The scholar can easily distinguish between a fair and an unfair use of historical documents, but what is an artistic abuse of the past? While there are no sure recipes for the effective renaissance of past forms, or even for the unaided continuation of an accepted set of norms, there are still some broad areas towards which one may point. A merely academic reproduction of however fine an original is unlikely to reproduce its excellence. Yet a model or type may still be reinterpreted to produce a work of power; one thinks of Hawksmoor's Mausoleum at Castle Howard as a strong restatement of the circular, Templetico formula. Free combination of past elements may produce a grotesque assemblage or a stunning new set of creative potentials like those revealed in the Pantheon by the addition and fusion of the pedimented temple and the rotunda; or those revealed in the Villa Savoye by the division of the mechanical, the Classical, and the spatial richness of Cubism.

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