gaged and subjective activity that involves looking at the watercolors, reading the text, referring back to the maps, looking at the prospect once again, and then, most dramatically, actually entering into the images with one’s fingers to make the magic of the transformation, to give oneself the pleasure of the surprise, by moving and raising the delicate painted flaps. In this cycle of reading text, deciphering maps, viewing prospects, and then transforming them, Repton’s Red Books offer a process of engaging with the text that is itself a simulation of the picturesque experience, a literal “let your fingers do the walking.” If this complete experience will not be available to readers of the facsimile edition, the publishers must be commended for printing the “before” and “after” views on recto and verso, necessitating a turning of the page that approaches, or at least recognizes the spirit of engagement of Repton’s originals. This book, combining beautiful watercolors with an intriguing exercise in the relationship between image and text, is of interest to anyone involved with the visual arts.

On the other hand, George Repton’s Pavilion Notebook (the name comes from the collection where the original is housed, in the Royal Pavilion Art Gallery and Museum, Brighton), is for the specialist, although it is an intersection of wide-ranging interests: the Reptons, John Nash, early nineteenth-century English domestic architecture, rustic architecture and cottage design, the picturesque. The Pavilion Notebook, drawn between 1805 and 1818, is one of four surviving notebooks in George Repton’s hand. While the three others (in the British Architectural Library at the Royal Institute of British Architects, London) have been catalogued, this notebook has never before been reprinted or catalogued. The volume provides a full reprint accompanied by detailed annotations with many supplementary drawings and photographs, a general introduction describing George Repton’s professional development, two appendices, and a bibliography.

Although it is not certain what purpose George Repton’s notebooks originally served—the clean presentation of the drawings seems to rule out the possibility of a working sketchbook—Temple suggests they may have been pattern books to show prospective clients. The careful drawings in the Pavilion Notebook present a wide range of building types: country houses, cottages, farmhouses and their dependencies such as barns, dairies, cowsheds, and stables. This notebook thus shows architecture taking the form of the humblest structures designed with the utmost care and seriousness. Temple’s work has made possible numerous new identifications of buildings and attributions to Nash and the Reptons, and the book offers a wealth of information regarding buildings that heretofore have been judged to be of little interest.

These two books make important primary source material more readily available, and, taken together, have the additional merit of adding to our knowledge of the Repton family of designers. They will be important resources for those unable to view the originals.

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Caroline Constant

The Woodland Cemetery: Toward a Spiritual Landscape


Fine and fir are the indigenous trees of the Swedish soil. When the image of Sweden as a country with its own specific nature, history, and cultural heritage was shaped around the turn of the century, the Swedish forest was given a leading role. The motto “Listen to the sough of that Fir, by which root your home is held” appeared on the cover of every elementary school reader. Urbanized peasants became nostalgic for the forest, which in the old rural society had been a place of either wildness or work. If one couldn’t live in the forest any longer, one might at least be buried there.

During the nineteenth century the Swedish graveyard was a little urban ensemble surrounding the church. A royal decree of 1805 regulated the organization of burial grounds in accordance with hygienic concerns. By this time the old tradition of burying notable citizens inside the church had been abandoned, and the sepulchral monument became more important as an architectural subject. When cremation was introduced in the late nineteenth century, a new design concept was required. The process of gaining support for the modern crematory, invented in 1872, was long and difficult, and many architects were involved in creating dignified settings for the new ceremony. Ferdinand Boberg’s Baltic Temple at the Baltic Exhibition in Malmö in 1914 was designed solely as propaganda for burial reform. Its main feature was a model of a proposed crematorium by Sigurd Lewerentz and Torsten Stubbelsius for Helsingborg in southern Sweden, a project which was never realized. But Gunnar Asplund proposed to Lewerentz as they stood over this model that they should compete together for the extension of Stockhold’s southern burial grounds in Enskede.

The competition drew considerable attention. It was originally restricted to Swedish architects, but the city council demanded an international competition in order to incorporate contemporary German ideas for burial grounds. Among the fifty-three entries, the German ones were schematic and poorly adapted to the site. The Waldfriedhof in Munich (1907) had greater influence on the program than on the winning proposal by Lewerentz and Asplund. Their proposal is distinguished by its sensitivity to the site, although this spirit was also present in other proposals, especially Oswald Almqvist’s entry.

The final design departs in several respects from the competition entry. The burial grounds were enlarged over time, and each architect oversaw a different part. Asplund designed the Woodland Chapel (1918–1921) and Lewerentz the Resurrection Chapel (1921–1925); during this period they collaborated on the site plan. The Woodland Crematorium (1935–1940) was one of Asplund’s last works; he died a few months after its completion. Lewerentz, who survived Asplund by more than thirty years, continued working on the cemetery to the 1960s.

Caroline Constant shows remarkable knowledge about Swedish conditions and is sensitive to the mood of early twentieth-century architecture in Sweden. Her aim has been to explore the design process and to separate the roles of Asplund and Lewerentz. As a consequence, Lewerentz gets more attention at Asplund’s expense. Her description of the design process, from...
pagan roots to spiritual landscape, is generally accurate, but one wonders why, for example, Constant does not mention the importance of fire in the landscaping of Swedish burial grounds. Apart from such details, one of the general conclusions can be questioned. Without ignoring the importance of the romantic park, Constant argues that Leverentz and Asplund had to construct a spiritual landscape without any prototypes or patterns, as if this were true of the burial grounds as well as the crematorium. Yet the quest for a spiritual landscape is well rooted in most garden cultures of the world, the Chinese not the least, and as far back as the late eighteenth and early nineteenth centuries. Chinese influences can be traced in most Swedish parks, many of which can be characterized as “spiritual forests.” It was this era that interested young architects like Leverentz, Asplund, and Almqvist in the 1910s. Their task was to create a spiritual mood in a secularized graveyard, but the spiritual for-
est was not a new theme in Nordic landscape art.

The author’s analyses and arguments are easy to follow, making the book accessible to those without a deeper knowledge of Swedish architecture at the turn of the century. Since the Woodland Cemetery is accorded increasing importance as a starting point for modernism in landscape design, this book answers a current need.

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SACRED SPACES

Ian Atherton, Eric Fernie, Christopher Harper-Bill, and Hassell Smith, editors
NORWICH CATHEDRAL: CHURCH, CITY AND DIOCESE, 996–1996
London and Rio Grande, Ohio: The Hambledon Press, 1996, xvi + 784 pp., 232 illus. $60.00 (cloth).

This volume is the latest (and weightiest) in a series commemorating the 900th anniversary of the foundations or refoundations of English cathedrals. Collaborative studies of Winchester, Durham, and Canterbury (which omits architectural history) have preceded the Norwich volume. We can thank William the Conqueror for this clustering of scholarly contributions, as it was his, or his ecclesiastical nominees’, reorganization of the Anglo-Saxon church after 1066 that led to the spate of refoundations or rebuildings in the 1080s and 1090s whose nonacentenaries these books celebrate. Each of the volumes has treated much more than architectural history; the Norwich volume includes chapters on everything from subsidiary arts like sculpture, tombs, ironwork, and bells, to the cathedral estates, muniments, and music. This review, however, will concentrate on the seven chapters directly concerned with the cathedral’s architectural history.

The first architectural chapter is an introduction to the building by Eric Fernie, the author of a very fine architectural history of Norwich Cathedral (Oxford, 1993). Chapters on the cathedral’s medieval architectural history by Stephen Heywood, Malcolm Thurlby, Francis Woodman, and Richard Fawcett, all students of Fernie when he was professor at the University of East Anglia in the 1970s and early 1980s, are distinct in style and substance, but the volume inevitably repeats or paraphrases material from Fernie’s earlier book.

Heywood’s chapter, “The Romanesque Building,” is a dense and comprehensive account of the Romanesque architecture at Norwich (including buildings in the close as well as the church). Along with Ely, Peterborough, and the largely destroyed Bury St. Edmund’s, Norwich represents one of the most architecturally fertile regions of Anglo-Norman England. These East Anglian churches share a structurally conservative tradition of thick walls and wood roofs, but also demonstrate some of the most original thinking in Europe about how to make the basilica Romanesque elevation visually exciting with complex systems of pier alternation and wall articulation. Norwich is as innovative as any in these matters, and its scale and sophistication make it a building of international importance. While Heywood makes several original points, for example, regarding the filiations of the peculiar Norwich quadrant buttresses (his reconstruction drawing of the exterior of the Norwich east end on page 89 bristles with the chimneylike terminations of these features), his discussion of structure and design is particularly dependent on Fernie’s monograph. It is no criticism to say that those without the time to read Fernie’s book will find a clear and convenient summary in Heywood’s chapter. On the other hand, Heywood also shares Fernie’s tendency to break the building into discrete parts or themes for discussion, so that one is sometimes overwhelmed by architectural detail and longs for a discussion of the whole design as an aesthetic or historical experience. Delegating discussion of patron, painting, sculpture, etc., to other authors means the editors bear some of the responsibility for these disjunctions, but the fact remains that Heywood’s methodology is heavy on physical description and archaeological detail, by no means faults in themselves, but here perhaps unaligned to a larger vision.

Heywood traces connections between Norwich and other Romanesque churches purely on the basis of visual similarity, without considering how or why such connections may actually have operated. For example, he repeats Fernie’s contention that the oddly shaped ambulatory chapels at Norwich were copied from the small and relatively obscure Loire valley church of Mehun-sur-Yèvre without suggesting any historical circumstances that might make such an odd borrowing at all plausible. Finally, although Heywood is sedulous in citing Fernie’s many articles on Norwich, he is somewhat lax when it comes to the work of other scholars.

Thurlby’s chapter, “The Influence of the Cathedral on Romanesque Architecture,” and Fawcett’s chapter, “The Influence of the Gothic Parts of the Cathedral on Church Building in Norfolk,” employ similar methods in meticulously describing similarities between architectural motifs in Norwich cathedral and other buildings in East Anglia. While Thurlby organizes his discussion by sites, and Fawcett by his motifs, both are essentially concerned with formal concordances. For Faw-