The Tunis-Carthage Project began in 1970 by the Tunisian government with the financial help of the United Nations Program for Development and the technical assistance of Unesco for the development of the heritage of Tunis and Carthage with a view to economic development, calls upon international solidarity in order to protect one of the most noble sites in the world.

This project, born under the stimulus of two bodies, the Association for the Protection of the Medina and the Institute of Archeology and Arts, received the support of President Bourguiba, who said in a short speech delivered at a meeting of Unesco in Paris on the twenty-ninth of June, 1972, "that the tremendous efforts undertaken by Tunisia for the expansion of education and the dissemination of culture, without which we consider that any policy of economic development would be illusory, would be liable to stop abruptly if they did not receive the support of Unesco and, in particular, that of its Director General. Monsieur Rene Meheu, whose wholehearted devotion to the preservation of the world-wide heritage of humanity is well known". And President Bourguiba added: "By joining the Tunisian government in launching an appeal for international cooperation with a view to saving Carthage from a second death and in some way answering Cato across the centuries, you have illustrated this new approach which has as its objective the development of cultural heritage with a view to economic development. This operation for the benefit of Carthage has just been added to those previously contracted for the protection of the monuments of Nubia and the preservation of Venice. It combines with the action of the whole that you are undertaking for the safeguarding of world, cultural and natural heritage. It is the best testimony of your double concern for preserving the past and building the future".

These sites which Unesco, in a spirit of international cooperation, invites us to preserve, have been the witness of thousands of years of history. Modern Tunisia, guardian of the treasures of a past which concerns us all, has undertaken to safeguard and develop them with the assistance of international aid, assured by Unesco. Since 1970, at Tunis, a multidisciplinary team formed by the aforementioned organizations and by international and Tunisian experts, has had the task of analyzing the problems of an archeological site — Carthage — and of a historic city — the Medina of Tunis —, and of defining the order of safeguarding operations. Their proposals for an integrated arrangement will take shape not only to the degree to which an international campaign releases the necessary funds.

1. The conditions of cooperation have been established (The Tunis-Carthage Project), and the projects for the work of the disciplines and the archeological centers, and the foreign missions, desirous of working within the frame of Carthage and the Medina, will be able to contribute in research, following the plan which must be adopted to assure the salvation of the sites and the monuments at the same time as a logical urban growth.

The preliminary report of the Preservation and Development of the Medina of Tunis was published in October, 1972. It comprises a statement of the heritage of monuments, the population of and the housing conditions, of the economic functions and public equipment, followed by a policy of protection and development.

The plans for preservation and for development of Carthage and of Tunis answer, we realize very well, different needs. In the first case, it is a matter of excavating, of preserving and of developing an archeological site threatened by the invasion of concrete and by the process of dilapidation which urban growth entails; in the second, of planning the concerted arrangement of a historic city in danger, one of the most beautiful in the world, in order to satisfy the demands of a housing policy allowing the economically disadvantaged to live in a more humane manner and at the same time to preserve certain religious and civil buildings which are at risk from modern development.

It was in order to glorify this great work that the day of the fourteenth of May, 1972, was marked in Tunisia by an important cultural demonstration. On the hill of Carthage, the Minister of Cultural Affairs and Information, M. Bachaouch, and the Director General of Unesco, M. Rene Meheu, expressed their support of the Tunis-Carthage project and appealed to international solidarity to accomplish it. The Minister, who is also mayor of Carthage, declared that "Culture is at the very heart of the battle for development" and he reminded the Director General of the statements in which he had made in Venice, concerning the place of culture in society: "You have indeed revealed a profound truth to which we had not paid enough attention, namely, that we have not only to decide in favour of the introduction of the cultural into development, but of the cultural into modern development. In the Tunis-Carthage project, it is a matter of excavating, of preserving and of defining the order of safeguarding operations. It is necessary to facilitate the demands of a housing policy allowing the economically disadvantaged to live in a more humane manner and at the same time to preserve certain religious and civil buildings which are at risk from modern development.

In presenting to the readers of Vie des Arts a section on the Tunis-Carthage project, we wish first to render homage to the Tunisian government which took the initiative in this matter and to all those who have already been associated with it or who intend to do so. On the other hand, this project deserves to be better known, and it is to be hoped that our own governments will wish to contribute to its realization. In a spirit of international cooperation, an additional effort is imperative. It would be a matter of defending a great culture, of expressing our gratitude to our Tunisian friends who have contributed articles to this section. Their texts call to mind certain historical, cultural and artistic aspects of the Punic, Roman and Moorish eras; a last one relates to the realities of to-day's metropolis, to problems to be solved. Finally, our heartfelt gratitude is extended to M. Azédine Bachaouch, who was the initiator and coordinator of these pages on Tunis and Carthage.
CARTHAGE, GREAT POWER OF THE WORLD
ANTICUITY

By Hedi SLIM

Left to himself, without the help of history, archeology or literature, the visitor to contemporary Carthage will have trouble seeing in this little residential city, so lovely and so peaceful, the heir to a colossal antique metropolis with a tremendously eventful history.

As opposed to certain of its great rivals of antiquity, such as Rome or Athens, which in our time are still in the forefront of the political scene, Carthage suffered a tragic series of defeats and destructions which almost ended by erasing its name from the original inhabitants before succeeding in freeing itself from their grip and then in supplanting them. It was fostered in that by its own development as much as by the disasters and disappointments suffered by the others.

With the fall of its competitors, Tyre, in particular, was falling: it escaped the Babylonians only to fall more deeply under the blows of the Persians. Carthage then inherited the western possessions of the unfortunate metropolis. It knew how to make this legacy bear fruit. Soon it was at the head of a great empire with numerous colonies and, little by little, the Carthaginians built up a rank of a formidable power capable of playing the foremost role in the political chess-board and even of influencing the evolution of the ancient world.

Toward the end of the sixth century B.C., Carthaginian power extended on all shores of North Africa, from Tripoli to the Atlantic coasts of Morocco, and on greater and greater zones of Sicily, Sardinia, Spain and the Balearic Isles.

At that time Carthage was, thanks to this empire, the richest state of the western Mediterranean. Allied to the Etruscans, another power of the era, it succeeded in halting the Phoenician expansion after the battle of Alalia (Alalia Regia, in 535 B.C). Taking control of the Pillars of Hercules, followed the west coast of Africa and reached the Gulf of Guinea, the other gateway to the British Isles. Carthage was at the head of a few colonies organizing new markets in the African world, and the诶nt commercial relationships linked with the states of the Orient emerging from the conquests of Alexander and the tenacious effort of economic recovery bore fruit and gave Carthage the opportunity of experiencing a new rise, at the very time when the Phoenician empire was entering a phase of irreversible decline following endless internal strife. Thus, the conflict which soon set Greeks and Carthaginians against each other, and whose stakes was the domination of Sicily, turned to the advantage of the latter, who succeeded in assuring for themselves the seizure of the ©

However, when Carthage established itself at Messina in 269 B.C., it found itself face to face with Rome, which had just taken its place at Reggio, on the other side of the strait. The conflict which soon placed these two metropolises against each other would be replete with consequences for the history of antiquity and even for all humanity.

The Punic Wars: World Wars at the Level of Antiquity

By reason of the number of countries and peoples involved in the conflict, the importance of the matters at stake and the changes they brought about in the evolution of the world, these wars had the magnitude of world wars.
The first Punic War lasted twenty-three years (264-241). It took place almost entirely at sea and ended in a somewhat paradoxical defeat for Carthage, whose fleet seemed clearly superior. This was a cruel disillusionment for the Carthaginians, who had not hesitated to predict to the Romans that they "would not even be able to wash their hands in the sea".

In fact, the power of Carthage concealed many seeds of weakness: a ruling class blinded by its own egoism, of a moral distrust with regard to great men and an unwillingness toward any attempt at reform; a mass of original inhabitants exploited and ready to revolt; an army of unruly and unscrupulous mercenaries.

General Hamilcar Barca had the wisdom to detect the causes of the ills from which his country was suffering and to learn a lesson from the mistakes that it had just made through. It was he who had the ability to institute again the Carthaginian expansion on the Mediterranean and to set up the basis of a new Carthaginian power. He adopted revolutionary solutions, drawing inspiration, in many areas, from Hellenic examples.

The new Punic adventure developed in Spain. Hamilcar Barca swiftly subdued a large part of the country, organizing his conquests in the manner of great empire builders, exercising a policy of assimilation of the natives by the enlistment of conquered soldiers and mixed marriages and founding his power on the army in the heart of which he fostered the image of the always inspired and invincible leader.

The benefits of the conquest of Spain were so well felt in Carthage that Rome took offensive and hastened to provoke the second Punic war (219-201). This was dominated by the extraordinary personality of the Carthaginian general Hannibal, who crushed the Roman legions at Trasimeno (217) and at Cannes (216). This last battle is still considered as "the yet unequalled model of total victory, the one that by the complete encirclement of the enemy not only beats him but also annihilates him". It was on the morrow of this victory that one of the Carthaginian officers suggested the march on Rome and that, in the face of Hannibal's refusal, he was supposed to have told him: "The gods have not bestowed everything on the same man, Hannibal, you know how to conquer but you do not know how to turn victory to account."

His triumphal march on Rome would certainly have changed the face of history, but the defeat of his brother Hasdrubal in Spain, the lack of aid, the rather passive attitude of his own country and, finally, the more and more aggressive tactics of the Romans, forced Hannibal to turn back to Carthage. The legions of Scipio Africanus, reinforced by the troops of the Numidian king Massinissa, succeeded in conquering at Zama (202) the army that he had gathered in haste.

The Death of Carthage

This defeat of Hannibal on African soil rang the knell for Carthage as a Mediterranean power. Hannibal himself, while wishing to remedy the ills from which his country was suffering, succeeded only in bringing down on himself the anger of an aristocracy in desperate straits. Denounced in Rome, he was obliged to exile himself. That suited the purpose of Massinissa, who reigned over a territory covering approximately present-day Algeria and who, with the benevolent neutrality of Rome, took upon himself the task of conquering the Carthaginian territory, proclaiming that he was going to turn Carthage into the capital of a North Africa unified under his aegis. Rome then became aware of the dawning Berber danger.

She could forestall it only by condemning Carthage to destruction: "Delenda est Carthago." This was the third Punic War, which lasted three years (149-146 B.C.) and was marked by a heroic resistance by the Carthaginians. But, in 146, the city succumbed to the attacks of the Roman general, Scipio Emilius, who systematically destroyed it, ploughed its earth, sowed it with salt, and declared it accursed. Tormented in spite of himself, it seems, he was so upset by the sight of the city in flames that he cried.

Then, after bitter thoughts on the uncertainty of things in this world, he recited aloud the famous verses of Homer: "A day will come when Ilium, the sainted city, will perish, when Priam and the nation of Priam, skilful in wielding the lance, will perish." To the historian, Polybius, who questioned him on the meaning of these words, he answered: "I do not know why I am afraid that someone will repeat them some day with regard to my country."

This was, in any case, the most terrible example of the total annihilation of a whole people, "the Hiroshima of Antiquity", as has recently been written.

A great metropolis lasting seven centuries, Punic Carthage disappeared suddenly, leaving few material traces, but it was an important civilizing contribution to antiquity. With its many colonies scattered on the whole western strand of the Mediterranean and as far as the shores of the Atlantic, it exercised an important influence on the evolution of the ancient world. The Punic cities of North Africa and elsewhere were zones of contact and of fruitful exchange among the different ancient civilizations. Misunderstood for a long time, the Carthaginian contribution is beginning to be better appreciated, thanks to the development, a little everywhere, of excavations and of archeological and historical research.

(Translation by Mildred Grand)
Shortly after the first Punic War, Hamilcar Barca, not without bitterness, left Sicily with the last contingents of the army; the fatherland had just suffered a serious defeat, and the Carthaginians had lost on the island the big island to their enemies, the Romans. What was to be the fate of Carthage after this disaster? Diminished, impoverished, out of control, the city was liable to experience a post-war period undoubtedly more trying than the war itself: civil war, perhaps. The Carthaginians were at variance. Territorial forces were in conflict with one another: conservatives and revolutionaries, partisans, some of an archaical elite, others of democracy. Democracy? What was its meaning? That was a word easy to pronounce; but the principle was far more difficult to handle! As the boat took breath, Hamilcar Barca rose to his deck to look at the coast of Africa, Hamilcar Barca was shaken by that irresistible force engendered by ideas and feelings which hastened to be born and to develop in the midst of an infernal din; his head was very heavy with it.

— Bostar, Bostar! Is it dawn already?
— It is the rosy-fingered dawn, Master. May your day be auspicious and blessed!
— Good day, Bostar.

Silence again enveloped Hamilcar Barca's cabin. Weary doubtless from a long and relentless insomnia, the Carthaginian general fell asleep, soothed by a very gentle early morning breeze, the one which, in our regions, heralds the sunrise. When he awoke, the capital of the Carthaginian world was already to be seen: they made out its beautiful civic and religious buildings, its sumptuous villas, the magical green of its gardens enlivened by birds of multi-coloured plumage and by the murmuring of the waters destined for the irrigation of fruit trees and market-garden crops, essential to the garnishing of the Carthaginian table.

Hamilcar abruptly left his bed and came to take his place on the bridge, on the side of the prow, in a serious posture. He seemed thoughtful. No one dared speak to him; from time to time, he gave his orders; he was very insistent on accuracy; it was distasteful to him to repeat a command. The crew knew him very well. Hamilcar was worshipped by his men.

Slowly and with some elegance the ship neared the approach to the port. There, the Carthaginian general was awaited by the members of his family, his wife, his daughters and his son, Hannibal, who was hardly seven years old. Although young, the child was well aware of his father's fame; nor was he unaware of the fact that his country had just suffered a terrible defeat. His mother was not able to restrain his ardour. Hannibal ran everywhere, slipping among the bystanders; now one, now the other of his sisters tried to catch him in order to avoid for him an unlucky fall or useless or annoying movements. The child, always full of ill-controlled energy, raised himself on tiptoe the better to discern the beautiful ship that was bringing his father back from very far away, from the other side of the sea. At last there it was at the circular port: the mooring lines were thrown. Hamilcar Barca, tears in his eyes, went toward the gangway. As soon as he set foot on land, he rushed to his children to embrace them while his wife gazed at him with a look of tender love.

— Welcome, Hamilcar, she said.
— Greetings, wife! Tell me, are you willing to go home with our dear little daughters? I shall go first to the Admiralty and I shall doubtless take a little walk with Hannibal. Hannibal, do you want to walk with me, is it possible? You are seven years old already; you are no longer a baby to be kept at home.
— Yes, father, I would like that. I am happy to be able to stay with you.
— So, son, let us go for a walk since you want to. As for the Admiralty, I shall get there later.

— Is the Admiralty that immense tower that overlooks the circular port?
— Indeed it is. It is here that warships, triremes, quadriremes and quinqueremes drop anchor. Over there are shipyards where the repair of damaged ships takes place; when necessary, they build new units of this port! All merchandise is found there; all languages are spoken there. It is picturesque. I shall take you there, another day. Now, if you like, we are going to cross the highway that leads toward the upper city, to that hill on whose summit stands the temple of Eshmun, our god of healing.

I have often heard my mother speak of Lord Baal Hammon and of Lady Tanit.
— Their temple is not far from the port; it is just behind the copse. As you see, it is a sanctuary not in a building, a sacred area where the faithful come to offer live sacrifices to Baal Hammon and Tanit. Originally, they used to offer human victims, young children; nowadays, a new interpretation of the cult, prepared and recommended by our priests who join piety to learning, authorizes sacrifice to substitution. For the child doomed to sacrifice, they use a lamb or another animal. This substituted sacrifice has neither less value nor less virtue than the traditional sacrifice, provided that the ritual is scrupulously observed.
— You know, father, the other day our slave was speaking of a sacrifice to Moloch. It was, she said, a serious ceremony; she spoke of tambourine players, of musicians, of dancing, of masks and of many other things, of fire, of spices, etc., etc. The ceremony takes place, she said, at sundown.
— Yes, indeed, a very important religious ceremony is involved here. It refers, as I have just told you, to our two great deities, the ones who guard our city, our security, our prosperity, the fertility of our land and that of our animals. Baal Hammon and Tanit watch over the greatness of Carthage and over the wealth and welfare of the Carthaginians. In the sanctuary of Baal, social distinctions disappear. The rich like the poor, free men like slaves, citizens of Carthage like resident foreigners are equally welcomed to pray, to make vows and to offer sacrifices.

— Among the things our slave spoke of concerning this ceremony, there were, I believe, urns and stelae.
— When the victim has been slaughtered according to the ritual and has been cast into the sacred fire, they wait until it has been completely consumed to collect the ashes in an urn. Sometimes, the master of the sacrifice, before burying the vase, adds to it an amulet, a jewel or some other object, a precaution against the forces of evil or an allusion to survival in the afterworld. Over the sacrificial urn, they erect a stele whose form and decoration vary according to the style of the time and the taste of each. Our city welcomes cultural and artistic trends from Canaan, Egypt, Greece, Etruria, indeed from all Mediterranean countries. The commercial port gives the most lively picture of these different horizons, with their goods, their ideas, their customs and their beliefs. On the steles of the sanctuary, the engraver or the sculptor represents the diversity of this world of which I have just spoken to you: elements borrowed from Grecian imagery placed beside other elements taken from the Egyptian.

While Hamilcar was conversing with his son, a stranger approached and spoke to him. He was a Greek who had just landed in Carthage.

— Excuse me, citizen of Carthage, for interrupting so sweet a conversation. You are just speaking of buried urns; does the sanctuary of Baal and Tanit therefore resemble a necropolis?
— It is not a question of a necropolis. Over there, on the slopes of those hills that overlook the lower town, are located vast cemeteries.
— Tell me how Carthaginian tombs are planned. They must resemble ours.
— I do not know how yours look... But, without having been buried, I believe I can describe a Carthaginian tomb to you. There are actually different categories: tombs with pits, tombs with shafts and tombs with staircases and vestibules which lead to a funeral chamber carved in the rock.

— Are your dead buried or cremated?
— The two ways of interment are practised. Among some people they undertake the stripping of the flesh from the corpses so that, in the funeral chamber, they place completely fleshless bones beside the funeral furnishings which also vary according to family customs: much pottery is found there, local or imported from the other side of the Mediterranean: Etruria, Greece, Cyprus, Phoenicia, etc. There are jewels, amulets, masks of terra cotta or of molten glass.
— Thank you, citizen of Carthage, I leave you with your son, is it possible to have a good time in Carthage?
— In the harbour district, there are delightful cookshops where one can eat fried fish. As far as wines are concerned, one can find them for all tastes. I gladly recommend the wine of Magon to you. Come, Hannibal, the sun is already at the zenith.

(Translation by Mildred Grand)
ROMAN CARTHAGE

By Abdelmajid ENNABLI

Like the large American cities erected at one stroke, bordering the Atlantic Ocean, facing the Old Continent, Roman Carthage was built at the head of Africa, facing Rome, on the other side of the Mediterranean Sea. From the first, its founders, who intended it to be a capital, wished it to be vast and majestic at the same time. Starting from nothing, since the site of the destroyed Carthaginian city had been abandoned for more than a century, the Roman city-planners conceived a cadastral plan which still amazes to-day by its vigour and its scale.

From the summit of the Acropolis of Byrsa, taken as geometric centre, the surveyors established two great perpendicular axes, the decumanus maximus and the cardo maximus, thus determining the four parts of the large rectangle forming the layout of the city. Spreading out parallel to the shore, this plan measures 888 metres on the cardo maximus, north-south, and 828 on the decumanus maximus, facing east-west, thus covering about 262 hectares.

Then at the interior of this vast surface, departing from two big perpendicular axes, a whole checker-work of orthogonal narrow and decumanus traced, outlining lots of equal area intended for buildings. On both sides of the cardo maximus and parallel to it, twenty spaced secondary cardos of 37 metres each extend from north to south, crossed perpendicularly by six decumanus distributed on both sides of the large decumanus facing east-west. It is in the plan of this network of streets that the insulae are distributed. Each insula or small block measures a length four times its width, being 35 metres by 142, covering a surface of five thousand square metres.

Thus, almost two thousand years before the American pioneers applied it to the new continent, the Romans imposed on the natural topography of the land a plan of rational conception destined to be the setting of the future capital of Africa.

It was in the squares of this huge chess-board that the varied governmental organs and buildings of the city were distributed and arranged. At first, private dwellings: the first colonists to arrive from Italy and for whom the new city had been founded had to receive lots of sufficiently extensive area to erect spacious homes. A whole district of these beautiful villas existed in the north part of the city. On one of the heights that go slowly down toward the shore and whose slope was arranged in successive levels according to the dimensions of the insulae, the villas follow one upon the other.

A whole ensemble of these houses was excavated and is to-day one of the richest and most attractive areas of Carthage. The most remarkable of these aristocratic residences is the one called the Aviary on account of a very lovely mosaic showing a multitude of birds hopping in a flowery landscape. Right beside, in the house at the Cascade, a series of small cascades feeds a great pool facing a large reception hall.

In these immense dwellings, the master of the house and his family lived with many servants. He welcomed a clientage whose faithfulness necessitated frequent invitations by him which, as a matter of fact, are evidenced by the ruins which surround the house. These buildings, genuine reservoirs intended to hold an accumulation of several tens of thousands of spectators, the architects and the builders had to show audacity and inventiveness at the same time. According to the nature of the play, the stage is lengthened into a track or else contracts in the form of a foyer to concentrate interest on the action, and the tiers of spectators, encircling the scene, extend in long steps or rise in successive arches.

Of the amphitheatre of Carthage, only too famous for the sacrifices of Christian martyrs, there remains to-day only a big oval framework marked out almost at ground level: no other part of this basin of violence has endured. To-day, the vault of this bastion of violence has withstood the pressure of the centuries, the earthquake and the weakening of the construction. So it is only the arena has been uncovered, offering no further echo of all the bloody combats which took place there for the jubilation of a whole assembled people. But we can get an idea of this architecture from the El Jem amphitheatre which preserves one of the most extraordinary and majestic monuments of human genius.

In comparison with that of the amphitheatre, the architecture of the circus appears simpler. In length, it is more than five hundred metres, is divided longitudinally by a wall ending in two large boundary posts and around which runs the track. Around the arena, parallel to the track, stretch the tiers. In the middle, on one of the sides, was the place of the tribune. At one end were the stables, the
sheds and the starting box, while at the opposite end rises the triumphal gate, under which there stood the platform of the presidency of the games. The chariot races that took place there were the most popular sports show of antiquity, and their competitions were followed with a passion comparable to the one which inspires to-day's crowds for important games. The charioteers, on chariots, defending one of the four traditional colours—blue, red, white and green—had to go around the spina seven times. More than the speed of the chariot, drawn by teams from two to twelve horses, it was the incidents which enlivened these contests which were the joy of the spectators. It was especially at the turns that they measured the skill of the driver and looked for the clumsy. The disorganized team, the runaway horses, the overturned chariot, the thrown driver, caused a general collapse, a wreck which set off roars, unleashed the passions of the crowd of spectators. The one who, conquering all these obstacles, managed through all its mishaps to accomplish the seven laps was proclaimed the hero and experienced a glory comparable to that of the great champions of our time.

But of these clamours and of the glories they created, nothing more now remains than the traces of deserted and silent monuments which only archeologists will be able to question. (Translation by Mildred Grand)

PICTURES IN STONE, IMAGES OF EVERYDAY LIFE

By Mongi ENNAIFER

Here is a large pavement uncovered, a few decades ago, at Carthage. It represents an estate and scenes of life in the country near Carthage. The composition, quite original, lets us live a day among rural aristocracy.

The Lord Arrives

A horseman rides slowly toward a fortified house. He precedes his faithful servant who keeps him company. The servant, his right arm stretched forward, seems to be speaking to his master. With his left hand, he holds the ropes of a big wicker cono-shaped basket which hangs on his back and contains the baggage. Constructed of building-stone, the edifice shows two corner towers at the ends of its facade, jutting out, joined between on the first storey. Constructed of little marble cubes. A pavimentum punica of a Punic house at Kerkuwane (Cape Bon, Tunisia) is, however ornamented by a symbol of Tanit between two fish.

During the Roman era, the use of mosaic spread. Artists from Alexandria and Cyrene settled in Tripoli in the first century A.D. Through their intervention, the oriental influence, expressed by the nilotic style, penetrated into Proconsular. A second wave, originating in Italy, also reached this province.

The mosaic (a panel made by the assembling of cubes of marble, stone, molten glass, —) was introduced into Africa at the end of the Punic era. It quickly experienced a great expansion, and the Carthaginians borrowed it from the Greeks. But, if we already find in Olynthus (Greece) in the fourth century B.C. mosaics decorated with figures, in Carthage the floors of pink concrete were simply encrusted with little marble cubes. A pavimentum punica of a Punic house at Kerkuwane (Cape Bon, Tunisia) is, however ornamented by a symbol of Tanit between two fish.

The use of this rich pavement spread everywhere in public buildings and private homes, in the city as in the country. Figurative themes are innumerable, the most frequent, however, arise from mythology and sports. African aristocracy was enthusiastic about hunting, while the common people considered shows in the arena and especially the chariot races a necessity as much as food.

The great ancient cities had their theatre, their amphitheatre and their circus. The last is generally the most poorly preserved. It is fortunate that, in this area as well, the stone panels, pictures of the life of our ancestors, bring us precious information.

One of them, uncovered in a Carthaginian house, shows a lively sports contest. Three quadrigas in full flight are going around the spina. Each charioteer urges on his horses by
waving his whip and, undoubtedly, by shouting. While a fourth contender, headed in the opposite direction to the three others, floursishes the palm of victory he has just won and calmly returi to his starting point. Now that those, the four rival parties of the era: the Whites, the Greens, the Reds and the Blues. But beyond this symbol, the presence of such a work in a private home is justified only by the importance of the proprietor who must have been a patron of the arts or one of the potestates of the circus. In any case, the pavement is the only document remaining to us after the almost complete disappearance of this great public building of Carthage (six hundred metres long by one hundred wide). Bread arc circles: Panem et circenses, demanded the mob at Rome, which was much spoiled with spectacles. Indeed, in the middle of the games, huge banquets were served to them.

In Africa, it was the same, if not to a greater degree, because scenes of drinking bouts and banquets are very often shown in the mosaics. The most famous, on this subject, is that of the Banquet of the Travestites of El Jem. Actually, gastronomic refinement was the specialty of the upper class. Some great lords sometimes used to banquet the whole day. Lying comfortably on couches, in their enchanting decorated triclinia, they ate... discussed... tasted... and again. Once gone through the tasting stage, when the servants bring the first well-filled platters. One of the diners tries to grab a loaf of that is being offered to him by a waiter who is passing between the tables. His neighbour summons another servant. In a corner, a cook supervises the preparation of the dishes at the he will serve still hot.

The banquet is solemnized by various arts. A juggler works with a hoop; two dancers accompanying their steps with types of long-handled castanets and to the sound of a flute, revolve in the middle of the room, in a lively and congenial atmosphere.

In the eyes of the ancient world, the games had a religious meaning and represented for them an almost daily activity. The Africans enjoyed them to their heart's content, without, however, neglecting anything of their different spiritual or cultural concerns.

1. An operation which took place in December.
2. A mosaic floor of the Roman era was named.
3. The symbol of Tanit (a Carthaginian divinity) decorates a mosaic floor at Delos, another at Cagliari and a third at Sabratha.
4. A Roman province which roughly corresponds to modern Tunisia.
5. Sphynx, resting in the middle of the track. It was decorated with statues, obelisks, altars and sculptures which held seven eggs. At each completed lap of the race, a servant threw down an egg, in order that the spectactors should know at every moment what point of the game they were at.

(Translated by Mildred Grand)
Thus we discern two great eras where architectural activity appeared the most intense: the thirteenth and the fifteenth centuries. These two centuries actually correspond to two epochs of great urban expansion. At a time when, in the first period, the founders aimed especially at the positioning of urban institutions essential to the organization of a capital of a great kingdom, the second is marked by works of beneficence informed about public and public utility made necessary by the important development of the city.

The urbanisation of the inner perimeter of the Medina resulted in forcing outside the city walls the cemeteries which had for a long time occupied the west and northeast fringes of the Medina, and, especially the large western cemetery of Sfax, or of the Chain, which became, much more specifically, a large family of the Great Mosque of Zaytunah or of the Library of Abu Amr Uthman, some decorated mausoleums, places.

From whence comes the assumption that the North suburb, under the Hafsids, experienced an evolution in two stages: the first, corresponding to the beginning of the fourteenth century, marked by the first surrounding wall, the second, corresponding to the line passing by Bab Bou Saâdun dating probably from the first half of the fifteenth century. It seems, therefore, that from the time of the Hafsids reign, the suburb of Bab Souika had the greatest part of urban establishments such as mosques, fountains, palaces, ... From the beginning of the fourteenth century, they were given ramparts whose vestiges could be distinguished on the face maps of the nineteenth century as well as beneath a garden bordering Zawiya Boukriyya Street. In the fifteenth century, the suburb of Bab Souika was surrounded by a second wall passing by Bab Bou Saâdun. From whence comes the assumption that the North suburb, under the Hafsids, experienced an evolution in two stages: the first, corresponding to the beginning of the fourteenth century, marked by the first surrounding wall, the second, corresponding to the line passing by Bab Bou Saâdun dating probably from the first half of the fifteenth century. It seems, therefore, that from the time of the Hafsids reign, the suburb of Bab Souika had the greatest part of urban establishments such as mosques, fountains, palaces, ... From the beginning of the fourteenth century, they were given ramparts whose vestiges could be distinguished on the face maps of the nineteenth century as well as beneath a garden bordering Zawiya Boukriyya Street. In the fifteenth century, the suburb of Bab Souika was surrounded by a second wall passing by Bab Bou Saâdun. From whence comes the assumption that the North suburb, under the Hafsids, experienced an evolution in two stages: the first, corresponding to the beginning of the fourteenth century, marked by the first surrounding wall, the second, corresponding to the line passing by Bab Bou Saâdun dating probably from the first half of the fifteenth century. It seems, therefore, that from the time of the Hafsids reign, the suburb of Bab Souika had the greatest part of urban establishments such as mosques, fountains, palaces, ... From the beginning of the fourteenth century, they were given ramparts whose vestiges could be distinguished on the face maps of the nineteenth century as well as beneath a garden bordering Zawiya Boukriyya Street. In the fifteenth century, the suburb of Bab Souika was surrounded by a second wall passing by Bab Bou Saâdun.

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dilapidation, particularly for the last twenty years, resulting from the loss of function of most of the buildings of cultural and religious character, from the crowding of housing under poor sanitary conditions, aggravated by the lack of maintenance, the inadequacy and the decay of the substructures (water and drainage, in particular), the vast increase of commercial activities, those of the modern centre in expansion as much as those linked to popular consumption and which spoil and degrade a fragmented structure.

The dilapidation of the buildings, their transformation or demolition, risk causing the progressive disappearance of the old centre not only as a cultural heritage, but also as a heritage of real estate which they cannot hope to replace by a new habitat under the present economic conditions of the country.

The salvation of the historic site cannot be separated from its adaptation, as an urban space, to the functioning of the city and the needs of its inhabitants. It will have to be planned not only in terms of easement but above all in terms of revitalizing the old centre.

The solution of these problems demands a triple action on the heritage of historic buildings, on the residential area and on the economic spaces.

Concerning the heritage of monuments it is suitable to assure first the protection of the character of traditional architecture and town-planning, as well as of the buildings, by different easements. The degradation of the heritage will be checked by a policy of restoration and revi­

sion of the historic buildings, at the same time as activities of sociocultural and touristic nature will foster the rehabilitation of the old community.

Concerning the habitat, the existing structure should be preserved by repair and maintenance and by the improving of housing conditions. Given the scarcity of dwellings and the poor financial state of the people, it is indeed impossible to loosen the density and renew the built-up area. By way of supporting policy, it is necessary to undertake urgently the thorough restoration of a small part of the realty heritage and the renovation of districts threatening ruin.

Finally, the rebuilding of sanitation and distri­

bution facilities is a condition of immediate necessity.

For economic areas, production activities capable of being revived by touristic demand (warehouses and related workshops for artisans) will be concentrated in the central space. Better organized, the historical commercial areas (the markets) will be accessible to the to-do customers. But it is important at the same time to loosen the pressure of popular consumption, by restoring the destroyed market axes and by gradually creating new centres in the suburbs, then on the outskirts.

Such are, in their general framework, the measures already being proposed to the Tunisian authorities by the Association for the Salvation of the Medina, connected with the Development Project (Tunis-Carthage Project) which Unesco supports, with the assistance of the Development Program of the United Nations.

As of now, the town-planners, architects and engineers responsible for the development of this Project are working on the overall program of development operations and, in particular, on drives relating to matters of priority: at the same time, they are setting up, in cooperation with the services of the State and the municipal administration, proposals of financing and the financial mechanisms necessary for the accomplishment of these programs.

(Translation by Mildred Grand)

ANONYMOUS.
Reliquary of Father de Brébeuf, 1664-1665.
Silver; 21 in. x 21 53.3 x 53.3 cm.
Quebec, Monastery of the Augustines of the Holy Cross.
(Phot. Robert Derome.)

THE OLD SILVER OF NEW FRANCE

By Jean TRUDEL

The exhibition of Old Silver in New France which will be presented at the National Gallery of Canada in Ottawa from the first of February to the seventeenth of March, 1974, offers a first approach to the origins of silver craft in Canada. It is not possible to deal with this subject without studying the work of French silversmiths, in use in the country from the middle of the seventeenth century until the end of the French regime, which marks an intention to transplant European social structures to America, while the silverwork created in New France reveals an adapting of these structures to the new surroundings, notice being taken of its peculiarities. That appears especially when we technically and stylistically compare the French works with those of New France and study the silversmiths of New France as a collectivity facing that of the French silversmiths. It is fascinating to study the works in terms of their owners and of the significance they had for them: the satisfactions of aesthetic order were not the only ones they drew from them.

Religious power played a rôle of first import­

ance in New France: the French colony was Catholic and the representatives of the clergy everywhere. One of the most powerful religious orders, the Jesuits, had very early been associated with the undertaking of coloni­

zation and had not taken long to gather its forces of the Ursulines of Quebec, while record­ing that of the French colony when several silversmiths were sent over to the new country by one of their lay founder and had arrived in Quebec in 1639 with the first nuns. Paul Lambert’s lamp thus perpetuated the memory of the benefac­tress of the Ursulines of Quebec, while recording their belonging to the new country by one of the most beautiful works of silver created in New France.

The use of French silverware in New France was not limited to the clergy, far from it. Several of the new arrivals brought some in their bag­

gage. Those who held important positions on top of the colonial pyramid, whether French or New French, had some silverware on their tables, a sign of their riches and their rank. The Museum of Fine Arts in Montreal has an ewer, created in Paris in 1754-1755 by the silversmith Jean Fauché, which carries double coats of arms engraved on its side. They are those of the Le Gardier de Repentigny and Chaussegros de Léry families which became united by the marriage of Louis de La Gardier de Repentigny to Marie-Madeleine de Chaussegros de Léry in 1750 at Quebec. It is significant that they took the trouble to bring this over from France at a moment in the history of the colony when several silversmiths working in France as well as in Montreal on a greater prestige was attached to French works than to those of New France.

Many secular pieces of silverware were ordered from silversmiths of New France. To our knowledge, their clientele was in general modest in origin and wealth. A papabowl by Jacques Gadois, called Maugué (about 1650-1704) in Montreal, 1750), preserved at the Sisters of the Congregation of Notre Dame at Montreal, carries the inscription LOUIS' LEROY 'LACHOSSE'. Louis Leroux, called Lachassaye, born in Rouen in 1654, married in Montreal in 1704 and died in 1747, was a sergeant in the company of the Monseigneur de Longueuil. By investing in a piece of silverware, he was following an example from above and could publicly demonstrate being comfortably off. This piece of silverware also constituted for him a financial reserve which he was to be able to sell to someone who wished to use his name engraved on it was a guarantee against theft. Because he had had this article made in Montreal, he had avoided the risks of loss inherent in a double crossing of the ocean, risks which his financial state probably did not allow.

The study of silver objects used in New France offers us a certain access to the community which lived there. There is no doubt that further pursuing research we shall learn a great deal about this society. For this it would be necessary to draw up a complete and preci­

sely measured inventory of the pieces which have been preserved, while undertaking systematic research among the resources in the archives.
REYNALD PICHÉ: LIGHT WHICH IS BORN EACH TIME

By Luc BENOIT

Whether through a combination of circumstances or a lack of contacts, the fact remains that Reynald Piché’s last Montreal exhibition, in spite of the success obtained among the public and the quality of the works presented, has been somewhat ignored by the critics. But those who are familiar with the work of the artist, and the others who, out of simple curiosity, went to the Stable Gallery, will undoubtedly not have been disappointed.

In his exhibition at the Art Centre in Valleyfield last August, Piché presented about forty aluchromes, the outcome of a research on aluminum which he undertook a good four years ago. An outcome, certainly, on account of the remarkable control at which he arrived: on big panels of aluminum, (some are easily four feet by six), lines, dots, colours of a rare luminous intensity vie with each other.

Undoubtedly we have previously seen work on aluminum, but never like those. The mastery with which Piché controls both his colours and the great gestures which lash some panels astonishes and thrills. The exuberance of the colours, the superpositions, the transparencies, the firmness of the lines, are not due to the chance of this technique, but to a perfect command of it. It is a dazzling explosion.

Outcome, we were saying, but beginning too...

Out of all the already extensive work of Piché emerges a line of conduct, a research more and more advanced, that of light.

From the beginning, at the time of his oils on canvas, we discern this research: to give to the picture a light which shall be particular to it, and more yet, that the picture shall itself give light. The techniques, the colours, the materials will vary. Each exhibition will mark a step toward this approach of total light. "The danger in playing with light," according to Piché, "is that one arrives in front of so much light that there remains nothing to put on the picture..." That is why the artist feels the need to fall back, to link up with concrete and everyday gestures, as everyday as cooking or crossing the lake in a rowboat to go and see the sun setting in the water: and that, to rediscover himself. It is this everyday quality that makes the poetry of his work. Because it is felt, lived, visceral, human.

Here depth is born of light, as transparent clouds would be formed.

In 1963 panels of plexiglass and aluminum followed the works in oil of "sideral spaces peopled by phantom beams and hot atoms," in 1966-1967. This was the grasp of light: surrounding light which plays on the pictures, transforms them in the rhythm of the lighting or the movement of the viewer.

1963 marked one more step in Piché’s development. He exhibited, at the Cultural Centre of Vaudreuil, painted automobile hoods and other parts of cars. There he showed an awareness of living in a multidimensional world which oversteps into the universe. The frame bursts. There is, in him, the will to assume the everyday. And the everyday bathes in the spatial science which we are developing more and more each day.

Going from canvas to more rapid materials, such as plexiglass, aluminum and corrugated metal, he integrates into his research materials which are new but which are part of the daily environment of everyone. "These materials," he says, "ask only to be possessed and exploited in order to tend us their light, their textures and their poetry."

"It is necessary to seize light in space... The problem is to convey it on a panel which is necessarily a wall." "At the time of bubbles," he says, "the background I was preparing was as thrilling for me as what would appear on it..."

Of this grasped light, captured and restored to its source, we have a good example in the murals Piché created for the interior of the new Dupuis Frères store. Here it is a matter of several modules of corrugated aluminum, covered with transparent and enamelled acrylic. Piché's, too, are the large shreds of fiberglass (like veils of torn crystal) which cover the walls of the staircases.

But the very latest aluchromes of Reynald Piché, (subsequent to the Dupuis Frères murals), attain another height by the perfection of their technique and the refinement of the colours achieved. Subtle tones and colours are superposed on each other, vary infinitely. Sometimes there is a visual thickness of five or six colours; but the process of anodizing elimi-
Acrylic on canvas; which respects colours to the point of allowing to an aznavourian conception of an idyllic Bohemian images which have been conceived of him, (Phot. Gabor Szilasi.)

form, almost always ascending, shows cones, serving their identity. A visible link which ties them one to the other and lives well; Niska (pseudonym of François Lorbé) sees as far and as big as his work can reveal itself, in certain ways, mystical.

An outcome of tachism whose evolution it tries in a way to be, the painting of Niska answers an aesthetic concern which respects colours to the point of allowing each to emerge clearly, to stand out well, without upsetting the balance of the whole, the invisible link which ties them one to the other and causes them to be interdependent, while preserving their identity.

By vigilant, perspicacious treatment, the form, almost always ascending, shows cones, lunar landscapes, geological phenomena of Cappadocia, at the same time as the acrylic paint permits him acrobatics of piling up materials here, passionate brushwork there and, here and there a creasing of the thick paint bringing and sustaining a balance with its opposite.

However, it is this, in my eyes, that forms all the nobility, all the depth of Niska’s work: this total authenticity, without pretence, this entity, this force of nature, untamed, Invicilce, savage, unreasoned, this virgin forest which would give itself as greedily as a torrent and in which we never cease being astonished by new discoveries.

Niska does not give titles to his pictures. One must not impose on the purchaser a title and all it invokes as allied ideas. It is necessary rather to leave him free to work it out himself, to discern the themes he finds in the picture and, there, to state a title which suits him and will be of special value for him. That is exactly the goal to be attained, because in actual fact, the work of the artist lives daily with the buyer, at a certain moment it forms an integral part of his life. Furthermore, such is one of the great themes which tend to motivate Niska. That facing his painting, man find himself in some way, that it bring at the same time a comfort, an encouragement, a motivation to continue, happiness and enthusiasm. And with all the ascending movement, all these springs upward, he succeeds in making us share his faith, his confidence in life which, like a fruit, asks only to be crushed greedily.

(Translation by Mildred Grand)

NISKA — A PAINTING TO DEVOUR LIFE

By Jean-Claude LEBLOND

Niska is falsely inscribed in the rule which says that the artist corresponds with the classic images which have been conceived of him, to an aznavourian conception of an idyllic Bohemian and, at the age of thirty-two, he proves the exception. Proud to say to anyone who is willing to hear him that he lives off his painting and lives well; Niska (pseudonym of François Lorbé) sees as far and as big as his work can reveal itself, in certain ways, mystical.

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(Translation by Mildred Grand)
TWO APARTMENTS

By Luc d’IBERVILLE-MOREAU

Besides being located in the same building on Sherbrooke St. West in Montreal, these two apartments we are going to discuss have several points in common. They have the same dimensions, a bedroom, a living room, a kitchen, and the owners are both interested in design. One because he is an architect, the other because he is a furniture importer. Furthermore, they are both collectors of contemporary pictures.

We reach the apartment of architect Gilles Lavigueur by a little hall, a cloakroom that fills the rôle of buffer between the noises of the corridor and the main room. The tone of the apartment is set by an armchair on carpet, wholly lit up by spotlight. The floor has been stained dark brown and the walls shaded blue-gray, which gives the room an atmosphere mysterious and dramatic at the same time. One of the walls of the rectangular living room is painted brown, a colour found in the bedroom and on several pieces of furniture. Sliding screens of ivory plexiglass replace the usual curtains. When they are open, they allow the enjoyment of the view on Mount Royal and, when they are closed, the creating of intensities of clarity which vary according to the light outside. Closed, they form a mirror-wall which, at night, lets nothing be guessed of the windows or the plants which are behind it. The dining room table, with four chairs by Marcel Breuer, is a slab of marble resting on four columns of the same material, designed by Mangiarotti. On the walls, a double picture of 1971 painted by Claude Tousignant. An adjustable lamp by Gas America is useful in reading while one is seated, while another is chased along designed by Afra and Tobia Scarpa. The living room space is created by two armchairs by Joe Colombo, of moulded plastic and with cushions of brown suede, facing a four-seater sofa by Afra and Tobia Scarpa, covered in a brown cloth which picks up the colour of the wall and the floor. Another black and white view shows us the coffee table of mirror and chromed steel by G. Fratini, on which rests a Polynesian sculpture in wood, which was originally the prow of a boat. Behind, another Scarpa sofa, covered in the same fabric and on the wall a lamp work by the American Tom Wessman. At the right, a canvas by Guido Molinari. The white columns, here and there in the parlor, are the loud-speakers (J.B.L.).

The bedroom is monochromic, painted entirely in brown, except the plexiglass screens that we do not see in the photograph. The different all brown textures of the wall to wall carpeting, the bed covered in suede and the bedspread (same fabric as the Scarpa furniture in the living room) create an atmosphere very conducive to calm and restfulness. The Caorl table, of stainless steel and black lacquered wood, was designed by Vico Magistretti and opens on the sides to form drawers. On it, a marble lamp by Tobia Scarpa and a sculpture in whalebone from Cape Dorset. On the walls, a 1965 painting by Claude Tousignant and a triptych of 1972 reflected in the mirrors which cover the closet doors. In the foreground, a Dogon mask.

Francisco Kripacz's apartment is located at the corner of the building, in the upper stories. Upon entering the apartment, we are immediately attracted by the magnificent view on two sides of the city of Montreal. The living room area has been placed on a platform covered with a white carpet made of strips of sheepskin sewn together. Here, again the richness of the materials forms one of the important elements in the conception of this apartment. To control the light and the force of the sun which, at this height, is still more violent, sliding screens (of wood), which are covered in crushed velvet, have been installed. All the armchairs and the sofa which make up the furnishing of the parlour were designed by Kazuhide Takahama and are covered in white or brown velvet. The diminished illumination arises from the white plexiglass tables which are lit from the inside. The coffee table, stainless steel and white lacquered wood, can open on the sides or on the top and can serve as a bar. The owner, patron and friend of painter Gordon Smith of Vancouver, has several works of this artist, amongst which are two canvases, one in the dining room, the other on the walls of the living room, a multipile that is seen on the table and a decorative object hanging on the sliding screen. The whole creates a very restful and refreshing effect. The small dining room in an alcove contains a marble and polished steel table by the American Ward Bennett, surrounded by four chairs designed by Robert Haussman for Swiss Design. The Arco lamp of marble and steel is by Castiglioni. The Brazilian carpet is also of strips of sheepskin, brown in this case. The circular picture is by Claude Tousignant. The subtle harmony of the tones chosen for the fabrics, the beauty of the furniture, create an ensemble of great elegance. The bedroom is very sunny, thanks to the choice of colours. The luminous quality of the golden yellow curtains of Thai silk, and the beds covered in the same cloth, make a serene and gracious chamber of the bedroom. Two lamps by Joe Colombo light the beds. The mattresses are placed on moveable boards and can be joined together to form one bed. Of Italian inspiration, they were made by M. Kripacz. A magnificent painting by Claude Tousignant as well as a sculpture by Soto complete the decoration. The concrete pillar was covered with mirror to create more luminosity. The carpeting is beige.

(Translated by Mildred Grand)

Near the kitchen, a marble table by Mangiarotti and four chairs by Breuer. In the background, two swivel-chairs in suede by Joe Colombo.

In the alcove dining-room, a table by the American Ward Bennett and chairs by Robert Haussman.

A lamp by Castiglioni. On the walls, paintings by Tousignant and Gordon Smith.

(Phot. A. Kilbertus.)