metalwork. This is a book for a largely specialist audience and, principally, those interested in the decorative arts. It displays a high standard of production and careful attention to objects and their meanings, within spaces great and small, public and private.

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William J. Hawkins III and William F. Willingham
Classic Houses of Portland,
Oregon, 1850–1950

As Oregon, like neighboring Washington, has had its lumber and fishing industries decline in importance at the end of the twentieth century, it has also experienced a rapid rise in various high-tech industries that have brought an influx of highly paid entrepreneurs and engineers. Along with the corporate office parks springing up in the suburbs surrounding Portland there has come, too, the rapid building of new up-scale residential enclaves. To architect William J. Hawkins III these new mini-mansions seemed to be of a different—and poorer—quality altogether than the houses built during Oregon's first century. Out of his observation arose the impulse to compile this new book, a survey of the residential architecture of Portland's first 100 years that might, he proposes, serve to inspire a higher level of future design.

Hawkins and his collaborator, William F. Willingham, are well-known students of Portland architecture. Their writing here was aided by the research by Judith Rees and the historic photograph collection of Doug Magedanz and Don Wilson. The book is beautifully produced, but it is difficult to pinpoint its target audience. In many ways, it seems to be a guidebook, yet the heft (four pounds) and size (10½" by 7½") make it more suited for desktop reading. Unlike a guidebook, it discusses and illustrates many demolished buildings. However, the lack of documentation for the wealth of historical information presented precludes calling this a true historical study. Happily, all the photographs, new and archival, are fully documented.

Organized by historical architectural styles, the book is laid out in accordance with seven major periods, encompassing in total twenty-three chapters. They cover a century of Portland's development, from its founding around 1850 through 1950. The styles range from the early imported Greek and Gothic revivals of the 1850s to the unique regional Pacific Northwest Modernism of Pietro Belluschi, John Yeon, and Van Evera Bailey among others in the 1950s. One of the great benefits of this book is to make better known some important Oregon architects who should have received greater attention and recognition: Edgar Lazarus for his innovative and unusual designs at the start of the twentieth century; John Virginius Bennes for introducing a personal version of Midwestern Prairie Style in the teens; Wade Hampton Pipes for his Arts-and-Crafts buildings of the 1920s; and John Yeon for his unique and personal invention of a modern architecture in the late 1930s that exploited the potential of northwest woods rather than steel and concrete.

In each of the chapters, the authors discuss the historic style's national origins and illustrate it with prominent eastern examples and reproductions of designs from popular builders' manuals and pattern books. Line drawings help identify key characteristics and decorative details. The houses (both demolished and extant) are presented in chronological order, with a comment on their present condition and their street address integrated into the descriptive text. Fortunately, the discussion is not confined to the corporate city limits, but draws on examples from the surrounding area.

The important role played by trained architectural designers from the earliest years is a major theme of the book. The authors point out that when Portland was founded in the mid-1840s and then incorporated as a city of 805 people in 1851, there were already trained architectural designers at work: Absalom B. Hallcock (who came to Oregon in 1849), Harley McDonald (arrived 1850), Lou Day (arrived about 1850), and Elwood M. Burton (arrived 1852). However, while early Portlanders may have relied on professional designers to an unusual extent, the information about those architects presented here is regrettably slim. Given the authors' avowed interest in the topic, they might have included a compact biographical dictionary as an appendix. It would have complemented the two appendices, one an alphabetical listing of the architects with the houses by each, and the other a tabular list of Portland's named neighborhoods, giving the houses discussed in each and the original owner's name, the architect, address, date, and stylistic category. Unfortunately, neither appendix has page cross-referencing.

A useful historical guide, clearly based on extensive research, Classic Houses of Portland has one major problem and that is its notable lack of documentation. While there is a substantial bibliography, there are no footnotes, so anyone trying to find the sources for the information is going to have great difficulty. For those interested in history as much as style, it is a frustrating book.

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Jean Guillaume, editor

Architecture, jardin, et paysage.
L'environnement du château et de la villa aux XVe et XVIe siècles

The essays in this collection were delivered at a conference at the Centre d'É-

Gardens
tudes Supérieures de la Renaissance at the University of Tours in 1992, one of a series on Renaissance themes organized by the center. These papers are dedicated to the discussion of gardens and parks of the fifteenth and sixteenth centuries in sites geographically dispersed throughout Europe from Scotland and Poland in the north to Germany, Austria, and Yugoslavia in central Europe, as well as the more commonly encountered examples in France, Italy, and Spain. They differ widely in approach. Some are purely factual reviews considering the ownership: royal, aristocratic, bourgeois; location: rural, suburban, city, or function: pleasure and display, or combinations of agriculture, hunting, and recreation. Only a few include new documentary and unpublished archival material, notably Pia Kehl’s article on the d’Este Villa Belriguardo near Ferrara, and Catherine Wilkinson Zerner’s discussion of the Spanish royal park at Aranjuez. Others are useful compendia of secondary material of the type usually only available in local publications. The focus in most essays is on the change in design and in the location of the garden or gardens in relation to the primary building (villa, palace, château, or fortress) during the two centuries in question. Also discussed is the role that the social life of the owner and the forms of recreation enjoyed in them played in the design of the gardens and parks. Provision for the enjoyment of a view, spaces for bowling or archery, or access to parks and forests for hunting were important determinants in their design, as was the placement of the secondary agricultural buildings.

Although the introductory essay by Jean Guillaume poses the question, “Y-a-t-il un Jardin de la Renaissance?” the author does not define or discuss what is meant by the term in the context of the design and function of gardens, nor do the subsequent papers allude, except rarely, to the question. Of the characteristics we commonly list—conscious revival and quotation of antiquity and a new aesthetic of design based on symmetry, axiality, and regularity—only the development of the latter is examined; it is shown to be a slow process evolving over many decades. The emphasis, as the title announces, is on the relationship of buildings to their surroundings.

Of the four essays on Italian villas, only Bertrand Jéstaz’s on the Villa Quaracchi, built for the Florentine Giovanni Rucellai in the mid-fifteenth century, seems to deal with the question of “Renaissance,” although Jéstaz characterizes the design as a “développement[s] moderne[s]” (25). He is referring to the central axis that led from the villa through the garden and beyond the property line, across a road and field to open a view of the Arno. Claudia Lazzaro and Howard Burns are concerned primarily with the relationship of villas to their surroundings. In the three villas discussed by Lazzaro—the Medici villa of Castello, the d’Este villa at Tivoli, and the Villa Lante at Bagnaia—the surroundings were evoked symbolically by the fountains and statues, but also by the siting of the villa buildings that gave an overview of the countryside. Howard Burns discusses the evolution of design in Palladio’s villas in the Veneto as the placement of the agricultural buildings become formalized and access to the villa and roads leading to it become regularized. The fourth paper, by Pia Kehl, reviews information about the d’Este villas near Ferrara but concentrates on hitherto unpublished documents and plans for the Villa Belriguardo. The design, which appears on the cover of this volume, shows a conventional moated castle with four corner towers. An unusual arrangement of the inner building leaves space for a series of small, square gardens with centralized geometric layouts. The author suggests the possibility of French influence on these parterre-like designs, basing her supposition on the close ties between the d’Este and the French courts at this time.

In the remaining essays on gardens and parks in central and northern Europe, there is a hidden agenda to minimize or ignore possible influences of Italian garden design, usually considered the genesis of the new garden aesthetic, and to seek, instead, other sources. This can be explained in part by the differences in function and usage in the examples from northern Europe. The villas and gardens we think of as characterizing the Italian Renaissance style were used primarily for temporary occupation and villeggiatura and were not the principal domicile of the owner. In contrast, most of the northern châteaux and palaces, even if not the sole domicile, were intended for prolonged residence and were sited on large estates with ample room for elaborate displays in the gardens and parks surrounding them. This is apparent in Guillaume’s article, “Le jardin mis en ordre...” where he argues that symmetrical designs based on a central axis are French in origin and were achieved only later in Italy. However, his comparisons, for the most part, are to Italian villas of the type described above, and he does not take into account that the rulers and aristocracy of France differed in status and wealth from villa owners of central Italy. The principles of the grandiose designs of the French châteaux gardens were already present in Italian gardens—it was just the scale that changed in the French estates of the sixteenth century. The contribution of these papers, however, lies not in the question of Italian influence but in the new light cast on the ways of life, on the development of formal planning at all levels of society, and the changes in the relationship of the gardens to the principal building of the site.

A different way of life existed in central and northern Europe, one that is made apparent in many of the articles. Hunting was not just a recreation but was a necessary source of supply for the households, so hunting parks were an essential component of royal and aristocratic estates. In the period considered in these papers their presence could be an important factor in the layout of an estate, as Catherine Wilkinson Zerner demonstrates in her study of the Spanish royal park at Aranjuez. She shows, convincingly, that the layout and function of the park derives from earlier
hunting parks and agricultural ensembles in the Netherlands.

The importance of the hunt is also emphasized by Deborah Howard, and, although she does not discuss it, one may suppose that the forests in Scotland were pierced by long avenues, or "chases" as they were called in England. Certainly in England and in France, as we can see in the du Cerceau print of Villers-Coterets (Guillaume, fig. 8), these avenues were gradually integrated into the overall design of the estate.

It is not surprising to find similarities in the evolution of design and changes in the location of the gardens in castles and manor houses throughout central and northern Europe and England. Travel and the exchange of information facilitated by the advent of printing created an "International Style" in garden design as in other arts. In articles by Mary Whitely ("Relationship between Garden, Park, . . ."), Jean Guillaume ("Le jardin mis en ordre . . ."), Paula Henderson ("The Visual Setting of the English Country House"), and Iris Lauterbach ("Jardins de la Renaissance"), we can follow the transition from the late medieval hortus conclusus, often sited outside the fortifications or beyond the moat, to locations more and more directly accessible from the principal residence. The small casinos and pavilions that appeared in these gardens suggest an expansion of the role of the garden from a site for intimate encounters, as depicted in the Roman de la Rose, to a stage for elaborate entertainments similar to those celebrated in the great halls and throne rooms within (Lauterbach, figs. 10, 11). An important contribution of these papers is the information that the stylistic and functional changes found in the great estates of rulers and the upper aristocracy also appeared in those of the minor nobility and the bourgeoisie. Iris Lauterbach provides ample documentation of these changes, not just in the well-known designs of J. Furtenenbuch but by a culling of local material on cities such as Munich and Frankfurt. A final and valuable contribution by Marie-Madeleine Fontaine reviews both the technical literature and life in the garden as represented in the period.

This collection of papers makes an important contribution to our knowledge of garden design and function in the fifteenth and sixteenth centuries. The two lengthy articles on French gardens are useful compendia and discussions of the well-known estates of the period, adding much new material to what has been written previously, and the four essays on Italian villas amplify our knowledge of the several sites discussed. Especially valuable, and often truly trailblazing, are the papers on the parts of Europe that have been given less attention in the literature on garden history.

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Patricia Bouchenot-Dechin
Henry Dupuis, jardinier de Louis XIV
Les metiers de Versailles, Beatrix Saule, editor

This book-length biography will come as a surprise even to experts of the history of the gardens of Versailles, since Henry Dupuis is almost totally missing from the literature, even in the most specialized studies. In 1687, Nicodeme Tessin the Younger mentions a "M. du Puis" who was master gardener in charge of the new Orangerie, and Daniel Cronstrom notes in 1700, in his correspondence with Tessin, that he had been introduced to him by the sculptor Bernard Fouquet at that Dupuis had agreed to undertake some drawings for Tessin of some literature on Andre Lenotre, his relative and presumably his supporter. It is one of the merits of Bouchenot-Dechin's book that it subtly indicates Dupuis's importance at Versailles. One hint of his role is provided by an inventory of his home made shortly after his death in 1703 showing that he inhabited an apartment with rich furnishings, one of about twenty rooms next to the Versailles Orangerie. This is particularly suggestive as, at the time, the highest nobility were lucky to be allotted four to five rooms under the roof of the chateau (an appendix shows the plan of Dupuis's residence and its three floors).

At different moments Dupuis presided over many parts of the petit and grand parc of Versailles. During his long career at Versailles, St. Germain-en-Laye, and the Tuileries gardens, he was often the man responsible for the execution of Lenotre's masterpieces; according to Bouchenot-Dechin, his many abilities included a finely trained eye and a keen sense of space and proportion. One of Dupuis's major achievements was the building of the embankments of the Grand Canal at Versailles, a job that must be seen as a triumph of the arts of the surveyor and the mason.

In her preface to the book, Beatrix Saule, Conservateur en chef of the Chateau of Versailles, argues that scholarship has overlooked an important aspect of the history of the chateau and its gardens: the 3,000 or so people, often skilled professionals, who actually made things happen and who assured the brilliantly high standards that made the artistic culture of Versailles a model for the whole of Europe. This is to be the first of a series of books dealing with the careers of those employees at Versailles who were on a level just below the famous names that have dominated most of its histories, those important retainers who prepared for and served at the royal table, took charge of the hunt, or provided the royal music. Many of these employees were members of large families who served the French kings in the years from the 1630s until the end of the Ancien Régime. The family of Henry Dupuis is, in fact, a case in point, and his forebears, children, and grandchildren figure here. Useful genealogies and biographies of the royal gardener clan are supplied as an appendix.

The origin of this series is to be found in the insights gained from the research done for the exhibition at Versailles, Les tables royales (reviewed by me.