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In This Issue

Jane Jacobs (1916–2006), a legendary figure in her lifetime, is beginning to emerge as a subject of historical research. *JSAH* pays tribute to Jacobs by highlighting archival work now underway. In **Jane Jacobs Before *Death and Life***, **Peter L. Laurence** recovers her early writings as a journalist and examines the interaction between social activism and journalism in her early years. **Jennifer Hock** takes a close look at Jacobs's successful effort in 1961 and '62 to block slum clearance and redevelopment in her New York City neighborhood. **Jane Jacobs and the West Village: The Neighborhood against Urban Renewal** discusses the strategies Jacobs deployed to galvanize her neighbors and fight the politicians. They became classic tactics of community activism, but, as Hock argues, Jacobs's rejection of all forms of planning was a radical stance rejected by less affluent communities in need of federal aid. Taking another angle on the West Village years, **Christopher Klemek** positions Jacobs in relation to the politics of the post-Moses years when Mayors Robert Wagner and John Lindsay adopted more sympathetic planning policies. Nevertheless, while politicians embraced Jacobs's ideas, real estate economics and gentrification undermined her goals. In **Jane Jacobs's Urban Village: Well Preserved or Cast Adrift?** Klemek argues that Jacobs, trapped between preserving either a neighborhood's architectural fabric or its socioeconomic diversity, found herself a reluctant handmaiden of gentrification.

Robert A. Maxwell examines the impact of urbanization on medieval building practices in **Romanesque Construction and the Urban Context: Parthenay-le-Vieux in Aquitaine**. The essay takes as its point of departure a close architectural and sculptural analysis of St-Pierre in the town of Parthenay, a new arrival among the castle towns of Aquitaine. St-Pierre is a relatively uniform edifice, but moments of bricolage construction suggest that the late eleventh and early twelfth-century building boom led to some instability at St-Pierre's *chantier*; a similar pattern of intermingling styles and techniques also occurs at the churches of neighboring new towns. Maxwell suggests the important influence of urbanization on Aquitaine's rather loosely-coordinated *chantiers* and the movement of workers. Considered against a backdrop of urban movement, these examples emend the picture of Romanesque construction practices based on workshop paradigms derived from the Gothic era.

Richard Cleary investigates a distinctive strain of Gothic Revival architecture nurtured in the American South. The revolution and formation of the Republic of Texas (1836–45) made it impossible for the Roman Catholic Church to govern its Texan affairs from Mexico. **Texas Gothic, French Accent: The Architecture of the Roman Catholic Church in Antebellum Texas** describes the church's reliance on French missionaries to reassert its presence. Jean-Marie Odin, a French Vincentian who became the first bishop in Texas, and his colleagues (including French members of the Missionary Oblates of Mary Immaculate) understood the symbolic potential of architecture to assert Catholicism in a culturally ambiguous region that was increasingly contested by Protestant denominations. Cleary argues that while the Vincentian choice of Gothic Revival for their major churches was guided in part by Anglo-American models observed firsthand in New Orleans, it was framed by a distinctly French perspective. This was not the Gothic Revival of structural rationalism but a less familiar strand linked to the institutional and spiritual renewal of the church within France.

Timothy M. Rohan looks at opposition to the glass curtain wall and the International Style tall building in **Challenging the Curtain Wall: Paul Rudolph's Blue Cross and Blue Shield Building**. By focusing on Rudolph's little-known Boston work, Rohan investigates European and American alternatives to the curtain wall's prevalence in the late 1950s, ranging from a revived interest in Perret to BBPR's Torre Velasca. Drawing upon these sources, Rudolph rethought the tall building using a unique structural system and precast concrete elements. In addition, he related his design to the city's existing traditional structures and irregular streets whose expressive sculptural form contrasted with the increasing uniformity of the American urban environment. Although the Blue Cross and Blue Shield Building received a mixed reception, Rohan affirms its importance in signaling new directions in tall building design and modernism as well as in Rudolph's work.