treatises served as textbooks for architects well into the twentieth century. However, the process of regularizing the orders led to their simplification, the result being that many of our later classical-style buildings lack the inventiveness and individuality seen in the ancient fragments recorded by individuals such as Master G.A.

The exhibition’s final section, “After-life,” traces the diffusion of the ideas shown in the exhibition’s drawings, prints, and treatises to countries beyond Italy. This led to the creation of additional treatises on the five orders with examples of how to apply them. Among the early products of this dissemination were treatises by the Spaniard Diego Sagredo, Philibert de l’Orme of France, and Walther Hermann Ryff of Germany. These treatises extended the application of the classical vocabulary to innumerable buildings throughout Europe, thus making the architecture of the Italian Renaissance an international movement. Some of these treatises, along with other compendiums, included illustrations of the richly ornamented capitals that did not make it into the official canon.

In pursing the exhibition’s rare and engrossing offerings, gathered from numerous institutions and private collections by curators Cammy Brothers and Michael J. Waters with guidance by museum director Bruce Boucher, we might ask what meanings have they for today’s architecture. First, they help us to better appreciate the value of ornament and how it can enrich the architecture of any era. Second, we can learn how an architectural vocabulary, developed and refined more than two thousand years ago, has lasting verity. Its fundamental principles of proportion and design speak to our innate sense of beauty and continue to offer lessons for today’s practitioners. Lastly, they remind us that tradition is the wisdom of experience, and that great architecture grows from and reflects tradition.

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Related Publication
Variety, Archaeology, and Ornament, online catalogue, www.virginia.edu/artmuseum/

Adapting the Eye: An Archive of the British in India, 1770–1830
Yale Center for British Art, New Haven
11 October–31 December 2011

The chronologies and categories of the architectural history of South Asia were crystallized in the mid-nineteenth century. British and Indian historians and antiquarians built upon a corpus of knowledge accumulated since the late eighteenth century that included picturesque depictions, exploratory essays, and the piecemeal documentation of sites. Many of these were published in Asiatick Researches, the journal of an association established in 1784 and initially comprised of British orientalists, antiquarians, and dilettantes, called the Asiatic Society. These early years of scholarship on India were critical to British imperial expansion, yet information regarding agents, techniques and processes is still incomplete. Historians agree that Indians played pivotal roles in the production and illustration of this knowledge, but their specific contributions largely remain relegated to discussions of “native assistants” and “Company artists.” Adapting the Eye, at the Yale Center for British Art in New Haven, made a significant contribution toward filling out this story. The focus was on a network of patrons, artists, and assistants in western India beginning around 1790, the year that the East India Company signed a treaty with the Maratha Peshwa Madhavrao II against Tipu Sultan of Mysore. The broker of this treaty, Charles Warre Malet, was also the principal patron who facilitated the work of artists James Forbes, James Wales, Gangaram Chintaman Tambat, and Robert Mabon.

Curated by Holly Shaffer under the supervision of Gillian Forrester, the center’s curator of prints and drawings, and spread across five distinct spaces, the exhibition included pen-and-ink sketches, watercolors, prints, and oil paintings, largely drawn from center’s collections and augmented with loans from Tate Britain, the British Library, and the Yale University Art Gallery. Rare books were displayed in glass cases, highlighting the interdependence of architectural illustration and a thriving publishing industry. The works in the exhibition were organized around the themes of networking, collecting, viewing and the picturesque, antiquities, social documentation, anthropology, and flora and fauna. These categories were derived from the antiquarian practices of the British. Grounded in an Enlightenment preoccupation to order the world, they were an extension of simultaneous investigations into Mediterranean and Egyptian sites and antiquities. The exhibition however, pushed back at many established notions. For instance, Forbes, who was introduced to the Maratha court by Malet on the Peshwa’s request, changed his style to suit his royal patron, indicating that it was more than the native eye that was adapting to newer tastes and techniques.

The pivotal figure in the exhibition was Gangaram Tambat, a sculptor who learned to draw and who produced an array of sketches of varied subjects and in multiple genres. Tambat learnt to adapt, using the camera obscura even as he retained an affinity for depicting surface and ornament with meticulous detail (Figure 1). His drawings of the “antiquities” of western India formed the basis, as the exhibition reveals, of the canonical histories of Indian architecture written in the nineteenth century. Tambat illustrated Ekvera (Karle) and Ellora in pen and ink on paper, using techniques of linear perspective and the architectural elevation. Much of the history of these sites was only just being established. These fresh perspectives replaced seventeenth-century Indo-Islamic narratives. Wales noted that it was Tambat who informed him and Malet of the existence of Ellora, a fact that emphasizes the British antiquarian’s reliance on a network of local information and skills. Malet, who wrote an essay on Ellora that was published in Asiatick Researches, referred to some of this local knowledge. Tambat drew an elevation of the rock-cut Kailash temple at Ellora and also created a panoramic view of the site that Shaffer suggests may have been the basis for the view of Ellora featured in the sixth and final volume of Thomas Daniell’s monumental series Oriental Scenery (1795–1807). More significantly, Shaffer speculates about a possible connection between Tambat’s illustrations of Ekvera (Karle) and the publications of the collector and antiquarian Henry Salt,
filtered possibly through works by Wales and Daniell (Figures 2–5). Salt’s illustration featured in Fergusson’s *Illustrations of the Rock-Cut Temples of India* (1845), whereas Tambat remained all but forgotten until now.2

The remainder of the exhibition was devoted to the documentary practices that were integral to the colonizer’s construction of knowledge of the colonized. For instance, one of the oil paintings on view was Tilly Kettle’s *Dancing Girl*, a work of art that may once have been a portrait. Conservation experts at the center suggested that the canvas was trimmed down to create a type, a dancing girl. Other artists included in the exhibition classified and illustrated Indians by occupation, caste,
Figure 3  Gangaram Chintaman Tambat, *View of Parbati, a Hill near Poona Occupied by Temples*, 1795, watercolor and graphite with pen and brown ink on laid paper (Yale Center for British Art, Paul Mellon Collection, New Haven. © Yale Center for British Art, New Haven)

Figure 4  Gangaram Chintaman Tambat, *Inside View of Indur Subba*, 1793–95, pen and black ink and gray washes on laid paper; verso: pen and black ink (Yale Center for British Art, Paul Mellon Collection, New Haven. © Yale Center for British Art, New Haven)

Figure 5  Gangaram Chintaman Tambat, *An Ellora Cave Temple*, pen and black ink, black chalk, and gray washes over graphite on folded laid paper, ca. 1790 (Yale Center for British Art, Paul Mellon Collection, New Haven. © Yale Center for British Art, New Haven)
and gender, much as they simultaneously depicted and classified flora and fauna. Included as well was Tambat’s drawing (with dimensions) of a rhinoceros in the Peshwa’s menagerie, suggesting that a taste for collecting and the exotic was not restricted to the British. The display was intellectually engaging and each exhibit was thoughtfully labeled. Adapting the Eye makes a significant contribution to the historiography of architectural sites in western India and raises important questions about the role of Indian artists in laying the foundations for the colonial production of the history of South Asian architecture.

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Related Publication
Adapting the Eye: An Archive of the British in India, 1770–1830 (New Haven: Yale Center for British Art, 2011), 38 pp., 22 color illus., 1 map. No charge

Notes
2. Henry Salt, Twenty-Four Views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia and Egypt (London, 1809), pl. 14; and James Ferguson, Illustrations of the Rock-Cut Temples of India (London: John Weale, 1845) pl. 10.

Metabolism: The City of the Future
Mori Art Museum, Tokyo
17 September 2011–15 January 2012

Today we often regard Japan’s Metabolists as young dreamers proffering technologically advanced, audaciously overscaled schemes. A show at the Mori Art Museum in Tokyo—the first retrospective dedicated to the group—underscored instead Metabolism’s ideological origins and, more importantly, unearthed a treasure trove of artifacts.

The exhibition opened with a single image: a 1953 photograph of Kenzo Tange’s celebrated central structure at Hiroshima’s Peace Park. The Metabolists’ debut was still seven years away, via a booklet distributed at the 1960 World Design Congress in Tokyo that featured four architects—Masato Otaka, Kiyonori Kikutake, Fumihiko Maki, and Kisho Kurokawa—and others from related disciplines: author and editor Noboru Kawazoe, industrial designer Genji Ekuian, and graphic designer Kyoshi Awazu.1 Adjacent Japanese and English wall text used to isolate this image argued that Tange, though not a member of the movement, was its progenitor; the point was then followed by additional photographs of Peace Park interspersed with rarely seen construction and presentation documents from the Tange office, many now held by Harvard’s Frances Loeb Library. A public housing complex designed by Masato Otaka, built on an adjacent plot, was served up subsequently on the same wall. The Mori exhibition thus presented its first Metabolist with a subtlety that was untypical of the movement itself, via a grouping of residential towers overshadowed by Tange’s masterwork—an unappreciated complex not completed until the 1970s, designed by the only Metabolist architect who was more interested in Japan’s proletariat and never established an international reputation.

The opposite wall of this opening gallery offered a historical preamble to the exhibition: on a panel some 45 feet long, a timeline tracked Japan’s population and economic growth from 1905 through 1960. Set against the data were computer animations, reproductions of photographs, and recently built models related to a period long ignored in polite circles: proposals for new towns in the nation’s colonies, photographs of soldiers in formation, and Kenzo Tange’s 1942 competition-winning design for a memorial to Japan’s short-lived empire, called the Greater East Asian Co-prosperity Sphere. In 1940 Japan had anticipated hosting the Summer Olympics and the first International Exhibition in Asia; represented with a grouping of colorful promotional magazines and posters, both events were cancelled as international hostilities increased.

The timeline continued on a grimmer note: Tokyo’s destruction in an air raid, rationalist planning for postwar reconstruction, Sei’ichi Shirai’s Atomic Bomb Museum, shaped like a mushroom cloud. Two final pieces—Kunio Maekawa’s 1958 Harumi Apartments and a turquoise-and-canary-colored plan from 1959, of a googie-esque community floating on Tokyo Bay, also by Otaka—introduced the postwar period’s emerging confidence. These materials underscore a major point made by the show: the movement resulted not merely from youthful exuberance or postwar optimism, but as the outcome of Japan’s prewar colonial effort to expand, recast by Kenzo Tange and his circle.

This exhibition strongly reflected co-curator Hajime Yatsuka’s influence. Now an architecture professor at Tokyo’s Shibaura University, he was for much of his career a practicing architect with a sideline as an intellectually dense and unconventional scholar. Author of two books in Japanese on Metabolism (the second written concurrently with preparations for this exhibition), he was Kenzo Tange’s last graduate student and worked closely with Arata Isozaki for many years. As if in homage, the opening gallery was bisected by a 3-meter-long model of Tange’s Peace Park and, printed the same length and hanging above the model, a replica of Isozaki’s 1968 Electronic Labyrinth, which illustrated Hiroshima in ruins, with insect-like structures struggling to rise from the ashes.

Behind, and with the same subtle hand seen in the introduction of Otaka’s apartment blocks, artifacts from the World Design Conference were tightly bunched along one wall: posters, newspaper clippings, photographs, conference reports, Japanese magazines—and two hardcover copies of the Metabolist manifesto, signed by all the authors, from the private collections of Fumihiko Maki and Kiyonori Kikutake. With little fanfare the exhibition moved on, and quickly served up graphic material by Takashi Asada, Tange’s research assistant who mentored the Metabolists. Other projects nearby were loosely linked to the 1960 booklet: Kurokawa’s “Agricultural City,” “Toward Group Form” by Maki and Otaka, Kikutake’s “Ocean City” and his iconic “Sky House.” The drawings and sketches were enlivened by a monitor displaying an interview with Kikutake and incorporating archival film and a cluster of four models, one wonderful piece in wood and brass, four square meters in size, of “Agricultural City,” part of a collection...