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CHANGING ATTITUDES TO RESTORATION

The question of how and to what extent ancient buildings should be restored is an ambivalent one: not only are there various and opposing theories as to what should be done, but there is no unanimity as to whether it should be done at all. In this respect, attitudes to restoration are really a function of the larger problem of attitude towards ancient monuments in general: should they be preserved or not? The case for preservation has by no means always been taken for granted, and apart from epochs of cultural decline, there have been periods of romanticism in which "pleasing decay" has been preferred to conservation.

The history of changing attitudes to restoration must therefore inevitably be linked with changing attitudes to preservation in general, and in the following remarks it will hardly be possible to separate the one stream from the other. I shall start with a brief review of earlier attitudes to the general question of preservation, and come to the more particular aspect of restoration later.

We know that the emperors Augustus and Hadrian were zealous in preserving the monuments of Greek antiquity — the *exemplaria Graeca* as Horace calls them, — and that after the fall of the Western Empire that diplomatic maid of all work Cassiodorus among many other things acted as Custodian of Ancient Monuments to Theodoric. Even in the Dark Ages, the Frankish historian Eginhard was appointed superintendant of public buildings by the emperor Charlemagne. I say *even* in the Dark Ages, but history has a way of repeating itself, and we too, in this century, have experienced a Dark Age as well, with the barbarians running curiously true to form. They told me in Prague recently that when Konstantin von Neurath arrived in that city 25 years ago as Reichsprotektor of Bohemia and Moravia, he declared that he would exercise the greatest care in preserving brick and paper, but not flesh and blood. The Germans accordingly murdered all the Jews they could lay hands on, but scrupulously preserved the Gothic and Renaissance synagogues. But I digress.

In mediaeval times, when the destruction of the Roman monuments had begun in earnest, there were still a few sympathetic spirits who wished to preserve what they could. Chief amongst these was Cola di Rienzi, "last of the tribunes", who would spend long hours in the Forum, dreaming of Rome's golden age. It was to him that Petrarch wrote, protesting against any destruction or exportation from Rome of its art treasures [1].

A similar feeling is evidenced by Raphael 150 years later, at the pinnacle of the High Renaissance. Leo X had made him controller of ancient monuments, and in a celebrated report he wrote that " he had studied the ruins minutely, and

Baldwin Brown, *The Care of Ancient Monuments*, Cambridge 1905, p. 13.

measured them with diligence. He had read about them in the ancient authors, and compared what he read with what he could actually see now. Great was his grief to see the corpse of this noble city, that was once the queen of the world, so grievously torn and disfigured." He urged the Pope to protect the remaining monuments, the Forum in particular, and to attempt a reconstruction of them, either in fact, or at least on paper [2].

But Raphael's was a lone voice. His successors, even including Bramante and Michelangelo, helped to destroy the monuments, under the successors of Leo X. Commenting on this period, Norwood Young has written: "When Michelangelo destroyed the Temple of Vesta in order to beautify S. Peter's, he considered that he was substituting a perfect, or at least a complete work of art for one which had already lost its original virtues. He would have derided the notion that S. Peter's was to suffer that we might have a few more broken columns in the Basilica Ulpia, or another cartload of bricks on the Palatine." [3]

Here of course is the first problem of conservation: what to do with the anti-conservationist; especially if he happens to be Michelangelo.

With the 18th century, a change of attitude is perceptible, and a different outlook on ancient monuments, whose study was promoted by the discovery of Pompeii in 1748, the publication of Winckelmann's book on Ancient Art, and the appearance of Stuart and Revett's work on the surviving buildings of Athens. Various European monarchs and princes began to legislate for the conservation of antiquities, and the English "Gentleman's Magazine" issued repeated warnings about the destruction of mediaeval antiquities throughout the 18th century.

A setback came with the French Revolution. A decree of the year 1792 ordained "the destruction of all monuments of a kind to recall the memory of feudalism, and the obliteration of everything liable to revive the remembrance of despotic rule." [4] A number of valuable monuments were lost or damaged in this way, but as the 19th century drew on, a reaction against the excesses of the Revolution made itself felt, assisted by the rise of the Romantic movement and its feeling for the monuments of the Middle Ages.

Mr. John Harvey has recently put forward the view [5] that the first modern formulation of a complete policy of preservation was made by the Grand Duke Ludwig X of Hesse, in a decree promulgated at Darmstadt in 1818. This required, inter alia, that an exhaustive graphic survey of historical buildings in the Duchy should be made. No alterations were to be permitted without previous notification to a higher College of Building, and schemes for repair and preservation were to be submitted to the Duke for possible implementation in conjunction with the responsible authorities.

This decree was later published in a book by the architectural historian Georg Moller, who held office as Director of Buildings at the Hessian court. In this form it was seen by, and undoubtedly influenced, the French archaeologist Arcisse de Caumont, who was agitating at the time in France for a financial allocation for the protection of Ancient monuments, and the setting up of a

Historical Monuments Commission. He had a number of powerful allies in his campaign, among them Victor Hugo, who published a manifesto in 1825 entitled "Guerre au Demolisseurs" which urged the protection and rescue of mediaeval monuments.

This movement bore fruit in 1830, when the French Ministry of the Interior was voted funds for the care of ancient monuments, and the French Government has maintained this practice ever since. Other European states soon followed suit, and the foundations were laid for many of the Services of Antiquity whose distinguished members are present here today.

Much archaeological activity was being carried on at that epoch in Rome in particular, where Carlo Fea was prefect of antiquities. But no sooner did excavations begin in the Forum, and its familiar mediaeval aspect started being disturbed, when there was an outbreak of anti-conservationist, anti-archeological sentiment. King Ludwig of Bavaria, for example, wrote in 1834 [6]:
Wie ist die Erde gewühlt! Welch Chaos erblicket das Auge!
Einst so malerisch, ach! nun keine Spur davon
Nicht gehört wird der Künstler, er schaltet nunmehr nach Belieben
Nur der Antiquar, einseitig, ohne Gefühl.
(Everywhere rents in the earth, till the eye beholds nothing but chaos! Beautiful as it once was — now not a trace of it left! Artists have nothing to say, archaeologists rule as they please here, Blind to all but one side, caring for nought but their own). We shall find, later on, an almost verbatim re-expression of these sentiments in 1950.

Some excellent work was carried out in Rome in those days, nevertheless. In the restoration of the Colosseum, for example, strong brick buttresses were used to shore up the ancient masonry. No attempt was made to conceal their purpose, and the material used was completely different from the original. The distinguished French architect Valadier, when he disengaged the Arch of Titus from the mediaeval wall that had flanked it for some centuries, found that the outer pairs of Corinthian columns were missing. He supplied new parts to restore the original unity of the structure, but he left the shafts unfluted, and simplified the capitals. This technique of what is called "surrounding mouldings" was novel at the time, but has found widespread acceptance since as a means of distinguishing original from modern work.

In France itself, however, a new school was beginning to form under the leadership of Eugene-Emmanuel Viollet-le-Duc, a great expert on French Gothic. When confronted with a mediaeval building in need of restoration, which had grown organically in a succession of styles, Viollet-le-Duc tended to look for the best period, preferably the 13th century, and then reconstruct the whole building uniformly in this style, retaining forms he thought typical, and altering others to conform with them, by stylistic analogy. All evidences of later work were effaced as far as possible [7].

This tendency was driven to its logical conclusion by Viollet-le-Duc's pupils, rather than the master himself. Thus, Evreuf wanted to put spires on the two towers of Notre Dame de Paris, and to take away the 17th century choir, and other

[2] MARIOTTI, La Legislazione delle Belle Arti, Roma 1892, p. XXXVI.
[3] N. YOUNG, The Story of Rome, London 1910, pp. 26-27.
[4] G. BALDWIN BROWN, op. cit., p. 75.
[5] In Transactions of the Ancient Monuments Society, vol. ix, London 1961, pp. 27-32.
[6] Quoted in Ch. Huelsen, Das Forum Romanum: seine Geschichte und seine Denkmäler, Rome 1904 (English translation 1909).
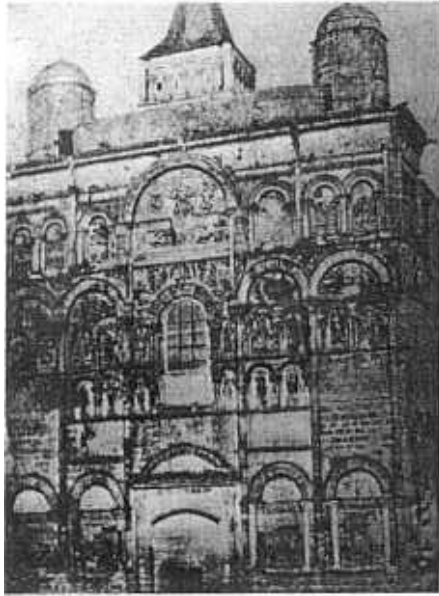[7] cf. Museum vol. III no. 1 (1950) p. 67.

Fig. 1 - *Angoulême Cathedral before restoration.*

Fig. 2 - *Angoulême Cathedral after restoration.*

Fig. 3 - *S. Laurent, Paris, before alteration.*   Fig. 4 - *S. Laurent, Paris, after alteration.*
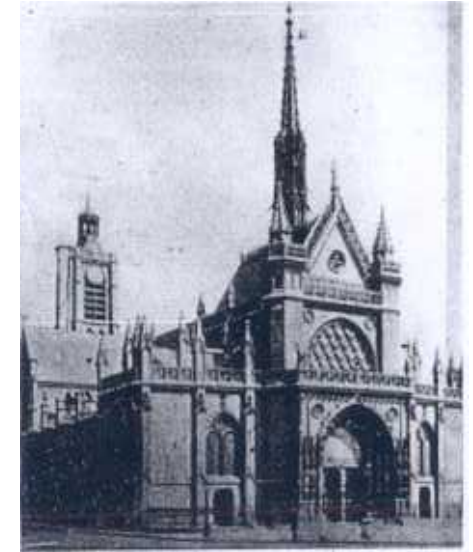
followers of Viollet-le-Duc replaced the flamboyant balustrades of Amiens Cathedral with parts copied from the cathedral at Chartres.

At Angoulême Cathedral, (Fig. 1) the first scheme proposed, in 1842, was for simple conservation, cleaning off the grass that grew everywhere, pointing up and so on. But this was not enough for the clergy. They recalled that at the time of the Revolution a placard had been hung from the building denoting it a « Temple of Reason », and they considered that work put in hand to efface the traces of the Revolution might also impede its return by providing employment for the workers. This argument made a good impression. The architect Paul Abadie, designer of the Sacré Coehur in Paris, drew up a scheme to cost 609.000 francs. A new pitched roof was to go on, and this required new gables to hold it up. "No risks of interpretation, or of creating lost portions are involved", wrote Abadie in 1862. "Everything is sharply and clearly recognizable and beyond any shadow of controversy". The architect gave no reasons for his certainty, and they are by no means apparent. No-one knows what the gable looked like when it existed originally, but the present composition (Fig 2), with its five stepped windows is pure invention, as are the two twin-light belfries surmounted by conical spires and little corner turrets [8].

There was even less compunction in removing renaissance features. The entire renaissance facade of the Church of S. Laurent in Paris (Fig. 3), was swept away by the architect Constant Dufeux, and replaced with a tasteful Gothic one (Fig. 4) [9]. I have no doubt he could have done a thorough job in remedying the stylistic anomalies on the facade of Milan Cathedral, too, had he been invited.

The counterpart to this kind of activity in mid-nineteenth century England is to be found in the work of Sir George Gilbert Scott. He built up an enormous practice all over the country, to such an extent that he couldn't even remember all the jobs he had on. There is a legend that he stepped off the train in Birmingham one day and had to send a telegram back to the office reading "What am I doing here?" Sir George, too, was a great believer in reducing ancient buildings to a strictly logical conformity. The survival of two styles in the same monument appeared an absurdity not even worth discussing; he did not seem to realize that the very contrast itself revealed the history of the monument. Of course, a distinction must be made between rebuilding in an artificially uniform style, and the disengagement of greatly inferior later accretions. This is sometimes not done, and can result in anti-conservationist sentiment being stirred up. Thus, in my own country, when Carrickfergus Castle was turned over by the Army to the Ancient Monuments Department, in 1928, it had been in continuous use for 700 years. In the last half century of this period, it had got considerably cluttered up with temporary buildings of all kinds, which the Ancient Monuments people began to clear away. They were just eyeing a rather more substantially built armoury of the 1850s with some hesitation, when the Belfast News-Letter, a local newspaper, published a letter of vehement protest from Colonel R. G. Berry, who

[8] P. LEON, *Les monuments historiques: conservation, restauration*, Paris 1917.

[9] *Ibid.*

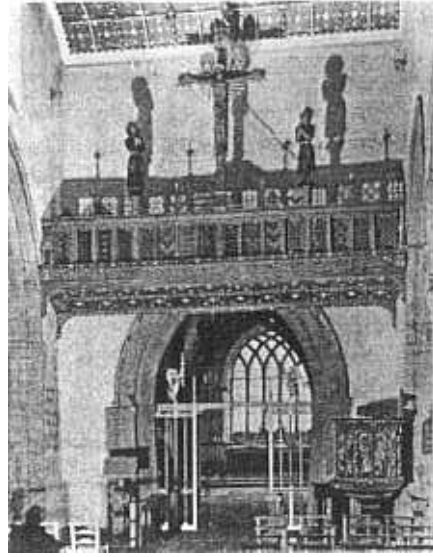Fig. 5 - *Dingy and disfiguring effect of removal mediaeval plaster.*

Fig. 6 - *St. Ethelreda, Horley, Oxon. Mediaeval plaster having been mistakenly removed, a dressing of limewash can greatly improve even rough stone walls.*

complained that the Government were converting "a living military monument into a mediaeval ruin and just a heap of stones. Carrickfergus," continued the indignant writer, "was a living historic jewel, now it is almost a dead and ghostly shell. *Sic transit gloria mundi.* When a certain type of archaeologist is permitted to run mad, *impavidum ruinae ferient* — the wreck of things leaves him unmoved." Of course, this was a great exaggeration, and I don't really believe that anything of value had been removed.

A more serious aberration, practised by mid-nineteenth century "restorers" in England, was the removal of mediaeval plaster from the rubble walls of parish churches, and the subsequent heavy pointing of the stonework to exaggerate the joints (Fig. 5). The result is very disfiguring, and gives a dingy and depressing look, The (English) Central Council for the Care of Churches [10] recommends that walls that have been so treated should be replastered and limewashed. Sometimes is may be sufficient to use thick limewash alone, and St. Ethelreda's Church, at Horley in Oxfordshire (Fig. 6) provides an interesting example where this has been done, a living instance indeed of changing attitudes to restoration.

But mid-nineteenth century practice did not have to wait till the present day to create a violent reaction: this happened almost immediately, at the very time it was being carried out. The man who led the attack was John Ruskin, who published an eloquent attack on restoration, and on the practise of copying ancient work to supply missing parts in his book "The Seven Lamps of Architecture" which appeared in 1849. The style is very characteristic. "The spirit of the dead

workman", Ruskin wrote [11], "cannot be summoned up, and commanded to direct other hands and other thoughts. And as for direct and simple copying, it is palpably impossible. What copying can there be of surfaces that have worn down half an inch? The whole finish of the works was in the half inch that has gone; if you attempt to restore that finish, you do it conjecturally; if you copy what is left, granting fidelity to be possible (and what care, or watchfulness, or cost can secure it), how is the new work better than the old? There was yet in the old *some* life, some mysterious suggestion of what it had been, and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought. There can be none in the brute hardness of the new carving..."

His attack on the very idea of "faithful restoration" then in vogue was mounted with typical Ruskinian fervour: "But, it is said, there may come a necessity for restoration. Granted. Look the necessity full in the face, and understand it on its own terms. It is a necessity for destruction. Accept it as such, pull the building down, throw its stones into neglected corners, make ballast of them, or mortar, if you will;" (I suppose you could get some magnificent hardcore out of the Parthenon at that rate) "but do it honestly, and do not set up a Lie in their place. And look that necessity in the face before it comes, and you may prevent it... Take proper care of your monuments, and you will not need to restore them. A few sheets of lead put in time upon the roof, a few dead leaves and sticks swept in time out of a water-course, will save both roof and walls from ruin. Watch an old building with an anxious care; guard it as best you may, and at *any* cost, from every influence of dilapidation. Count its stones as you would count the jewels of a crown, set watches about it as if at the gates of a besieged city; bind it together with iron where it loosens; stay it with timber where it declines; do not care about the unsightliness of the aid: better a crutch than a lost limb; and do this tenderly, and reverently, and continually, and many a generation will still be born and pass away beneath its shadow. Its evil day must come at last; but let it come declaredly and openly, and let no dishonouring and false substitute deprive it of the funeral offices of memory."

The practical effects of this attitude took some time to rally support, but in the longer run its influence was very widespread, and very long lasting; you can see its traces in such dicta as that of Camillo Boito, made in 1893; "It is better to consolidate than to repair, better to repair than to restore" [12]; and it has its protagonists to this very day.

Among those influenced by it in England was the famous designer and poet William Morris. With a number of like-minded friends, he founded the Society for the Protection of Ancient Buildings in 1877, and wrote its manifesto. This document has been reprinted every year since then as the preamble to the annual reports of the Society. It reads in part: "... we plead and call upon those who have to deal with (ancient monuments), to put Protection in the place of Restoration, to stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means as are obviously meant for support or covering, and show no pretence of other art, and otherwise resist all tampering with either the fabric or ornament of the building as it stands; if it has become inconvenient for its

[0] (D. GEORGE), *Re-decorating Churches*, London n.d., pp. 5-6.

[11] J. RUSKIN, *The Seven Lamps of Architecture*, VI, XVIII.
[12] Quoted in *La Ricostruzione del Patrimonio Artistico Italiano*, Rome

present use, to raise another building rather than alter or enlarge the old one; in fine to treat our ancient buildings as monuments of a bygone age, created by bygone masters, that modern art cannot meddle with without destroying".

It is doubtful if this attitude would be approved by the educated British public today. Mediaeval English cathedrals, for example, and country churches are not "dead" monuments, but are still capable of changes and bursts of fresh growth. And the Society for the Protection of Ancient Buildings itself, although a very conservative body, has recognized this change of outlook, and while still reprinting Morris's manifesto each year, since 1924 they have added a rider to the effect that they are not opposed to a "modest addition" to an ancient building if it is likely to be permanently required, provided that the new work is in the natural manner of today, and subordinate to the old work. This latter point is interesting and important. By adding in the modern style, we are keeping our contributions distinct from the original work, while at the same time perpetuating the tradition of the organic growth of a building in successive styles. In this connection it is ironic to remark that the British Government has recently proposed to build an extension to the Houses of Parliament in London in a revived Gothic style. Since the original building was put up between 1837 and 1850 in revived Gothic, and this style has not been practised, save for a few churches, for many years now, the proposed addition will have to be in revived revival Gothic!

I think, however, that the general attitude towards restoration nowadays is not doctrinaire, and it is true to say that we have no general rules to cover all cases. Even the rule enunciated by Professor Lethaby some years ago that "no work which has to be renewed should ever be put back in the form it was or in the material it was" no longer finds general acceptance.

The idea of restoration, which under the influence of Ruskin and Morris had become something of a dirty word, began to be rehabilitated. It was perhaps the concept of *anastylosis* which began the process: you find the scattered column drums of some ancient temple littering the site, and you raise them up and build them back again. The most familiar example to you all will be the work carried out at the Parthenon in Athens — work, incidentally, which has not failed to arouse anti-restorationist sentiment, but equally effective schemes have been put in hand at the Basilica of Pompeii, at Paestum, at Baalbek, at Sakkarah in Egypt, which I illustrate (Figs. 7 and 8).

From rebuilding fallen columns, it is but a step to providing them where they no longer exist. At St. Andrew's Cathedral in Scotland, it was desired to unblock a Gothic arcade in a stone wall. The arches were originally supported on stone columns of varying sizes, 2 of which were missing (Fig. 9). These were replaced by analogy with surviving members, and match the other columns in every detail, including the mouldings of the capitals. But the column shafts are incised with the letters M.O.W. (= Ministry of Works) 1953. We are back to Valadier, or perhaps a little bolder.

At Strangford Castle in Northern Ireland, a tower house of late 16th century date, the original doorway had been torn open to admit farm carts (Fig. 10). With the assent of my archaeological colleagues, I restored it by analogy with a comparable tower house a mile or so away, where the position of the machicolation gives the clue for siting it (Fig. 11). This indeed is a modest restoration, and not to be compared with the one carried out, say, at the Englise des Rots, in Calvados [13], where a characterless doorway was found superimposed over the remains of a
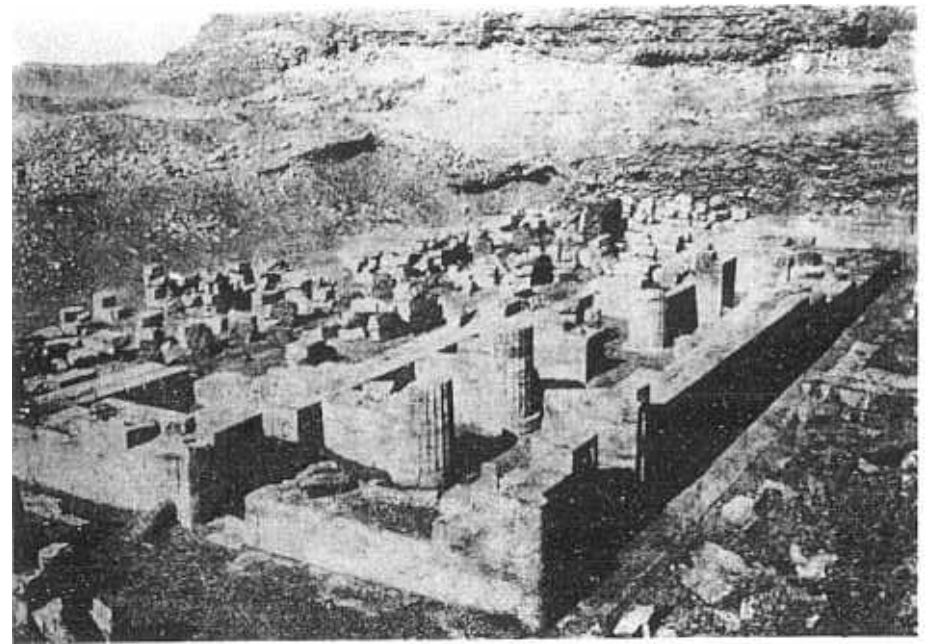

Fig. 7 *Egypt. Sakkarah: pavilion with three fluted columns, at time of discovery.*
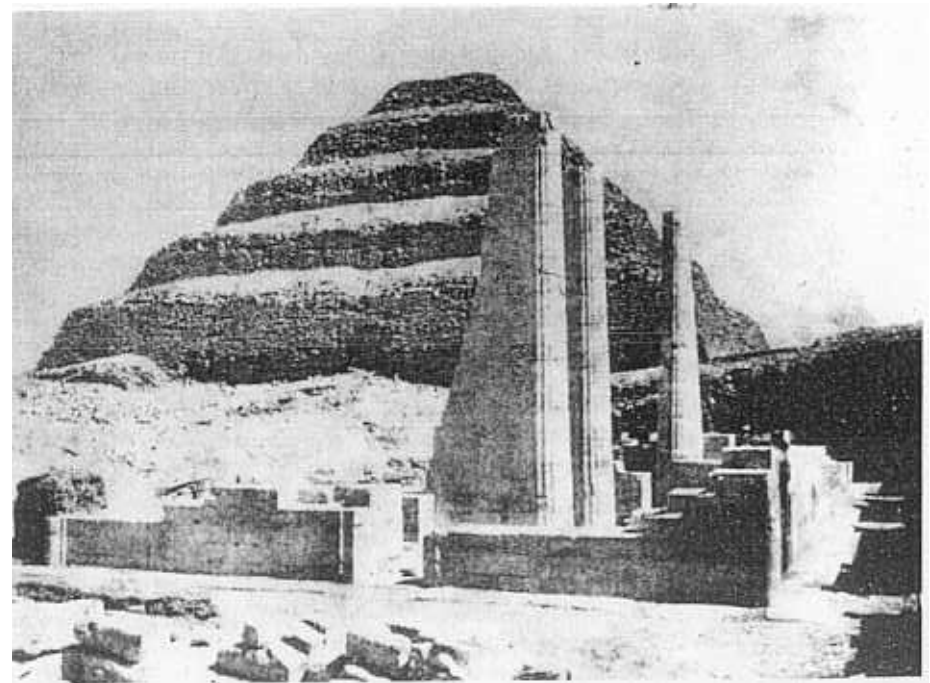

Fig. 8 - *Egypt. Sakkarah: pavilion with three fluted columns, after restoration of columns.*
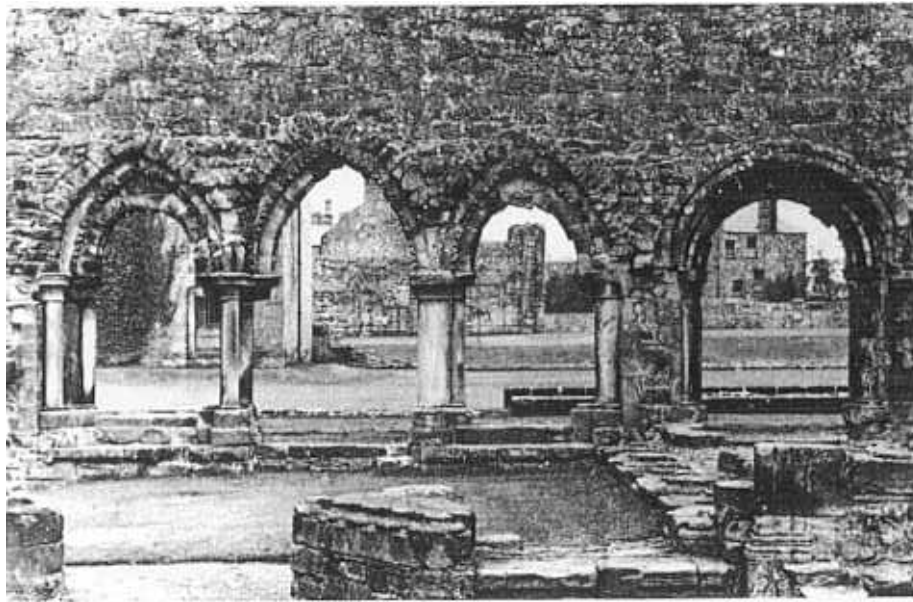
Fig. 9 - *St. Andrew's Cathedral, Scotland. Unblocked arcade prior to restoration of missing columns.*

Fig. 10 - *Strangford Castle, N. Ireland, before restoration.*
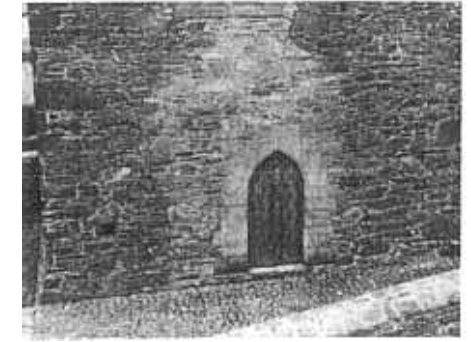

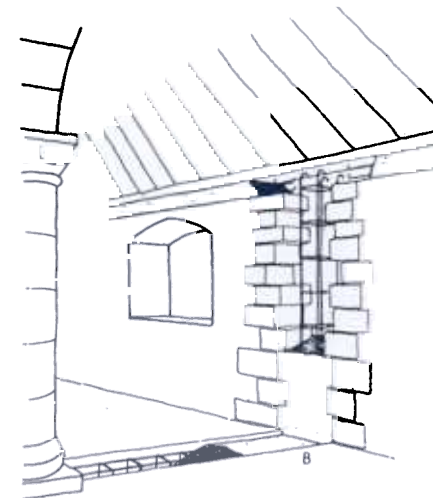Fig. 11 - *Strangford Castle after restoration, with new door.*

Fig. 12 - *Diagram illustrating the use of a cranked internal buttress to arrest movement in an aisled wall.*

Fig. 13 - *Greyabbey, N. Ireland, with buttresses added in 1908.*

Romanesque arch, which was treated to a particularly full-blooded restoration.

Sometimes it is the advance of modern technology which enables us to avoid the ambivalent restorations of a previous generation. Thus, for example, in 1908, the Dublin Board of Works sought to stabilize the leaning south wall of the 13th century Cistercian monastery at Greyabbey, Co.Down (now in the care of the Northern Ireland Government). Ruskin had said: "Do not care about the unsightliness of the aid: better a crutch than a lost limb" and Morris had laid down that one should "prop a perilous wall... by such means as are obviously meant for support". The Commissioners of Works of the day were apparently not supporters of Ruskin and Morris, because they chose to carry out the work by building three Gothic-style buttresses (Fig. 13). A local architectural historian [14] subsequently pointed out the similarity of these features to flying buttresses, and complained that their presence implied that the original roof had been vaulted, which it hadn't been. Nowadays we have means at our disposal that enable us to avoid the embarassing choice between the extremely plain prop — like the one used on the Colosseum — and the exetremely fancy one, as at Greyabbey. I am thinking in particular of the concealed reinforced concrete buttress [15], sunk in the depth of a wall, and stabilized by a projecting toe, and by a ring-beam at its cap (Fig. 12).

The Society for the Protection of Ancient Buildings, in England, with their dislike of restoration, have devised a number of methods of conservative repair [16]. These include various ingenious ways of cutting out the decayed portions of mediaeval timber trusses, while preserving as much of the original material as possible.

[13] Leon, op. cit.
[14] J. J. Phillips.
[15] See D. Insall, in *Architects' Journal* (London) 11 Sept 1958, p. 415.

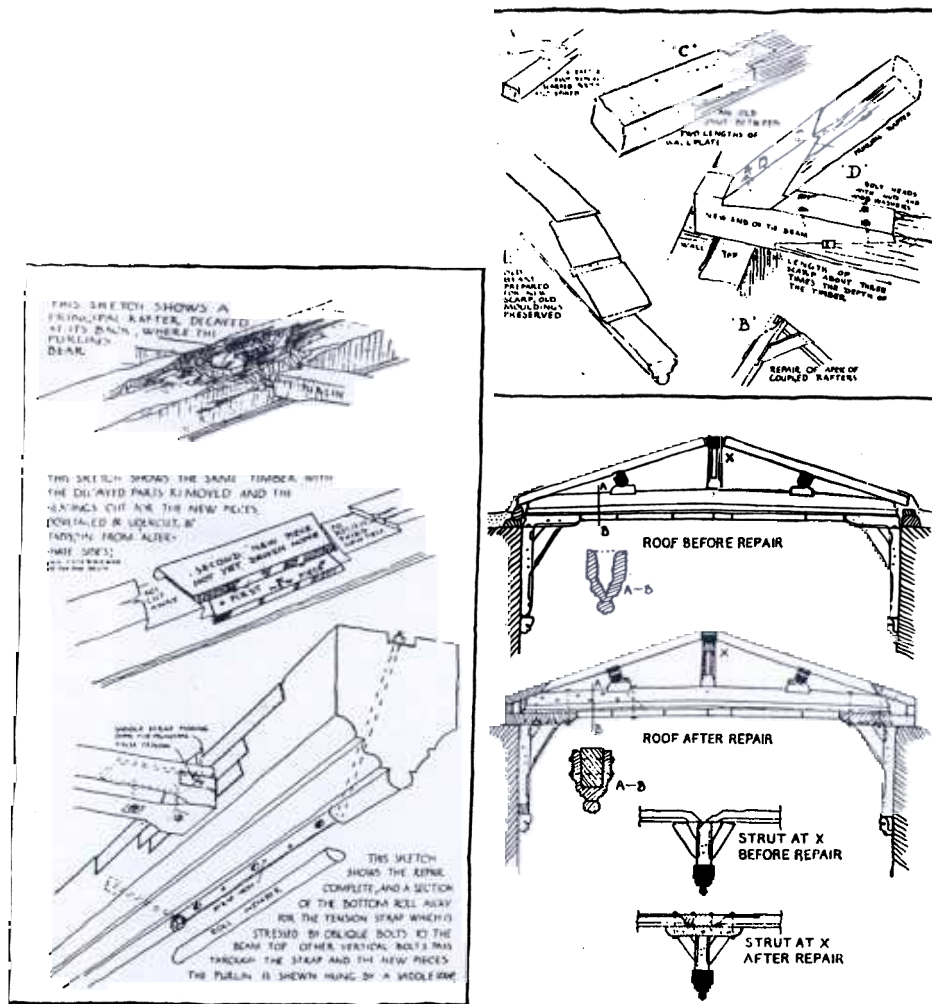[16] A. R. Powys, *Repair of Ancient Buildings*, London 1929.

Fig. 14 *Repair of timber structures.*

Few of us, I feel, would quarrel with this. It is when we come to their proposals for the repair of stonework that I think that current attitudes to restoration have perhaps left them behind a little. With a strong Ruskinian aversion to the replacement of missing stone surfaces, the S.P.A.B. has devised what they call the "dentistry" system of repair (Figs. 15 and 16), which involves cutting out the defective masonry, inserting a series of tiles or slates into the gap, and subsequently rendering over. There would seem to be some inherent moral superiority in this method, as compared with simply replacing the decayed stone with sound modern work. Unfortunately, however, climate is no respecter of morals, and before long joints begin to erode, and the slate filling grins through (Fig. 17). Some conservative restorers will still prefer to replace a perished moulding by a stone cut to the same general shape, but not the exact details, as Valadier did at the Arch

of Titus, but others are content to cut an identifying date in the new material, as at St. Andrew's, or to surround the restored feature with a black joint (Fig. 18).

Attitudes to restoration are changing, too, with regard to sites that come to us from the hands of the archaeologist. The two extremes have been succinctly set out by a recent traveller to Crete. Helen Hill Miller in her book "Greek Horizons" [17] notes that "Sir Arthur Evans, at Knossos at the turn of the century, restored as he went — steel and cement replaced wooden beaming that had burned or turned to powder; painted, peg-pointed columns rose where painted peg-pointed columns had been before; supplemental frescoes were put over powdered traces beside remaining fragments to fill out the picture; horns of the ever-present bull reappeared where old ones had vanished. The Italian School, whose work may be watched today at Phaistos, uncovers, sifts, measures, notes, but with minimal exceptions does not restore. As a result, Phaistos has more verisimilitude, Knossos more drama, with the spectator enjoying it even while knowing that it is only partly real." Both sides, so to speak, are awarded prizes. The only restoration in our time to compare with with Evans's work at Knossos is the Americans' total reconstruction, between 1953 and 1956, of the Stoa of Attalos in the Athenian agora, with materials from the same sources as those originally used. Needless to say, this scheme too has been bitterly attacked, in particular by Mr. Osbert Lancaster, who said he much preferred the old Turkish quarter as it was before clearances started [18].

A more modest, and a more usual approach to an archaeological site, is represented by the work carried out at the Neolithic Double Horned Cairn, at Audleystown in Northern Ireland. This site was first discovered in 1946. It was fully excavated in 1952 [19], and restored to its present state in 1958. The stone revestment to be seen along the sides of the wedge shaped tumulus were found partly in situ, and partly collapsed. A course of slates was laid along the top of the surviving masonry, and the tumbled fragments replaced above them. You can thus see at a glance what was found undisturbed, and what has been put back. Originally, the twin galleries of the cairn were covered with stone lintels, and the whole buried under a mound of earth. This mound had been gradually stripped away by farmers over the centuries, looking for good soil, and a number of stones were sticking out of the ground in 1946 when the site was identified as a horned cairn. No attempt has been made to replace these lintels or the overburden of soil, and the state of the monument now approximates to what it was at that moment, in the 3rd millenium B.C., when the ancient inhabitants of the area were about to fill the galleries with the defleshed bones of the 34 skeletons that were found here. But in the Ulster Museum in Belfast, you can see a model of the cairn showing it partly as it is now, and partly as it was on completion.

Another field in which attitudes to restoration have undergone a radical change is that connected with statues on historical buildings. In northern climates statues featured on the external facades of buildings are subjected to decay and exfoliation. After a time, it becomes necessary either to repair or to replace them. In Viollet-le-Duc's day, when a mediaeval church had its facade restored and it was desired

[17] N. Y. 1961, London 1962, p. 164.
[18] See also his remarks in *Classical Landscape with Figures,* London 1947.
[19] Described in *Ulster Journal of Archaelogy* (3rd series), Belfast, vol. 17 pp. 7-56; vol. 22, pp. 21-26.

to decorate it with statues, the old statues of churches in the same district and of the same period were copied. When this was done, care was taken to entrust the work to skilled artisans rather than to sculptors gifted with an original style, so as to avoid anything with a distinctive character of its own being inserted into the old setting.

Nowadays, on the other hand, we are inclined to do precisely the opposite, and we refuse to put a modern copy of an old sculpture into an old tympanum or niche. The best known illustration [20] of this change of attitude is from the town hall at Kampen in Holland, before the last war. Here, six old statues in niches on the facade were showing unmistakable signs of progressive and irreversible decay. They were accordingly taken down and put in a museum, being replaced by modern statues of comparable figures, to the same scale, but of a lighter, clearer and simpler design. No-one could doubt, on looking at the new statues, that they are modern replacements, and yet the unity of the original design has been skilfully preserved.
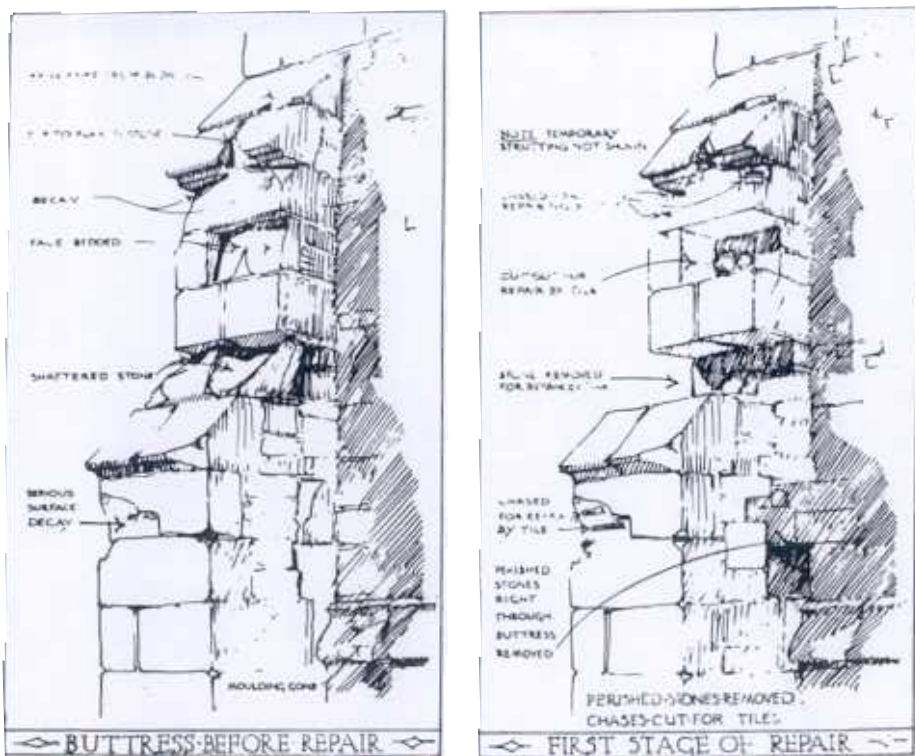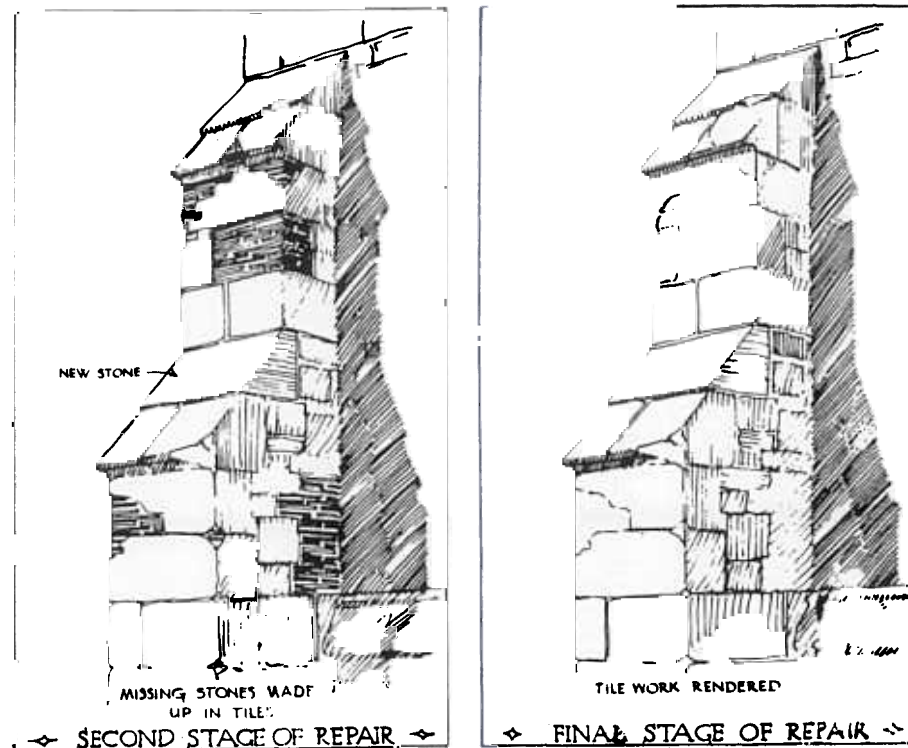

Fig. 15 Stone « dentistry ».

Fig. 16 - Second stage of repair. Final stage of repair.

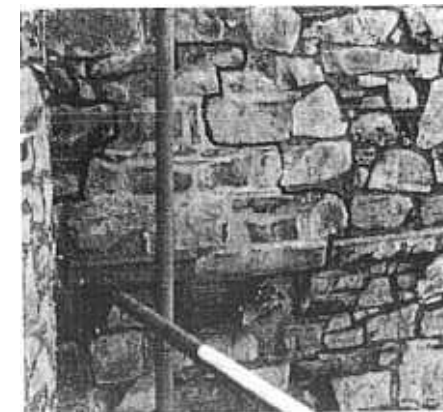Fig. 17 « Dentistry » work eroded by the weather.

Fig. 18 - Missing features, including details of a corbel table, reconstructed by analgy, and marked off by enclosure within a black line.

Fig.   *Neolithic Horned Cairn at Audleystown, N. Ireland, restored 1958.*

In our review of differing attitudes to restoration, I have left to the end one which is perhaps peculiar to our own confused and turbulent century: I mean politically motivated restoration.

The city of Rome had suffered a great deal from being "developed" and "opened up" in the period after 1870 when it became part of united Italy. Wide straight streets were driven through the old quarters by connecting up piazzas, whose character was thereby irretrievably lost, and Rome ceased to be a pedestrians town, as Venice still is. In the course of demolition, archaeological phenomena frequently came to light, and when ultimately a dictator rose to power in Italy determined to construct a new Roman Empire, these evidences of ancient glory appeared to him as potent symbols of the type of dynasty he was seeking to create. From accidentally encountering such manifestations, he turned to their deliberate pursuit. Benito Mussolini wanted to recreate Imperial Rome as the centre of a vast, distended metropolis. "The monuments of the millennium" he declared, "must dominate in necessary isolation". To achieve this purpose acres of familiar buildings were demolished, and a clear vista was made to the Colosseum from the Dictator's balcony on the Palazzo Venezia by driving a wide macadamized boulevard across and above several ancient fora.

This boulevard is the Via dell'Impero [21]. It is instructive to contrast the view before demolition with the site as laid out in 1935. As one of the most ambitious of Mussolini's attempts to re-create in Rome the city of the ancients, it is only fair to the planners of the day to point out that the Dictator traced the line of it himself, and boasted that it was construced at his will. It has been well said [22] that the only comment worth making on this carefully and expensively laid-out waste is that, with its concrete paths leading nowhere, and its municipal lamp standards lighting up nothing, it is the most symbolic and fitting memorial to a dictatorship in existence.

Gustavo Giovannoni [23], writing about these schemes before the war, observed that the idea behind them was "to consider these monuments or remains as something living, so that they may come to take a part in the fervid life of the city, rather than be expelled into some romantic solitude, and that movement may be boldly created about them, to show as it were the continuity of constructive expression which is within the city, ancient and modern."

But by clearing the shops from the ground floor of the Theatre of Marcellus, and demolishing the district round it, did Mussolini make of it "something living", or has he "expelled it into some romantic solitude"? Would it be better if our Yugoslav colleagues cleared the people of Split out of their houses and shops and restored, or at least disengaged, Diocletian's Palace? These are difficult questions which sharply reveal those who answer them as either romantics or classics.

Those protagonists of the *genius loci* whose mouthpiece is the "Architectural Review" of London have no doubts. Like King Ludwig of Bavaria, whose little poem I quoted earlier on, they point to the old engraving of the Forum in 1650 and lament [24]: "Gone are the rows of houses, the avenues of trees, the enchanting truncations of the Roman monuments, all signs in fact of the passage of time which, when it operates like this, only serves to enhance the astounding beauty of a city such as Rome... the archaeologist will never be satisfied until he has the whole city flat."

There is a tendency for the exponents of such views to overlook the circumstance that Rome was not, in fact, such a townscape paradise before the year 1870. To quote but a single instance, if we look at old photographs of the Temple of Venus and Rome, taken about 100 years ago, we shall find little that can be called romantic. It was, indeed, a squalid shambles. Under the direction of Giacomo Boni the platform of the temples was cleared of accumulated débris, strengthened, and its upper surface restored. The peribolus was rebuilt from the fragments lying around, while on the bases of the prostyle and peripteral columns evergreen bushes have been planted, trimmed to the shape of the lost features: a kind of reminiscential topiary work.

Old towns whose streets and buildings incorporate the accumulated legacy of centuries and even millenia of history, present a formidable problem in determining how they may be adapted to the needs of modern commerce and traffic, and where the demands of conservation must give way to the no less urgent claims of urban renewal. The task is a complex and difficult one, perhaps one of the most difficult architects and town planners have to face. But there is none more worthy of their skill and devotion.

H. H. REED.   'ome, the third sack' in *Architectural Review* (London), Feb. 1950, pp. 91-11(

[22] REED, *op. cit.*
[23] In the *Enciclopedia Italiana*, s.v. "Roma Capitolare"
[24] REED, *op. cit.*

Harold A. Meek
CHANGEMENTS D'OPINION À L'ÉGARD DE LA RESTAURATION
RÉSUMÉ.

Le fait de préserver et de restaurer les monuments anciens n'a pas été toujours pris en considération. Il y a eu des périodes de romantisme durant lesquelles l'état d'« aimable décadence » était préféré à la conservation.

Examinons brièvement les diverses attitudes des autorités responsables de l'Antiquité, à travers le Moyen Age jusqu'à la Renaissance, période au cours de la quelle on peut discerner un intéressant conflit d'opinions entre Raphaël et Michel-Ange. De nouveau, dans le 18ème siècle, il y a eu un changement de perspectives provoqué par la découverte de Pompéi et par les publications de Winckelmann et Stuart & Revett.

On examine la pratique de l'Ecole française du début du 19ème siècle, ainsi que le travail exécuté à Rome à la même époque. On note la naissance de l'Ecole de Viollet-le-Duc avec sa tendance à reconstruire les édifices historiques dans un style unitaire. On veut trouver l'equivalent anglais à ce mouvement en la personne de Sir George Gilbert Scott.

Une orientation opposée à ces tendances se trouve dans les enseignements de John Ruskin, qui sont examinés soigneusement, et dans ceux de Williams Morris.

Ces principes furent mis en pratique par la « English Society for the protection of Ancient Buildings » fondée en 1877 (SPAB).

D'alors à nos jours, on note qu'en matière de rigidité doctrinaire une détente graduelle s'est généralement diffusée. La SPAB a modifié son Manifeste en 1924 et l'idée de restauration a subi un certain degré de réhabilitation. L'anastylose est peut-être le premier pas dans ce domaine. De là, on arrive rapidement à la reconstruction des colonnes là où elles ont complètement disparu.

On présente des travaux qui illustrent les différentes variantes d'attitude, à partir du travail très conservatif, presque de « odontotechnicien », en Irlande du Nord, jusqu'à la solution plus libérale dans le même pays où l'auteur de cette comunication a procédé à la substitution des parties architectoniques manquantes par des parties analogues. Le problème du replacement des statues sous le climat nordique, est examiné avec des exemples provenant de Kampen en Hollande.

Enfin, on prend en considération les changements d'attitude en matière de planning des villes puisque cela intéresse les édifices historiques. L'auteur montre les exemples des résultats du dégagement, d'inspiration politique, des zones historiques dans la Rome des années 1930, avec la réaction de l'Ecole du genius loci des romantiques anglais.