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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 territory, and its trends; 2) the development project. This study supplies to the authorities the scientific basis of 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, 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 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 archaeological site threatened by the invasion of concrete and by the process of dilapidation which urban growth entails. In the second, the concern is 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 cultural heritage.

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. Chedli Klibi, and the Director General of Unesco, M. René Maheu, joined their voices in 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 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 cultural development, but of the supremacy of the cultural over the material, and of taking centred on man." Expressing his agreement, he continued: "In our heritage, we include, while assuming it, the contribution of all the civilizations to which our country has belonged and in which it has participated actively during its long history. Our references are certainly to be found in the Islamic era, but also in the Punic, Roman and Byzantine epochs, to cite some of the principal influences which have conditioned the cultural development." How to preserve cultural property? By what means? International solidarity is one. At its assembly of October, 1972, the general meeting of Unesco adopted a ruling for the protection of world heritage. The text foresees especially the establishment of an international fund, whose resources will permit financial aid to the states parties to the agreement.

In presenting to the readers of Via des Arts a account of 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 be among those which will make financial contributions. It will be the business of archeologists, architects, and technicians at its disposal, Economically, Canada is already present in Tunisia and is in the second rank of the countries which contribute to its economic development.

1. The conditions of cooperation have been established of foreign missions desirous of working within the framework of the above-mentioned program. This program is the result of the request and development of Tunis-Carthage. This magazine will gladly supply photocopies to interested persons.

2. The case of Carthage and that of the Medina of Tunis are not isolated ones. Much to the contrary, they pose on the whole, with the monuments of Nubia and of Venice, the problem of the conservation of the world heritage of humanity. How to combine effective protection of historic cities, areas, are presently threatened with disappearance for lack of realistic policies with the long view. In several countries, legislative measures watch over the preservation of cultural works, but the demolisher is faster than the legislator, and before the properties are classified, we learn their disappearance. To oppose the attack made against the heritage of humanity is to express the need of preserving the evidence of a history created by men and which must live in the memory of other men. How to preserve cultural property? By what means? International solidarity is one. At its assembly of October, 1972, the general meeting of Unesco adopted a ruling for the protection of world heritage. The text foresees especially the establishment of an international fund, whose resources will permit financial aid to the states parties to the agreement.

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In a spirit of international developement, an additional effort is imperative. It would be evidence of our cultural and spiritual, as well as economic interest. Further, Canada, strong in its French-speaking population which has affinities with the people of Tunisia, would take great interest in establishing a House of Culture in the heart of the Medina. The work of restoration and of preservation of historic sites is tremendous and provides work for a large number of people. The inconvenience caused by the restoration work would be lessened if the work were carried out in a logical way and if the new buildings were integrated into the existing structures, so that the full beauty of the Medina could be preserved. In this connection, it may be noted that in the region of Carthage, a number of historic sites are under threat of destruction either by modern buildings or by modern improvements. In Tunisia, historic sites are threatened not only by modern buildings, but also by modern improvements, so that the full beauty of the Medina could be preserved. In this connection, it may be noted that in the region of Carthage, a number of historic sites are under threat of destruction either by modern I
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 fate 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 hatred of the 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 Ancient 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 endowed itself with a 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 Phoenician expansion after the battle of Alalia (464 B.C.) in the Carthaginian coast 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 new forces. Three treaties, of which the oldest dates from 509 B.C., were to link it to Rome. But it is curious to note that a certain mistrust prevailed in the relationships between these two allies, called upon later, it is true, to confront each other in an impact which was perhaps the bloodiest of antiquity: the Romans were able to trade only under certain conditions in Punic country and their navigators could land there only in the case of circumstances beyond their control.

However, this remarkable Carthaginian rise was to collide with Greek power which, in the fifth century B.C., was at its height. The Punic naval forces were beaten in 450 near Himera, in Sicily. This first defeat constituted a turning in the history of Carthage and brought about many changes in the Punic world. A Draconian austerity characterized the life style of the Carthaginians of the time. Archeologists have been struck by the poverty in recorded objects found in the tombs of the fifth century, like Corinthian and Attic ceramic, Egyptian chalices and other objects of luxury. But the isolation of Carthage and the drying up of its trade as a result of the greater and greater seizure by the Greeks on this civilization presented problems of supply in different commodities and to the contribution of numerous military contingents of great warlike value.

In other respects, eliminated from Mediterranean trade by its Greek rivals, Carthage turned its view toward farther horizons. These were the famous long journeys of Hammon and Hamilcar, who, crossing the Strait of Gibraltar or the Pillars of Hercules, followed the west coast of Africa and reached the Gulf of Guinea, the other travelled to the British Isles. These expeditions enshrined in mystery brought Carthage the control of the gold and tin route. Soon, the exploitation of the Tunisian territory, the prospecting of new markets in the African world, the intense 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 West 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 stake was the domination of Sicily, turned to the advantage of the latter, who succeeded in assuring for themselves the seizure of the greater part of the island in spite of the audacity that the Syracusan tyrant Agathocles displayed in the defence of his country and the aid of Pyrrhus, king of Epirus and champion of a western Hellenism in full decadence. No power seemed at that time able to bar the advance of Carthage.

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 egotism, of a morbid distrust with regard to great men, and of an unceasing hostility 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 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 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 offence 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. With this task accomplished, 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)
You are seven years old already; you are no longer a baby to be kept at home.

— 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?

— It certainly 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. As it is a matter of a military port, approach is forbidden to foreigners and even to Carthaginians, in certain cases. Behind this enclosure, there is another dock of the harbor which receives merchant ships. The approach to it is free. Have you never walked with one of your sisters or with your mother on the docks of this port? All merchandise is found there; all languages are spoken there. It is picturesque. I'll 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 cope. 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, the Carthaginians offered human victims, young children; nowadays, a new interpretation of the cult, prepared and recommended by our priests who join piety to learning, authorizes recourse 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 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 Caran, Egypt, Greece, Etruria, Cyprus, and we are happy to have adopted them all. 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.

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 this sweet 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 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.
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, at 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 today by its vigour and its scope.

From the summit of the Acropolis of Byrsa, taken as geometric centre, the surveyors established two great perpendicular axes, the decumens 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 829 on the decumens 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 cardo and decumus 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 reach from north to south, crossed perpendicularly by six decumans distributed on both sides of the large decumus 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 today one of the richest and most attractive areas of Carthage. The most remarkable of these aristocratic residences is the one, called the Avlary 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, with boundary posts and the monumental entrance which still amazes today by its vigour and its scope.

In comparison with that of the amphitheatre, the architecture of the circus appears simpler; the arena, in length possibly more than five hundred metres, is divided longitudinally by a track, whose elliptical outline is along which runs the track. Around the arena parallel to the track, stretch the tiers. In the middle, on one of the sides, is 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 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 only archeologists will be able to question.

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

(Translation by Mildred Grand)

The Lady of the Castle Relaxes

It is the hot season. She wears a light dress. Seated on a bench in the shade of the cypress trees she waves a fan of woven straw, like the ones we use nowadays.

The tableau whose chief scenes we have described comprises three registers. The composition is planned around a central element: the estate. The reading of it is not rectilinear like some pictures of the hunt where we have a classic diagram: the departure, the hunt itself and, finally, the return with the game. The unity of the theme is nonetheless well respected. It is paced by the four seasons. Autumn, symbolized by the orchard where Julius receives gifts, spring, by the rose-trees in bloom, and summer by the coolness of the wood shaded by cypresses, are used as frame for the lady of the castle. In the season of bad weather, the owners live in town. Thus, the artist has contented himself with representing winter by two peasants beating olive trees and by a hunter claspings two ducks against his chest.

The Four Seasons set the rhythm of the composition of the mosaic; they also have a benefic value, just like the fish and the flowers which are offered to the mistress. The appearance of a hunting scene in the middle register on the right is not by chance. Exploits of the hunt are the sport of virtuous and noble men, in the circumstances of Lord Julius.

By its technique (representation in registers) and by its natural setting this remarkable work that perpetuates the name of this rich citizen is in the tradition of African mosaic.

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, is 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 punicum of a Punic house at Kerkouane (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 set in the first century A.D. Through their intervention, the oriental influence, expressed by the lilotic style, penetrated into Proconsular. A second wave, originating in Italy, also reached this province.

African mosaic is thus the result of these two foreign currents to which local and specific elements came to be united. At the time of the Severi, a dynasty originating in Tripoli, mosaic studios became numerous and the art of mosaic developed in a parallel direction to the urban rise.

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, flourished the palm of victory he has just won, a certain number of onlookers, that is, 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 many luminaries who attended the balls 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 mobs at Rome, which was much stronger than the mosaics of the circus. In the games, huge banquets were served to certain guests.

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 enchantingly decorated triclinia, they ate, discussed, tasted, ate again. Once gorged, 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 accoites. 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 tossed... and the other servant. In a corner, a cook supervises the rest of the dishes that he will serve still hot.

The banquet is enlivened by variety acts. 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. Sosos, who decorated several wall paintings in the Villa of the Garden of the Vamps at Pergama.
3. The symbol of Tanit (a Carthaginian divinity) decorates a mosaic floor at Sabratha, another at Capitani and a third at Sabratha.
4. A Roman province which roughly corresponds to modern Tunisia.
5. Belong to a platform built in the middle of the track. It was decorated with statues, obelisks, altars and medallions which held seven eggs. At each completed lap of the race, a servant threw down an egg, in order that the spectacles should know at every moment what point the contest had reached.

(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 benevolence 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 Sidi Saïda, or of the Chain, which was then 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 cemetery of Sidi Ahmed Saïda, the Rawdat as-Soud, near the gate of Sidi Kassem, the cemeteries of Charaf, overlooking Lake Sijumi, 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 scarcely urbanized, became endowed, from the thirteenth century on, with urban establishments such as mosques, medersas, fountains, palaces, ... From the beginning of the fourteenth century, they were given ramps which could be distinguished on the base maps of the nineteenth century as well as a garden surrounding Zawiya Boukriyya Street. In the fifteenth century, the suburb of Bab Souika was surrounded by a second wall passing by Bab Bou Saâdoun. 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 Saâdoun dating probably from the first half of the fifteenth century. It seems, therefore, that from the time of the Hafsid reign, the suburb of Bab Souika had the greatest part of its expansion orientated in a south-north direction while that of Bab Jelbireh (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 Khoibata 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 urban perimeter of Tunis. Thus, 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 the “rosettes of a diagram” 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. So Tunis, an urban settlement 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 (Translation by Mildred Grand)
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 silversmith's work 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 focusing that of the French silversmiths. It is fascinating to study the works in terms of their owners and the significance they had for them; the satisfaction of aesthetic order were not the only ones drawn from them.

Religious power played a role of first importance 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 colonisation and had not taken long to gather its first martyrs, at the time of the attempts to evangelise the Indians. The Reliquary of Father Brébeuf, preserved today 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 inhabitants of New France could, for the Jesuits, only heighten their prestige in the colony. Father de Brébeuf was not canonised before 1930 and his reliquary, much before official recognition of the short, heroic past of the Canadian church, and of the attempt at implanting the Faith, thanks to the blood spilt 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 hundredth anniversary of the arrival of the first Ursulines. 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 silversmith in Quebec at that time. He supplied the raw material in the form of pieces of silversmiths which they used at the improvised and which were, in all probability, French and secular. A tradition, also probable, even has it that these pieces of silversmiths, melted and made into a sanctuary lamp, had been with the Ursulines the day these came to Quebec. Marie-Madeleine de Chauvigné de La Peltrie (Alençon, 1603 — Quebec, 1671) 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 benefaction of the Ursulines of Quebec, while recording their belonging to the new country out 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 of work and wealth among the families of the city, in New France silverware on the 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 sides. They are those of the Le Gardeur de Repentigny and Chaussegros de Léry families which became united by the marriage of Louis-Georges de Repentigny and 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 were at work in Quebec as well as in Montreal. A greater prestige was attached to American works than to those of New France.

Many secular pieces of silversmiths were ordered from silversmiths in New France. To our knowledge, the most modest in origin and wealth, a papabowl by Jacques Gadolle, called Maugé (about 1666-1705), preserved at the Sisters of the Congregation of Notre Dame at Montreal, carries the inscription LOUIS*LEROY*LA CHOSSE*de Longueuil. By investing in a piece of silversmith, he was following an example from above and could publicly demonstrate being economically off. This piece of silversmith was constituted for him a financial reserve which he would have the means to support his family and, in some cases, 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, the 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 to draw a complete and precise picture of how this community functioned, which was served, while undertaking systematic research among the resources in the archives.

(Translation by Mildred Grand)
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 1966 panels of plexiglass and aluminium followed the works in oil of "sidereal spaces populated 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.

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 overlaps 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 explored in order to tenu 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 eli-
Nuits de Noël succeeds in bringing out a presence in 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 pretence, this entity, this force of nature, untamed, inviolate, 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, the artist succeeds in making us share his faith, his confidence in life which, like a fruit, asks only to be crunched greedily.

(Translation by Mildred Grand)

**NISKÁ — 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 Bohemianand 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 Lorbe) sees as far and as big as his work can reveal itself, in certain ways, mystical.

An outcome of tachism whose extension, 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, with respect for 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 Gaspésie, at the same time as the acryl paint permits him acrobatics of piling up materials here, passionate brushwork there and, here and there a creasing of the thick paint which, as intended, seems no less to yield to a certain point to the force of chance.

In Visions, we face, in predominance green then yellow, the same phenomenon of outbursts toward the upper part where each new tower, each mountain, comes like a palpitation of the heart, like so many throbbings of life. On the right, almost at the middle, a white blob is imposed like brain matter which would direct, orchestrate the movement all around it while sending its points in all directions, thus sweeping the horizon like a beacon in the night. Nevertheless, between each of these points, the universe is made up, if we look toward the lower part, of a play of colours which derives from floral design, which would resemble the plumage of a peacock or else the coat of a wolf. The whole comes to an end on coloured projections of dreams which, cast forth, lose themselves in the night.

**ROLAND POULIN**

By Luce VERMETTE

The notion of ephemeral art is penetrating more and more into the milieu of artists. Some works of art aim at immortality, others desire to enter into time only within the limits of their duration. A very precious moment since it is irremediable. In this contemporary trend, Roland Poulin occupies a choice place and offers new perspectives.

His studies at the School of Fine Arts in Montreal destined him at first to painting. With Mario Merola, he presented in 1969, at a group exhibition, a mural painting in relief. But, from that time on, his concerns on the subject of the phenomenon of light directed him toward sculpture. His first attempts in this field won for him a prize for a sculpture in plexiglass, at the Artistic Competition of the Province.

From that time on, his research on light took a decisive stride: in 1970, at the Galerie de La Sauvegarde, he exhibited luminous sculptures in plexiglass. The light, flashing from a source set at the base of the works, remains in all its intensity along the length of the transparent surfaces, and the whole middle is thus transformed by it.

This power of light fascinated Roland Poulin. Now he decided to isolate this element: rather than luminous sculptures, he would carve light itself. Therefore he forsakes the material (in this case, the plexiglass), which served only to receive and transmit light, and made the light itself the object of his sculpture. The light then became a material, an object. It was in this way that Roland Poulin propounded an intangible art. And his experiments would rightly be named immaterial structures. The artist would set forth four formulæ of it according to the way in which each combines with a chosen milieu: Structure immatérielle I at the Museum of Contemporary Art, in 1971, II at the Galerie de La Sauvegarde, III at the Museum of Quebec, and IV at the Galerie III, in 1973.

Technically, these structures develop in the following manner: a laser projects a thin luminous ray of high intensity on mirrors facing in different directions. As the case may be, an
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 Lavigne 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 in 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 Gae Aulenti is useful in reading, while one is a 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 lamp work by the American Tom Wesselman. At the right, a canvas by Guido Molinari. 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 Caorli 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 triptich 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 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 can serve as a bar. The owners, patron and friend of painter Gordon Smith of Vancouver, have 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 screens. 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 aforesaid 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.)