

Architectural Orientalism in the Hebrew University – the Patrick Geddes and Frank Mears Master-Plan

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On July 24, 1918, the corner-stone for the Hebrew University was laid in the presence of Dr. Chaim Weizmann and the Zionist promoters of the Hebrew University. A special guest at the ceremony was General Allenby, who had just completed the British conquest of Palestine. The ceremony marked a watershed in the history of Palestine - the end of the Ottoman rule and the beginning of the British rule and the first steps towards a Jewish State.

The Hebrew University was to become the first university of the Jewish people and the first university in Palestine. But at that time, whereas the founders of the Hebrew University discussed almost every aspect of the future university, they did not discuss the issue of its architecture.¹ The physical and aesthetic aspect of the university campus was left entirely in the hands of the architects.

Who was the first architect of the Hebrew University? Was there a local architectural style at the time, to which he could relate? How did he cope with the question of the design of such a major symbol of the Jewish cultural and national revival?

Since the 1880s, following the Jewish national revival, there had been attempts to create a new unique Hebrew culture in Eretz-Israel, which would replace the Diaspora culture. These attempts were mainly affected by the wish to merge with the indigenous people who were perceived as closest to what the Hebrews would have become had they not been exiled. The attitude to the local Arabs in Palestine, however, was of a dual nature: on the one hand they were viewed as primitive and repulsive, while on the other they were admired as courageous warriors and men of the soil.² Members of *Ha'Shomer* [The Guard] (established in 1909) adopted the most exteriorized form of emulation by

speaking Arabic, wearing local traditional Arab attire and riding Arab horses.

Artistic endeavours reflected from the start the Zionist wish to create a new "Hebrew" national identity. The most outstanding example was the establishment of the *Bezalel* school of art by Boris Schatz, a Russian born artist who studied and practised in Poland.³ Schatz shared the dream of many active Zionists of his time, of a new Eretz-Israel Jew, who would turn his back on the Jewish mentality of the Diaspora, and take up the Romantic image of the Biblical Jew as an ideal. He personally manifested his ideals when living in Palestine by wearing traditional Arab attire. On the other hand he was also greatly influenced by the writings of John Ruskin,⁴ even referring to himself as the "Hebrew Ruskin" and, like Ruskin, he believed that the art of a people reflects its national ambitions and cultural character.⁵ In his Utopian book *Within the Built Jerusalem*,⁶ Schatz described Eretz-Israel in the year 2018. The description includes a Third Temple, built not as a religious centre, but as a Jewish museum.

The *Bezalel* style was an East-European fantasy of the Orient, and thus would appear to be the first public building designed as "Hebrew" architecture. "Gymnasia Herzlia", the first Hebrew high school in the new "Hebrew" town of Tel-Aviv, and the symbol of the revival of Hebrew culture among the Eretz-Israel Jews, was designed by the architect Joseph Barsky. A *Bezalel* graduate, Barsky designed Gymnasia Herzlia in 1909, as a symmetrical fortress, with a monumental entrance in the centre (Fig. 1). A preliminary drawing (Fig. 2) signed by both Barsky and Schatz (Schatz joined in either as a participant or as a supervisor) shows that originally a dome was planned above the monumental entrance, and the arches were to be Islamic in style. On the other hand, the drawing shows a few Baroque characteristics, such as the rusticated wall on the ground level and the curved wall on each side of the entrance. These were abandoned in the actual building, as well as the dome and a few of the Islamic elements or features. The latter were given up at the demand of the Gymnasia Herzlia promoters, who thought the design too Arabic in style, while they wished for an ancient Jewish architectural style.⁷ Thus the Oriental style of the Gymnasia Herzlia façade, with its "four horns of the altar" on both sides of the entrance, was inspired by ancient Assyrian art.⁸ Since it was not inspired by the neighbouring indigenous architectural forms, and despite Barsky having applied Oriental details to the building, the Gymnasia Herzlia was rather like an enormous piece of stage scenery set up in front of Herzl Street.

The architect Alexander Baerwald⁹ maintained that an architect working in Palestine must choose between a Western or an Oriental style, and he himself favoured the latter.¹⁰ He considered the Oriental style to achieve harmony with the land and its history. Baerwald made a study of local architecture, particularly



Fig. 1: Joseph Barsky, "Gymnasia Herzlia" (1909), Tel Aviv 1914.



Fig. 2: Joseph Barsky and Boris Schatz, drawing of the proposed façade of the "Gymnasia Herzlia".

in Jerusalem, during his frequent visits to Palestine, after he received the Haifa Technion (Hebrew Technical Institute) commission in 1909 (Fig. 3).¹¹ In 1912, while still in Germany, he prepared Oriental style designs not only for the Technion (the construction of which was completed only in 1925, after delays due to the First World War and its aftermath),¹² but also for a Teachers' Seminary in Jerusalem and various designs to house the immigrant Yemenite Jews.¹³ These drawings could well be sketches of existing Arab houses, lacking only the quality of an unplanned, or haphazard whole which is the outcome of a dwelling unit which grows according to changing needs, as is often the case with traditional Arab houses.

The Baerwald designs hold together as integral units and, in comparison to Gymnasia Herzlia, they have more volume, and are not merely scenic two-dimensional façades. The plans explicitly manifest Baerwald's fascination with



Fig. 3: Alexander Baerwald, The Technion (1909-1925), Haifa.

indigenous Arab architecture, which continued after he had settled down in Haifa in 1925. The Technion building stands on the northern slope of the Carmel mountain, at the top of a large garden. Compared to the Gymnasia Herzlia building, it seems well placed in its natural and architectural environment, and although it is of a representational character, with its symmetrical design and monumental entrance, it is not as imposing and artificial as the Gymnasia Herzlia must have been.

Baerwald's idea of the "New Architecture" in Eretz-Israel was well rooted in the German eclectic architecture of his time;¹⁴ he chose the indigenous architectural forms as a calculated solution to the question of an "authentic" style for the new immigrants who had gathered from West and East.

The notion of establishing the Hebrew University became a major endeavour in the general effort to create a new Jewish culture in Eretz-Israel. It was conceived in the late 19th century, discussed at the first Zionist congresses, and occupied the minds and efforts of leading Zionists. The very idea of a University in itself brought about an encounter with Western (West-European

and North-American) concepts of a University.¹⁵ The most important promoter of the idea was Dr. Chaim Weizmann, who was supported mainly by the "Democratic Fraction" members, who became active prior to the Fifth Zionist Congress. They succeeded in compelling the Congress to devote the sessions entirely to art and culture, believing that the Hebrew national revival would materialize through cultural revival (although the Democratic Fraction opposed Herzl, he supported them on the issue of the Hebrew University).

Weizmann believed that a University (or rather a *Jüdischer Hochschule*, a Jewish Higher Education Institute, as it was referred to then) would create a new generation of Jewish scholars who would effect a blend of West and East, and thus - a renewed nation.¹⁶

The land on Mount Scopus was purchased before the First World War ended, from the owner - Sir John Gray-Hill, together with the Gray-Hill family mansion.¹⁷ Dr. David Eder¹⁸ proposed to Weizmann that Patrick Geddes would plan the Hebrew University. He explained his choice in a letter:

The future improvement of Jerusalem with the planning of the site for our university and the building of it are, we all agree, of great importance ... Our suggestion is that we should engage the most prominent expert in town planning to come on our account to Jerusalem to study the situation and draw up a report for the Zionist Organization ... the gentleman with the highest qualifications for the particular job is Prof. Patrick Geddes. Prof. Geddes knows how to maintain what is traditional and beautiful in the past whilst combining it with all the necessary requirements in the way of sanitation and hygiene and modern requirements.¹⁹

Patrick Geddes (1854-1932) was a famous Scottish sociologist, biologist and town-planner.²⁰ He was affiliated with the Garden-City movement in Britain, founded by Ebenezer Howard, who believed in the integration of residential units, industry, cultural amenities and the countryside. Geddes had worked in India as a lecturer at the University of Bombay and as town-planner. It is possible that he was chosen by Eder because, since the task of erecting the Hebrew University was the responsibility of the British Zionist Organization, it was only natural that they should choose a planner with whose work they were familiar. It is also possible that Eder found Geddes suitable not only because of his professional achievements, but also because of his enthusiasm for the Bible and the Holy Land. His Scottish upbringing had included a close study of the Old Testament and he recalled how as a child he had listened to the tale of the

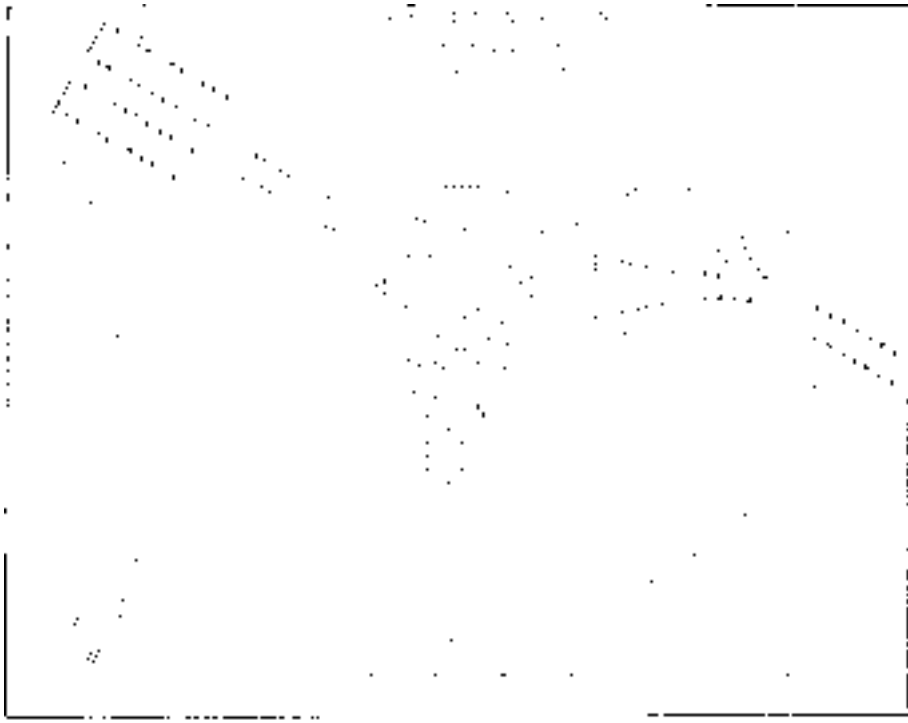


Fig. 4: Patrick Geddes and Frank Mears, The Master-Plan for the Hebrew University in Jerusalem, 1919.

rebuilding of Jerusalem.²¹

In July 1919 Geddes met Dr. Chaim Weizmann in London and they agreed that Geddes would plan the University.²² He arrived in Palestine in August 1919 and stayed until November.²³ In December he submitted his master plan (Fig. 4). Since he himself was not an architect, he was assisted by the architect Frank Mears, his son-in-law. The Oriental style of the architecture is quite noticeable in the general model (Fig. 5) and in Mears's various drawings. One of the drawings shows a magnificent proposed view from the west (Fig. 6), in which there are distinct Oriental characteristics. In light of the cultural and artistic processes in the Jewish community in Palestine described above, it is not only the concept of the Hebrew University presented in Geddes's plan that is interesting, but also his choice of architectural style. A letter he wrote to Mrs. Fels in London in July 6, 1920,²⁴ during his second visit to Jerusalem, deals directly with this matter. It concerns his approach to the question of indigenous



Fig. 5: Patrick Geddes and Frank Mears, A Model for the Proposed Hebrew University in Jerusalem.

architecture in Palestine and its potential contribution to the Jewish national revival. Since it is relevant to this article, and Geddes was such a master of words, I shall quote the letter almost in full.

It opens with an assessment of the meeting (or rather alienation) between west and east in Jerusalem and in the new architecture in Palestine. Geddes described the unique situation of the Zionist Jews in Palestine and their attitude towards the indigenous culture:

... Zionists ... [are] very deeply impressed with the culture (with some of the misculture too!) of the various nations and countries from which they come. Thus the Americans are very American, the Germans very German, the French very French, English very English, and so on: - all Westerners so far, not yet re-orientalised (which may take some forty years!) - and all this in architecture as much as other things.

Thus any Western eye can see that the Arabs are dirty, untidy, in many ways degenerate, and is all too likely to overlook, or have difficulty in seeing, the **qualities** of their buildings, even those of the fine houses of Damascus type in Jerusalem, with ample courtyards, airy rooms of ample proportions within, and so on. The plain little box-like houses are appreciated hardly at all: and so, in Tel-Aviv etc. we have nice little houses

of the London and other suburban type **before** the Garden Village period in England, and with no Oriental character at all!

Then Geddes described his own enthusiasm for the Arab architecture and the artistic qualities he found in it:

Now try to recall even the poorest Arab village, piled up on its hillside, box above box - but also, often, dome above dome. Here, with all its faults, is **real** architecture: that of the old craftsmen by no means merely sub-conscious in their building, like the bees; for when they get the chance of building the little mosque its dome is perfect, completing the piled-up masses into a **composition**, one often of true art ...

There, then, is architecture in its very essence - 'the contrast and composition of masses and voids' as we call it in technical language ... these simple houses and small domes, often no bigger than a room, make up the essential picture, from sunrise joy to sunset glory: they justify the big domes here and there and give them value - the two synagogues, the Dome of the Rock, the church of the Sepulchre.

The letter ends with the Hebrew University on Mount Scopus as an outcome of all the above:

So now imagine us as artist-architects, full of all the beauty of the hill-cities, from Stirling and Edinburgh, all the way through Provence and Italy and Greece, through Stamboul, Smyrna and Cyprus - don't we see the opportunity offered by this supreme site of all, that of Scopus? ... But let us work in the historic life and spirit of the land and place - and so try to make it the very culmination of Palestine and the Orient! How? By crystallising anew its old and simple, useful and practical, economical and homely way and style of building into their fullest and highest expression. So pray clearly understand that it is out of the **old** Jerusalem, with its broken yet surviving beauty, that we have each, and together, got our vision of this New Jerusalem upon the hill.

Geddes appears to have had a close affinity with prevailing trends in Zionist ideology. Within the general effort to create a new "Hebrew" culture, furthermore, he must have been aware of these trends through his Zionist friends and his tour of Palestine. In all events, Geddes made it quite clear that his campus, a task more ambitious than any performed before, was designed



Fig. 6: Frank Mears, a drawing of the view from the west of the proposed Hebrew University in Jerusalem.

to create the same architectural beauty achieved in an Arab town or village. But his Hebrew University master plan contains more than an arrangement of volumes and domes. A primary source for the understanding of the Geddes and Mears master plan is a detailed presentation of the plan titled *'The Proposed Hebrew University in Jerusalem'* written by Geddes (assisted by Mears).²⁵ In this presentation Geddes explains his approach to the planning assignment and interprets his plan. He first describes his preliminary tour of Palestine and his survey of the educational system in Jewish society in Palestine, a matter on which he regarded himself an expert. He found it exceptionally *"favourable"*.²⁶ Indeed we know that he spent most of his time in Jerusalem, where he stayed at Eder's residence.²⁷ On his tour of the country he also visited the Gymnasia Herzlia building in Tel-Aviv and the Technion building (which was almost completed in 1919) in Haifa.²⁸ One can assume that Geddes was aware of the significance of the Oriental style of those two buildings but he never mentioned their architectural aspects.

In any case, even if he disregarded the new "Hebrew" architecture, his approach certainly shows that he intended to establish his plan of the Hebrew University on firsthand knowledge of the educational needs of the Jewish

community in Palestine. His University clearly was not intended only to be a traditional Western university; it was also designed to meet specific local needs.

The basis for the formal design was first of all the natural and topographical surroundings. As the model of the plan shows (Fig. 5), the complex follows the lines of the topography, and the buildings are laid out in a symmetry and hierarchy of academic faculties, supported by the slopes of the hill. Although Geddes expressed his enthusiasm for the site ("this site, with its panoramic prospect, second to none in the world ... and also incomparably first in historic outlook ..."²⁹), he did not explain how it would serve the specific needs of a university. Even if Geddes believed that a university campus should be located on a remote site, far from the busy town, he did not say so explicitly in regard to the Hebrew University. However, he referred indirectly to the matter in another document, in which he mentioned the hilltop road which connected the Mount of Olives with the northern neighbourhoods of Jerusalem via Mount Scopus. He explained that a road bisecting the University would bring "the dust and noise of motors etc., right into the heart of the institution, to the inexpressible disturbance and damage of its peaceful and dust-free working".³⁰ In this respect Geddes's plan followed the Western concept of the secluded university, where academic work is not to be interrupted by mundane events. He therefore eliminated the hilltop road from his plan.

The different faculty buildings in the plan are arranged around a domed Great Hall (Figs. 5, 6), which serves as the nucleus of the whole complex. The designs prepared by Mears show a Byzantine-like style of architecture and decoration. In the interior decoration of the dome of the Great Hall Mears included the Star of David. He seems to have deliberately juxtaposed the Great Hall and the 7th century Islamic Dome of the Rock on the Temple Mount in the Old City of Jerusalem: "Of the six doorways [of the Great Hall] that facing Jerusalem is obviously the main one", Geddes wrote, thus manifesting the importance of the view of the Old City.³¹

The Dome of the Rock's importance lies first of all in its significance for Islam, and in its location on the Temple Mount, the site of the first and second Temple. In addition, it is situated so that it cannot be ignored. It is placed in the centre of the Temple Mount platform, the only open space in the congested Old City; beautifully proportioned, imposing its grandeur over the surrounding valleys and mountains. The plan of the Great Hall and its design show a resemblance to the Dome of the Rock; the octagonal shape of the ambulatory of the Dome of the Rock is replaced by a hexagonal ambulatory in the Great Hall. The dome of the Dome of the Rock is borne by a taller drum than that in the design Mears drew for the Great Hall. Mears also designed semi-domes

(which do not exist in the Dome of the Rock) for the ambulatory roof, which add to the Byzantine look of the Great Hall. Of his scale considerations for the Great Hall as related to the Dome of the Rock, Geddes wrote: "It is moreover already larger than the Dome of the Rock, and this both as regards main building and stretch of Dome: so it is perhaps well not to exceed this further: though the distance and perspective will not render this too obvious".³² This remark shows clearly that Geddes had considered an architectural relationship between the two buildings.

In his search for an appropriate design for the dome, Geddes also considered the architectural heritage of other Islamic buildings in the Middle East.³³ But in the end he decided that his dome would be erected on a hexagon, unlike any of the other buildings he had observed: "This plan too I had also reached independently, and unlike on architectural grounds of sound construction, (as old as the bees), and on symbolic grounds as well, since the six-sided figure alone lends itself to the full notation of Life - life organic, life social and moral also".³⁴ Geddes founded his architectural theory not only upon architectural precedents, but also upon natural phenomena, and the "six-sided figure" is also a reminder of the six-sided Star of David. Thus Geddes combined a Jewish connotation with a general philosophic one through the form of the building. In doing so he was very much a traditionalist, following a long European history, mainly of architecture for religious purposes.

A doorway was designed for each of the six walls of the hexagon with the one facing Jerusalem and the Temple Mount being the main entrance.³⁵ The layout of the other University buildings follows both an educational and a philosophical concept, together with the aesthetic concern to apportion the buildings in harmony with the topography and the surroundings. Five buildings and a balcony encircle the Great hall. They too are arranged in the form of a hexagon. The balcony, in front of the main entrance of the Great hall, overlooks the panorama of the Old City and the Temple Mount. The building to the left of the balcony is the Reading Room, and the one to the right is the Dining Room. Opposite the balcony, on the other side of the Great Hall, is the Philosophy Building, with Music on its left and Mathematics on its right. The five buildings stand both for themselves and as symbols of an integrative concept of academic and intellectual life.

From the three different fields of knowledge (Mathematics, Philosophy and Music) stem the University faculties. Music was for Geddes "the highest of the Arts" and an "inspiring spirit" for architecture and all other forms of fine arts.³⁶ Therefore Geddes combined Fine Arts with the Technological Arts on the northern side of the campus, in the spirit of the Arts and Crafts movement.

The different sciences faculties are placed towards the south, emerging from the Mathematics Building: "Mathematics with its immediate service upon the scientific side, is naturally placed southward and next to this", Geddes wrote.³⁷

Philosophy, "with its high claims of university, and aim towards Unity",³⁸ was to remain on its own for the time being. Geddes thought it best to leave the planning of different fields, such as the History of Philosophy, or Philosophical aspects of Sociology, Psychology, Aesthetics etc. for the future development of the University.³⁹

The administration was purposely not placed among the main buildings of the University. Geddes reserved the Gray-Hill house, situated in the master plan way back towards the south-east of the main buildings, for the Administration Department. His opinion was that "Universities are not for Administration; administration is for Universities".⁴⁰ The example of many universities (mainly those of Paris and London) which have placed administration in the centre, shows, according to Geddes, that "this system and regime has long and increasingly been definable as the most sterilizing of all educational systems in history," and instead of serving the university "it has proved to be the very worst of masters".⁴¹

The History and Languages departments are long, narrow, parallel buildings to the north-west. They lead towards the domed Hebraic Studies building, placed in the "finest of architectural treatment accordingly".⁴² The planned building is comparatively large, and although part of the complex, yet is separate from the other buildings. The general form, and especially the dome, echoes the shape of the Great Hall, suggesting the importance of Jewish Studies for the Hebrew University. Geddes placed Jewish Studies as part of western culture, but also distinguished it in the context of the Hebrew University.

Another comparatively large dome crowns the hall at the far south-east end of the plan, the Sciences side. This layout balances the plan both formally and thematically. Domes, therefore, have great significance in the Geddes plan; they follow a tradition of university architecture in Europe and the USA (as Geddes indicated in his presentation of the plan), but above all they respond to the indigenous as well as the monumental architecture of the Old City of Jerusalem and its environs.

There is another interesting aspect to the relationship of the Geddes and Mears plan for the Hebrew University and the town of Jerusalem. The campus is planned to create a beautiful site crowning Mount Scopus, to be observed from the town. That this was Geddes's intention is clear from his own words, concerning the "need of relating the general aspect of the university to be viewed from the city".⁴³ This partially explains the strict symmetry and emphasis on



Fig. 7: Patrick Geddes, Frank Mears and Benjamin Chaikin, The Wolfson National Library (1919-1930), The Hebrew University campus, Mount Scopus, Jerusalem.

an imposing formalism of arrangement of the buildings. It also illustrates the way the Hebrew University was perceived, not just as a university, but also as a symbol whose visual appearance must make a statement.

There are many more interesting aspects to the Geddes Hebrew University plan: its connection to the city plan,⁴⁴ the educational and academic innovations included in it, and the plan in respect to other university plans at the time. As part of the new "Hebrew" culture, the Geddes plan was one of the most impressive manifestations of the trend which sought to merge with the East. Geddes, however, did not admit that there had been local architects before him who had turned to the indigenous architecture as a source of inspiration, and that admiration for the Orient was already part of the artistic endeavours in the Jewish community in Palestine. Nevertheless his Hebrew University master plan is a monumental attempt in this direction and he used a large range of Oriental architectural vocabulary; indigenous, monumental and historical.

The Zionist movement used the Geddes plan and the Mears drawings for its propaganda, and to impress potential donors for the Hebrew University. Even long after the Geddes and Mears plan was no longer valid (it was finally



Fig. 8: Patrick Geddes, Frank Mears and Benjamin Chaikin, The Mathematics Institute (1919-1928), the Hebrew University campus, Mount Scopus, Jerusalem.

rejected in 1929),⁴⁵ it was still the most familiar symbol of the Hebrew University in Zionist propaganda, as illustrated on the cover of a United Palestine Appeal Year Book published in 1937. The cover is designed as a collage with giant stereotyped figures of two pioneers on each side of a Biblical prophet at the background. In front, on a smaller scale, a farmer is ploughing his field in front of a group of buildings, in the centre of which Mears' drawing of the proposed Great Hall is depicted.

The Great Hall was never materialized. Only three buildings were

constructed under Geddes and Mears by the architect Benjamin Chaikin,⁴⁶ their local representative in Jerusalem: the Wolfson National Library (Fig. 7, now part of the Faculty of Law), the Mathematics Institute (Fig. 8, now part of the Contemporary Judaism Institute) and the Physics Institute (now, after major alterations, the Bezalel School of Art).

The Library building was completed in 1930, and more than the other two bears some resemblance to the original plans, including quite a few Oriental characteristics, such as the use of stone, the small windows and the dome above the main entrance which covers a small room set on the roof of the building (it was used at the time as Dr. Magnes's office).

The Mathematics Institute was completed in 1928. It was also built in carved stone, but its size and location bear no resemblance to the original plans. The small scale, the shape and size of the windows can be associated with local Arab domestic architecture.

The Physics building, which was completed in 1930, has hardly any resemblance to the original plan, featuring no Oriental decoration whatsoever. On the contrary, it was constructed of concrete, which was an innovation in Jerusalem at the time.

The real reasons for the rejection of the Geddes and Mears master plan have remained obscure. The criticism of the plan centred mainly on its ambitious scale and on the fact that it is formally an intact whole, which made it difficult to implement with the limited resources available to the Zionist Organization. There was even mention (by a very reliable source) that the objection to Geddes and Mears was on the grounds that the Hebrew University should not be designed by a non-Jew.⁴⁷ But there was never a definite resolution taken by the University authorities or by the Zionist Organization against the plan. Since the architecture of the first Hebrew University campus was never seriously discussed, and the architectural plans did not seem to oblige those responsible for erecting the University, we shall have to settle for assumptions. Perhaps the changing attitude toward the Arabs of Palestine within the Zionist Movement and the *New Yishuv* in the late 1920s created a change of taste in art and architecture, which also altered the attitude towards the Hebrew University plans.

The Geddes and Mears master plan for the Hebrew University was part of the Oriental aspect of creating the new "Hebrew" culture. But one must bear in mind that this Oriental style was adopted mostly by people who had been accustomed to Western, or rather East-European standards. Orientalistic characteristics were in fact as alien to Schatz, Barsky, Baerwald, Geddes and Mears, as they were to most of their clients in Palestine. Thus, while this

approach played a short part in building a romantic image of the new "Hebrew", regretfully it did not lead to a more meaningful relationship with the Orient.

NOTES

- 1 The most recent and comprehensive source of information on the process of erecting the first Hebrew University campus is Katz and Heyd 1997. On the architectural issue, see also Dolev 1990.
- 2 Even-Zohar 1981: 173.
- 3 Zalmona 1985.
- 4 John Ruskin (1819-1900), professor of Fine Arts and promoter of the Pre-Raphaelites and of the Arts and Crafts movement in England.
- 5 Zalmona 1985: 18.[□]
- 6 Schatz 1925.
- 7 Ben-Yehuda 1970: 55.
- 8 Friedmann 1911: 451, 452.
- 9 Alexander Baerwald (1877-1930) was born in Berlin to an assimilated Jewish family. He was educated in Berlin and practised as an architect in Germany. In 1925 he emigrated to Palestine and settled in Haifa, where he taught architecture in the Technion.
- 10 Richter 1989: 9.
- 11 *Ibid.*: 15.
- 12 Herbert and Sosnovsky 1993: 217-219.
- 13 Richter 1989: 13, 14.
- 14 *Ibid.*: 220.
- 15 Kolatt 1997: 3.
- 16 *Ibid.*: 24.
- 17 On the Gray-Hill family and their mansion, see Dolev 1990: 51-53; Wahrman: 1997.
- 18 Dr. David Eder (1866-1936) was a well known psychiatrist in England at the time. A leading member of the Zionist Organization in Britain, Eder was nominated chairman of the Zionist Commission in Palestine in 1918.
- 19 Letter signed by Dr. Eder, sent by the Zionist Commission in Palestine to the Inner Actions Committee of the Zionist Organization in London on May 15, 1919. File Z4/1721, Central Zionist Archive.
- 20 For further information on Geddes and his work, see Geddes 1915. Two comprehensive publications: Boardman 1932 and Mairet 1957. The most recent and up to date biography is Meller 1990. On his work for the Hebrew University plan, see Dolev 1990, Dolev 1997 and Shapiro 1997.
- 21 Mairet 1957: 184.
- 22 Letter from Geddes to the Secretary of the Zionist Organization, July 8, 1919, in *Geddes Correspondence*, Nat. Lib. of Scotland, Mount Scopus 10516/12, mentioned in Herbert and Sosnovsky 1993: 74.
- 23 Mairet 1957: 183.
- 24 *Ibid.*: 186, 187.
- 25 Geddes 1919.
- 26 *Ibid.*: 1.
- 27 Boardman 1932: 317.
- 28 Geddes 1919: 1.

- 29 *Ibid.*: 25.
- 30 Geddes and Mears 1924: *Comments on the Romberg plan for the Hebrew University*, Central Zionist Archive, L/12 39.
- 31 Geddes 1919: 32.
- 32 Geddes 1925: Memo I, enclosed to a letter to Dr. Magnes, April 11, Hebrew University Archive, file no. 31.
- 33 Geddes 1919: 29. "*Les Coupoles d'Orient et d'Occident* which lies beside me as I write".
- 34 *Ibid.*: In a footnote on the same page Geddes listed the six factors of the expression of Life: environment, function, organism; organism, function, environment. And he adds: "At any rate this symbol [the Star of David] can be none the worse in modern University use if it be also seen by its students as applicable in modern terms, and to modern studies, of nature and man, of life and society".
- 35 *Ibid.*: 32.
- 36 *Ibid.*: 35.
- 37 *Ibid.*
- 38 *Ibid.* 36.
- 39 *Ibid.*
- 40 *Ibid.*: 34.
- 41 *Ibid.*
- 42 *Ibid.*: 37.
- 43 *Ibid.*
- 44 Shapiro 1997.
- 45 Magnes wrote to Mears in August 1, 1929, that the plan had been rejected because people had found it was not beautiful. Hebrew University Archive, file 31.
- 46 Benjamin Chaikin (1885-1950) was born and educated in England. In 1920 he settled in Jerusalem. In addition to his work with Geddes and Mears he also repaired the Chemistry Institute in the Hebrew University after the 1927 earthquake and built the open air theatre, which still stands there, almost unaltered.
- 47 Eder 1926: 3.

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- Central Zionist Archive, Z4/I 3494.
- Geddes 1925 (April 11): P. Geddes, Memo I, enclosed to a letter to Dr. Magnes, Hebrew University Archive, file 31, Jerusalem 1925.
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