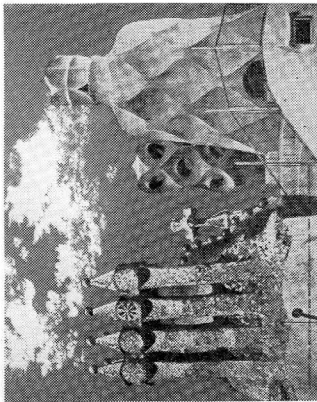


THE ARCHITECTURAL REVIEW

Volume 108 Number 647 November 1950



The Cover is a *montage* of details—or more precisely, chimneys—from buildings by Antonio Gaudí (1852-1926), the Spanish architect in whose work *art nouveau* motifs, forestastes of surrealism, and a sculptor's approach to form combine to produce something quite outside the general course of development of recent European architecture. The chimneys on the left are from the block of flats known as Casa Batlló, those on the right from the Casa Milá, both in Barcelona. The photographs, and others on pages 322-325, are reproduced from a recent book on Gaudí by J. E. Cirlot.

280 Frontispiece

281 The Saxon Gap by Sir Alfred Clapham Such is the prestige of classical studies in England that while the Roman remains in what was after all one of the more distant outposts of empire have been studied with all the aids of scientific archaeology, the Anglo-Saxon period has relatively been all but ignored; the Dark Ages, from the withdrawal of the Romans to the Norman Conquest, remain for us exceedingly dark. Yet the discovery in 1939 of the fabulous boat-burial at Sutton Hoo did nothing if it did not show that the rulers of Anglo-Saxon England must have lived in buildings far superior to the wattle huts of the peasantry. In this article the late Sir Alfred Clapham reviews the state of our knowledge of Anglo-Saxon buildings. 'It is a deplorable fact,' he concludes, 'that we know practically nothing, at first hand, of the more important houses of the epoch and shall continue to know nothing until a suitable site is found and excavated. In regard to churches the recent discovery at Muchelney makes it abundantly clear that extensive remains do still survive beneath the mediaeval buildings of monasteries of pre-Conquest foundation and that our knowledge of the highly unusual structures of the Saxon church might be very extensively increased by competent and judicious excavation of certain chosen sites.'

285 Flats at Milan Architects: G. Pollini and L. Figini

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290 Ulster Georgian

by C. P. Curran
A variety of factors—geographical, social and economic—have conspired to give the architecture of Northern Ireland a character of its own; among them have been the nearness of Scotland, the 'Ulster custom' in land tenure (which in giving the smallholder a security from sudden eviction encouraged the erection of more substantial houses than are usual in the rest of Ireland), and the linen industry (which led to the building of a number of 'well edified' small towns). In this article C. P. Curran discusses the architecture of Ulster in general, and, more particularly, the products of the passion for fine building which overtook the country in the second decade of the eighteenth century and lasted well into the nineteenth. Among the architects, native and English, who figure prominently in the story are Thomas Cooley, James Wyatt, Michael Shanahan and John Nash; among the great patrons Frederick Hervey, Earl of Bristol and Bishop of Derry, and Primate Robinson of Armagh.

Three Houses in Brazil

303 House at Sao Paolo Architect: Rino Levi

304 House at Sao Paolo Architect: D. Calabi

306 House at Cataguazes Architect: A. H. Toledo

307 Temple of Deliverance by Donald Pilcher The death of Donald Pilcher in South Africa last winter deprived the literature of architecture of one of its most promising contributors. His book *The Regency Style*, published in 1948, suggested his erudition and demonstrated his grasp of the processes of history. The present article, a condensed version of the last lecture delivered by him at Witwatersrand University, shows him in another character—as an architectural theorist, a formulator of aesthetic principles. In it he reaffirms the belief, shared by the REVIEW, that the architect must first and last be 'a specialist in visual form—an artist.' And incidentally he arrives—quite independently and by a different route—at the same equation of modern architecture and mannerism as has been proposed by Colin Rowe (A.R., May, 1950).

315 House near Melbourne Architect: Robin Boyd

317 James Essex, An Eighteenth Century Pioneer of Gothic Scholarship by Donald Stewart It has been suspected for some time that the Cambridge architect James Essex was one of the most important figures in the eighteenth-century reassessment and revival of Gothic architecture. But although Essex's papers were presented to

the British Museum as long ago as 1828, hitherto no one seems to have thought it worth his while to study them in detail. Donald Stewart, who has done so, finds that they fully bear out the suspicions that have been entertained; Essex was, for instance, the first to suggest that the pointed arch owed its origin to the necessity of vaulting oblong bays rather than to the imitation of interlacing wall arcades—the theory favoured by Richard Pococke among others—while his dictum that 'the general practice of composing from fragments rather than from well-established principles is one reason why so little progress has hitherto been made in that Stile' (i.e., Gothic) aligns his thought with the nineteenth rather than the eighteenth century.

Miscellany

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322 Catalan Surreal

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336 Acknowledgments

The Authors An obituary of the late Sir Alfred Clapham, who died on October 26 this year, appears in a Marginalia note on page 327. C. P. Curran born 1883 in Dublin. Called to Irish Bar 1910, at present registrar to the Supreme Court, Ireland. Member of the Royal Irish Academy and Fellow of the Society of Antiquaries of Ireland. Published work includes 'Dublin Plaster Work,' 'Architectural History of the Bank of Ireland,' 'Rotunda Hospital, Dublin,' Donald Pilcher, who was a lecturer in the Department of Architecture at Witwatersrand University, died in Johannesburg last year. He was on the staff of THE ARCHITECTURAL REVIEW from 1937 to 1938 and was at the time of his death, assistant editor of the *South African Architectural Record*. Donald Stewart studied architecture at Cambridge University, holder of Professor E. S. Prior Prize in the University, 1944. Now an architect in private practice and editor of the *Architectural Times*.

SUBSCRIPTION RATE: The annual post free subscription rate, payable in advance, is £2 sterling, in USA and Canada \$6.50. An index is issued half-yearly and is published as a supplement to the REVIEW.

THE ARCHITECTURAL REVIEW

9-13 Queen Anne's Gate, Westminster, SW 1 · Whitehall 0611

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