The quality of the printing and the paper is good, though there is a tendency to identify the work as a textbook of sorts; and it will probably be widely used as such in courses in modern architectural history. The generous inclusion of socio-economic and political background information along with relevant technological history will assist in the rational understanding of the many factors contributing to Chicago's selection by the fates of history for the birth of America's first great contribution to world architecture.

The illustrations are plentiful and of good textbook quality. Every major building produced during the critical developmental period of the Chicago style is illustrated. There are some important buildings which have a reasonable number of details illustrated; there are some plans, and some structural details. On the whole, however, one feels there is a general lack of details which would permit the identification of the individual stylistic peculiarities of the various architects under consideration during the period.

The frequent references to important buildings that have been demolished lend urgency to the desire for answers to questions raised by Condit's general considerations. The illustration of these demolished buildings with rare photos or drawings and pertinent chronological data ought to spur scholars to the production of monographs on the existing buildings out of fear for their loss. Such monographs could properly provide details of ornament, plan, and structure, along with more thorough stylistic and critical analysis.

University of Illinois, Chicago

Canio Radice

Landscape Artist in America: The Life and Work of Jens Jensen.

It would have been strange indeed if the Chicago that gave birth to modern architecture had not produced a great landscape architect. That he was an immigrant who absorbed the revolutionary spirit which characterized the developments of the late nineteenth and early twentieth centuries in architecture is also as would be expected.

Leonard K. Eaton's Landscape Artist in America is a portrait of an artist, Jens Jensen, bringing to the city and to the architects of the Chicago revolution, an approach to landscape that was felicitous to their creations. Imbued with the spirit of the prairie and identified with the great experiment in democracy, Jensen is revealed by Eaton to be the collaborator and friend of Wright, Sullivan, Burnham, and many other masters of the Chicago school. An intimate of Vachel Lindsay and Harriet Monroe, Jensen translated his love of poetry into his landscape creations. A great admirer of Thoreau, and later Mahatma Gandhi and Albert Schweitzer, he was committed to a moral life and to the importance of landscape in nature as the key to understanding life.
Any well crafted work on landscape architecture is welcome to the students of architectural history. A monograph on Jens Jensen is especially welcome since, more than any other man, he was responsible for the character of the Chicago park system and the wealth of Chicago forest preserves that are unique for American cities. No real understanding of the Chicago that produced the Chicago school can be had without taking into account Jens Jensen.

Eaton has produced a useful book which is clearly the result of sound scholarship. Unique are the many photographs of the parks and gardens created by Jensen, in their present state, and on occasion, as they were in previous states, yet designed to show the original Jensen creations. Along with each photograph is a commentary, sometimes extracted from Jensen's own writings, sometimes from the writings of his many admirers, associates, clients, and friends. There are plans of the most important of his projects, and occasionally, letters relating to them.

The socio-economic, political, and intellectual factors that influence the development of Jensen's works are adequately discussed. In general, the book is well designed visually. The addition of a list of illustrations and an index would have increased the usefulness of the work, especially since it contains so many excerpts from primary sources that are not readily available. In addition to the bibliographical essay, a conventional bibliography would be valuable.

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This book grew out of a conversation between the author, who is a journalist, and a lawyer. Convinced that the provisions in the declaration of rights of a given colony had reminded its citizens of special legal tests in which those rights had been at issue in the vicinity, the lawyer challenged Mrs. Miller to pinpoint those instances. Subsequently Mrs. Miller combed the eastern seaboard for illustrations, a few of which she incorporated into this study. She concedes that the list is not exhaustive and that other cases in other locations aroused as much popular feeling as the ones she records.

In organizing her material Mrs. Miller used the federal bill of rights, the "greatest common denominator," as a framework. For the prohibition of a state religion, she chose Virginia's experiences with disestablishing the Church of England, although complete separation was delayed almost a decade after the adoption of the Virginia bill of rights. The following episodes illustrate the next eight articles: freedom of the press, the Peter Zenger case; the right to bear arms, Bacon's Rebellion; quartering troops, New York's struggle against this kind of taxation; unreasonable search and seizure, the controversy in Massachusetts over general search warrants; due process of law, the case of printer Thomas Powell, imprisoned for contempt of the South