
This excellent book by a member of the faculty of Basel University has been lucky in its translator. The title tells exactly what Germann proposed to do, and the promise is made good. Rather than try to study hundreds of buildings and dozens of architects in several countries, the author decided to study attitudes, definitions, methods of propagation, and some of the promoters of the revival. He has also seen the buildings. Without omitting the necessary illustrations, and including some unfamiliar ones which turn out to be important, Germann has produced a meaty, tidy, and readable volume.

The first thing one notices is that the notes are set in the margin like a gloss, in a narrow column. The reason is, of course, that there are so many references and that all quotations given in English in the text are printed in the notes in the original Italian, German, or French. This enables a reviewer to say that the translation is very good. Besides a few tiny slips and mis-spellings there is only one place where this thoroughness becomes a burden. George Gilbert Scott's memorandum accompanying his competition designs for the Hamburg town hall of 1855 is quoted in large part in German in a note, and in English in the text, presumably in Onn's English, not Scott's (doubtless unavailable) original draft. Germann, or perhaps Onn, calls Scott's effusion "long-winded." In all other respects the notes are easier to read than if they were at the foot of the page.

The second thing one notices is that Germann is one of his own best photographers. He gets the best out of English stonework.

The organization of the text is simple but the argument is solidly supported, and the author is not afraid to repeat a previous point where a new use is helpful. He begins by examining the history of the word style as theorists and critics of architecture used it from the middle of the fifteenth century; next, the meaning of the word Gothic; and then, the application of the idea of an architectural order to Gothic. All this sounds a bit Teutonic, but it is amusingly handled. As Germann soon has to report the painful German discovery that Gothic was not a pure new teutsche Architektur but of French origin, we can absolve him of old-fashioned Swiss or German rigidity. Besides giving such familiar examples as Batty and Thomas Langley's five "Gothic Orders," he produces so fascinating a bit as Guarrino Guarini's understanding and sympathetic words on an "Ordine Gottico," not published until over fifty years after his death. All this introductory matter is in a first chapter called "The Gothic in Vitruvianism," in which for this reviewer the most cogent quotation and one of the latest comes from William Gunn (An Inquiry into the Origin and Influence of Gothic Architecture, 1819). Before actually quoting, Germann sums up: "Gunn . . . maintained that the crucial factor in the development of mediaeval architecture had been the Late Roman preference for arches supported by columns rather than arches framed by columns plus entablatures."

A second chapter, "Early Theories of the Gothic Revival," includes a sound run-through of the English-romantic-garden contributions, and of Victor Hugo's and Schinkel's, but (again for this reviewer) the most interesting points are A.-F. Frézier's acknowledgment in 1737 of Gothic vaulting systems as source for the seventeenth- and eighteenth-century stereotomy, Soufflot's early drawings of Gothic churches (reported by Chambers but none reproduced), and Soufflot's observant descriptions of Gothic structure. Germann's account of the completion of Cologne cathedral as "The German National Monument" gives credit to Ludwig I of Bavaria (then crown prince) for proposing it in 1814. This explains why Ludwig and von Klenze's Greek Revival Walhalla (more precisely a monument to nationalism, as it is now treated by visitors) is included among Germann's illustrations. He points out that in Germany, France, and England Gothic architecture out of the past was thought of about 1800 by propagandists as "our national architecture." Hence Gothic for the nineteenth century and later.

As the above may suggest, his view of the movement is a totally European one and not merely Continental, and he sees it as a reform movement. His quotations from Walpole and Burke and John Carter, Goethe, Châteaubriand, Repton and Papworth, Friedrich Schlegel, Savage and Loudon, Arcisse de Caumont, Kugler, Pugin, and Viollet le Duc are revealing. So is his choice of three churches, left unfinished in Gothic time, as loci of a sweet and fussy and conflict of conscience over methods of completion: San Petronio, Bologna (called by Francesco Terribilia in 1589 "di architettura chiamata Tedesca" and "ordine Tedesco"), St.-Clément, Orléans (for whose transept Père Martellange undertook in 1626 to produce a "desser à la Gotique"), and Westminster Abbey (his design for completing which Wren called "of the Gothic Form" though he did not altogether approve that word and said, "I think it should with more Reason be called the Saracen Style").

The second half of the text is devoted to three periodicals and their propagandizing editors and methods: The Ecclesiologist (1842-1868), Annales archéologiques (1844-1881), and the Kölner Domblatt (1845-1892). A great feature of Germann's account of their fomentation of reform and revival is his pursuit of the connections among the writers, backers, editors, and their favorite architects. He shows Didron of the Annales and Reichensperger of the Domblatt at the consecration of Pugin's St. Giles, Chedall, in 1846; John Mason Neale of the Ecclesiologist and Beresford Hope all over the place; Scott in Frankfurt and Hamburg; Burges in Venice and Lille; Neale and Didron separately meeting Forbes de Montalembert; Lassus and Durand in England; the R.I.B.A. making Reichensperger and Didron honorary members; the Ecclesiologist regularly translating and reporting on Zwicher and his progress with the completion of Cologne cathedral; and Didron as an iconologist at Mount Athos; not to mention the surprising number of French architects with German names and German architects with French names.

There are glimpses of monkeyings with the evolutionary conception of Gothic. One was a difficulty over Gothic Revival confessionalists. The confessional in use having developed from Tridentine concerns for publicity of access and privacy of conversation, there was no example of this church furniture older than the sixteenth century; therefore, in order for a church in "middle Pointed" or French late thirteenth-century style to be "correctly" fitted out, it was necessary to extrapolate the woodwork of a confessional. In quite another direction went Gottfried Semper's insistence that the Romanesque had not been logically or fully developed before the pointed arch "destroyed" it, and therefore the Rundbogenstil was really the proper one for further nineteenth-century working-out. In a way this seems cousin to
the occasional English claim that “Gothic never died in Britain” or the occasional American reference to seventeenth-century wooden structures in New England or the New Netherlands as “Gothic.” Nevertheless Semper was pointing in the same direction as the much younger Rudolf Redtenbacher, who in a publication of 1881 wrote of “embryonic forms” in Late Gothic “capable of further development.” This was the direction taken in Butterfield’s secular work, and Philip Webb, and, in Germann’s view, by William Morris; by Gaudí; and by Sir Thomas Graham Jackson, who in 1915 saw a relationship between some aspects of Gothic and the new reinforced concrete. One of Germann’s latest illustrations shows Baudot’s St.-Jean de Montmartre (1894–1901), an intending Gothic work in reinforced concrete.

The author’s rather funny list of sometimes mutually exclusive maxims uttered by Gothic revivalists opens a short discussion of Functionalism which leads in turn to his fascinating exposition of the Bauhaus as a child of the Bauhütte, the mediaeval masons’ stoneyard, school, lodge, and drafting-room which Zwiener revived for the years when he was completing Cologne cathedral as a “canon of Gothic art.” The romantic eighteenth-century expansion of Freemasonry (even into Roman Catholic circles) having led to the super-romantic nineteenth-century notion that Freemasons and a fortiori mediaeval masons possessed some material as well as spiritually valuable secrets, the Bauhütte had several good labels on it when Barry and Pugin set up a new one at the New Palace of Westminster. Reichensperger later mentioned Bauhütten not only in Cologne but in Hamburg, Soest (Westphalia), and elsewhere. Reichensperger himself was intoxicated with geometry, as many Germans and Englishmen were intoxicated by triangulation and quadrature (adumbrated in connection with Gothic architecture in Cesariano’s Italian edition of Vitruvius [1521] where also a sort of secret of harmony and of the “organic whole” had been suggested). Germann reproduces some of Cesariano’s illustrations, and also a charming drawing of the Cologne Bauhütte in 1836. Although he concludes with a seven-page abstract, his real conclusion is that the Bauhütte, the “most fertile idea conceived by the German Gothic Revivalists” as “practical, non-academic training in the various building crafts and . . . nucleus for an ideal Christian and bourgeois state,” was (despite Gropius’s earnest wishes) not successfully developed in the Bauhaus, which “remained a mere school.” Let someone take it from there.

The breadth of Germann’s view in all other respects is matched by some of his less familiar plates. There one is struck by the rather English-looking elements in Piel’s St.-Nicolas, Nantes (completed however by Lassus with a junior Chartres choir); by other English hints in F. von Schmidt’s St. Stephan, Krefeld; by French elements in much of Street; by the Franco-English severity of Pugin’s St. Mary’s, Killarney; by the rather English look of Viollet le Duc’s church at Aillant-sur-Tholon; and by the Sicilian suggestions in Lasaulx’s polychrome St. Arnulph, Nickenich.

The only unsatisfactory part of the book is the spotty index.

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This is the catalogue of an exhibition held at the Neue Sammlung, the Museum for Design, in Munich, presenting the ten International Expositions from 1851 to 1900. It is virtually a transposition of the exhibition panels into book form and must be read with this in mind.

In an introductory text Beutler tries to give the political and social background of the exhibitions as well as a touch on their architectural settings. Though he is aware of the many interests which formed the nineteenth-century world’s fairs—that made them, in the end, with growing complexity of motives and resources, almost Wagnerian Gesamtkunstwerke—he points out that their essence was the promotion and glorification of mass-produced goods. This links them with our own commercial times, though the products of industry were then still seen ideally as promoting the wellbeing of mankind and enhancing the quality of life.

A second text contributor, Günter Metken, sees the exhibitions and their publications as efforts to absorb the new machines into the human experience by giving them demonic, organic, romantic attributes and qualities, and showing them in settings that integrated them by using accustomed iconography, often achieving a surrealist effect.

Beutler’s comments seem chosen a bit arbitrarily from a complex mass of material too great to encompass in a brief essay, while Metken’s interpretations shine in the light of twentieth-century experiences rather than in that of the events themselves.

More matter-of-fact are the comments of contemporaries which are added in a final section of text, ranging from Prince Albert to Julius Lessing, director of the Berlin Museum of Applied Arts. The latter was perhaps the most astute observer of all who wrote Das halbe Jahrhundert der Weltausstellungen (Berlin, 1900), a discerning review of the same ten exhibitions treated here. It was an equally brief study but one from which we get a stronger feeling of reality and meaning. Of course, Lessing was much closer, in fact, a participant.

The bulk of the book consists of contemporaneous pictures, with many intelligent and informative comments. Some of the usual kitschy histriions are included but there are also felicitous discoveries here, examples that show the beginnings of familiar aspects of our world today, and many forms of classical functional modernity which have long been a major concern of the Neue Sammlung.

If assessed as interpretation of complex nineteenth-century happenings, the book lacks completeness and depth, though there are bright flashes and insights. In fairness it should rather be seen as a pointer, as a stimulator for further search into the vast treasure trove of nineteenth-century material. This it does with the high standard of organization and graphic presentation that characterize all efforts of the Neue Sammlung.

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Michel Dansel, Au Père Lachaise; Son histoire, ses secrets, ses promenades, Paris: Librairie Arthème Fayard, 1973, 270 pp., 39 pls. 35 F.

At the end of his Tomb Sculpture, Erwin Panofsky stated: "He who attempts to write the history of eighteenth-, nineteenth, and twentieth-century art must