pleasure to the eye, the element of delight in modern architecture appears chiefly to lie. An intense precocity of or exaggerated novelty of detail is presented with a typical sense of an overall complex of planned obscurity; and an intellectual scheme is offered, frustrating the eye by intensifying the visual pleasure in a kind of wordly delusion, which in retrospect can only become coherent as the result of a mental act.

Sixteenth century Mannerism is characterized by similar exaggerations—less subtle or insidious. The spatial complexity is, for instance, offered equally by Michelangelo's Cappella Sforzesca,2 and a project of Mies van der Rohe's, the black cube of 1927. Michelangelo, working in the tradition of the centralized building, established the use of the central square, but within its limits every effort is made to destroy the idea of focus which such a space demands. It is invaded by columns standing on the diagonal, supported by apses of a form both indefinite and tense; and, within the central space, in actual competition with the space the sanctuaries, distraction rather than ideal harmony is the necessary and intended result. Mies by comparison appears to invert the irregular and freely disposed space of the Romantic plan, once more there is not least confusion and no focus. The disintegration of a prototype is as complete as with Michelangelo, and here again form is both precise and unifiable. Visual coherence is ap

2, plan of the Brion Varesi, 1952, and 13, the Hubbe House, 1953, both by Mies van der Rohe.

Mies seems to lie in the private abstraction of his plan. Similar correspondences can be found between two such widely differing schemes as the Mies project of 1952 for the Hubbe House, and the Villa Giulia of Dego and Annesi. The layout is developed within the bounds of a tightly defined courtyard scheme; and although in neither is there the exaggerated complexity of the villa, the two are clearly not, nor is an unimpeded flow of space permitted. The general layout of the Villa Giulia (which also houses the masterpiece of its

architecture makes no overt reference to the classical facade, but underlines the Mannerist architecture works towards the visual elimination of the idea of mass, the denial of the ideas of load, or apparent weight. The overarched, curved, decorative elements in a facade, employ hardly rectilinear forms, and emphasize the type of arrested movement. All these are characteristic of the current experimental architecture, but comparison here is perhaps of a superficial, a more general than clearly demonstrated.

In the choice of texture, surface and detail, aims general to Mannerism can also be detected. The surface of the Mannerist wall is either primitive or over-refined, and a brutally direct rustication frequently occurs in combination with an excess of attenuated and rigid delicacy. In this context it would certainly be frivolous to compare the preciosity of Serlio's restless modelled, quondam designs with our own random rubble; but the rigid architecture which appears as background to some portrait is balanced by the chill of many interiors of our own day, and the linear delivery of rough contemporary sculpture. Details are an early sixteenth century correspondence.

A further Mannerist device, the discord between elements of different scale placed in immediate juxtaposition, offers a more valuable parallel. It is familiar as the overscaled entrance door; and it is employed alike by Michelangelo in the apses of St. Peter's, and with different elements, by Le Corbusier in the office of the office. The apse of St. Peter's alternate with large and small bays, extracting the utmost poignancy and elegance from the movement of mass and the dramatic definition of planes. They are of a perfection beyond the ordinary, and alike by side with sweeping, overlaid voids of window and niche in the large bay; there appears the violent discord of the smaller and distinct niches, which seem to be completely and not extinguished by the minor inter.

In comparing the apses of St. Peter's with those of St. Peter's with the building for the Salvation Army perhaps we may measure the production of our own day. In a composition of aggressive and profound sophistication, plastic elements of a major scale are foiled against the comparatively minor rock outcrops of the glazed wall. Here again the complete identity of discord appears. St. Peter's is, in this intimate and monumental context, there is no release and no permanent satisfaction for the eye. Light and shadow are overpassed, and every element replaces the purely human poetry of the sixteenth century and its own poetic style. The incorporeal Le Corbusier's capes upon Michelangelo and St. Peter's, which 'grouped together the square shapes, the drum, the dome,' and whose 'mouldings are of an intensely passionate character, harsh and pathetic.'

The quality of this appreciation penetrates beyond the mere externals of appearance. Even in his choice of elements Le Corbusier involves the observer on a plane other than that of visual discrimination and, because such discrimination may not be able to express the relationship of Mannerist and Modern architecture, through the inner logic of his work. If the cubist stand, St. Peter's as conceived by Michelangelo, Le Corbusier finds the embodiment of 'a passion, an intelligence beyond normal, it was the everlasting Yes', an eternal scheme, which is beyond the reservations of any time. But it is surely not accidental that it is the Mannerist excess and conflict of this building by which we may test the present architectural effort; it is by accident that this capacity of a modern architect to perceive stolidly incompatible details should so closely coincide with the beginning of their investigation by historians of art.

For Burckhardt in the nineteenth century, Michelangelo's Law of History, embodying some of his earliest Mannerist experiments, "was evidently a joke of the great master." For a subsequent generation the joke became for a long lugubrious pattern of production in Baroque which was only a proto-Baroque sixteenth century which was visible, for the nineteen-twenties an epoch curiously repressed. However, the architect of Baroque modernity became apparent. At this time it is as though the eye received a decisive twist, by which, since it demanded visual ambiguity, it could produce contemporary works, and to discover it in a previous age, even in works of apparently unapproachable correctness. Thus, at one time the classicism of the whole Renaissance movement completely cleared, and at another the impressionist eye of the Edwardians was already beginning to develop the comforting vision of their own baroque; so the present day seems to be particularly susceptible to the uneasy vision of Modernism. History, the art of the baroque and its historical ambitions. It is perhaps inevitable that Mannerism should come to be isolated and stabilized. It is early in the nineteen-twenties, when modern architecture feels most strongly the demand for inverted spatial effects.