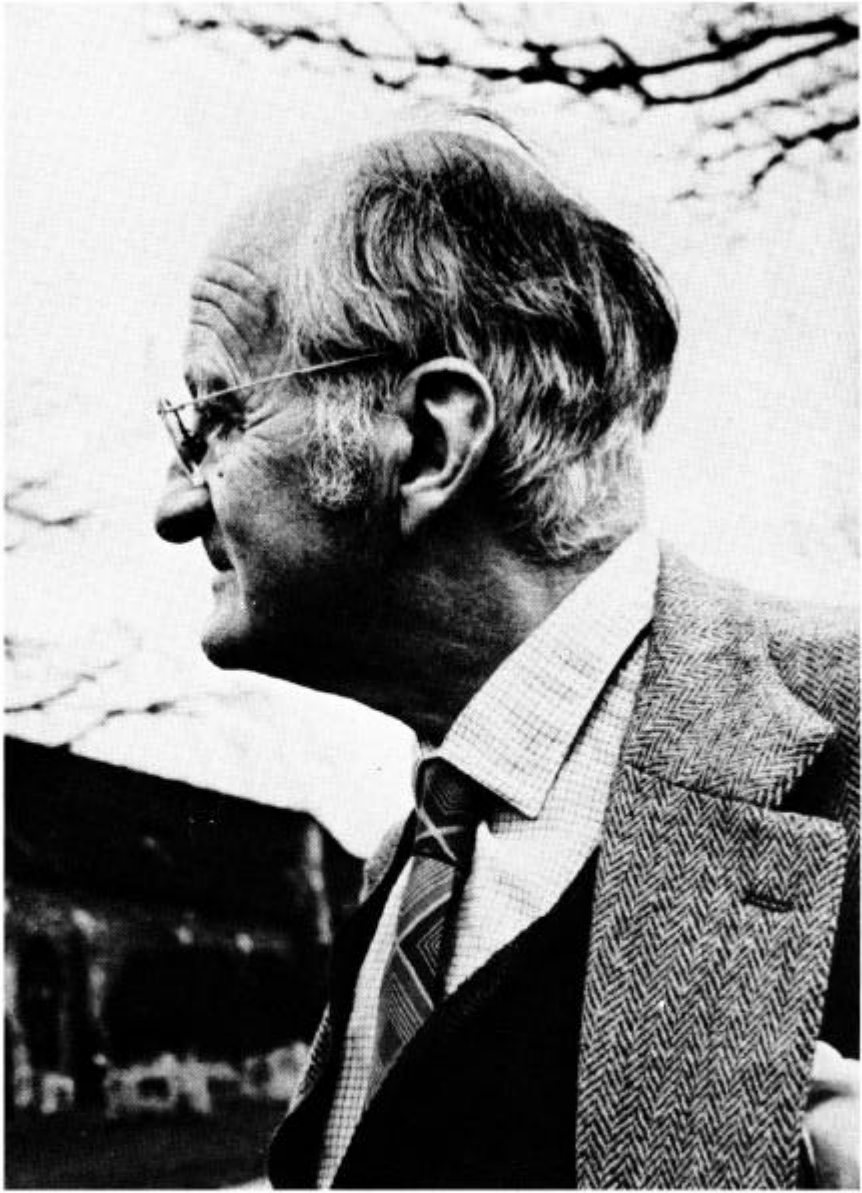


PLATE XXIX



NIKOLAUS PEVSNER

Penguin Books Ltd.

NIKOLAUS BERNHARD LEON PEVSNER

1902–1983

NIKOLAUS BERNHARD LEON PEVSNER, generally known as NP, was born in Leipzig on 30 January 1902, and died at his home in Hampstead, after a long illness, on 18 August 1983. It would be no exaggeration to say that he had a wider firsthand acquaintance with English buildings, and a deeper knowledge of English architecture, than any English-born historian. English, not British, for he hardly concerned himself with the buildings of Scotland, Wales, or Ireland.

He came of a Russian-Jewish family, settled in Leipzig, where his father had a prosperous business. There were two sons, but Nikolaus' elder brother died in 1918. His father died in 1940, and shortly afterwards his mother, who had refused to leave Germany, committed suicide to escape a concentration camp. Nevertheless, unlike so many German-Jewish refugees who contributed so immeasurably to the intellectual life of this country, Pevsner was technically neither Jewish nor a refugee, facts which have some bearing on his biography. In his late teens he became a Lutheran, and at 21 married his childhood sweetheart, herself a Lutheran of partly Jewish origin. Lola—Karola Kurlbaum—was the most important single influence on his life: her dynamic energy matched his own. It used to be said that NP was really twins, since no one man could possibly do all the work he did, but the twin was probably Lola. How much *The Buildings of England* owes to her will never be known, for she drove him all over England, county by county, usually in the Easter or summer vacations, while he visited every major building. She died, totally unexpectedly, in 1963, when by tragic mischance Nikolaus was in Spain. Everyone who knew him realized that he had lost the centre of his life, but he threw himself more vigorously than ever into his work. In the later volumes of the *Buildings* he had more help from younger collaborators, some of whom acted as drivers—he himself learned to drive in his forties but hated doing so.

When they married in 1923 Nikolaus had not yet completed his Ph.D.; fortunately, both families were prosperous enough to be able to help financially during the first years of his academic career, which, in Germany in the 1920s, would not have brought

in much money. As was usual in Germany then, he studied at several universities—Leipzig, Munich, Berlin, and Frankfurt—before completing his doctoral thesis on German baroque architecture, the basis of his first book, *Leipziger Barock* (Dresden, 1928). The choice of German baroque architecture as his subject had momentous consequences, for it brought him in contact with Wilhelm Pinder, whose own *Deutscher Barock* had been published in Leipzig as long ago as 1912.

It was one of the great strengths of German art-historical training at that time that the study of architecture was given the same emphasis as painting, sculpture, and engraving; so the fact that Pevsner's 1924 thesis was on baroque architecture did not prevent him from obtaining a post as Assistant Keeper in the great Gallery at Dresden, where he spent the next four years. During this period he specialized in Italian painting of the newly defined Mannerist period and of the seventeenth century, especially the art of Caravaggio. Apart from numerous articles, this period resulted in his important contribution to the *Handbuch der Kunstwissenschaft* series, which was to provide a model for the Pelican History of Art. He wrote half of a volume on seventeenth-century painting—*Barockmalerei in den romanischen Ländern*—his section being on Italian painting from the end of the Renaissance to the end of rococo, while Otto Grautoff contributed the section on France and Spain. This volume appeared in 1928, and although now superseded by the great advances made in the study of baroque art during the last half-century it is still an admirable summary of the field: indeed, some thirty years ago, when Caravaggio was the subject of vigorous controversy, a colleague said to me that in spite of the fuss most of the material could be found in Pevsner. As a natural consequence of these interests he became fluent in Italian and for many years it was his second language until his growing mastery of English, written as well as spoken, became evident.

In 1929 he changed course again, moving to Göttingen University as a lecturer—another good feature of the German system which made it possible to move between universities and museums more easily than is the case with us even now. By what must appear the disposition of Providence, Göttingen had an Institute of English Studies and Pevsner proposed a series of courses for students of history and languages, including English, which would provide teaching on the art and architecture of the relevant country. According to his own account in the archives at Birkbeck College he was sent by the Prussian Government to England to

accumulate material and buy books and slides, and it was this combination of art history with history or literature that he suggested to the then Master of Birkbeck (later Lord Redcliffe-Maud) in January 1940. It was the basis of much of the teaching at Birkbeck in later years.

Meanwhile, the situation in Germany was deteriorating and Pevsner determined to go into voluntary exile in England. He was fortunate in getting a Special Research Fellowship for 1934–5 in the Department of Commerce, under Professor Sargent Florence, in the University of Birmingham (which also provided storage for the books he was able to get out of Germany). This provided him with a small income and a new subject for research; for some time he had been returning to architectural history and developing an interest in the nineteenth and twentieth centuries, partly under the influence of the Modern Movement in Germany in the 1920s. His connection with the Department of Commerce resulted in *An Enquiry into Industrial Art in England*, published by the Cambridge University Press in 1937. It was one of the first studies of the place of the designer in industry, a subject which he returned to again and again, and which was to have important consequences for the reorganization of art education in the 1950s and 1960s. He was also fortunate in being appointed adviser on modern design to Gordon Russell, the famous furniture maker, in 1935. His retainer was his only dependable income for the next six or seven years.

The *Enquiry* was actually preceded by one of his most famous books, which first appeared in 1936 with the title *Pioneers of the Modern Movement from William Morris to Walter Gropius* (London and New York). A second, revised, edition with a modified title (*Pioneers of Modern Design . . .*) was published in New York in 1949 and there have been further revisions since, published by Penguin Books from 1960. It has also been translated into Italian, Japanese, German, and Portuguese, and continues to be a standard art-school textbook. Another book with a confusingly similar title—*The Sources of Modern Architecture and Design*—which goes back further into the nineteenth century, was published in 1968, but was actually a republication of part of a book called *Sources of Modern Art* (1962) by various authors.

On the outbreak of war his naturalization was not yet completed and he was interned for a short time during the panic of 1940, but fortunately his friends at Birkbeck were able to get him released. In that year there appeared his *Academies of Art* (Cambridge), which took up his interest in the training of artists and combined

it with his earlier historical studies, especially of the sixteenth and seventeenth centuries in Italy. In the Preface he explains that the text had been started in Dresden, but that it was greatly influenced by the experience gained in writing the *Enquiry*. The book was dedicated to 'W.P. in grateful and faithful remembrance of the past'. With the German army apparently on the point of invasion it seemed inexpedient to many among the refugee community to dedicate a book to Wilhelm Pinder, even if he was one's teacher, since he had become a notorious Nazi in his last years. Fifteen years later some of this feeling surfaced again with the Reith Lectures.

The early years of the War were very difficult—there were now three children—and for a time he worked as a labourer clearing bomb-sites, but from 1941 he was paid a small sum as a fire-watcher at Birkbeck College, then still in Chancery Lane, and at the same time he also gave occasional lectures there, since the college was still functioning in London. In October 1942 he was appointed to a part-time lectureship at a salary of £100 a year, formally beginning his long academic association with the college. (He had already established an academic connection with the University and had done some teaching at the Courtauld Institute.) His appointment at Birkbeck was of great importance to both parties: of all the colleges of London University its ethos most closely matched his own temperament. Since it accepts only part-time students who are engaged in earning their living during the day, Birkbeck is no place for the half-hearted amateur, and its distinctly *ernst* approach to the business of scholarship found an echo in Pevsner, who was in some ways a German professor of the old school. He was unsparing in his demands on his students as well as himself, and the Saturday trips which he made with them have become legendary. They would start at about 8 a.m. at, say, King's Cross station and would begin in earnest at Ely Cathedral, where he would lecture for a couple of hours on the building, inch by inch; after a ten-minute break for a sandwich they would conclude Ely and go to Peterborough, where the process would be repeated, followed perhaps by a brisk tour of any other major buildings in reach. They would arrive back in London in the late evening and Nikolaus, who thought nothing of twelve-mile walks, often walked home to Hampstead. He kept this up until his sixties.

To return to 1941 and fire-watching: the first London volume in *The Buildings of England* was published in 1957, with a dedication 'To the memory of G. F. Troup Horne and the nights of 1941–1944 at the old Birkbeck College in Bream's Buildings.' It is now

established in Birkbeck mythology that, on quiet nights, the portly figure of Trouper (the Clerk to the Governors, and himself a legendary personage) could be glimpsed on the roofs of the City engaged in activities which culminated in a note circulated to favoured members of the college: 'Mr Troup Horne presents his compliments and has prepared a pigeon pie.' During these activities NP would be seated on a bucket, scribbling away. The result was the *Outline of European Architecture*, first published as a very austere wartime Pelican in 1943 (the Preface is dated January 1942). I bought my first copy—long since crumbled into dust—when it appeared; and for me it will always be one of the most important books I have ever read, a light in the darkness of those dreadful days. That I am not alone in regarding it as a major work of architectural history is confirmed by the facts: it has gone into seven editions, been translated into sixteen languages, and sold over a million copies. The Jubilee edition, published in 1960, was a fine piece of book production with 609 illustrations (plus about 140 plans), many of the superb photographs having been made for the German edition of 1957—a far cry from the meagre thirty-two pages of illustrations and yellow newsprint of 1943. I cannot resist quoting its opening sentences:

A bicycle shed is a building; Lincoln Cathedral is a piece of architecture. Nearly everything that encloses space on a scale sufficient for a human being to move in is a building; the term architecture applies only to buildings designed with a view to aesthetic appeal.

For many these words were an introduction to the specific pleasures of architecture, and he himself said later that the approach to architecture as the enclosure of space, though commonplace in Germany, was still sufficiently novel in Britain for the book to succeed.

The publication of the *Outline* also marked two other long associations. It was published by Penguin Books on the recommendation of J. M. (now Sir James) Richards, one of the editors of the *Architectural Review*. Allen Lane, the founder of Penguin, and NP took to each other immediately and their close association lasted until Lane's death. The fruits include a whole range of individual books on art and architecture, as well as series like the King Penguins, and, above all, *The Buildings of England* and the Pelican History of Art, to which I shall return.

The exigencies of war affected the *Architectural Review*, and from about 1942 Richards was able to give less and less time to it: Pevsner had already written several important articles for it, and

it became obvious that he should join the editorial board. His editorship lasted until 1945 and was highly successful (he continued as an editorial adviser for many years afterwards). During that time he wrote many articles himself, including some under the pseudonym 'Peter Donner' dealing with Victorian architecture, then universally derided but destined to become one of his greatest interests. He was a founder of the Victorian Society and was also an active member of the William Morris Society, and there can be no doubt that the present popularity of Victorian studies owes more to him than to anyone else, if only because he brought a proper historical—and not sentimental—approach to the subject.

During the 1920s and early 1930s the Insel Verlag of Leipzig published a series of booklets on a variety of subjects, but predominantly on the arts. They were issued in boards with decorative papers and labels, well produced, with very brief introductions and a series of good plates. They were also very cheap. The King Penguin series started at the time of the outbreak of war, as a deliberate imitation of the Insel Bücher, but with longer introductory essays. The original editor was Elizabeth Senior, and among the first issues, about 1940, were such minor classics as Kitzinger and Senior on the portraits of Christ, Gombrich and Kris on caricature, and Ettlinger on Christmas cards. Elizabeth Senior was killed in an air raid in 1941 and Pevsner succeeded her as editor. Among the important essays produced under his editorship were Winter on Elizabethan miniatures and his own *Leaves of Southwell* (1945), surely an exemplary brief monograph on a single work of art. The series continued for some years after the war, but it is now a long time since the last volume appeared and presumably it was one of the casualties caused by the ever-rising costs of book production.

Far more important, however, were two other results of the association with Allen Lane: *The Buildings of England* and the Pelican History of Art. The inspiration for the *Buildings* came, like that for the King Penguins or the Pelican History of Art, from earlier German works. Georg Dehio's *Handbuch der deutschen Kunstdenkmäler* (itself based on Baedeker) was projected in 1906, and a quotation from Dehio's Memorandum appears at the beginning of the last volume of the *Buildings* (1974): '... I therefore move the production of a handbook which according to its name should have little bulk, be easily transported, be according to its inner organization as clearly arranged as possible and as comfortable to use on the desk as on a journey.' Pevsner himself

seems to have had the original idea for an English Dehio about 1939, but it was begun only in 1945, when Penguin took it up.

The first volume of *The Buildings of England*, on Cornwall, appeared as a paperback in 1951 and set the pattern for subsequent volumes (except, unfortunately, in binding: there have been several paper/hardback bindings, so that the series presents a depressing variety of covers). After a Foreword detailing acknowledgements and sources there is a long Introduction on the architectural history of the county, from prehistoric antiquities to the present day, followed by the main part of the book, arranged alphabetically by towns and villages, with concise (sometimes acerbic) notes on important buildings. The gazetteer is supplemented by a section of plates, and the book is completed by a Glossary of architectural terms and two Indexes (Artists and Places). Twenty-three years later the final volume, Staffordshire, appeared with a dedication to 'Lola and Allen who helped as long as they lived', and with an introductory note 'Some Words on Completion of the Buildings of England' which contains much information about the progress of the work. He tells us that Sir Allen Lane's confidence faltered only once (in 1954) and that it became urgent to get help from one of the charitable foundations; fortunately, first the Leverhulme and then others came forward and the future was secured. One great advantage of this was the provision of an office in Birkbeck and of assistants who could spend a year or more digesting the literature on a county before the actual visit by Pevsner himself. He also says that the first assistants were all German refugee art historians, although later the Courtauld Institute was able to supply adequately trained young people. Later, too, it was possible to have a joint-editor, Judy Nairn, to help with the preparation and to have others to help with the actual writing of some volumes—Mrs Nairn's husband, the late Ian Nairn, was the first collaborator, writing about half the volumes on Surrey and Sussex. After he withdrew, other volumes were entrusted to David Verey and John Newman, each of whom did two volumes, on Gloucestershire and Kent respectively, entirely by themselves. Many of the volumes also have important sections on regional building materials contributed by one of Pevsner's oldest friends, Alec Clifton-Taylor. All this naturally meant that the size and scope of the volumes changed rather dramatically—*Cornwall* is 251 pages long, in rather large type; *Oxfordshire* (partly by Jennifer Sherwood) has 936 pages of smaller print. Pevsner's explanation is characteristic: 'The reason for this is plain enough. I knew less, and the assistants knew less.'

At some point about half-way through, the series became a national institution and 'looking it up in Pevsner' an accepted pastime, so that when the last two volumes appeared in 1974 there was general rejoicing and special articles appeared in the press. Sadly, in a note in *Staffordshire* he says, 'my writing, always bad, seems to be steadily deteriorating'. It was, for Parkinson's disease had already struck him and the long years of illness had begun. Happily, though, the future was secure and the revised editions were in preparation—as he himself said, in the 'Words on Completion': 'Don't be deceived, gentle reader, the first editions are only *ballons d'essai*; it is the second editions which count.' In fact, the first of these revisions was *London I*, which appeared in 1962, but such has been the destruction and change in London alone that there is now Bridget Cherry's *London 2: South*, not only in an enlarged format but also a great expansion of part of the original two volumes.

Nikolaus lived to see several of these revised volumes, as well as the beginning of a new series on the buildings of Scotland, Wales, and Ireland, directly modelled on *The Buildings of England*, and written by a new generation of architectural historians brought up in his shadow. Even as I write, the Society of Architectural Historians of America announces: '*The Buildings of the United States*, on the model of Nikolaus Pevsner's famous *The Buildings of England*. Of course, unlike Sir Nikolaus' pioneering effort, ours cannot even begin as a one-man pursuit . . .' and there follows a long list of names of those involved in the first few volumes. There can hardly be clearer proof of the magnitude of his achievement, but there is still one further facet—the personal quality of the writing, in contrast to the usual flat guidebook prose. Everyone will treasure his own favourite Pevsnerism, the precisely right adjective and the half-line definition ('the short phase which one has a right to name English Baroque, i.e. Baroque with English reservations'—*Oxfordshire*, p. 187), for by far the greatest part of the text was actually written by him and the sound of his voice is clear to all who knew him. The photograph which illustrates this memoir exactly catches his impish hesitation as he searches for the one adjective (or noun, as in 'Norman of singular ferocity') which will pin down that building.

The Buildings of England forms a monument more than adequate for any man, but he was also the prime mover, again with Allen Lane, in yet another major publishing venture, the Pelican History of Art. Like the *Buildings*, there was a German prototype

for this: the *Handbuch der Kunstwissenschaft* which included the volume he had written in conjunction with Grautoff.

By the late 1940s it was evident that the *Handbuch* series was becoming out of date, and, more importantly, there was a large and growing demand for a similar textbook in English. The refugees from Hitler's Germany included almost all the leading art historians of the time, and by far the largest number of them went to America or came to Britain—indeed, Max Friedländer and Horst Gerson in Holland were almost the only exceptions. Thus, the academic study of the history of art, still new in America and taught in Britain to degree level only at the Courtauld Institute since 1933, received a great impetus and textbooks in English were urgently needed. English-speaking writers capable of producing such books were, as we said in those days, 'in short supply'. The few experts were almost all men who had been educated in different disciplines and had gone into the great museums, learning their art history there. Few, if any, had any teaching experience and they had little idea of what was needed for a systematic treatment of the subject, having themselves learned on an apprenticeship basis. As far as possible, Pevsner and Lane wanted British or American authors for the new series, and for the most part they were lucky in their choices. Some of the early volumes have become classics, although their authors were not experienced teachers, and it is probable that Pevsner's own editorial qualities were at least partly responsible.

A more serious criticism may be made of the choice and emphasis given to the arts of different countries: like the *Handbuch*, but less justifiably, greater emphasis was given to western Europe than to, for example, the arts of China, which is represented in the Pelican History by a single volume, compared with a (bigger) volume on the architecture of central Europe in the seventeenth and eighteenth centuries, or the whole volume on medieval English painting. It must be said (and this may not be generally known) that this was only partly Pevsner's fault—several of the authors he invited to contribute either refused to meet the basic condition of treating art and architecture together, or, less forgivably, undertook to write a volume and then, years later, abandoned it. As a result of such difficulties we have some notorious imbalances—Wittkower's brilliant book on Italian baroque art and architecture, a subject particularly close to NP's heart, has a section at the end dealing with the period up to 1750 which is obviously tacked on; and, worse, means that Italian art between about 1750 and 1830—which includes Canova—may

not be dealt with at all in the final publication. Originally, there were to have been forty-eight volumes at 2 guineas each—about £100 for the whole series. So far, there have been forty-two volumes, many of which have become standard texts, or even classics, now in their second or third editions. It is greatly to be regretted that the high standards of production of the early volumes have been abandoned, and the latest volumes appear in a small format, with poor illustrations set into the text, and with bindings that are not likely to stand up to the wear that such books normally receive.

When the War ended, Pevsner had three main fields (and many minor ones) of activity—his teaching at Birkbeck, his work as a Penguin editor, particularly on the *Buildings*, and his connection, still maintained, with the *Architectural Review*. In 1949 he was elected to the Slade Professorship at Cambridge, a post then normally tenable for three years, but which he held until 1955. This, characteristically, involved him in much more teaching than was usually associated with the Chair, and he continued to lecture for the Faculty of History after the end of his Professorship. As a result of the increased work-load he shed some of his teaching commitments at Birkbeck, bringing in John Summerson and the present writer as part-time assistants, to deal with British post-medieval architecture and Italian Renaissance painting and sculpture. The College was pressing him to accept a full-time post, which would have enabled them to offer him a Chair, but he consistently refused to agree to this, even though he could have continued work on the *Buildings* as his research commitment. The then Registrar recalls that he complained that he was 'not earning his keep' when it was proposed to reduce, minimally, his lectures to allow of a rearrangement of the timetable, and eventually the Master had to intervene to convince him. Not until 1959 was he given a personal Chair, specifically designated as part-time, a very unusual proceeding for the University of London. In the meantime, his Cambridge connection brought a Fellowship at St John's (1950–5, and later an Honorary Fellowship). He was made CBE in 1953, and a knighthood followed in 1969. He was elected a Fellow of the Society of Antiquaries in 1950 and of the British Academy in 1965; in 1967, when he was 65, he was awarded the Gold Medal of the Royal Institute of British Architects (very rarely given to non-architects), and a volume of essays, *Concerning Architecture*, was dedicated to him.

He continued to teach at Birkbeck until 1967, when a revision

of the syllabus and the introduction of new Joint Honours degrees meant a major recasting of the work of the Department. In fact, the new syllabus was very close to the one he had outlined in 1940, with its deliberate intention of crossing subject borders. He felt, however, that the administration, on top of the heavy burden of committee work outside the University, was more than even he could undertake. He therefore retired from the Headship of the Department, although he retained his personal Chair and continued to supervise postgraduate students. In 1969 he was made Emeritus and elected a Fellow of the College. Just before then, in 1968–9, he was Slade Professor at Oxford—so far as I know, the only man to have held both Slade Professorships. Both at Cambridge and at Oxford he was zealous in promoting the reassessment of Victorian architecture: ‘My Inaugural Lecture as Slade Professor in Cambridge in 1949 dealt with Matthew Digby Wyatt, not a good architect but an interesting man. I analysed his buildings exactly as I would have done if the object of the lecture had been an architect of the fourteenth century. The students thought this was a huge joke, and they laughed and laughed—so much so that I had to step down from my platform and say: “This is not funny.”’¹

It is some measure of his success that when, twenty years later, he delivered fourteen lectures as Slade Professor in Oxford they were on architectural writers of the nineteenth century, and, when they were published by the Oxford University Press in 1972, an informed and enthusiastic review in the *Times Literary Supplement* began: ‘This is a treasure-house of a book.’ In the intervening years his leadership of both the Victorian Society and the William Morris Society had been decisive in effecting a change in public attitudes which can best be judged from the fact that Victorian buildings are no longer demolished without a thought, although it must be said that he was sometimes embarrassed by some of the sharper judgements in the *Buildings* being quoted by developers in support of their plans for demolition.

When his tenure at Cambridge ended he was invited by the BBC to give the Reith Lectures—a slightly strange choice since television is so much better suited to art-historical subjects than is radio. He chose as his theme the Englishness of English art and the lectures were published under that title in 1956. It was not his best book, and was the object of some criticism, partly misplaced. The theme is notoriously difficult. Every competent graduate should

¹ *Seven Victorian Architects* (London, 1976), from the Introduction by NP.

be able to localize and date a work of art which he has never seen before, at least in broad terms; in other words, if I am shown a painting I ought to be able to say 'That is Italian, probably Florentine, of about 1500' or 'English, about 1790' or whatever it may be. Exactly how one does this is a mystery, which is why the theme is so difficult. All that can be said is that acquaintance with a large number of works of art permits one to attribute a picture to Hogarth rather than Poussin with a high degree of probability, because the personality of the artist imposes itself clearly on such things as choice of subject, colour harmonies, draughtsmanship, and, above all, the actual handling of paint itself. Individuality is one thing, national characteristics quite another; and yet it is indubitable that one can place a work of art in a national context with considerable certainty: no one could confuse a Dutch picture with an Italian one, except in those cases where Dutch artists were consciously aping the Italian manner (in itself an interesting phenomenon), but it is very difficult to give a reasoned explanation of the process by which one is convinced. One of Pevsner's earliest publications was an article 'Das Englische in der englischen Kunst', which was a review of the great exhibition of British art at the Royal Academy in 1934, and soon after he settled in London he gave a lecture on the same subject. Clearly, it was a topic which had been at the back of his mind for at least twenty years, but, unfortunately, national characteristics were still a sensitive area, and there can be no doubt that some of the book's critics were influenced by their own experience of *Rassenkunde* rather than by the book's actual contents. Nevertheless, the attempt to define 'Englishness' failed, for it involved the recognition that the variety of the formal languages used by English artists created their own contradictions—if Blake is linear and therefore English, how does Gainsborough (surely a very English artist) fit in?

In the end we come to feel that there is so much 'On the one hand . . . and on the other . . .' that we are confused. Many of the examples chosen—the deliberate conservatism of Yevele's Westminster Abbey or the equally deliberate revival of Gothic in the library at St John's College, Cambridge, or the unique qualities of Perpendicular—demonstrate his deep knowledge of, and broad sympathy with, English art and the British way of life, but the book as a whole leaves one unsatisfied. The final chapters deal with the Picturesque and its relevance to modern planning, which show him still advocating the Modern Movement as the style of the twentieth century. In later years he revised this

opinion in some respects, not caring for the New Brutalism. The Picturesque movement had fascinated him for many years, and he wrote several articles on it and on landscape gardening (which he rightly stressed as an essentially English art); he always hoped to write a book on the subject, but was prevented by illness. Fortunately, five of the important articles, including those on Payne Knight, Uvedale Price, and Humphrey Repton, were reprinted in his collected essays¹ in 1968.

Other public commitments included service on bodies such as the Royal Fine Art Commission, the Historic Buildings Commission and the Council for Redundant Churches, but his most important public service was in connection with the reorganization of the National Diploma in Design. It was felt to be necessary to remodel the teaching in art schools to bring them into line with the degree-level studies in universities and in the new polytechnics, and a committee under Sir William Coldstream reported on this. It was followed by another, under Sir John Summerson, which was charged with the implementation of the Coldstream recommendations. Pevsner served on both, and his insistence on proper academic standards in the teaching of the history of art and design was crucial in raising the standards of some of the poorer art colleges. Unhappily, the Coldstream recommendations were not universally welcomed, and the efforts of the National Council for Diplomas in Art and Design to enforce them were not uniformly successful. In 1970 another report, *The Structure of Art and Design Education*, retreated from the original position and Pevsner felt compelled to add a Note of Dissent to his colleagues' recommendations. He felt strongly that the academic content of the courses was being watered down: 'Unfortunately there is reason to doubt that all schools would interpret these paragraphs as they were probably meant, though I know very well that some will. As for others, intellectual discipline is unpopular with many of their students and some of their studio staff . . .' The subsequent history of art and design education under the National Council for Art and Design and its successor, the Council for National Academic Awards, seems to many to bear out Pevsner's predictions.

On a happier note, 1970 was also the year in which he undertook his last major commitment, the Mellon Lectures, delivered at the National Gallery of Art, Washington, and published six years

¹ *Studies in Art, Architecture and Design*, 2 vols. (London, 1968). Volume 1 contains translations of some of the most important articles originally published in German.

later as *A History of Building Types*. This, by looking at buildings in terms of function—national monuments, government buildings, libraries, theatres, museums, and so on—marks a new, typological approach to architecture which brings the wheel full circle from the brilliant stylistic analyses of the *Outline* of almost thirty years earlier. It will be a fitting conclusion to this memoir, that one man should have done so much for the history of one of the greatest arts of mankind: if I have not included all the honours and doctorates he received that will be a matter of record for the reference books of the future. My task has been to commemorate the achievement of an extraordinary man.

PETER MURRAY

Note on Sources. I am particularly indebted to the late Mr Alec Clifton-Taylor for allowing me to use his address given at the Memorial Service on 6 December 1983. The authorities of Birkbeck College, and past and present members of the academic staff have aided my own recollections. Miss Christine Penny, of the University of Birmingham, and Mrs Bridget Cherry, joint-editor of *The Buildings of England*, have also helped on specific points.