are then compared in a different order to show how the cumulative interplay of examples and questions enriches our understanding of architecture. It may not have been necessary, however, to include these summaries of the questions and examples, for this material is already contained within the text of each chapter. The discussion of cross comparisons would have been enough.

At the end of the book, all the major monuments are examined again in terms of one question—the question of light—and all of the book’s questions are used to examine Minoru Yamasaki’s World Trade Center in New York City. The author assumes that by this time the reader is prepared to see the great complexity of architecture and to understand that its determining influences come from many sources, ranging from political and economic to functional and artistic. That is, the author hopes that when analyzing a building the reader will consider as many as possible of the 25 questions she has raised.

In one sense this book is superior to most other survey books by reason of its detailed analysis of individual monuments. Aspects of patronage, means of production, and qualities of spaces are dealt with at length. It is refreshing to have a series of monuments discussed in terms of something other than stylistic comparisons or chronological development. Nonetheless, a matter of concern to this reader is the way in which the author treats the questions she has raised. Analyzing a building with respect to a particular question is, because of its exclusivity, a form of interpretation. Rightly or wrongly, Crouch avoids the issue of the often antagonistic, at times irreconcilable, conflict between interpretive methods. The author fails to consider that the different questions or methodological approaches, if taken to an extreme, can lead to conflicting notions of what the essential evidence is for the understanding of a work or period of architecture.

The problem for Crouch and others writing books like this is deciding which method yields the most accurate results. Some would argue, for instance, that formalism, or stylistic categorization, offers the most important means of understanding architectural history. Others would maintain that Marxism, because of its dialectical tradition, offers the only interpretive framework that has the ability to encompass all critical points of view and thereby affords the most accurate historical account. The issue of the superiority of one line of inquiry over another, however, is not of concern to Crouch. She makes no attempt to decide which is primary or which is secondary, but rather accepts what Frederic Jameson calls “the pluralism of the intellectual marketplace today.”

This approach to treating all questions and interpretations on an equal, nonhierarchical basis lacks a mechanism or method for making value judgments. This is, after all, the significant feature of exclusivist ideologies, their ability to qualify and produce defensible, judgmental analysis. Whether we agree with the argument or not, at least a particular position is stated as truth, one which the reader is compelled to defend or deny. Crouch forgives this process by assuming that all issues and possible interpretations have equal validity. She treats each question in an essentially passive or uncritical way.

The book suffers from some minor grammatical errors and typing mistakes, especially evident at the beginning of Chapter 15, “Renaissance Origins.” In addition, there are some unfortunate digressions, such as the description in the introduction of the problem of the epidemic in 19th-century London, which the author puts forward as an example of how to ask the right questions. Why could it not have been an architectural example?

Despite these weaknesses, History of Architecture: Stonehenge to Skyscrapers provides an overview of the history of architecture suitable for students of architecture and the liberal arts, as well as general readers. Its emphasis on both buildings and methods of historical inquiry makes it essential reading for those who want more than a chronological and stylistic introduction to architectural history.

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S P I R O K O S T O F, A History of Architecture: Settings and Rituals, New York: Oxford University Press, 1985, 787 pp., 950 illus., including 150 drawings. $45.00 (cloth), $30.00 (paper).

As one who has been concerned with survey courses in architectural history for many years, I welcome this book. It has a substantial potential for use in such endeavors. The author, a professor of architectural history at the University of California at Berkeley, has undertaken to survey the development of architecture in the civilized world since the Stone Age. This is no mean undertaking, and it is important to note his major premises. Briefly, he holds that all buildings are worthy of study. Historians, he says, have too often concentrated on major monuments. Likewise, they have too often become partisans of one style or another, and much too frequently have ignored non-Western contributions. They have also too often ignored context and social ritual. Hence Kostof’s book reaches beyond churches and palaces to include, especially in the later chapters, many industrial structures. In fact, this book is almost as much a history of urban form as it is of architecture. The focus, however, is always directed toward building arts. Relatively little attention is paid to the iconography of programs in sculpture, mosaic, or mural painting. This is a book for architectural students. It will not compete with Janson, Gardner, or any other text on the history of art.

The text is divided into three sections of approximately equal length. They are entitled: A Place on Earth (the Ancient World), Measuring Up (the Medieval World and the Renaissance–Baroque period), and the Search for Self (the period since the middle of the 18th century). The scope of the book is astonishing. In the first section Kostof moves from the caves and megaliths of Stone Age Europe to the sophisticated and cosmopolitan architecture of Greece and Rome. Along the way, there are references to the other Ancient World of India and China. In the second section he deals with architecture from the advent of Christianity to the last phase of the Baroque. For Kostof the last period, from about 1750 to the present, is one in which men have been seeking philosophical validation outside the framework of traditional religion. In total we have here the most ambitious effort at a comprehensive one-volume treatment of the history of architecture since Talbot Hamlin’s Architecture Through the Ages (rev. ed., 1953).

This book is evidently intended as a textbook for students of history in architectural schools. As a textbook it is a substantial success. That is to say, Kostof effectively accounts for the development of the great styles of world architecture. In terms of
form, structure, and ritual, he examines the whole historical matrix that causes buildings to look the way they do. Although there is little new information in this book, Kostof's achievement, and it is the achievement of the writer of a first-class text in any field, is to pull together the work of a multitude of scholars into a workable synthesis that will be of value to college students who are just becoming acquainted with the area of study. As a textbook his work might be compared with George Sabine’s *History of Political Theory* or Paul Henry Long’s *History of Western Music*, volumes which for many years held undisputed sway in their respective fields.

Kostof is very clear about his audience. The titles for “further reading” at the end of each chapter, for example, are all in English. The professional historian, however, will immediately look at these brief bibliographies and mentally add to them the list of titles that Kostof had to know in order to write. For example, the section on Greek town planning could not have been done without a knowledge of Von Gerkan. The paragraphs on Ferrara in the Renaissance are based on Bruno Zevi's work on Biagio Rossetti. These bibliographies are the tip of the iceberg of Kostof's exhaustive scholarship. We should further note that, whenever possible, Kostof has taken pains to visit the places about which he writes. Especially, his descriptions of the Mayan pyramids of Tikal and Capon are informed with an enthusiasm that evokes a visit to the site.

Kostof is most at home with the architecture of the Ancient World and the Middle Ages. It is hard to see how his chapters on these areas could be improved. The hazard of a book like this, of course, is that the specialist will want to know why more of his favorite monuments were not included. Medievalists will perhaps remark that more attention could have been paid to Flamboyant architecture in France or to shell vaulting in Eastern Europe. Specialists in the 17th and 18th centuries may regard the treatment of such major architects as Von Neumann and J. M. Fischer as too brief. Modernists might feel that Alvar Aalto received short shrift. However, this kind of criticism will be the lot of anyone who publishes a survey. Other writers might have chosen examples different from those that Kostof has selected to typify his historic periods, but his buildings will do very well.

In a book like this every reader will have his favorite chapters. My own are “Rome: Caput Mundi” (Chapter 9) and “Istanbul and Venice” (Chapter 19). Kostof, who writes in a lively, frequently witty style, obviously possesses profound knowledge of the individual monuments, the structural problems, and the planning ideals, as well as the history, of the architecture of the Roman empire. I do not see how his summary of the Roman achievement could be surpassed. His comparison of Venice and Istanbul in the 16th century is equally good. The Venetian story, centering on Palladio and Sansovino, is familiar to most of us. Sinan the Builder is a much less well-known figure, but after reading Kostof, I could only agree that his work “rewards the most exacting scrutiny” (p. 461).

A word remains to be said concerning the outstanding way in which the illustrations are integrated with the text. If one wants a plan or structural drawing, he has it provided not far distant from the discussion of the building. This excellent format is refreshing. There are also a useful glossary and detailed drawings of the orders. With this book, Spiro Kostof has achieved a synthesis of sound scholarship, up-to-date interpretation, and excellent analysis for which he and his publisher are to be congratulated.

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This ambitious book attempts nothing less than coverage of the architecture of the whole world. The author tells us that he has been visiting buildings in many parts of the world for 30 years and “talking about architecture incessantly,” and in this book he is sharing his enthusiasm with his readers.

There are 21 chapters in the book, each devoted to a single period or culture. By including two chapters on oriental architecture, one on Islamic and one on pre-Hispanic architecture of the Americas, as well as the usual Mesopotamian, Egyptian, Greek, Roman, Medieval, Renaissance, Baroque, Rococo, and so forth, Nuttgens expands the traditional package of architectural information in a way that is consistent with our present understanding of the discipline. No longer is the study of architecture ethnocentric; rather it is open to influences from every culture.

For the architecture of China and Japan, the author has made a real effort to cite some first-class references in his bibliography and to think for himself about the appearance, function, and meaning of the buildings. He concludes: “... in the long run it has been Japanese architecture that has proved more influential. Among the features that the world has drawn from Japan are the standardized building components based on a module; the rethinking of internal space with fitted carpets and floor coverings; the use of bean bags or bed-rolls to replace furniture; space made flexible with screen dividers; the use of untreated natural materials producing contrasting textures (linen, wool) within a narrow range of colours (white, black and natural wood), which often accentuated the structure; and finally the interchange between house and garden architecture, which assumed a full role in European architecture in the twentieth century” (p. 74).

Unfortunately, the rest of the book shows a willingness to accept uncritically some outdated information and generalities. Some examples: “Where Mesopotamia exhibits an agrandize of defense and aggression, Egypt reflects 3000 years of splendid, serenity, and mystery” (p. 27). Inca architecture was “made possible by the existence of a highly regulated and no doubt tyrannical feudal society” (p. 83). “The ancient [classical] Athenians... zigzagged up a path to the great entrance gateway, the Propylaea” (p. 90). (With regard to this last assertion, since 1967 it has been commonly known that Stevens’s reconstruction was incorrect: the zigzag path pertained to both Mycenaean and Medieval times, while the Greek and Roman path was straight.)

I counted over 60 errors of fact in the book, not to mention at least twice that many disputed points where I strongly disagree with the author's interpretation. By errors of fact, I mean such items as the incorrect caption on p. 92; the attribution of the first imperial forum in Rome to Augustus, ignoring the earlier