



JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS  
Founded as American Society of Architectural Historians, 1940  
Incorporated as Society of Architectural Historians, 1947  
Published quarterly in March, June, September, and December  
Volume 67, Number 3 / September 2008



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## In This Issue

Among the tens of thousands of mosques in China today, about fifty include buildings that predate the twentieth century. In **China's Earliest Mosques**, **Nancy Shatzman Steinhardt** addresses four mosques with ties to the Song (960–1279) and Yuan (1267–1368) dynasties, all located in southeastern cities with Muslim populations engaged in international trade, and the famous mosques in Xi'an and Beijing. Steinhardt shows that the flourishing of mosque architecture in the thirteenth and fourteenth centuries related directly to circumstances of Mongolian rule of China and to the accommodation of Muslim worship to the Chinese architectural system. The convergence of Chinese architecture and Muslim worship space is explained by the ability of the Chinese system to remain recognizable while adapting to numerous religious and secular contexts, and the fact that the requirements of Islamic worship either could become part of the Chinese architectural system or be concealed behind Chinese facades.

Saint-Gervais-Saint-Protais was one of the first Late Gothic parish churches in Paris to include a large axial chapel dedicated to the Virgin. Completed in 1517, the chapel was crowned by two intricately decorated pendant vaults and a window cycle depicting the Life of the Virgin. In **The Virgin Chapel at Saint-Gervais-Saint-Protais: Embellishment and Devotion in Late Gothic Paris**, **Abby McGehee** addresses the architectural sources for the chapel, the symbolic significance of the vault, and the way in which it functioned in the larger decorative and devotional context of the chapel. Later additions to the chapel and the area around it expanded on the themes embedded in the program and served to record events specific to the parish. In this way, the chapel provides a valuable perspective on parish practices in the sixteenth century.

The quality and inventiveness of Henry Hobson Richardson's architecture cannot be explained by studying his sources, whether British, American, or French buildings or theories. But as **Elizabeth Greenwell Grossman** argues in **H. H. Richardson: Lessons from Paris**, the intellectual ideas of French theorists and the techniques for conceiving volumes taught at the Ecole des Beaux-Arts offer insights into Richardson's work that have not yet been sufficiently credited. She suggests that the defining characteristics of his architecture—his interest in a round-arched style, attitude toward the forces of the wall, and taste for clearly defined geometric volumes in balanced compositions—may best be understood when viewed through the lens of interests that Richardson developed while at the Ecole. The education he acquired in Paris gave him not only design skills but a framework of ideas and approaches robust enough to support a wide range of influences and precedents.

**Restoration, Reconstruction, or Romance? The Case of the Spanish Governor's Palace in Hispanic-Era San Antonio, Texas** unravels the vicissitudes of the only surviving building from Hispanic-era Texas not associated with a mission or church. Located on the Military Plaza, the building was constructed for the commander of the presidio in 1749, more than twenty years before San Antonio became the capital of Texas. As **Kenneth Hafertepe** explains, between 1915 and 1929 the pioneering Texas preservationist Adina De Zavala campaigned to save the building by creating a myth that it had housed Spanish governors, but the myth led architect Harvey P. Smith to reconstruct the structure as a palace in accordance with early twentieth-century standards. Rather than restore its original fabric, he dramatically enlarged the building and added myriad decorative details inspired by the newly popular Santa Fe style and books on interiors in old Spain.