So far, a first report has been published, in 1971, on the Development of the Inherited Historic Buildings of the Region of Carthage with a View to Economic Development. It presents a study in two parts: 1) The territorial analysis and trends; 2) The development project. This study supplies to the authorities the scientific basis of the plan which must be adopted to assure the survival 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, of the population and of 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 part of the identity of the town.

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. Maheu, joined their voices in a meeting of Tunisian authorities, the Association for the Protection of Carthage and of Tunis and 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 the past and building the future.
fidelity to the memory of her first husband and the concern of assuring a life of safety for her companions, Elissa ended by choosing suicide by fire. This gesture caused her to be honoured as a divinity.

The tragic fate of Elissa inspired poets and writers. Virgil, the great Latin poet, was the first to make use of it. Joining the destiny of the princess to that of Aeneas, he made her the heroine of the Aeneid under the name of Dido. After the destruction of Troy, Aeneas, son of Venus, having escaped from the disaster, gathered around him the remains of his fatherland. Previously, the fates had chosen him to found in Italy an empire which would ruin that of Carthage. His divine mother supported him, but Juno watched over the city of Elissa. The bewildered love of our two heroes could do nothing against fate and the intrigue of the gods. Aeneas abandoned Dido to her despair and Venus triumphed over Juno.

In fact, this episode has value only on the romantic and poetic plan because Virgil took many liberties with history in order to make possible the meeting of two figures involved in the founding of two metropolises destined to vie with each other over the leadership of the world.

Onward to the Conquest of the Ancien World

The royal origins of Carthage, the circumstances which surround its birth and the very meaning of its name (new city, new capital) are all facts which point to an unusual destiny.

Nonetheless, one must admit that the city went through difficult and rather modest beginnings. Recognizing a prior right at Tyre and at Utica (the first Phoenician settlement in Africa), it had to pay tribute to both and even to 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.

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, it consecrated itself to the rank of a formidable power capable of playing the important roles on 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 Phoccean expansion after the battle of Alalia (Alalia, 535 B.C.). In the area of Corsica, the Greeks were also eliminated from Spain and confined only to the Gulf of Lyons.

Carthage displayed an unflagging military and diplomatic activity with a view to consolidating its position and enlarging the horizons of its empire. Aware of the irremediable decline of the Etruscans, it sought the alliance of rising peoples involved in the founding of two metropolises destined to vie with each other over the leadership of the world.

Ilustrious Beginnings

The birth of Carthage belongs at the same time to history, legend and mythology. It was founded, it seems, in 814 B.C. by Elissa, a Tyre- nian princess whom the despoiling and the heretico- philia of her people influenced to seek refuge on African territory. She decided with her companions in exile to form a city on a promontory easy to defend and to assure the control of the passage between the two basins of the Mediterranean. The exceptional importance of the site on the strategic plan could certainly not escape Phoenician sailors whose ancestors had been exploring the North African coasts since the end of the second millennium.

The birth of the city was marked by many difficulties with the natives. Local customs forbidding the sale to strangers of a piece of land bigger than a cowhide, the handsome and crafty Elissa bent the law by cutting the skin in thin strips and succeeded in buying as much land as she wished. But a Berber king, dazzled by the beauty and intelligence of the princess, wanted to marry her at any price, going so far as to threaten the Phoenician colony with extermination if he were rejected. Torn between...
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 morbid distrust with regard to great men and of an unflinching hostility towards any attempt at reform; a mass of original inhabitants exploited and ready to revolt; an army of unruly and inscrupulous 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 misfortunes that it had just gone 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 enlisting 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 offence. 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 every­ where, 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 to abandon 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 then the war itself: civil war, perhaps. The Carthaginians were at variance. Political forces were in conflict with one another: conservatives and revolutionaries, parti­sans, some of an oligarchical 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 drew near to Carthage, Hannibal, going over the docked ships 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 Aeshmun, our god of healing.

I have often heard my mother speak of Lord Baal Hammon and of Lady Tanit.

— Your 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, as there is a serious ceremony; she spoke of the sacrifice to Moloch. It was, as she said, a serious ceremony; she spoke of the worship of the Carthaginian 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, as there is a serious ceremony; she spoke of the worship of the Carthaginian temple. She said, she said, she said, of masks and of many other things, of fire, of spices, etc., etc. The ceremony takes place, at sundown.

— Yes, indeed, a very important religious ceremony is involved here. It refers, as I have just told you, to our two great divinities; 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 steles.

— 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 another object, a precaution against the forces of evil or an illusion 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, and Cyprus. Indeed from all Mediterranean countries. The commercial port gives the most lively and significant idea of this. There swarm men from 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 him, 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 were 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 your looks... 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 burial 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 Grant)
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 outset, 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 scope.

From the summit of the Acropolis of Byrsa, taken as geometrical 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 vast checker-work of orthogonal manners and decumanus is 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 known as 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 archaeologica! evidence shows, were arranged in accordance with the surrounding walls and which must have been a show which no one had ever seen before. The upper class — that of the dependents and the artisans — had to live in very modest and flimsy homes whose remains have seldom been discovered.

On the other hand, public establishments, by reason of their rôle in the life of the city and their prestige in the eyes of the inhabitants, make up ensembles whose architecture, mass or failing these, site, are the most visible if not the most recognizable.

A city like Carthage took pride in possessing the biggest and most beautiful public buildings. And, as the builder had foreseen, each of them was situated in its proper place in the general plan. The arrangement of this monumental ensemble, ordered with art and balance, must have formed a magnificent architectural ornament for the city: capitoline temple, in the centre; at the summit of an acropolis overlooking all the urban landscape, gigantic public baths along the shore; theatre and concert hall back to back; circus and amphitheatre, neighbouring each other, without omitting the ports which made its fortune, huge reservoirs of water and a multitude of city squares, porticos, temples and buildings of minor importance. Those were the essential parts of a great capital where the fundamental functions of all kinds, economic, religious or leisure, found ample satisfaction.

"Veni Carthaginem et circumstrepset me flagellis et sordidis sodalis". "I came to Carthage and the frying pan of guilty loves seethed around me", wrote Saint Augustine.

Indeed, it is the public buildings intended for amusement and entertainment which still to-day most impress the visitor: at first, the concert hall and the theatre for concerts, tragedies, mimicry, oratorio. Better than anyone, Apulius, who appeared there, praised this scene. Having remained unknown for a long time under the earth which buried it, this theatre was revealed by excavation: leaning against the side of the stage, the homely of its tiers opens on the south in front of a trono sacteae destroyed in great part. A goodly number of architectural elements of columns, capitals and architraves has been found lying on the ground, as well as beautiful large statues of gods and emperors which must have decorated the stage. To-day, they are displayed in the Bardo Museum.

But more vast, by reason of the essentially popular nature of their entertainment, are the amphitheatre and the circus. To conceive and create these buildings, genuine reservoirs intended to hold an accumulation of several thousand 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 few steps 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 form marked out almost at ground level: no other vestige of this basilica of violence has endured. To-day, 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 is one of the most extraordinary in the world.

In comparison with that of the amphitheatre, the architecture of the circus appears simpler. In length possibly 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
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 teams, 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 now remains than the traces of deserted and silent monuments which only archeologists will be able to question.

(Translation by Mildred Grand)
waving his whip and, undoubtedly, by shouting. While a fourth contender, headed in the opposite direction to the three others, flourishes the palm of victory he has just won, and calmly returns to the race, one of 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 potentates 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 and circuses: 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 Travesties 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 enchantingly decorated triclinia, they ate... discussed... lusted... and again. Once gone, they vomited and began all over again... then they changed triclinium, and so on. These unswept rooms with the remains of meals on the floor gave to an artist, Sosos of Pergama, who lived at the end of the second century B.C., the idea of creating a picture of it. The theme received the name ofocus, copies of this motif, dating from the Roman era, are preserved in the Bardo Museum.

Less wealthy persons could not, naturally, afford so much luxury and pleasure. They were satisfied with commoner meals, where good atmosphere was not lacking. On a mosaic at Carthage, we can, in spite of the gaps in the document, count twenty-four guests. The visitors, in groups of three, are seated cross-legged on high-backed bench-tables. Decanters of wine and goblets are placed on the tables. The guests, a little restless, seem already to have gone through the tasting stage when the servants bring the first well-filled platters. One of the diners tries to grab a loaf 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 roasting of the dishes that he will serve still hot.

The banquet is enlivened by variety acts. A juggler works with a hoop; two dancers accompany 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.

Some scenes 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. It is shown on the mosaics of the Punic era.
3. The symbol of the city (a Carthaginian divinity) decorates a mosaic floor at Selce, another at Capitoli and a third at Sabratha.
4. A Roman province which roughly corresponds to modern Tunisia.
5. Sphingen, depicted on the back of the state, was defeated by a statue, obelisks, altars and medallions with heads of eagles. At each stop of the race, a servant threw down an egg, in order that the spectators should know at every moment what point the chariot had reached.

(Translated by Mirdred 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 benevolence informed about 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 Sitra, or of the Chain, which, but the very large, cemeteries were rarely used for burials. As a replacement for this old cemetery, a second row of cemeteries came into being right around the second surrounding wall, including the cemeteries of Sidi Ahmed Saqa, the Rawdat as-Soud, near the gate of Sidi Kassem, the cemeteries of Charief, overlooking Lake Sijim, the cemetery of El Gorjani where the great nobles and the officials of the Empire were buried, and finally the big people's cemetery of Djellaz.

The outlying districts of the twelfth century, not much developed and scantily urbanized, and decorative style, which endowed, from the thirteenth century, with urban establishments such as mosques, medersas, fountains, palaces, ... From the beginning of the fourteenth century, they were given ramparts whose vestiges could be distinguished on the fa%C3%A9e 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 Hafsid era, 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 Hafsid era, the suburb of Bab Souika had the greatest part of its expansion oriented in a south-north direction while that of Bab Jasirah (south outskirts) had a much slower expansion, aimed principally from west to east and gaining more and more land on the marshlands bordering the lake.

The peopling of the suburbs, the increase of inner gates in order to facilitate traffic between the Medina and the suburban settlements, the multiplication of mosques at Khotba to make Friday prayers easier for all those who lived outside the Medina, irrigation by the creation of new water installations, all these evidences are so many tokens of the extension of the urban perimeter of Tunis. Toward the middle of the fifteenth century the outskirts presented urban formations structurally interdependent upon each other and situated in relation to the ramparts of the central Medina "not in the manner of wings", explained the author Adorne of Brugge, but rather like "rosettes of a disaster", according to the expression of an Andalusian writer.

From this fact, the Hafsid era constitutes an important stage in the general evolution of the city of Tunis. It has the not inconsiderable merit of having given to Tunisian architecture the aspect it would keep long after the end of the dynasty and, at Tunis, an urban style perfectly adapted to the needs of the city called upon to play the rôle of capital of a great kingdom, after the decline of Kairwan and Mahdia.
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 unless the present generation invests in the old centres.

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 threefold 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 art and architectural heritage 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 revivial of the historic buildings, at the same time as activities of socio-cultural and touristic nature will foster the rehabilitation of the old centres.

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 reality heritage and the renovation of districts threatening ruin.

Finally, the rebuilding of sanitation and distribution facilities is a condition of immediate action.

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 well-established businesses wish to exploit them. By way of supporting policy, it is necessary to undertake urgently the thorough restoration of a small part of the reality heritage and the renovation of districts threatening ruin.

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 silverworks of New France as a collective facing that of the French silversmiths. It is fascinating to study the works in terms of their owners and the satisfaction of aesthetic order were not the only ones they drew from them.

Religious power played a rôle of first importance in New France; the French colony was Catholic and the representatives of the clergy were everywhere. One of the most powerful religious orders, the Jesuits, had very early been associated with the undertaking of colonization and had not taken long to gather its first martyrs, at the time of the attempt to evangelize the Indians. The Reliquary of Father Brébeuf, preserved to-day in the Monastery of the Augustines of the Hôtel-Dieu in Quebec, must have occupied a place of honour in the Jesuit College in Quebec. Produced in Paris in 1664-1665, the silver bust of Father Jean de Brébeuf, martyred in Huronia on the sixteenth of March, 1649, rests on a pedestal in the form of a coffin which contains the cranium and some bones of the martyr. The fact of possessing such a work, donated by the family of Father de Brébeuf, and of offering the remains of one of their own members for the veneration of the inhabitant of New France could, for the Jesuits, only heighten their prestige in the colony. Father de Brébeuf was not canonized before 1930 and his reliquary, much before official recognition by the Church, had become striking evidence of the short, heroic past of the Canadian church and of the attempt at implanting the Faith, thanks to the blood spilled in this new land. The functions of this work, the material of which it is made, as well as its anthropomorphic form, tie it to religious traditions of the Middle Ages.

It was by a work less prestigious but just as much loaded with significance that the Ursulines of Quebec wished to mark the four hundred and twenty-fifth anniversary of its foundation. On this occasion, in 1739, they ordered a sanctuary lamp in silver meant to complete the decoration of the new chapel of their convent. They applied for this to Paul Lambert, called Saint-Paul (Arras, 1691 or 1703 — Quebec, 1749), the best artis of the late eighteenth century in Quebec at that time. They supplied him with the raw material in the form of pieces of silverware which they used at the infirmary and which were, in all probability, French and secular. A tradition, also probable, even has it that these pieces of silverware, melted and made into a sanctuary lamp, had been collected by the Confraternity of Quebec, led by Madame Marie-Madeleine de Chauvigny de la Peltrie (Alençon, 1630 — Quebec, 1787) who had been 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 baggages. Those who held important positions often had such silverware made in France, while the rest preferred buying it in New France. There were also a few silversmiths who worked in New France, like those who worked in New York, who made silverware for the market of the colony.

Many secular pieces of silverware were ordered from silversmiths of New France. To our knowledge, their clientele was in general modest, but we can imagine the speeches of Jacques Gadois, called Maugé (about 1656 — Montreal, 1750), preserved at the Sisters of the Congregation of Notre Dame at Montreal, carries the inscription LOUIS LEROY LACHOSSE, and a silver bust of Louis Leroux, called Lachassée, born in Rouen in 1654, married in Montreal in 1704 and in 1747, was a sergeant in the company of the Monseigneur de Longueil. 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 would be able to use to suit himself and 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 which 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 by further pursuing research we shall learn a great deal about this society. For this it will be necessary to draw up a complete and precise inventory of all the items which have already been discovered, while undertaking systematic research among the resources in the archives.
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 dash 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 setting sun 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 1965 panels of plexiglass and aluminum followed the works in oil of "sideral spaces peopled by phantom beams and hot atoms"1, 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.

1969 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 tender 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-
NIGHT DE NOËL succeeds in bringing out a presence in the infinity of the night, in making light dawn in darkness, in a sort of pagan nothingness, the advent of something that goes beyond the ordinary, that goes further than the unusual and that confers on it at the same time an odd strangeness, as if the time had come for the impossible to occur.

Of a spirited, impetuous nature, possessed of an unshakable self-confidence, in the goals and the career he pursues, Niska paints emotion almost in the pure state. Each of his canvases reflects this almost as authentically as a mirror gives back the features of a face. Consequently, we are in the presence of a tangle of emotion and the rational which, however, does not succeed in overlapping adequately, in 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 preten...
Artificial mist or a smoke of incense makes the ray more perceptible. Thus arises a whole luminous environment which truly animates and sensitizes the space.

At each of his exhibitions, Roland Poulin also created an event which takes place outside the museum or the gallery: a structure of ephemeral fire composed of blazing pegs and steel wool with the intervention of elements such as fog or snow.

Through these environments and events, Roland Poulin, according to his own avowal, does not seek to "demonstrate or instigate the anecdotal disorderly aspects of everyday life, or yet to censure a social or political climate. It is a matter of pure perception". The viewer, who moves there, intervenes actively through his feelings and his psychology, in a structure of a wholly new density to him: the space becomes full, the light, energy, and time becomes a moment in an interaction of an almost magical character.

Roland Poulin has also conceived Utopias, unrealizable projects which he hopes to achieve. This time, it is energy and its transformation that he intends to use at the maximum. By way of example, let us name two projects: Blue Monday and Verre et électricité. The first introduces between two layers of glass or plexiglass a solution meant to crystallize differently according to the reactions of temperatures and the surroundings (rocks, forests, etc.). In this interaction is produced a continual transformation, going so far as degradation and recovery by nature. As for Verre et électricité, imagine, in right nature, a glass sphere filled with a gas where a high-voltage electric discharge passes and from which lightning flashes. By thus isolating phenomena, the artist intends to render the existence of energy truly tangible to us.

In this way, therefore, Roland Poulin sculpts with light and energy. And his use of the laser beam constitutes a means of expression really new in our milieu. Open perspectives offer an almost infinite range of possibilities. It remains to remember that the works of Roland Poulin are registered in the trend of transitory art. At a time when our society, identified or symbolized by the throw-away, relies less and less on permanence, should we be surprised to see an ephemeral art arise which no longer seeks to be immortal, but prefers the authenticity of the moment? (Translated 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 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 Laviguerie 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 a 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 Aulenti is useful in reading while one is seated on the chaise longue 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. Frattini, 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 sofa work by American Tom Wesselman. At the right, a canvas by Guido Mollinari. The white columns, here and there in the parlour, are the loud-speakers (J.B.L.).

The bedroom is monochromatic, 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 Caori table, of stainless steel and black lacquered wood, was designed by Vico Magistretti and open 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 parlor 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, among which are two canvases, one in the dining room, the other on the walls of the living room, a multiplet 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 above 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.)