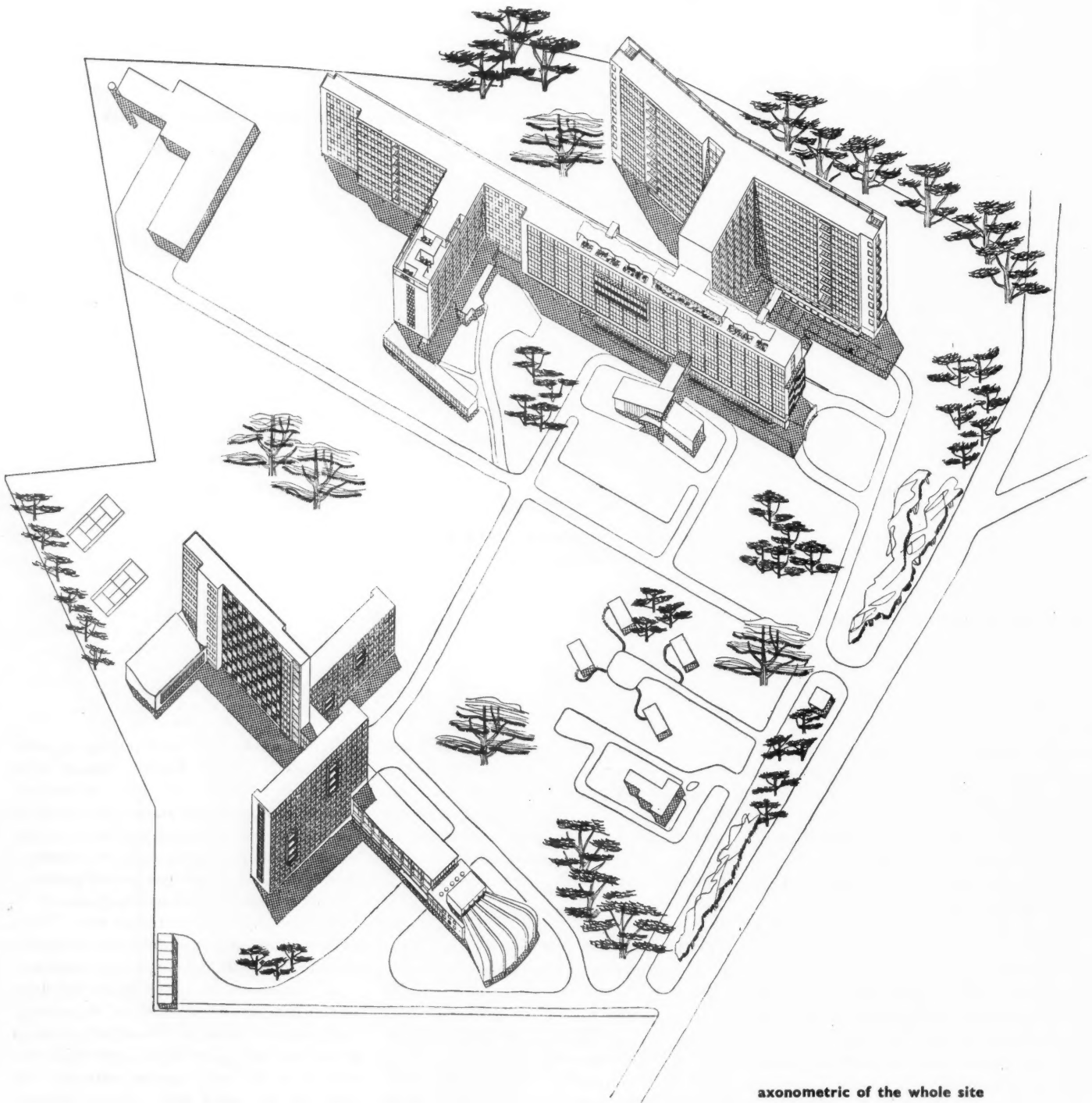
food preparation and operating.

(j) *Physiotherapy* is central, on the north block fifth floor, and easily accessible.

(k) *Occupational therapy* is on the north block fourth floor, near to ward

blocks and out-patients' department.

(l) *X-ray department*. This serves the whole hospital and all units, and is central on the north block second floor, directly connected with the maternity home.



axonometric of the whole site



perspective of the general hospital from the south

(m) *Operating suites.* There are three, each with two operating theatres, in the north block west wing, on the second, third and fourth floors. The frozen room adjoins the second floor operating suite workroom. All three suite workrooms are interconnected by an instruments lift. Of the six operating theatres, one is chiefly for casualty work, and another for the ear, nose and throat department.

(n) *Doctor's library, common rooms, dining rooms.* These are on the fifth and sixth floors of the north block west wing.

(o) *Catering, dietetics department.* These are on the lower ground floor near the loading bay and kitchen stores and have a central kitchen, servery, preparation rooms, offices, etc. The main servery distributes food by direct lift to ward kitchens in the general hospital, and by heated electric trolley through the service corridor to the maternity home, where it is distributed by lift.

(p) *Miscellaneous.* Purchasing and issuing department, central storage, mechanical equipment, orthopaedic workshops, etc., are on the lower ground floor. All engineers' offices, firemen and boilermen, mechanics, artificers, watchmen, chauffeurs, etc., are grouped in the eastern corner of the site, together with the boiler house and laundry block.

STAFF ACCOMMODATION

Suites with bedrooms and private sitting rooms: Medical staff, 32; General staff, 16; Sisters, chief laundress, etc., 24; 72 in all. *Single bed-sitting rooms:* Nurses, 174; Male nurses, 50; Student nurses, 108; Domestic staff, 113; General staff, 26; 471 in all. A total accommodation for 543 persons.

There are four main wings to the staff block:

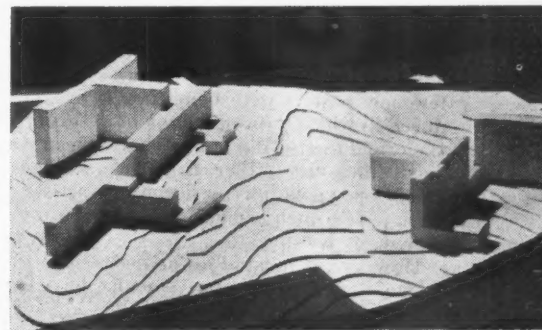
Wing A. Three storeys high. On the lower ground floor are domestic staff dining and common rooms and the catering department, lockers, showers, lavatories and mechanical equipment. The ground floor contains assembly hall with stage; entrance foyer; cloakrooms, lavatories; dining and common rooms (separate for student nurses and for medical and general staff) with serveries; and the main entrance hall with lifts and enquiries. On the first floor are film operators' rooms; green rooms; games room; dining and common rooms for sisters and for nurses, with serveries; visitors' rooms; waiting and interview rooms and the house sisters' offices.

Wing B. Eleven storeys high, containing all suites with bedrooms and private sitting-rooms, with teaching accommodation and swimming pool on ground and first floors. On the lower

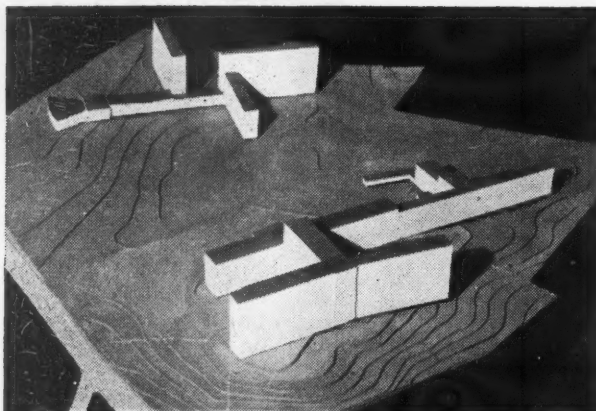
ground floor are main linen and blanket stores; mending room; swimming pool filtration plant and offices. The ground floor contains library; study and reading room; rooms for lecturers and instructresses; waiting-room; lockers for swimming pool and the physical instructors' room. The first floor contains three class rooms; demonstration and model ward; rooms for lectures; preparation; housecraft and tutors; hairdresser's shop and the swimming pool gallery. Each floor has a quiet room and a group of cleaners' rooms, W.C.'s and a tea kitchen. The two-room suites comprise sitting-room, bedroom, bathroom and entrance hall.

Wing C. Seven storeys high, including lower

(contd. on p. 88)



model of proposed Londonderry Hospital from the east.



model of proposed Londonderry Hospital from the south.

LONDONDERRY HOSPITAL

(contd. from p. 87)

ground floor, which contains box rooms. Each floor from ground to fifth is completely self-contained, comprising single room accommodation for student nurses and for male nurses.

Wing D. Eleven storeys high, including lower ground floor. On all floors are single rooms for nurses, general and domestic staff, each with a lavatory basin and fitted wardrobe. Staggered entrance doors in the corridors give greater privacy. Each floor has a quiet room, bathrooms and a tea kitchen, with personal laundries and shampoo rooms on alternate floors.

Posters for British Films

IN THE YEARS between the wars no development in the arts was, perhaps, more rapid or encouraging than that which took place in the work of advertising, particularly of the poster. The hoardings all over the country continued, it is true, to be occupied for the most part by productions which could not conceivably lay claim to any consideration on aesthetic grounds. Nevertheless, there appeared here and there from the early 'twenties onward, certain specimens which were quite obviously the work of genuine and original artists. And gradually the influence of such, at first rare, examples permeated to their philistine neighbours, until at length it was fair to say, very few new posters were being produced in which, however dubious their final merits, did not in some small measure, either in their colour or typography, reflect the work of such pioneers as McKnight Kauffer.

However, it must in all justice be stated that this improvement was far from spontaneous, and the practice of even so original a master as Kauffer, would have remained very largely without

effect had it not been for the deliberate and enlightened policy of certain commercial firms, who went out of their way to employ as poster-designers artists whose work, although familiar to the frequenters of the more enterprising picture galleries, would otherwise never have reached the bill boards. Chief among these were Shell and London Transport.

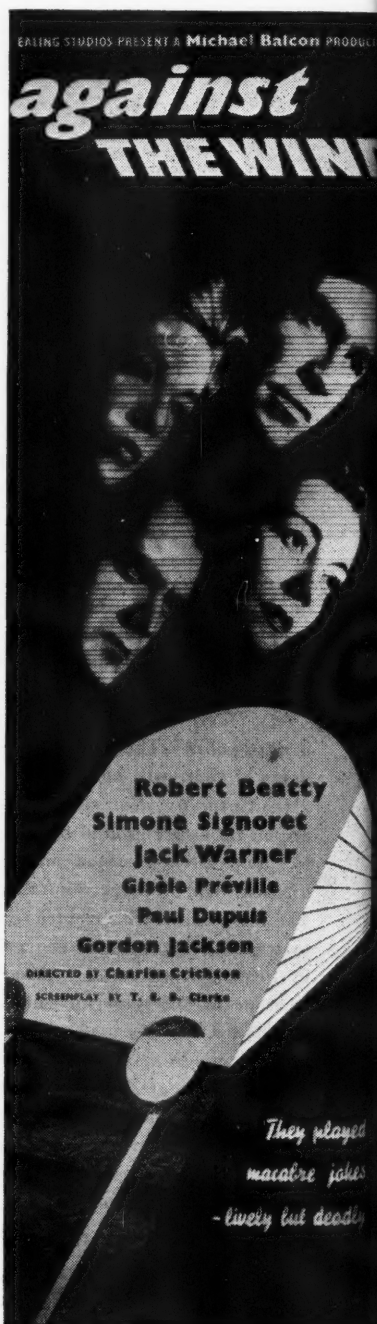
To-day the whole scene is altered, and for the worse. Shell, for obvious reasons, is not at the moment advertising its products on any large scale, and, to judge from the recent efforts of London Transport, one can only wish that they would exercise a similar restraint. The adventurous and successful policy so long pursued by the publicity department of this organization appears to have been completely abandoned, and in place of the works of such fine artists as Bawden, Kauffer, Ardizzone, Ravilious and others, one is now confronted by inferior magazine illustrations that would have been rejected by any up and coming editor in 1930.

It was, therefore, with a feeling of relief that one realized a few months ago all was not wholly

lost and that one firm at least was stepping into the breach. Film advertising had not hitherto been remarkable either for its quality or originality, and the advent of such artists as Piper, Ardizzone, Barnett Freedman and Bawden to the cinema hoardings came as a complete and welcome surprise. The courage and enterprise of Ealing Studios in adopting so radical a line in so conservative a sphere is, therefore, worthy of particular praise and will, one hopes, be attended by gratifying results. Already there are signs that their pioneer efforts have not been without effect—a general move away from the vast coloured photographs which have for so long masqueraded as film-posters has recently been noticeable—and one is, perhaps, justified in hoping that Michael Balcon will have as great and improving an effect on our hoardings in the late 'forties as Christian Barman had in the early 'thirties.

That such a development would represent, ironically enough, a notable victory for private enterprise is solely the fault of those now responsible for the publicity of London Transport, who appear knowingly and deliberately to have abandoned the leadership. All artists must be grateful that so enlightened a successor has now taken over.

Osbert Lancaster







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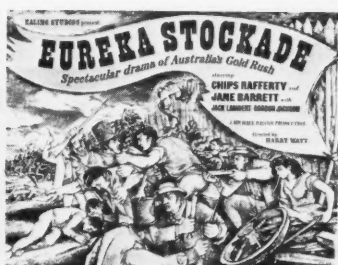
PRODUCE
FOR

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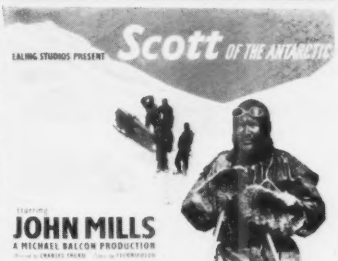
HOLE OR EYE?
the secret life of windows.



2
3



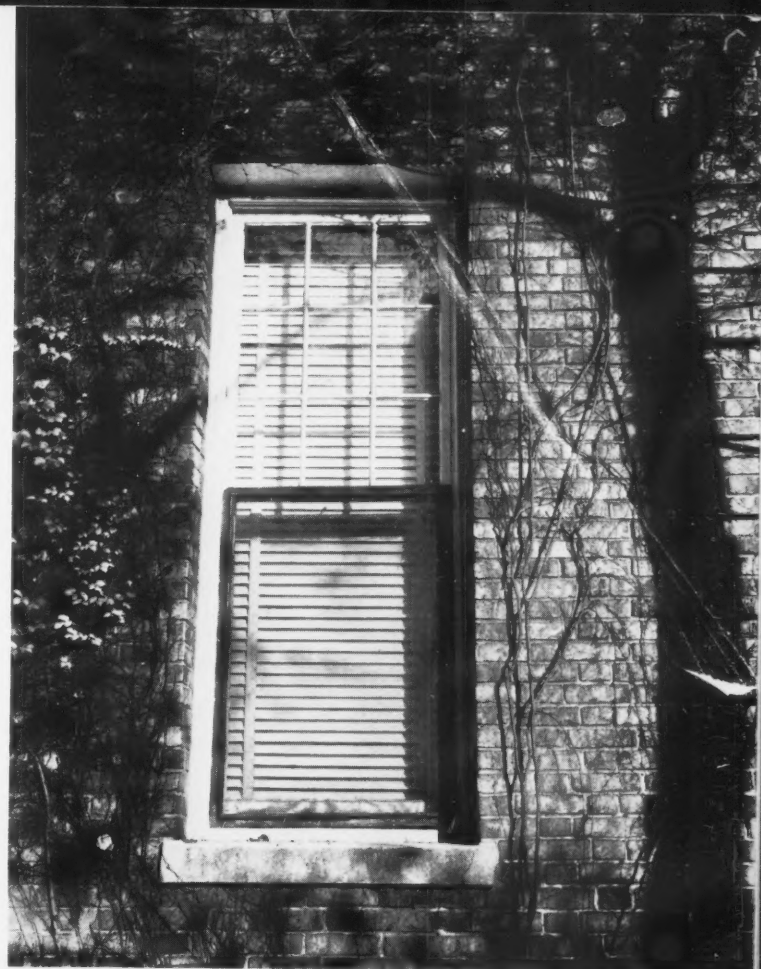
4
5



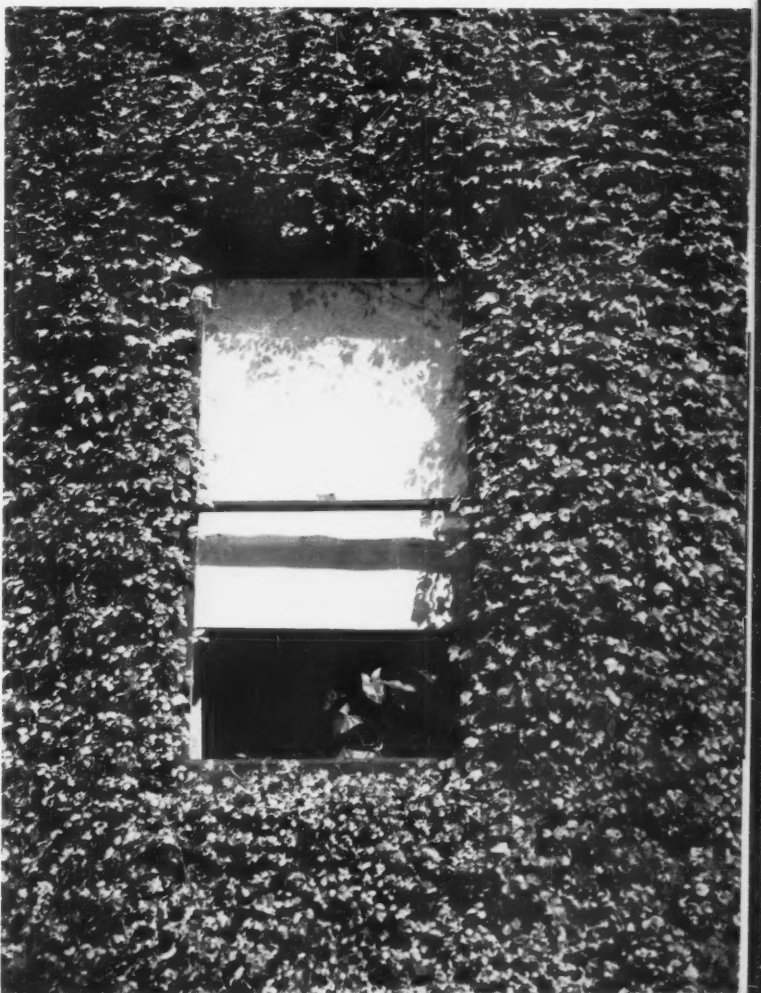
6
7



8



What follows is a study in atmosphere. The pictures here might be called Jekyll and Hyde, or extrovert and introvert. In 1, the window mechanism has set a standard for its period. Superficial charm and sub-urbanity. In 2, ivy hides the wall. We can see plainly the miracle of glass. The wind blows carelessly and the ivy undulates. Inside, the plant grows and decays in silent stillness. Sinister motives, and the power of hypnosis.





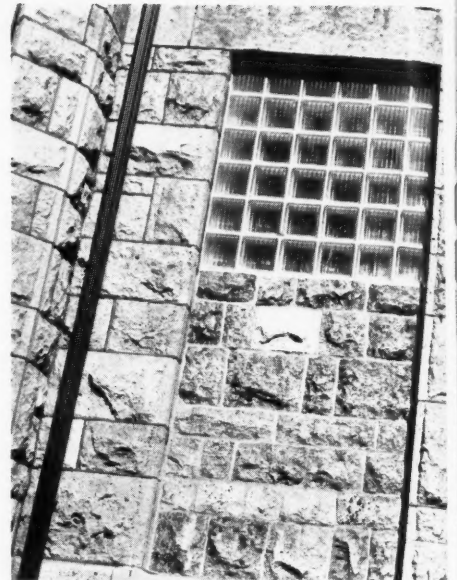
3, safety curtain: all the world's a stage. Convolutions of terra-cotta and brick give hint of mahogany splendours within.



5, graceful and luminous with a smell of the sea.



6, cataract—desquamation and quiet defeat.



4, efficiency and indifference—ring of steel-tipped heels.



7, dead window. Congregation of rats and darting lizards.



8, looking forward. Decoration limited to surface incisions, the wall, like the canopy, appears to be of pressed metal.



9, grim window. Raised up to catch the full sun, yet the room behind it is heavy with stale cigar smoke.



10, text-book detailing gives a monumental effect. House obviously taken over by the local council as offices.

THE HOLE IN THE FACE OR THE EYE IN THE WALL

Windows are the eyes of a building, and the face without eyes is without life. Or if you don't like the cliché—and anyway buildings can have life without windows and some that have would have more life if they had not—windows are holes in walls. But even that won't do, really; for walls may equally well be holes, or, more likely, trenches, round windows—only this time holes in space instead of holes in matter. (And when you come to think of it, the conception of architecture as an affair of making holes or trenches in space is a more fundamental one than the conception of it as an affair of making holes in matter, because the space was there first.) And then a window is much more than a hole, even if you leave out of account such windows as those immediately under the cornice of a Baroque façade, which may be more like a time-bomb threatening to blow the roof off at any moment. A window has its own character, to a large extent independent and to a large extent dependent on what is going on around it. And also, you add, on what is going on inside it—so that you have come back again to the eye metaphor by another route. The series of photographs by A. R. Sinsabaugh, a student at the Chicago Institute of Design, show an acute understanding of this Jekyll and Hyde aspect of windows.



11, projection of personality. Mrs. Bernstein, probably the salt of the earth, seems to have picked up a few things at Macy's.

A. Scharf

ONCE MORE MONSÙ

In the following article Dr. A. Scharf, author of the standard book on *Filippino Lippi*, adds important information to Dr. N. Pevsner's note in the September number. He tries to establish at last *Monsù Desiderio's* identity, and publishes a number of pictures so far unknown. As a footnote to his article, yet another work by *Monsù* is added, recently discovered in Rome by Mr. John Fleming, who kindly sent it for publication.

IN HIS RECENT ARTICLE Dr. Pevsner has attempted to show connections between *Monsù Desiderio's* work and France, partly no doubt, based on his assumption that the nickname *Monsù* must necessarily apply to a Frenchman. This is, however, not so. *Baldinucci*¹ reports that at his time the title *Monsù* corresponding to the Italian *Signore*, was used in many parts of Italy to distinguish those who came from beyond the mountains. According to that, the prefix *Monsù* before a name is not a proof of French origin, but may be taken as standing for any kind of foreigner without revealing his nationality. We find *Monsù Claudio pittore*, none else than *Claude Lorrain*; *Monsù Blondo inglese*, an Englishman; *Monsù Bernardo*, the Danish painter *Bernard Keil*, for eight years pupil of *Rembrandt* and later settled in Italy; and *Monsù Desiderio*—our elusive stranger.

So far the five canvases in the *Harrach Gallery* at Vienna have

been the starting-point for the attribution of pictures to *Monsù Desiderio*. They are described in the catalogue of this collection as being by both *Monsù Desiderio* and the figure painter *Belisario Corenzio*. This double attribution for which no documentary proof exists, recommends itself by tradition and by the fact that the pictures were purchased in Naples by Count Aloys Thomas Raymund Harrach (1699-1742) who was Viceroy of Naples from 1728-1733. All further attributions of pictures to *Desiderio* have been based on the style of the *Harrach* paintings whereas the figures were only seldom recognized as being by *Corenzio*. Most probably very few pictures were the joint work of both artists.

A short while ago I had the good fortune to examine afresh the Church Interior belonging to Capt. E. C. Palmer which has already been described in previous literature on this subject.² It represents a familiar type of *Desiderio's* frontal views: a three-aisled Gothic church filled with altars and sepulchral monuments in Gothic and Renaissance styles (other examples: *Budapest*; *Florence Corsini*). On the open door at the right the picture is signed:

² My thanks are due to Capt. E. C. Palmer for his kind permission to view the picture in his collection and to reproduce it here. The picture is described by A. L. Romdahl, *Göteborgs Högskolas Arsskrift*, 1944-45, p. 5 and M. Davies, *French School*, National Gallery Catalogues, 1946, p. 34 (belonging in 1932 to Harry Armstrong, Chelsea).

Right, an engraving of Rome from the banks of the Tiber, done in 1630, and signed *Franciscus Desiderius Pistoriensis Inventor*.



¹ F. Baldinucci, *Notizie . . .*, XIII, 1812, p. 417.

FRANCISCO DESIDERIO NAPOLI 1621. The signature has partly flaked off, but is fully legible and of the utmost importance to our knowledge of Desiderio's life and work in two respects: it establishes for the first time the Christian name of the artist, so far unknown, and it confirms the correctness of the attribution of the Harrach pictures to him, two of them dated 1622.

Analysing the signature on the picture of the Palmer Collection (p. 94), we come against the spelling of the Christian name FRANCISCO. This form would be unlikely for a Frenchman and unusual for an Italian. It is in common use in Spain. It would, however, be a rash conclusion to think of Desiderio as a Spaniard, even considering that some of his pictures have been attributed to Iberian artists. As far as I can see there is nothing in Spanish painting to support this idea. On the other hand Naples was at this time a Spanish possession. For this reason the spelling of his Christian name belongs to the pretended part which he apparently played in Neapolitan painting of his period—namely that of a Spaniard. The title Monsù, given to him in a Neapolitan source and under which he is known to posterity, shows that there he was looked upon as a foreigner.

Indeed, if the signs are not deceiving, Monsù Desiderio did not come from afar. Art history knows of no Francisco Desiderio, but of an engraver Francesco Desiderio of Pistoia, who among other works, engraved nine views of Rome (Berlin, Print Room) which are signed FRANCISCUS DESIDERIUS PISTORIENSIS INVENTOR (or FACIEBAT or F.), two of them being dated 1630 and 1631. Nagler³ already identifies him with our Monsù, whereas L. Réau⁴ refuses to admit the correctness of this view for three reasons: because firstly Francesco Desiderio was an engraver, secondly he worked in Rome and not at Naples, and thirdly he was in his opinion a Frenchman as he was styled Monsù. I have already refuted the third allegation, and cannot consider the first two as relevant. How great a number of engravers have been painters at the same time? How many artists have worked at different places?

Looking at the nine extremely rare and hitherto unpublished

engravings, the identity has to be envisaged.⁵ The engraving of 1630 shows a view of Rome from the banks of the Tiber (p. 91). The threatening sky is a prominent feature. Taking the lapse of time and the different technique into account there are striking similarities between the well-known Ruins by the Seashore in the National Gallery (No. 3811),⁶ dated 1623, and the engraving of 1630. It is only necessary to compare the silhouetted figures, the ruined towers and the heavily clouded skies. Furthermore, would it not be very improbable to have both Francesco Desiderio working at Naples in 1621 and a Francesco Desiderio at Rome in 1630? Finally, Monsù Desiderio has been considered a Frenchman, and the style of the engravings by Francesco Desiderio has been termed 'French manner'.⁷

The findings of my investigation have been to establish the painter's real name, to prove him to be a native of Pistoia, working at both Naples and Rome, and to base the analysis of his style on signed and dated works. How then is the character of his art to be explained? Why have so many scholars looked to France and not to Italy as his spiritual home? Lastly, what is his place in the history of Italian Baroque painting? It is not possible yet to give sufficient answers to all

these questions. Some observations have to suffice for the present. At an early date in his career, Desiderio seems to have got in touch with French art, probably at Florence, where Jacques Callot was active from 1612-1622. To Callot several of his pictures, like that in the National Gallery, have formerly been attributed; his engravings also in the 'French manner' are dependent on Callot. In 1617, the date of Desiderio's earliest picture so far known, the Martyrdom of St. Catherine, on loan in the Southampton Art Gallery, his style is already fully developed. It is a mixture of Gothic and Renaissance forms, with ruins, towers and interspersed sculptures. Already here he uses a very characteristic and easily recognizable technique, mostly grisaille, with thick yellow lights upon certain parts of the architecture and the painted sculptures. Without exception his skies have a dark bluish tone, stressing the greyish-brown gloom out of which architecture and figures appear. Sometimes he employs gold leaf, now mostly worn off, to emphasize the unrealistic atmosphere of his architectural creations. There is not much development in the use of his motifs, unless we find them in excess in his most fantastic and most impressive Ruined City at Gotenburg (below). This style⁸ is obviously taken from northern Mannerist and early Baroque sources, even where his motifs

were originally Italian. Apparently he travelled widely and his predilection for foreign forms, and perhaps his attire also, may have given him the nickname Monsù.

But, on the whole, it is difficult to trace back his architecture to definite and actual buildings. His approach is more like that of a scenographer who invents his forms to suit his purpose irrespective of the possibilities for building them, and less that of an architectural draughtsman who depicts what he has seen. That is the case even with the View of the Piazzetta at Venice in a London private collection where he has taken great liberties in the rendering of the setting by omitting the Loggia and altering the façade of the Doge's Palace and the structure of S. Mark's (p. 93, lower).

Canaletto, about one hundred years after Desiderio, differentiates between *vedute prese da i luoghi*, or faithful representations of actual buildings, *vedute ideate*, or imaginary views and *capricci*, or fantastic mergers of the two former types.⁹ No doubt Desiderio's Piazzetta is a *capriccio* in this sense and all his other pictures belong to the type of the *vedute ideate* which is sometimes equally well described as *alla pittoresca* or *di fantasia*. Seen in this light, Desiderio has an established place in the development of Italian painting and may justly be called the forerunner of such artists as Canaletto, Piranesi and Guardi.

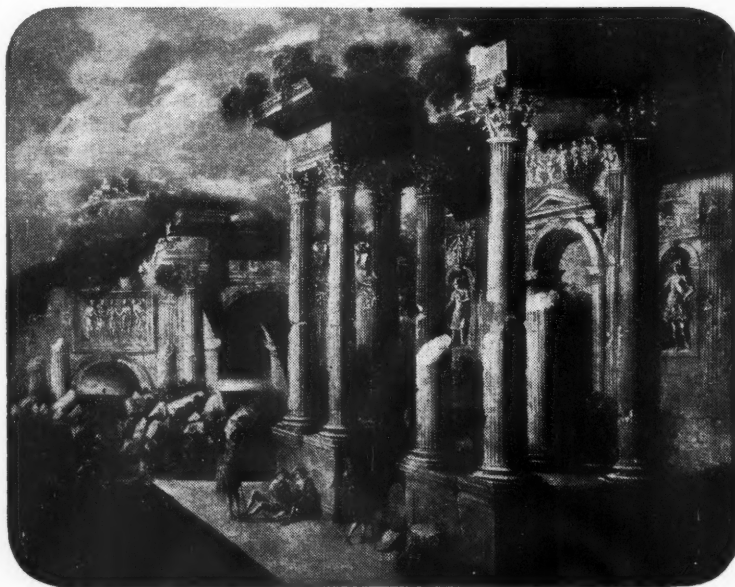
⁹ K. T. Parker, *Canaletto Drawings at Windsor Castle*, 1948, p. 25.

⁵ I am indebted to Mr. M. Davies for these photographs.

⁶ Originally attributed to Jacques Callot; see Ch. Holmes, in *The Burlington Magazine*, XLIII, 1923, p. 4.

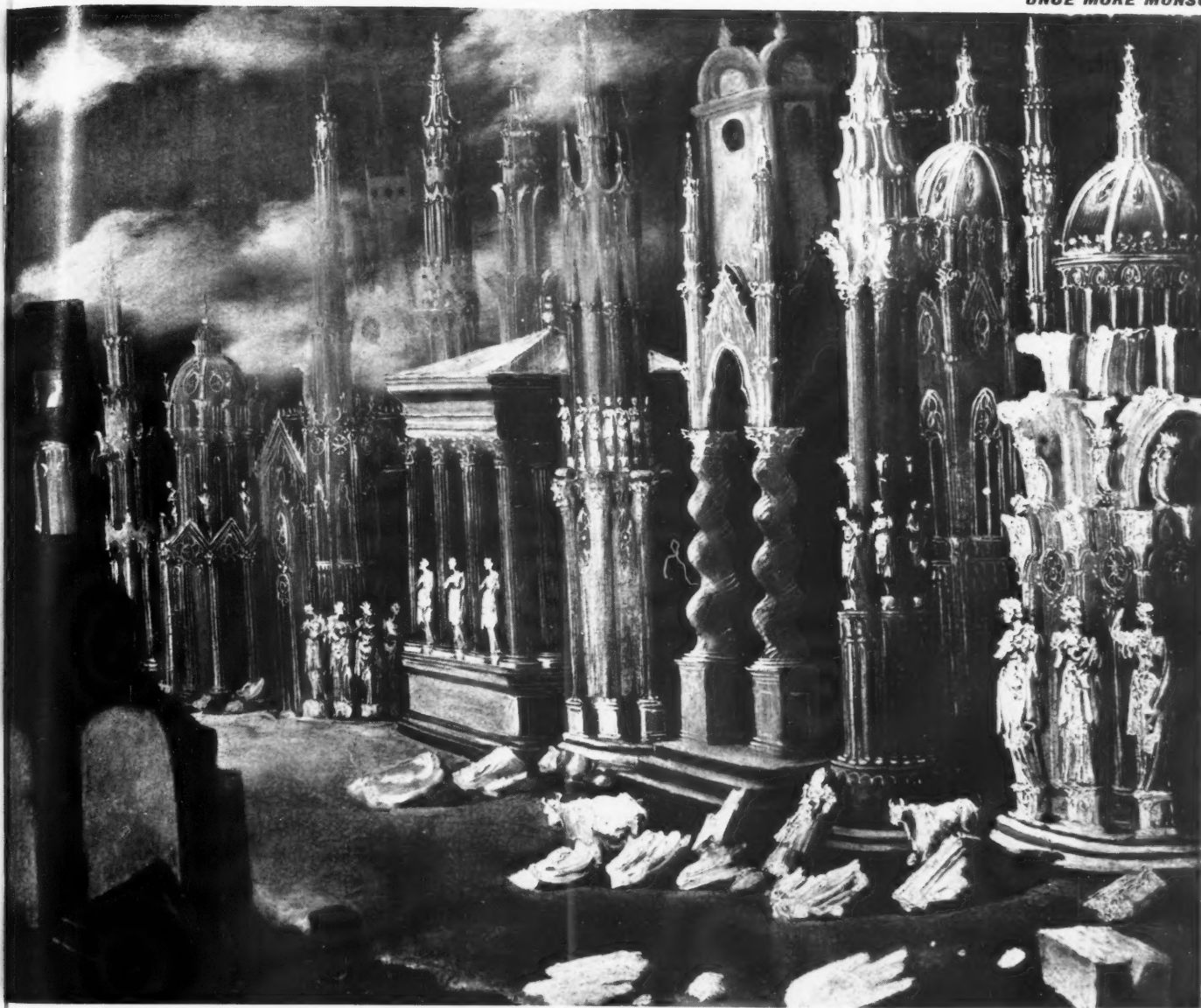
⁷ Thieme-Becker, *Künstlerlexikon*, IX, 1913, p. 131.

⁸ So well analysed by N. Pevsner in *THE ARCHITECTURAL REVIEW*, vol. 104, 1948, p. 149.

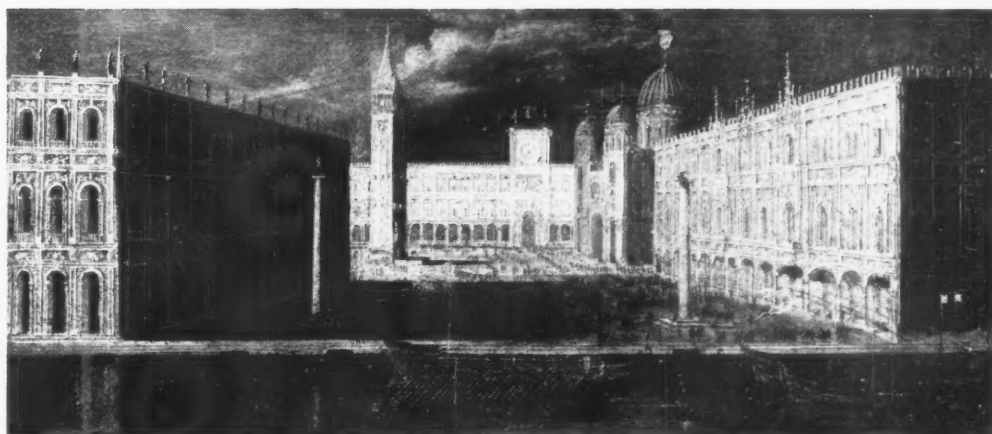


³ Nagler, *Die Monogrammisten*, II, 1860, No. 907, 1087.

⁴ L. Réau, *Gazette des Beaux-Arts*, 1935, p. 244. On the other hand, M. Davies, *op. cit.*, p. 34 does not exclude the possibility of identity.



The reproduction above is the most fantastic of all Monsù's paintings, *Ruined City* (Konstmuseum, Gotenburg, Sweden). Both this and the one on the right of the Piazzetta at Venice, illustrate Monsù's scenographic approach. In the first he has chosen architectural forms entirely from the viewpoint of a painter's expediency. In the second, he has taken the same liberties with an actual place, by omitting the Loggia and altering the façade of the Doge's Palace and the structure of S. Mark's. The picture reproduced on the facing page was discovered in an art dealer's shop in Rome by Mr. John Fleming and attributed by him to Monsù Desiderio.

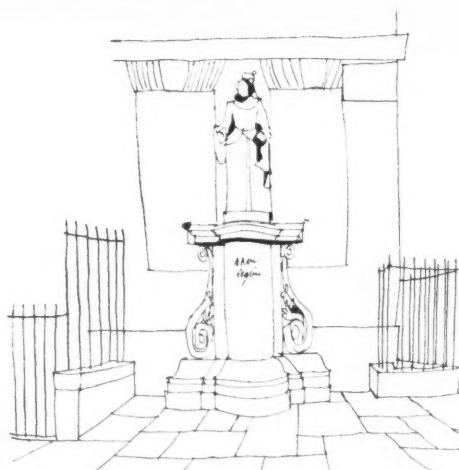


ONCE MORE MONSÙ The Church Interior, below, signed Francisco Desiderio Napoli, 1621, establishes for the first time Monsù's Christian name. It is a familiar type of Desiderio's frontal views: a three-aisled Gothic church filled with monuments in Gothic and renaissance styles.



THE ODD CORNER a notable statue and its setting

Of the many striking features of London before the recent war, one was its profusion of good, mediocre and rank bad statues; another was the profusion of iron railings that wound through it and around the statues. With their emergence from places of safety in the country or behind baffle walls, the citizen at last saw his monuments with their pedestals, and sometimes their legs, unhedged. But more than this he discovered the value of the space around them, formerly railed out of bounds. The statue of Queen Anne shown in the accompanying drawings and photographs was, until recently, a particularly good illustration of this. Below is a plan of the statue as it might be, freed from the railings which have once more been erected round it. Instead of the strip of pavement running past the pedestal which, as the photographs show, is all that is left now, there is a pause in the line of vision and motion. In a minor way, a place (strange that there is no English word for it) has been created. The drawings show, on the left, a preliminary sketch, and, on the right, an improved version of it. In the latter the railings are stopped before they turn the corner, and the full beauty of the statue's profile is opened up.

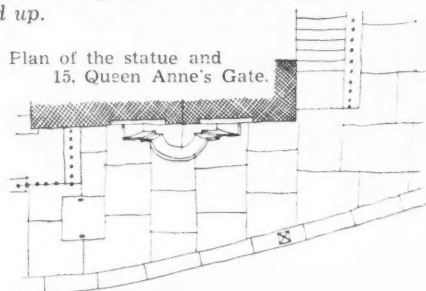


Preliminary sketch—Queen Anne unhedged.



Improved version—railings stopped short.

Plan of the statue and
15, Queen Anne's Gate.



The statue to-day from the road.



Profile to-day from the pavement.

There are those who would have it that builders should build, architects should plan buildings, and that critics and theorists should keep their silly mouths shut. Before dismissing the critic and his function out of hand, it is just as well to make certain that the bathwater is not being thrown out with the baby. For although unconfined eclecticism followed in the wake of the first great critics and architectural philosophers such as Pugin and Ruskin (as distinct from the earlier codifiers and master practitioners) it was not the function these men performed as draftsmen and prose writers, as thinkers and supreme publicists that did the harm, but the necessity they felt to establish the moral superiority of their particular artistic tenets. That the same danger is still with us under a different guise is obvious from a very slight acquaintance with Marxist aesthetic theory. To prove that it can and has been avoided in the sphere of painting and sculpture, it is only necessary to mention such names as Fry, Bell or Read. As the article on pages 55-56 demonstrates, modern architecture possesses no corresponding names. But although the men are lacking, and although they will not spring from the earth overnight, the ground can be prepared in which they will flourish. The feature which starts on this page will attempt exactly that. From all corners of the earth will be assembled the threads of contemporary architectural thought. Such an assembly can at least provide the powder and shot for a new line of architectural critics and philosophers to create a true canon of contemporary architecture. For a fuller development of this theme the reader is invited to refer back to pages 55 and 56.

CANON



Towards a consistent theory of modern architecture

IN LATER INSTALMENTS I shall try to co-ordinate the currents of thought now boxing the architectural compass into something like an architectural weather report, which will show not only which way the wind is blowing but where the local areas of depression and anti-cyclone are centred, and which way they mean to move. This, however, will come better after I have made a number of local weather reports sufficient to give myself and the reader something to go on, something to chart. This first instalment of Canon is confined to the cold and pagan air of Scandinavia where, at the moment, in *Byggmästaren* (that small, suave paper with its necessarily limited circulation), we can enjoy a rich dose of ozone. More lively and stimulating discussion has been going on here, during the past year or so, than in all the rest of the world's architectural magazines put together.

Probably quite against their own inclinations, Apollo and Dionysos have been told to jump into the ring and join in battle. Apollo, radiant personification of the sun, is made to represent all kinds of things—the West, classicism, clarity, law and order, the conscious mind, discipline, society, objectivity, the Thesis—while Dionysos, god of whoopee, wine and revelry is made to fight for the East, romanticism, licence, mysticism, individualism, subjectivity, the

Antithesis. In short, intellect versus emotion.

In *Byggmästaren*, No. 1, 1947, Torbjörn Olsson attacks the Danish artist Asger Jorn for his article in No. 18, 1946, in which Jorn apparently tried to reassess classical culture in order to throw light on our own times, rather in the way that Mumford has reassessed the Middle Ages. His bible is Erik Lundberg's book, *Arkitekturens Formspråk* (Architecture's Language of Form). He is against classicism, and calls for spontaneity and the full acceptance of life. The article, says Olsson, has been conceived in a Dionysian frenzy in which there has been no offering of logic to clarity's dreary god, Apollo. Jorn seems to be quite unaware of the freshness of the classic age; there, apparently, the cold police-constable Apollo ruled; no play and no joy. Pure drivel, says Olsson. The essential characteristics of the classical period of Greece were clarity, moderation, balance and universality. It is just this universality which should be a lesson for our times—much more so than moderation and clarity. Law and order—the first ingredients of play—have, unfortunately, become discredited through the Nazi's caricature of human life.

Olsson concludes:

'We realize the weaknesses of the French and German functionalism of the twenties. Both the pure rationalism of the Germans and Corbusier's Machine Lyricism have proved to be either mistaken or inadequate. We seek something new; Geddes and Mumford talk about the coming "bio-technical" order which will find expression in tomorrow's architecture. But this architecture must be built upon solid foundations in the classic spirit of clarity and restraint. Dionysos, the dizzy god of fruitfulness, cannot build by himself. Apollo must keep an eye on the happy labourer, who, nevertheless, will have his rightful place at the high table at the rearing-feast.'

Asger Jorn skips back for some fun in No. 17, 1947, and the argument becomes definitely Dionysian. Here Apollo is somehow made to don the dress of *le Bourgeois Gentilhomme*, the European gentleman, despicable member of the ruling class, tyrannizing over the creative life-force and man's joyful spontaneity. We must cease to struggle against Nature, against our own natures, says Jorn. If we don't we shall come to a tragic end.

There is much feeling, liveliness and truth in

Jorn's article. There is also strong rebellion, and, at one point, rather late in the day, Marx and Engels poke their noses round the door.

As far as I can make out, the idea is that Synthesis must be reached, A. and D. must shake hands, but the first *Skål* is to D. The argument closes lightheartedly in No. 24, 1947, with a dialogue in verse between A. and D. by Eric Westerberg, in which Apollo gives up-lifting advice to a young student, and is each time debunked by Dionysos. But in the end A. and D. come to terms because, they say, it looks as though every individual needs us both to keep his heart warm and his brain cool.

An editorial footnote concludes that the dialogue is not quite fair, because Dionysos is given the negative role. D. needs all the help he can get just now so that he can pour a libation of wine over *den perfekte gentlemannen Apollon*—that fellow with the Good Taste which is art's worst enemy. Those who call themselves artists have for a long time tended to become officious commissars, clever theoreticians, and system-spinning wisecracks, who cannot play except with a handbook about play in the hand, and must always be citing some authority for every step they take. The footnote concludes:

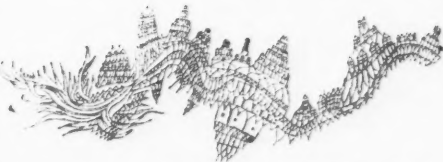
'Too often in this journal without comment and to our sorrow we have had to illustrate pretentious building projects which are merely dry and sterile. Where are the bold ideas, where is the fresh wellspring, the new broom which will bring joy and fullness to life? Do we not long for them? Release Dionysos, therefore. We have far to go before we reach a balance between the two gods; intense feeling and intellectual clarity.'

Thus the Swedes express their reaction against dogmatism, especially against the functionalism of the thirties. In No. 1, 1948, the editor, Leif Reinius (of Backström and Reinius), writes sensibly and to the point:

'Architecture expresses life. A happy and harmonious life in a happy society produces good architecture. No consciously created architecture has yet surpassed the old building of the pre-industrial, anonymous, peasant culture with its slow and organic development—that art in which houses, towns and landscape form an obvious unity . . . the Arcady which we dream about but lack.'

He goes on:

'Architects have the important and difficult task of trying to mould our environment to the greatest possible harmony and vitality—in opposition to the negative, de-vitalizing forces in our disharmonious society, but in alliance with all the positive visible and invisible forces. . . . Architecture and society are inseparable. In this issue we illustrate examples of architecture which in the ideas they represent point in opposite ways. . . . The first way can be illustrated by Paul Klee's "architectonic" drawing. It symbolizes the unattainable ideal—complete harmony and spontaneity lifting us up out of depression and misery with joyful Dionysian laughter, giving us a feeling



Taking a walk with a line by Paul Klee

of unity with the earth and with nature's rhythm.

'Coming near to this ideal is the work of Lewerentz* and Wright, both great con-

* Sigurd Lewerentz, a Swedish architect.

structors who feel and think structurally. Wright's architecture is in direct opposition to classicism. The much abused cliché, Democrat, could surely be applied to this sworn enemy of the mass-death, sterility and squalor of the big city.

The next way is Le Corbusier's. It is classic, cold and rigid. He has designed a house (at Marseilles) for 1,600 people, which shows how perfect organization can pave the way to hell if one does not feel humane about humans. The dogma about the right angle and the straight line is too limited. However, one must admit that Corbusier has formerly been a grand and brilliant propagandist for sun, air and vegetation; he has broken down much stiffness and brought revolutions.

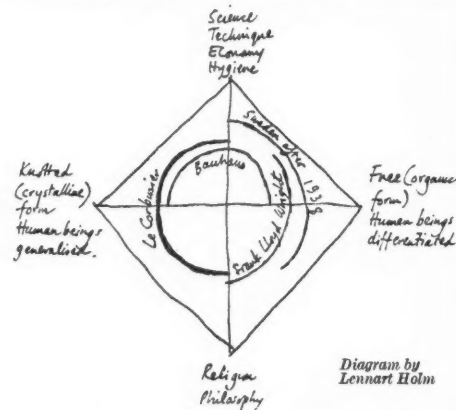
Finally in the official series of Russian pictures we are back again on the familiar classical ground. Here blooms the architecture of power. Classical, superhuman, terrifying. The grave, black-clad figures in one of the pictures (of the Moscow Metro) seem to have little affinity with those magnificent marble halls in which they move about when they travel underground. The architecture here has the same spirit as that of every other cult of power—that of Tzarist Russia, Washington, Napoleon's Paris, Tassin's palace precincts, old and modern Rome and Munich, Berlin, Nuremberg. There are aesthetic grades which, of course, have their special interest, but that is all. The trend which started in ancient Egypt, Greece and Rome has led to ever bigger and bigger successors.

The back to nature cry is heard again and again in *Byggnästaren* these days, and Wright is rarely wrong. In No. 5, 1947, two Danish architects, Faber and Utzen, reveal the structural beauty of protoplasm, of a piece of coral, of a crystal, and compare such natural forms with Arab and Swiss mountain villages, and with Wright's 1927 winter quarters in Arizona. In No. 20, 1947, the Finnish architect Aulis Blomstedt points to the harmonious forms of termite dwellings and of living cells, but in No. 8, 1948, Örjan Luning opposes the utilitarian dogmatism of both modern Swedish architecture and its leaning towards the 'organic.'

Luning shows that most of the great 'functionalists' of the thirties were leavened with the classic tradition and had a fundamentally aesthetic point of view. This is, however, not the

any other form of naturalism can solve the present predicament. The architect must become an artist free from all formalistic considerations. Only personal feeling and experience will lead the way towards a new freedom in architecture.

In a long, sometimes biting, and often obscure, article in No. 15, 1948, *Teknolog* Lennart Holm discusses *Ideology and Form in the Post-war Architectural Debate*. He shows contempt for clichés and generalizations, including the A.R.'s phrase, the New Empiricism. He talks of 'Swedish architecture's escapist tendencies' and provides the following diagram to express Sweden's present position. By this he shows that



modern Swedish architecture does not directly coincide with the philosophy of any one of the three radicals of the century. He distinguishes two 'form-determining' principles, both able to be combined in a single scientific working method. The one is the classical principle which conceives the individual as an unimportant representative of the universe, the house as a machine for living in, and the heart merely a pump. It can also be called the Crystalline Principle, because from single elements a definite form can be built up, and it is only the element's position in relation to other elements which gives dramatic or architectonic significance. Development is dialectic.

The other is the Romantic Principle, in which each individual has his own aggregate of values and expressions. This is the organic approach. The elements co-operate through individual qualities to satisfy functional needs in an economic way. Development is evolutionary.

'Our respect for personal values,' Holm concludes, 'has coloured our conception of functionalism and inclines us towards the romantic principle of form. . . . Frank Lloyd Wright is usually regarded as the father of organic architecture, but the idea, like much of Wright's theorizing, is the legacy of the teacher Louis Sullivan, whose book *Kindergarten Chats* is still one of the key drawings in the job of building a democratic architecture.'

'Democratic,' advisedly, because Holm takes a firm sociological stand when he writes:

'Architecture must no longer be an isolated technical and artistic problem, but must maintain and develop consciousness of its position as perhaps the most important expression of social ideology.'

To sloganize the present trend in Sweden: 'Personal, organic creation in a harmonious democracy'—which should be vague enough to please everybody.

Meanwhile, back in England, 'where nobody is well,' several thousand more dreary little houses have been built, Mr. Bevan smiles smugly, the L.C.C. plan goes into reverse and Dionysos tries desperately to enjoy an orgy of tea and egg dust at the Corner House.

Eric de Maré

BOOKS

VIEWED FROM THE CONTINENT

L'ARCHITETTURA IN INGHILTERRA. By Enrico Tedeschi. Edizioni 'U,' Florence, 1944.

EUROPÄISCHE KUNSTGESCHICHTE, Part One. By Peter Meyer. Schweizer Spiegel Verlag, Zurich, 1947.

THE publication of these two books puts us to shame. Here are two volumes—one poorly, the other excellently produced, one with 83 half-tones (mostly reproduced from half-tones in earlier books and magazines) and some rather amateurish drawings, the other with 384 small but clear half-tones and masses of crisp, very professional drawings—both scholarly, both up to date in their views. The one deals exclusively with English architecture; the other with the history of art in general from Stonehenge to about 1500. The Italian book is of 175 pages. The Swiss book has twenty pages on English architecture; and these, of course, are the only ones which concern us here.

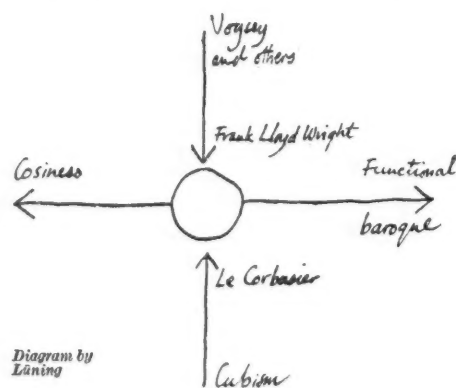
Dr. Meyer has obviously not only read the most recent English literature on the specific character of English medieval buildings: he has seen them and formed his own views. He knows that 'in its importance for the development of the Gothic style in architecture England follows immediately after France' he appreciates the 'curiously loose aggregation of rooms' which is characteristic of England, the 'cold and abstract sleekness and mathematical elegance' of the Early English, the intricacies of the Decorated (for which he suggests Moorish connections) and the 'cool engineering' character of the Perpendicular, 'deliberately expressionless.'

Signor Tedeschi is remarkably fond of the English house at its most English, the brick house of William-and-Mary type. He sees the English achievement largely in terms of domestic architecture and such qualities as reasonableness and intimacy. The Middle Ages he is inclined—with a very Italian slant—to regard as the phase of European youth which found its fulfilment and maturity only in the Renaissance. But, in spite of that, he discusses Norman architecture, as well as Gothic, fully and intelligently. The Elizabethan style and such buildings as Hatfield especially, are an obvious embarrassment to him, and he gives them only two illustrations out of eighty-three. The period from Inigo Jones to the early nineteenth century he sees, perhaps, more as one than we do. In particular, the contrast between Wren and Burlington does not come out clearly. Yet what a pleasant surprise to find Hawksmoor's St. Mary Woolnoth and Craig's plan for Edinburgh illustrated in a foreign book and understood in their full significance by a foreign author! What a surprise also to find Neo-Greek treated, as it should be, in terms of the Romantic movement, and the Picturesque discussed with two pages on Alton Towers and mention of Pains Hill and Oatlands and Hafod!

Now let us be honest. How many English writers could produce as up to date an account of Italian or French or German architecture? And how many people would read it, if it came out? There is not even a recent serious history of English architecture in English—or for that matter a serious general history of European art comparable with Dr. Meyer's.

Signor Tedeschi ends his book with a chapter on modern architecture with comparisons between early and mature Fry and early and mature Yorke, remarks on the importance as a precipitate of the short stay of the Germans, and brief character sketches of Raymond McGrath, Wells Coates and others.

Nikolaus Pevsner



case with the present generation of Swedish architects, whose work has really very little to do with the Apollo-Dionysos discussion. He outlines the conditions abroad where two main trends are discernible—one, cubism, mainly of Latin character, the other, 'organic,' mainly Nordic-Germanic. In Sweden to-day the differences are not so clearly represented as in many other countries, because there one-sided utilitarianism is prevalent. The author believes, however, that neither organic architecture nor

ANTHOLOGY

A Functionalist of 1850

MARGINALIA

When the savage of the South Sea islands shapes his war club, his first thought is of its use. His first efforts pare the long shaft, and mold the convenient handle; then the heavier end takes gradually the edge that cuts, while it retains the weight that stuns. His idler hour divides its surface by lines and curves, or embosses it with figures that have pleased his eye or are linked with his superstition. We admire its effective shape, its Etruscan-like quaintness, its graceful form and subtle outline, yet we neglect the lesson it might teach. If we compare the form of a newly invented machine with the perfected type of the same instrument, we observe, as we trace it through the phases of improvement, how weight is shaken off where strength is less needed, how functions are made to approach without impeding each other, how straight becomes curved, and the curve is straightened, till the straggling and cumbersome machine becomes the compact, effective, and beautiful engine.

So instinctive is the perception of organic beauty in the human eye, that we cannot withhold our admiration even from the organs of destruction. There is majesty in the royal paw of the lion, music in the motion of the brindled tiger; we accord our praise to the sword and the dagger, and shudder our approval of the frightful aptitude of the ghastly guillotine. . . .

Let us now turn to a structure of our own, one which, from its nature and uses, commands us to reject authority, and we shall find the result of the manly use of plain good sense, so like that of taste, and genius too, as scarce to require a distinctive title. Observe a ship at sea! Mark the majestic form of her hull as she rushes through the water, observe the graceful bend of her body, the gentle transition from round to flat, the grasp of her keel, the leap of her bows, the symmetry and rich tracery of her spars and rigging, and those grand wind muscles, her sails. Behold an organization second only to that of an animal, obedient swift as the stag, and bearing the burden of a thousand camels from pole to pole! What academy of design, what research of connoisseurship, what imitation of the Greeks produced this marvel of construction? Here is the result of the study of man upon the great deep, where Nature spake of the laws of building, not in the feather and in the flower, but in winds and waves, and he bent all his mind to hear and to obey. Could we carry into our civil architecture the responsibilities that weigh upon our shipbuilding, we should ere long have edifices as superior to the Parthenon, for the purposes that we require, as the *Constitution* or the *Pennsylvania* is to the galley of the Argonauts. Could our blunders on terra firma be put to the same dread test that those of shipbuilders are, little would be now left to say on this subject. . . .

The edifices in whose construction the principles of architecture are developed may be classed as organic, formed to meet the wants of their occupants, or monumental, addressed to the sympathies, the faith, or the taste of a people. These two great classes of buildings, embracing almost every variety of structure, though occasionally joined and mixed in the same edifice, have their separate rules, as they have a distinct abstract nature. In the former class the laws of structure and apportionment, depending on definite wants, obey a demonstrable rule. They may be called machines each individual of which must be formed with reference to the abstract type of its species. The individuals of the latter class, bound by no other laws than those of the sentiment which inspires them, and the sympathies to which they are addressed, occupy the positions and assume the forms best calculated to render their parent feeling. No limits can be put to their variety; their size and richness have always been proportioned to the means of the people who have erected them.

If, from what has been thus far said, it shall have appeared that we regard the Greek masters as aught less than the true apostles of correct taste in building, we have been misunderstood. We believe firmly and fully that they can teach us; but let us learn principles, not copy shapes; let us imitate them like men, and not ape them like monkeys.

HORATIO GREENOUGH (*American Architecture*, 1843).

In Anthology this Month

Horatio Greenough was an American sculptor born in 1805, a graduate of Harvard who spent most of his life in Italy, but obviously also knew Paris and London well. He died in 1852. In his art he was a convinced classicist, if not without the sentimentality and something of the coy sensuousness of the early Victorians. The remarkable thing about him is his writings, in which he appears a forerunner of Sullivan and Le Corbusier. So of course were, in more than one way, Allison, Pugin, Viollet-le-Duc, and several English Victorians. The editor of the welcome reprint of Greenough's writings (*Form and Function, Remarks on Art* by Horatio Greenough, edited by H. A. Small, University of California Press, Berkeley, 1947) omits to emphasize that, although to give Greenough his proper setting could not in any way have belittled a man original enough to say on embellishments in architecture:

"Silence which alone is worthy of man when there is nothing to be said" (p. 99) and

"The redundant must be pared down, the superfluous dropped, the necessary itself reduced to its simplest expression, and then we shall find, whatever the organization may be, that beauty was waiting for us, though perhaps veiled, until our task was fully accomplished."

The Modern Flat brought up to date

A second, revised and enlarged edition of *The Modern Flat* by F. R. S. Yorke and Frederick Gibberd has been published (The Architectural Press, 35s.). During the twelve years that have passed since this standard work made its first appearance there have been many developments in this field of design, and the new edition takes cognizance of this with thirty-four additional examples. Thus the Swedish section now includes the Reimersholme workers' flats by the H.S.B. co-operative and Backstrom and Reinius's tower-blocks at Danuikslippan, while among the additions to the English section are to be numbered Highpoint II, Wells Coates's building in Palace Gate, and Maxwell Fry's at 65, Ladbroke Grove.

Brazilian Congress of Architects

The second Congress organized by the Brazilian Institute of Architects was held recently at Porto Alegre, together with an exhibition of town planning and architecture organized by the same body. The work of the congress covered a wide range of subjects, including the urban distribution of population groups, housing, the teaching and practice of architecture, and the relations of architecture and industry. The exhibition included contributions from the Federal District of Rio de Janeiro, comprising a model of the municipal stadium, a study of the layout of the area resulting from the levelling of the Sto. Antonio Hill, and models, photographs and drawings of the Pedregulho neighbourhood unit.

Marcel Breuer's Own House

We have been asked the situation of the house designed by Marcel Breuer for his own occupation, illustrated and described on pages 10-14 of the January issue of *THE ARCHITECTURAL REVIEW*. It is at New Canaan, Connecticut, U.S.A.

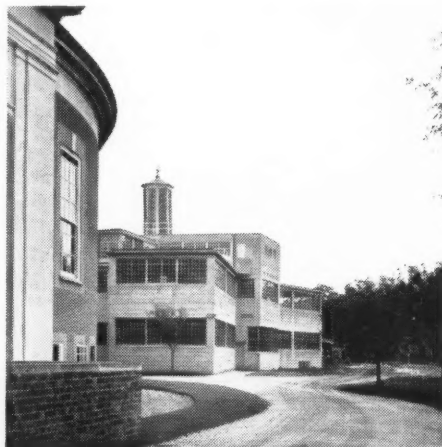
D. S. MacColl

D. S. MacColl, who died recently at the age of eighty-nine, was from 1902 to 1905 Editor of THE ARCHITECTURAL REVIEW. Born in Glasgow, D. S. MacColl was educated there, in London and at Oxford (where he took the Newdigate Prize). Among the many appointments that he held during his long and active life were those of Keeper of the Tate Gallery (1906-11) and Keeper of the Wallace Collection (1911-24), while he was a Trustee of the Tate Gallery for ten years from 1917 and a Member of the Royal Fine Art Commission from 1925 to 1929. In 1900 he organized the first British exhibition of French Impressionism, at the Glasgow Exhibition. His best known book is *Confessions of a Keeper*, published in 1931. It is sad that he should have died just before the public exposure at Burlington House of the purchases made by the Trustees of the Chantrey Bequest, for at one stage in the history of that ill-starred affair he did more than anyone to make people aware of what had been going on.

W. G. Newton

Within three weeks of the death of D. S. MacColl, another former Editor of THE ARCHITECTURAL REVIEW, W. G. Newton, also died. The son of Ernest Newton, W. G. Newton was born in 1885. He was educated at Marlborough, Oriel College, Oxford, and the Royal College of Art at Kensington, and in 1914 went to France as a private in the Artists Rifles; by the end of the war he had attained the rank of Lieutenant-Colonel. His best known work as an architect is the County Fire Office in Piccadilly Circus; among his other works, besides a number of country houses, are the Merchant Taylors' School at Sandy Lodge, the Territorial Headquarters in Albany Street, new buildings for Worcester College, Oxford, and a senior school

for the West Riding of Yorkshire. He was President of the A.A. in 1921, and a member of the Council of the R.I.B.A. from 1920 to 1923. His writings included *The Architectural Contribution of Imperial Rome* (1912), *Prelude to Architecture* (1925), and *The Work of Ernest Newton, R.A.* (1925). W. G. Newton was Editor of the REVIEW from 1921 to 1927, for the first part of the period with his father.



The Science Laboratories at Marlborough College, designed in 1933 by W. G. Newton and Partners.

Unique City, Unique Book

A new and revised edition of *London: the Unique City* has been published (Jonathan Cape, 18s.). REVIEW readers hardly need to be reminded that its author is Steen Eiler Rasmussen, and that the book first appeared in 1934.

At first sight it is strange that the only

writer to have succeeded in distilling the essence of London within a book should be a Danish architect. But so it is, and Rasmussen's classic is, like London, unique. This new edition has been made up to date in various respects, particularly in view of war damage. In a characteristically humorous and over-modest preface the author writes: 'The hurried man needs only look at the illustrations and read the introduction by James Bone which really give both the idea of the book and the choicest phrases. But he should not miss the new postscript.' There are in fact two new postscripts, one for English readers and one for Americans. In the former, Rasmussen warns against the view that bomb damage has provided 'a great opportunity'; as he sees things, it is 'the worst danger for English housing,' making as it does for what we have come to call the 'tenementation' of the larger houses and a consequent tendency running counter to the traditions of London as 'the scattered city'; the need, he says, is houses and more houses. In the postscript 'For American Readers Only' he concludes: 'The "development corporation" which foreigners should study is not one set up to plan a town but it is the new Land Board, which is setting out to plan a country. The Town and Country Planning Bill of 1947 is revolutionary, but is necessary if English tradition is to be carried further.' Startling words for Transatlantic ears!

But it is disappointing to find the photographs as poorly reproduced as in the earlier editions.

RÉSUMÉS

Février 1949

Page 55: *Vers une Philosophie d'Architecture*. En Angleterre, les discussions sur l'architecture moderne [continued on page 100]

TEMPORA MUTANTUR NOS ET MUTAMUR IN ILLIS



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continued from page 98]

souffrent depuis longtemps de l'absence d'une esthétique architecturale. Aucun écrivain anglais, depuis Ruskin, n'a présenté cette base de doctrine coordonnée, dans le cadre de laquelle des discussions fructueuses pourraient avoir lieu. Un des résultats de cette situation, c'est que l'architecture moderne représente, à vrai dire, un livre fermé pour nombre de personnes bien informées à l'égard des autres arts visuels dans leurs manifestations contemporaines. Ce qui est encore plus important, c'est que l'architecture elle-même en est affectée. Car depuis que l'architecture est devenue consciente—consciente d'elle-même comme représentant quelque chose de plus qu'une simple technique—il lui a fallu la tutelle des hommes de lettres agissant en tant que critiques pour faciliter son développement. Le problème qui se pose est le suivant: que peut-on faire afin de donner à l'architecture moderne ce fond théorique dont elle a besoin? LA REVUE D'ARCHITECTURE n'est pas à même de fournir une solution immédiate à cette question, mais elle s'efforcera dans la nouvelle série intitulée 'Canon,' qui se trouve introduite dans notre éditorial et débute à la page 95, à rendre disponible le matériel (recueilli dans beaucoup de pays), moyennant lequel un tel fond pourra se créer avec le temps.

Page 61: *Monuments de Commerce de l'Ere Victorienne*, par Henry-Russell Hitchcock. Les édifices commerciaux de la Haute Période Victorienne en Angleterre sont parmi les œuvres architecturales les plus remarquables de cette époque, non seulement comme indice du goût Victorien, mais aussi à cause des possibilités de développement futur qu'ils abritaient. Dans cet article, le Professeur Hitchcock fournit un rapport, avec illustrations, sur l'histoire de cette architecture commerciale. Tout en présentant ce qui est en fait une introduction et un guide pour ceux qui voudraient explorer eux-mêmes le sujet, il démontre que ces bâtiments étaient sous certains aspects les prédécesseurs des édifices de commerce plus célèbres de H. H. Richardson et Louis Sullivan, et par eux, du Mouvement Moderne.

Page 77: *Le Vernaculaire Maltais*, par R. Pearce S. Hubbard et Austen St. B. Harrison. Les constructions baroques et victorienne de Malte furent discutées par John Fleming et H. M. Colvin

respectivement dans le numéro de juin 1946 de LA REVUE D'ARCHITECTURE. Dans ce nouvel article les auteurs dépeignent les fermes et les maisons de village construites dans le style vernaculaire indigène, complétant ainsi l'exposé de l'architecture de l'île. A part la valeur intrinsèque de ces bâtiments, ils ouvrent la porte à la compréhension des particularités du Baroque maltais. Les deux genres de construction représentaient l'œuvre des artisans maltais, et le Baroque de Malte n'était autre chose qu'un effet décoratif superposé aux styles de construction traditionnels.

Page 88: *Les Affiches du Studio d'Ealing*, par Osbert Lancaster. Depuis la guerre, l'art des affiches illustrées en Angleterre est malheureusement tombé de l'apogée qu'il avait atteint vers 1930, sous la direction de Frank Pick et du London Passenger Transport Board (Bureau Officiel de Transport National). Une des rares organisations commerciales ayant réussi en quelque sorte à arrêter cette détérioration sont les Studios d'Ealing, dont nous reproduisons ici quelques-unes de leurs affiches illustrées, avec un commentaire de Osbert Lancaster.

Page 89: *Le Trou au Visage, ou l'Œil dans le Mur*. Nous montrons ici une collection de photographies par A. R. Sinsabaugh, de l'Université de Chicago, faisant ressortir les diverses nuances de caractère qui semblent appartenir à un seul élément du dessin d'architecture—la fenêtre—lorsque celle-ci est détachée et mise en relief par l'appareil photographique.

Page 91: *Encore une fois Monsù*, par le Dr. A. Scharf. L'auteur du livre sur Filippino Lippi, devenu maintenant classique, ajoute au commentaire du Dr. N. Pevsner, paru dans le numéro de septembre dernier, de nouveaux détails intéressants. Il essaye d'établir enfin l'identité de Monsù Desiderio, et publie un certain nombre de tableaux jusqu'à présent inconnus. Comme post-scriptum à l'article du Dr. Scharf, nous montrons encore une autre œuvre de Monsù, découverte tout récemment dans la boutique d'un marchand d'objets d'art à Rome par Mr. John Fleming, qui a eu l'amabilité de nous l'envoyer pour publication.

Page 94: *Coins et Recoins de Ville*. Toute ville possède des coins perdus, plus ou moins oubliés par les urbanistes conventionnels. A Londres, le traite-

ment normal consiste à les clôturer au moyen d'une grille, ainsi qu'il a été fait pour celui qui se trouve occupé par la statue de la Reine Anne à Queen Anne's Gate. LA REVUE propose ici une autre manière d'aborder la question, qui laisse entrevoir des conséquences allant bien au delà des résultats immédiats du traitement suggéré.

Februar 1949

Seite 55: *Versuch einer Philosophie der Architektur*. In England haben Diskussionen über moderne Architektur seit langer Zeit darunter gelitten, dass es keine Aesthetik der Architektur gibt. Seit Ruskin hat niemand in England Grundsätze aufgestellt, innerhalb deren Rahmen eine Diskussion sich bewegen muss, um nutzbringend zu sein. Eines der Ergebnisse dieses Zustandes ist, dass moderne Architektur tatsächlich ein versiegeltes Buch für viele ist, die über die Entwicklung der bildenden Kunst gut unterrichtet sind.

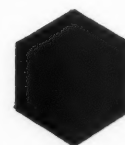
Und was wesentlich ist, selbst Architektur krankt an diesem Mangel. Denn seitdem sie sich dessen bewusst wurde, dass sie mehr ist als blosse Technik ist ihr die Führung des Wissenschaftlers in seiner Eigenschaft als Kritiker eine Notwendigkeit gesunder Entwicklung geworden. Das Problem ist: was kann man tun, um moderner Architektur den theoretischen Hintergrund zu geben, dessen sie bedarf. Die ARCHITECTURAL REVIEW kann keine fix und fertige Lösung bieten, aber in der neuen Rubrik 'Canon' die mit diesem Aufsatz der Redaktion eingeleitet wird, und auf Seite 95 beginnt, möchte sie versuchen in verschiedenen Ländern zusammengestelltes Material herbeizuschaffen, damit ein derartiger Hintergrund im Laufe der Zeit errichtet werden könne.

Seite 61: *Victorianische Nutzbauten von Henry-Russell Hitchcock*. Die Nutzbauten der Hoch-Victorianischen Ära in England gehören zu den wesentlichsten Bauten ihrer Zeit, sowohl als Exponenten Victorianischen Geschmacks als auch als Marksteine der zukünftigen Entwicklung. Henry-Russell Hitchcock schildert die Entwicklung dieser Nutzbauten und belegt sie durch Abbildungen. Abgesehen davon, dass er eine grundlegende Einleitung für jene aufstellt, die das Gebiet als

[continued on page 102]



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solches erforschen wollen, zeigt er in welcher Hinsicht diese Bauten die Vorläufer der weit bekannteren Nutzbauten von H. H. Richardson und Louis Sullivan in Amerika sind und durch sie die moderne Entwicklung beeinflusst haben.

Seite 77: *Einheimischer Stil in Malta von Pearce S. Hubbard und Austen St. B. Harrison.* John Fleming und H. M. Colvin haben Barock und Victorianische Bauten in Malta in der ARCHITECTURAL REVIEW im Juni 1946 veröffentlicht. Die Verfasser des vorliegenden Aufsatzes untersuchen Meierhöfe und Dörfer, die der einheimischen Tradition entsprechen und vervollständigen auf diese Weise den Überblick über die Architektur der Insel. Abgesehen von dem tatsächlichen Wert dieser Bauten sind sie der Schlüssel zum Verständnis der Eigentümlichkeiten von Malta's Barock. Beide wurden von einheimischen Handwerkern erbaut; Barock war in Malta im wesentlichen eine dekorative Überlagerung und Ausschmückung traditioneller Bautypen.

Seite 88: *Ealing Studio Plakate von Osbert Lancaster.* Seit dem Kriege ist Plakatkunst in England sehr zurückgegangen, unter Einbusse des hohen Niveaus, das sie in den 20er Jahren unter Führung von Frank Pick und dem London Passenger Transport Board erreicht hatte. Die Ealing Studios gehören zu den wenigen Firmen, die diesem Verfall gesteuert haben. Einige ihrer Plakate werden hier mit Anmerkungen von Osbert Lancaster veröffentlicht.

Seite 89: *Das Loch im Gesicht oder das Auge in der Wand.* Eine Sammlung von Photographien von A. R. Sinsabaugh von der Chicagoer Universität zeigt die charakteristischen Verschiedenheiten eines zivilisierten Architektur motifs—des Fensters—, wenn es aus dem Gesamtbild durch die Kamera herausgelöst wird.

Seite 91: *Noch einmal Monsù von Dr. A. Scharf.* Der Verfasser des Hauptwerkes über Filippino Lippi ergänzt Dr. N. Pevsner's Ausführungen in der September Nummer der ARCHITECTURAL REVIEW. Er versucht die Persönlichkeit von Monsù Desiderio zu umreißen und veröffentlicht eine Reihe bisher unbekannter Bilder. Ein Bild von Monsù, das kürzlich bei einem Kunsthändler in Rom aufgetaucht ist und uns liebenswürdiger Weise von Herrn John Fleming zur Veröffentlichung über-

lassen wurde, setzen wir an den Schluss von Dr. Scharf's Ausführungen.

Seite 94: *Der abgelegene Winkel.* Jede Stadt ist voll von abgelegenen Winkeln, die der durchschnittliche Städtebauer unbeachtet lässt. In solch einem Winkel steht die Statue der Königin Anna in Queen Anne's Gate. Die ARCHITECTURAL REVIEW schlägt eine neue Lösung für die Statue vor. Die Ausführungen gehen weit über den Einzelfall hinaus.

Февраль 1949 г.

Стр. 55. ПО НАПРАВЛЕНИЮ К ФИЛОСОФИИ АРХИТЕКТУРЫ

В Англии обсуждение вопросов новейшей архитектуры долго страдало от недостатка архитектурной эстетики. Для того чтобы такое обсуждение было плодотворным, оно должно вестись в рамках согласованной теории, а такой теории ни один английский писатель после Раскина не создал. Одним из результатов такого положения получается то, что новейшая архитектура является закрытой книгой для многих из тех, кто хорошо осведомлен относительно новейших форм выражения в других пластических искусствах. Ибо с тех пор как современная архитектура стала себя сознавать как нечто большее чем одна только техника, критическая помощь писателя стала необходимой для здорового ее развития. Вопрос, таким образом, заключается в том, что нужно сделать для того, чтобы современная архитектура приобрела требующееся теоретическое обоснование. Само собой разумеется, что готового решения этого вопроса Редакция нашего журнала предложить не может, но она делает все возможное, чтобы в новом разделе журнала, под названием „Канон“, который начинается на стр. 95 и введением к которому является настоящая редакционная статья, было собрано достаточно материала из многих стран, чтобы послужить основанием к тому, чтобы современная выработать удовлетворительный ответ.

Стр. 61. ХЕНРИ РАССЕЛЬ ХИТЧКОК. ВИКТОРИАНСКИЕ ПАМЯТНИКИ ТОРГОВЛИ И ПРОМЫШЛЕННОСТИ

Здания торгово-промышленного назначения в расцвете викторианского периода в Англии являются одними из наиболее значительных произведений

зодчества той эпохи, как потому что они служат важным показателем вкусов того времени, так и потому, что в них имеются зачатки последующего архитектурного развития. В настоящей статье указываются и разбираются источники и даются иллюстрации по истории этой архитектуры. Статья эта в сущности является введением руководством для исследований в этой области, а помимо того, в ней показано, в каких отношениях здания эти являются предтечами более значительных зданий торгово-промышленного назначения, созданных Х. Х. Ричардсоном и Люи Салливаном, а через них предтечами современного движения в новейшей архитектуре.

Стр. 77. Р. ШИРС И С. ХАББАРД. МАЛЬТИЙСКАЯ ТУЗЕМНАЯ АРХИТЕКТУРА

В нашем журнале за июнь 1946 г. мальтийские здания в стиле Барокко были рассмотрены в статье Джона Флеминга, а мальтийские здания викторианского периода — в статье Х. М. Колвина. В настоящей статье рассматриваются мальтийские формы и деревенские дома, построенные в своеобразном и остроумном местном стиле, заканчивая таким образом обзор архитектуры острова. Сторения эти интересны не только в силу присущих им положительных качеств, но еще и потому, что они являются ключом для понимания Мальтийского Барокко. Ибо и то и другое являются произведениями мальтийского мастерства, и мальтийское Барокко, по существу своему, является декоративным покрытием традиционного типа строений.

Стр. 88. ОСБЕРТ ЛАНКАСТЕР. ПЛАКАТЫ ИЛЛИНГСКОЙ СТУДИИ

В тридцатых годах настоящего столетия художественные качества плаката в Англии достигли высокого уровня под руководством Франка Пика и Управления Лондонского Пассажирского Транспорта. С начала войны уровень этот стал резко падать. Одним из немногих предприятий, что-то сделавших для того, чтобы приостановить это гниение, является Иллингская Студия, плакаты которой воспроизводятся в настоящей статье с пояснениями автора.

Стр. 89. ОТВЕРСТИЕ НА ПОВЕРХНОСТИ ИЛИ „ГЛАЗ“ В СТЕНЕ

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[continued on page 104]

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continued from page 102]

состава Чикагского Университета, показывая вариации характера единого архитектурного элемента окна, который выявляется при его изоляции с помощью фотографической камеры.

Стр. 91. ДР. А. ШАРФ. ЕЩЕ РАЗ О МОНЕЮ

Автор настоящей статьи, являющийся в то же время автором книги о Филиппо Липпи, общепризнанной за одну из основных работ об этом художнике, делает важные добавления к заметке Д-ра Н. Перзенера в сентябрьском номере нашего журнала. Он пытается установить, наконец, личность Монею Деидерио и впервые публикует ряд картин этого художника, до сих пор остававшихся неизвестными. В примечании к своей статье автор приводит еще одну работу Монею, недавно найденную г-ном Дакон'ом Флеммингом у антиквара в Риме.

Стр. 94. ОДИНОКИЙ УГОЛОК

В каждом городе можно найти много одиноких уголков, интересных самих по себе, но как-то мало привлекающих с окружающей обстановкой, на которые "условные" планировщики обычно не обращают внимания. Как правило, их обносят перилами, как это сделано, например, со статуей королевы Анны на К'ни Анн Гейт (Ворота Королевы Анны) — так называется старинная улица, где находится Редакция нашего журнала). Редакция предлагает иной метод, и значение этого предложения представляется выходящим далеко за пределы данного случая.

CORRESPONDENCE

The Court Style

To the Editors of

THE ARCHITECTURAL REVIEW

Sirs, — In his article on 'The Court Style,' Dr. J. M. Hastings makes several statements which cannot be allowed to pass unchallenged:—

(1) p. 7, that St. Stephen's Chapel (the upper chapel as built) was designed in or about 1292;

(2) that the designer of 1292, 'presumably Michael of Canterbury,' produced 'a series of Perpendicular panels';

(3) p. 9, that the chapter house of Old St. Paul's (1332) 'derives all its identifiable features from St. Stephen's';

(4) that the design of the Gloucester clerestory (admittedly containing the tracery found at St. Paul's) 'also came from St. Stephen's'.

As regards (1), while Master Michael of Canterbury very likely produced a design for the upper chapel, the evidence of the account rolls (not of Mackenzie's faulty interpretations) is absolutely clear as to the building of the upper chapel between 1331 and 1335, and of its clerestory from 1343 to 1348. There is no evidence whatever of the adoption of so unusual a course as building to the details of a design some 40 years old; on the contrary, the rolls prove conclusively that Master Thomas of Canterbury was actually drawing out the Chapel's details in 1331, and that stones for tracery of the windows and side walls were being worked in 1332.

(2) Setting aside the vital questions of date and designer it is further claimed that the wall-panelling of the work erected in 1331-35 was 'Perpendicular.' But while its 'proto-Perpendicular' qualities were recognized by Lethaby over 40 years ago (*King's Craftsmen*, 1906, p. 221) it does not resemble in detail the 1332 work at St. Paul's, or the south transept at Gloucester of about the same date. The *ogee* foils of the St. Stephen's spandrels, while exactly paralleled at Canterbury, find no counterpart at St. Paul's, nor in any characteristically 'Perpendicular' work. On the other hand, the 'St. Stephen's' style can be seen in its further independent developments at Canterbury, in the window of St. Anselm's Chapel (1336); the Infirmary Table Hall (1342-43) and Infirmary Chapel; and the Lady Chapel in the crypt (? 1372-77, *Arch. Cant.*, XXXVIII), where the panelling motives are seen fully fledged.

(3) Dr. Hastings contents himself with a flat assertion that 'all identifiable features' of the St. Paul's chapter house complex are from St. Stephen's, and implies that they derive from the 'Mura' of 1324-26 — a safe ancestry, since no record of it exists. But the really outstanding St. Paul's features, those which stamp it as 'Perpendicular' and link it most closely to Gloucester, are precisely those which *do not occur* in any of the recorded work at St. Stephen's: the window-tracery, the four-centred arches, the casement and bracket mouldings, the bases of the chapter house and bases and capitals of the cloister, the rows of quatrefoils set upright within square frames (of all of which abundant sections are still extant). Not one jot of

evidence has yet been produced that any of these existed in the St. Stephen's work carried out up to 1335.

(4) The Gloucester work was 'under the ordination of one of the great masons of the Court School' (again paraphrasing what Lethaby wrote in 1906), but we are told (for no apparent reason) that this could not have been Master William Ramsey, the supreme 'Court Mason' from 1336 to 1349, whose documented influence over a wide area can be proved not only then, but earlier. It is to be hoped that Dr. Hastings in his promised book will at least provide us with some concrete evidence for this re-writing of architectural history. The origins of 'Perpendicular' are not yet clear, but they are gradually yielding to research based on the known facts: no results are to be expected from blindfold leaps after a preconceived theory, exploring *ignotum per ignotius*.

Yours etc.,

JOHN H. HARVEY.

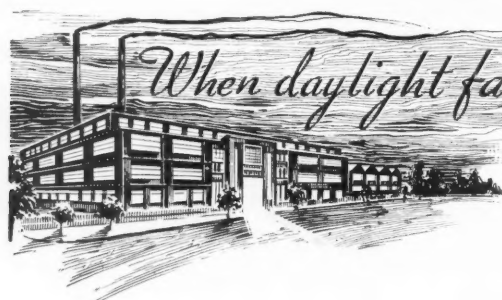
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Acknowledgments

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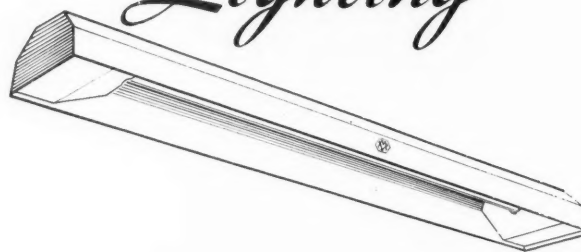
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