complexes to such an extent that it is only the Arabic script in the interior mihrab that marks this as a mosque. Steinhardt notes, “The fact that it lends itself to consideration as a primary example of Ming architecture is emphasized by the ease with which it is presented in Chinese hand scroll format” (127).

Beijing had long served as the capital of various dynasties, although often with different names. In chapter 6, Steinhardt discusses the major mosques in and around this capital, including the often-visited Ox Street Mosque constructed by the Chinese-born, Chinese-speaking Hui community. The following three chapters discuss China’s mosques built in about the nineteenth century in geographical units that extend from western China to the west-central part of the country to Xinjiang in westernmost China, essentially a part of Central Asia. Steinhardt presents the rich variety of architectural styles, which range from typical Hui-style mosques to mosques and minarets inspired more by Central Asian prototypes than by examples further to the west in China. In addition to mosques, this period saw a proliferation of tomb construction, with structures often standing in conjunction with rooms or halls intended for the teaching of Sufi doctrine. Notable are Sufi tombs that appear as inflated versions of the minaret at the Great Mosque of Xi’an. Other tombs, closer in style to square-plan tombs found in Central Asia, survive as well.

Even more diverse are the buildings discussed in chapter 10, which is subtitled “The Architecture of Monotheism in China.” Here Steinhardt relates what little we know of early modern synagogue and church construction and its close relationship to many Chinese mosques. The concluding chapter is a brief consideration of twenty-first-century mosques in China. Steinhardt observes that since the Cultural Revolution, newly constructed mosques shy away from Sinicized buildings and favor a global Islamic style, with domes, arches, and crescent-moon finials.

This book, as I have noted, is an invaluable resource for anyone interested in Islam in China, especially in relation to architecture. It is comprehensive, well written, and well illustrated, with discussion that is accessible even to those who have no familiarity with Chinese or Islamic terminology. As it becomes increasingly difficult to visit Islamic sites in much of the world, China’s Early Mosques may well inspire a new interest in China’s Muslim monuments.

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Bernd Nicolai and Klaus Rheindt, eds.
Santiago de Compostela: Pilgerarchitektur und bldliche Repräsentation in neuer Perspektive
Bern: Peter Lang, 2015, 430 pp., 303 b/w illus. $69.95/SFr.64, ISBN 9783034314299

A collection of the papers presented at a conference on the history of a building may lack the cohesion and cross-referencing of a study by a single author, but it can make up for those restrictions through an increase in variety and depth of expertise and knowledge. This volume is a good example of those virtues. It consists of twenty-four essays, in German, English, Spanish, and French, centering on the Cathedral of Santiago de Compostela. As it is impossible to do justice to all of the contributions in a brief review, I have selected for discussion those dealing with the periods of Bishops Peláez and Gelmiñez, without any implication concerning the value of the other chapters.

The chancel, on which there is a lucid chapter by Corinna Rohn, is by far the most complex part of the monument, not only because it is conditioned by earlier buildings on the site but also because the elevation consists of four phases of construction involving at least one major change of plan. John Dagenais, José Suárez Otero, John Williams, and Itay Zaharowits have brought together swatches of evidence to form a “real-time 3-D virtual reality model of the Romanesque stage of the cathedral” (89) “real-time” meaning that all parts of the virtual reality are available for visiting at any time). Their chapter is particularly useful for its comments on the relationship between the north and south façades of the transept, where the slope of the land makes the north face shorter than the south.

The nave is the subject of two chapters, those by Klaus Rheindt and Anke Wunderwald. Rheindt’s chapter, which has much broader implications than its title would indicate, includes extensive discussion of the construction breaks and phases, the relationship between the aisles and the galleries, the openings in the aisle walls, and the west towers, as well as a reconstruction of the very different layout of the first design of the 1070s building. A blocked archway in the south aisle wall may be the porta de Petraia mentioned in the Codex Calixtinus, the name suggesting the status of the masons. Rheindt also provides an assessment of the extent of the work carried out under Peláez. Wunderwald’s chapter (which is the first study of all the capitals in the nave, with corresponding advantages) confirms the construction of the nave in stages from east to west. The capitals of Santa Maria de Sar in Galicia are used to determine the date of those of Santiago, with the conclusion that the western parts of the nave were begun after 1140.

The western crypt is also the subject of two chapters, those authored by Annette Münchmeyer and Christabel Watson. Münchmeyer’s is an investigation of the whole, especially its relationship to the two west towers and changes of plan during construction. The capitals of the western crypt relate to those of the western parts of the nave, in the galleries and above. Münchmeyer’s evidence does not contradict Rheindt’s conclusion that parts of the nave were built between 1150 and 1168, and therefore before Mateo and his Portico of 1188 on the west front. Watson argues that the east part of the west crypt is attributable to Gelmiñez, with incongruities indicating one master mason building on the work of another. She proposes the chapel of the west crypt as the model for the axial chapel at the east end, reversing the accepted view. This chapter is again linked to Rheindt’s in many respects.

Along with the building, there is its context. Quitterie Cazes proves conclusively that, even if there are sculptural links, Saint-Sernin in Toulouse and the cathedral in Santiago were built by different masons. Cazes also notes that the ambulatory and radiating-chapel arrangement does not link the two buildings because the form is so common. Cazes is therefore arguing that Saint-Sernin does not belong to a pilgrimage group of churches associated with Santiago. Against that conclusion, the first point about different masons is true of all five of the churches belonging to the group, indicating that their similarities of
plan and elevation were not workshop based but rather the result of decisions made by patrons. The second point is also true, but it is not the single common element of the ambulatory that relates the buildings; rather, it is the fact that five such elements (the other four being transepts with aisles on the sides of each arm, galleries, no clerestory except in the apse, and barrel vaults) are shared by all of them and occur together in no other buildings in the French-Spanish Romanesque area at the time. The arrangement is very unlikely to be the result of coincidence, as there is one church per pilgrimage road (however difficult that is to explain). Henrik Karge and Manuel Castiñeiras, in their respective chapters, discuss the buildings as a group.

Turning to sculpture, Bernd Nicolai’s chapter demonstrates that the west portal described in the Pilgrim’s Guide actually existed; it was not just a planned project. It was built probably between 1120 and 1140. The depiction of the Transfiguration on the portal brought Santiago into a closer relationship with the other two apostolic sees, Rome and Ephesus, as mentioned in the Codex Calixtinus, as Gelmírez was seeking the same archiepiscopal rank as them. Elizabeth Valdés del Álamo brings out two points in particular in her chapter on the transept façades, namely, that the figured column represents a symbolism based on the writings of Hrabanus Maurus and that foliage can have surprising iconographic power.

On the sources and context of the sculpture, Castiñeiras makes a strong case in favor of Arthur Kingsley Porter’s theory of the pilgrimage roads rather than developments in more localized groups. Santiago supports this, as its sculpture developed only at the beginning of the twelfth century, when the town opened up to Europe. In addition to traveling masons, traveling patrons are also relevant, not least Gelmírez and his journeys to Rome in 1100 and 1105. What starts as an investigation of sculpture ends by introducing the other set of relatives of Santiago, not the four on the pilgrimage roads in France, but the two in the broader pilgrimages to Rome and Jerusalem. Gelmírez’s aim was to make Santiago a great pilgrimage church on a par with its rivals in those cities. Concerning this, it is worth adding that Peláez may have had a similar motive in choosing a plan related to that of Ephesus, a link mentioned by Nicolai.

John Williams contributes valuable insights on a variety of subjects, ranging from the character of Alfonso’s ninth-century church and its role in the adoption of Mozarabic elements to the sculptural programs of the north and south transepts. (Apropos the accepted identification of the woman with a skull as Luxuria, one query occurs: How many other examples are there of figures representing sin among the largest independent images in the ensemble?)

Jens Rüffer convincingly questions the theory that the bishop’s chapel was situated in the gallery of the north transept and equally convincingly proposes that it lay between the north transept and the palace to the west. His study includes a detailed analysis of the locations and dedications of the altars in the galleries.

The book is beautifully produced, with clear text and good illustrations on high-quality paper. It lies flat when open and has the footnotes where they belong, at the foot of the page, where they can be assessed for relevance at a glance.

Nevertheless, I do have two criticisms. The first concerns the order of the chapters. They are grouped very sensibly into three parts, identified (in German and Spanish—these are my English translations) as “Santiago and the Pilgrimage Roads,” “The Cathedral of Santiago, a New Perspective,” and “Santiago’s Place in the Romanesque of Spain and France.” Despite this clarity, there is nothing on the pilgrimage roads in the four chapters that make up the first part, and two of those deal with the cathedral in the seventeenth and twentieth centuries. (All four chapters are, by the way, excellent contributions.) The chapters of the second part all belong there, but why is the chapter on the chancel placed after the two on the nave, when its subject takes precedence in terms of both its liturgical status and the order of construction?

The second criticism is that there is no index. The omission of an index is unfortunate in a book by a single author, but here, given the number of times many subjects are mentioned by different authors, it is an even greater lack. If there is a second edition, it is to be hoped that it will be given a proper apparatus.

These points are, however, technicalities of little importance beside the magnificent contribution this book makes to the study of one of the most important buildings in medieval Europe.

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Mark Hinchman
Portrait of an Island: The Architecture and Material Culture of Gorée, Sénégal, 1758–1837
Lincoln: University of Nebraska Press, 2015, 396 pp., 78 b&w illus. $70, ISBN 9780803280892

Although the island of Gorée is a small speck of land situated in the harbor of Dakar, it has nonetheless garnered attention as one of the most visited attractions in modern Senegal. Each year, thousands of tourists descend upon Gorée in an attempt to learn more about a site that some have described as a preeminent slave trading port. Contrary to popular legend, however, scholarly research has revealed that the number of slaves who passed through this town in the early modern period topped off in the low thousands, and not in the millions as local guides often claim. Nevertheless, the island remains a crucial site for understanding African histories of architectural exchange. After the French gained control in 1677, the island grew into a commercial port with mercantile ties to Europe, the Americas, and even the Indian Ocean islands of Mauritius and Réunion.¹ These trade networks set the stage for the development of a hybrid social system wherein architecture and material culture reflected what Mark Hinchman identifies as the cosmopolitan status of local African and European populations. It is this predicament that Hinchman addresses in Portrait of an Island: The Architecture and Material Culture of Gorée, Sénégal, 1758–1837. In engaging the architecture and the social history of Gorée during its economic heyday, Hinchman calls attention to the ways in which this enclave incubated a multicultural society comprising individuals who were familiar with the architectural styles, the products, the social norms, and the conventions of dress of Europe, West Africa, the Americas, and even South Asia.

Hinchman accomplishes this task in six chapters that draw a vast array of archival