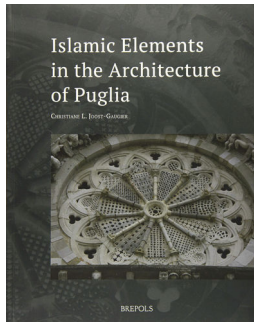


CHRISTIANE L. JOOST-GAUGIER (WITH  
PHOTOGRAPHS BY READE T. ELLIOT),  
*ISLAMIC ELEMENTS IN THE ARCHI-  
TECTURE OF PUGLIA*

Architectural Crossroads. Studies in the History of Architecture 7,  
Turnhout: Brepols 2019, 220 pages with 234 color ill.,  
ISBN 978-2-503-58031-9.



Reviewed by  
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In 838 Muslims, probably of Sicilian origin, entered Puglia for the first time with military forces. They occupied Brindisi and then retreated, while their ships sailed up the Adriatic Sea and set fire to Ancona. A few years later, the Emirate of Bari was established and in 864 its third and last emir, Sawdān, finally obtained caliphal investiture. In Puglia he set Ascoli, Satriano and Canosa on fire, but in 871 Byzantines and Beneventans finally put an end to this Emirate and re-conquered Bari. The release of Sawdān was settled with Adelchis by the Emirate of Taranto, which was established in the same period as that of Bari, and completed by Byzantine hands in 880. This is how Puglia's encounter with Islam began. It lasted until the Angevins expelled the Muslims that Frederick II had brought from Sicily to Lucera.

Christiane L. Joost-Gaugier's book seeks to detect Islamic elements in the architecture of Puglia, proposing that the Islamic legacy in Southern Italy left a lasting impact in the architectural and decorative forms that Puglia developed during the Middle Ages. This topic is certainly worthy of special attention, since both the monuments and their ornamentation are primarily the work of non-Muslim, local artisans. In this regard, the words Émile Bertaux

used in 1895 to begin his evocative article entitled “Les arts de l’Orient musulman dans l’Italie méridionale” (in *Mélanges d’archéologie et d’histoire* 15 [1895], 419–453) represent a milestone: “Parmi les nombreuses légendes dont reste encore semée l’histoire des arts dans l’Italie Méridionale, l’une des plus singulières et des plus persistantes est celle qui montre dans les monuments de l’époque normande et souabe la main des Sarrazins. Cette croyance populaire est encore assez forte, m’a-t-on dit, pour avoir empêché, il y a quelque année à peine, une restauration facile et nécessaire de la Cathédrale de Bari [...]” (p. 419).<sup>1</sup>

The importance of the subject, not only concerning Puglia but the whole of southern Italy and especially Sicily, has been taken up by several scholars, first Frederich Sarre in a passionate article that appeared in 1933.<sup>2</sup> In 1938, Ugo Monneret de Villard published the first volume (which unfortunately remained the only one) of a planned series entitled *Monumenti dell’arte musulmana in Italia* (Rome).<sup>3</sup> Especially in the 1960s and 1970s, much literature was dedicated to research on the legacy of Islam in the West, particularly in Italy. Besides Sicily, special studies were also conducted of the Veneto and Campania. References to Puglia can be found in numerous essays, such as those by Jairazbhoy, Beckwith, and Jones.<sup>4</sup> The most important contribution is certainly that by Umberto Scerrato, “Arte islamica in Italia”, which is part of the book he edited together with Francesco Gabrieli, *Gli Arabi in Italia, cultura, contatti e tradizioni* (Milan 1979, 271–571, with a lot of illustrations).

In the book by Christiane L. Joost-Gaugier, a short “Preface” (p. 5) introduces ten Chapters (I–X), Chapter I “Introduction: Puglia, the Background” (pp. 5–23) opens with a brief geographical description and history of Puglia, from the Neolithic period to the Normans. The Author dwells on the Byzantines’ control of the region, and in particular she refers to the Byzantine government established in Bari since 1018 (p. 19), only briefly mentioning the important Emirate settled in that city.<sup>5</sup> This is followed by a brief excursus

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In his article Bertaux devoted a special paragraph to Lucera (pp. 426–439).

2

Frederich Sarre, *L’arte musulmana nel sud d’Italia e in Sicilia*, in: *Archivio storico per la Calabria e la Lucania* 3/4, 1933, 441–448.

3

See Silvia Armando, Ugo Monneret de Villard (1881–1954) and the Establishment of Islamic Art Studies in Italy, in: *Muqarnas* 30, 2013, 35–71 (especially 35–36 and related notes).

4

Rafique Ali Jairazbhoy, *Oriental Influences in Western Art*, Bombay – Calcutta – New Delhi – Madras – Lucknow – Bangalore – London – New York 1965; John G. Beckwith, *The Influence of Islamic Art on Western Medieval Art*, in: *Apollo* 103/170, 1976, 270–281; Dalu Jones, *Romanesque, East and West?*, in: *The Connoisseur* 191/770, 1976, 280–285. Cf. also the literature mentioned in the last fn. of this review.

5

In this regard, a recent study that anticipates the beginning of the Emirate in Bari from ca. 847 to 840 is of particular interest: Lorenzo M. Bondioli, *Islamic Bari between the Aghlabids and the Two Empires*, in: Glair D. Anderson, Corisande Fenwick and Mariam

on the pre-Romanesque and Romanesque architecture of Puglia, which continues throughout the Frederician era up until the end of the 15<sup>th</sup> century when, between 1480 and 1481, the armed forces of the Ottoman Empire invaded and laid siege to Otranto. The introduction ends with the events of the 18<sup>th</sup> and 19<sup>th</sup> centuries.<sup>6</sup>

Six chapters (II–VII) that follow are devoted to Lucera, a small city in the Tavoliere plains, to which Frederick II of Swabia deported the Muslims of Sicily from 1223–1224. The expansion of the Muslim community there led to it being called *Lucerae Saracenorum*. In 1300, Giovanni Pipino di Barletta, at the order of Charles II of Anjou and King of Naples, sacked this Islamic colony and demolished the mosques. The Muslim inhabitants were murdered or expelled, and later sold as slaves.

Chapter II is titled “The Setting: Lucera – The ‘Shining Light’ of Puglia” (pp. 25–41). The Author claims that the city was “called *Luceria*, or the ‘Circle of Shining Light’ by the Romans” (p. 25).<sup>7</sup> Thereafter, the chapter is divided into three sections. The first concerns “The Early History of Lucera” (pp. 26–37), spanning from the Neolithic to Roman times. In the second paragraph “Early Medieval Lucera” (pp. 38–40), the city is recorded as the site of a very early Christian community, from at least the 3<sup>rd</sup> century. Joost-Gaugier lists several monuments and mentions other important cities, including Sipontum (Siponto), where two famous Romanesque churches survive. The third section, “Medieval Lucera” (pp. 40–41), deals with the last medieval period. From the 7<sup>th</sup> century, Lucera was disputed by the Lombards and Byzantines, until the latter took over the city in the 10<sup>th</sup> century. Around 1060, Lucera was conquered by the Normans, who were succeeded by the Swabians in around 1200.

The subjects of Chapter III “The Creation of a Muslim Colony in Thirteenth-Century Lucera” (pp. 43–47) and Chapter IV “The Muslims in Lucera and a Brutal Goodbye” (pp. 49–60) are closely related to each other (and contain frequent repetitions of both arguments and bibliographical notes). Chapter III focuses on Frederick II of Swabia and the ‘colony of Muslims’ he founded at Lucera. The Author reconstructs the history of the formation of this colony and how its inhabitants became allies of the Emperor over time. She also highlights the great contribution they made to agriculture and produces a long list of the different jobs they undertook (see also Chapter IV, p. 54). Joost-Gaugier correctly refers to the building of several mosques and the significant contribution the Muslims (not

Rosser-Owen (eds.), *The Aghlabids and their Neighbors. Art and Material Culture in Ninth-Century North Africa* (Handbook of Oriental Studies. Section 1 - The Near and Middle East 122), Leiden/Boston 2018, 470–490.

6

The use of the term “Arabs” instead of “Muslims” is worth noting on p. 11 of this chapter, and “Arabic culture” instead of “Islamic culture”, etc. can be found *passim* in the other chapters.

7

More precisely, whether *Luceria* is derived from *lux* (light) or *lucus* (woods) is still the subject of debate; in actual fact, the word *lucus*, in turn, descends from *lux*, albeit with a particular meaning, so there is no radical antithesis between the two references.

slaves, but “citizens who worked for their king”, p. 47) made to the raising of the Frederician “castle”. As for the latter, she states that “[i]t has also been noted that the design of some of the towers of his fortress at Lucera was based on that of towers he must have seen as a crusader in Palestine” (p. 46, captions of figs. 49–58, and fn. 6 on p. 46, at the end: “For Frederick’s interest in the architecture of Palestine, see Arthur Haseloff, *Die Bauten der Hohenstaufen in Unteritalien*, 1920”; cf. also Chapter IV, p. 53). A precise distinction has to be established between the wide polygonal wall perimeter of the fortress still clearly visible at the top of Monte Albano and ‘Frederick’s palace’, that is the building with a quadrangular plan without towers, the remains of which can still be seen in the north-eastern area of the fortress. The castle-fortress, with its quadrangular, pentagonal and circular towers, is attributed to Charles I of Anjou and includes the palace of Frederick II inside it.<sup>8</sup>

A large section of Chapter IV (pp. 54–57, figs. 59–69) is devoted to the ceramics found in Lucera.<sup>9</sup> The Author generically labels them all as “Muslim pottery”. In point of fact, in addition to an unglazed pottery jug with filter (figs. 67–69, and fig. 201 in Chapter IX),<sup>10</sup> examples of both lead (figs. 61, 63–64) and opaque glazed pottery, i.e. maiolica, also called proto-maiolica (figs. 60, 62, 65–66), and a bowl painted with cobalt and lustre imported from the Iberian peninsula (fig. 59), probably Valencia, 14<sup>th</sup> century, can be recognised.<sup>11</sup> The last words of Chapter IV – “By 1304, the fall of

## 8

Joost-Gaugier cites the works of Nunzio Tomaiuoli (particularly *Lucera. Il Palazzo dell'Imperatore e la Fortezza del Re*, Lucera 2005), which actually make a clear distinction between the periods of construction of the Anjevin fortress and the Frederician palace. Moreover, as for Frederick’s interest in the architecture of Palestine, and specifically his interest in the quadrilateral scheme with corner towers. In this regard, it would have been appropriate to point out that the cited essay by Haseloff, although noteworthy, has more recently been surpassed by Antonio Cadei’s in-depth studies: Modelli e variazioni federiciane nello schema del castrum, in: Arnold Esch and Norbert Kamp (eds.), *Friedrich II. Tagung des Deutschen Historischen Instituts in Rom im Gedenkjahr 1994*, Tübingen 1996, 465–485; id., Introduzione, in: Carmela Angela di Stefano and Antonio Cadei (eds.), *Federico e la Sicilia, dalla terra alla corona. Archeologia e architettura*, Palermo 2000, 367–374 (373); id., *La forma del castello. L'imperatore Federico II e la Terrasanta* (Mezzogiorno medievale 1), Pescara 2006. A final remark on Chapter III: considering the special relationship, emphasised by the Author, between Frederick II and the Muslims, we would have expected some information on the historical episodes involving the Swabian Emperor and the Ayyubids, up to the historic and fundamental treaty signed in February 1229 by Frederick and al-Kamil, ensuring ten-year peace and the return of Jerusalem and other holy sites to the Crusader kingdom.

## 9

They were found in different pits during the 1964–1965 sondages in the fortress area and are currently preserved in the local Museo Civico: David Whitehouse, Ceramiche e vetri medievali provenienti dal castello di Lucera, in: *Bollettino d'Arte*, 6<sup>th</sup> series 51, 1966, 171–178.

## 10

A detailed entry of this specimen and its comparisons with the finds from al-Fustāt (Egypt) can be found in David Whitehouse, Le ceramiche medievali dal castello di Lucera, in: *Atti XI Convegno Internazionale della ceramica 1978*, Albisola 1982, 33–44 (34–35 and fig. 1). In the same essay, entries including those pertaining to so many exemplars illustrated by Joost-Gaugier can be found.

## 11

Notably, the finds from Lucera attest the first proto-maiolica from a datable context of the Tavoliere, belonging to the second or third quarter of the 13<sup>th</sup> century, cf. David Whitehouse, La ceramica da tavola dell'Apulia settentrionale nel XIII e XIV secolo, in: Maria Vittoria Fontana e Giovanna Ventrone (eds.), *La ceramica medievale di San Lorenzo Maggiore*

Muslim Lucera was complete and the city was once again Christian” (p. 59) – introduce the following chapter.

Chapter V “The First Building of the New (Christian) Lucera: The Cathedral” (pp. 61–73), and Chapter VI “The Fourteenth-Century Context: The Survival of Islamic Elements in Christian Lucera” (pp. 75–87) deal with the attempt to recognise Islamic elements or even Islamic buildings in the urban layout of the Christian Lucera after Islamic defeat. The Cathedral was built over the mosque, which was in turn built over the first cathedral. Joost-Gaugier states: “Much of its [the 14<sup>th</sup>-century cathedral] surface consists in walls, whose openings are composed of patterned brick and stonework. Both these features suggest Islamic taste [*sic*]” (p. 63). Afterwards, she gives another very precise statement, based on very general considerations: “Its [of the cathedral] rectangular shape corresponds with the appropriate plan of the mosques [...] The small octagonal shaft that marks the left corner of the façade is also unique when one thinks of Gothic architecture. It contains no sculptural elements, suggesting that it was a corner reinforcement or buttress of the mosque [...] this single tower [the bell tower] was originally the minaret of the mosque” (p. 64). Some comparisons follow, including one with the “three-tiered minaret of the 7<sup>th</sup> century [*sic*] Qairawān mosque in Tunisia” (p. 64). Later, the Author correctly observes: “Over the main portal, and over the portal to the left, one can see that the brickwork has been rebuilt to conceal what clearly were the previous, but quite different shaped, arches (figs 75–78)” (p. 67).<sup>12</sup> In short, the Author’s observations can also lead, due to the detection of a series of ‘anomalies’ when compared with Gothic and Romanesque architecture, to the assumption that there were earlier constructive instances.<sup>13</sup> The author therefore reaches the following conclusions: “All these observations underline the fact that Lucera’s previously existing mosque was not destroyed. Indeed, it appears that much of its façade was converted, its parts incorporated, into the hastily built cathedral” (p. 69).<sup>14</sup>

Chapter V ends with other unsupported statements, such as “All the elements discussed above differ from traditional Gothic building practice while they relate in one way or another to Islamic

*in Napoli*, Napoli 1984, II, 417–427. As for the history of the so-called proto-maiolica and its diffusion in the Italian territory, an impressive overview can be found in id., Note sulla ceramica dell’Italia meridionale nei secoli XII–XIV, in: *Faenza* 68, 3/4, 1982, 185–196 (193–194).

12

Nevertheless, the shape of these arches does not necessarily refer – as the Author claims – to Islamic prototypes, let alone Sasanian ones.

13

Not all of the latter can be classified as ‘Islamic’. Brick measurement could be a useful tool, cf. Nunzia M. Mangialardi, *Le maestranze saracene a Lucera (FG) nel XIII secolo. Spunti di ricerca sull’impiego dell’edilizia in laterizio in Puglia centro-settentrionale e nel Meridione normanno svevo*, in: *Mélanges de l’École française de Rome, Moyen Âge* 129, 2, 2017, DOI: [10.4000/mefrm.3866](https://doi.org/10.4000/mefrm.3866).

14

The walls of the mosque may have been partially or entirely reused to build the cathedral, but more specific evidence and perhaps a dig on the cathedral foundations could provide satisfactory results to clarify the issue.

building habits and taste” (p. 71) and “Assuming that the cathedral was not built *ex novo* but adapted from the preexisting mosque which was transformed to meet the new needs of Christian Lucera, it is also possible that not all the visible parts of the mosque were transformed at once. It is conceivable, for example, that a dome positioned over an octagonal base over a flat roof was left in place by the Christians until it could be replaced with a trussed roof, raising the height of the building and allowing for wooden beams in the interior” (p. 72).

Chapter VI deals with other churches built in Lucera in the early 1300s, but illustrations of the plans are still absent. The first church considered is that of San Domenico, with an adjacent convent, completed in 1322. Again, the Author does not hold back on making peremptory statements: “Most likely the building [San Domenico] was a madrasa, that is an Islamic teaching center much like a school. [...] The cornice-like molding that defines the upper edge of the structure emphasizes the special nature of this structure. [...] this decorative band represent a local adaptation of a specifically Islamic form of decoration known as ‘Muqarnas’ [sic!]” (p. 76, figs 84–85).<sup>15</sup> Adjacent to the church of San Domenico is the Chapel of the Rosary and, in observing the “slightly pointed, parabolic, dome” (p. 77) of the latter, in fn. 4 on p. 77, the Author states: “The slightly pointed circular vaulted construction was used as early as 7<sup>th</sup> century in the Great Mosque of Kufa, in Iraq”. Unfortunately, there is no surviving dome or other coverage of the 7<sup>th</sup>-century mosque in Kūfa. As for its octagon, Joost-Gaugier compares this Chapel to the Dome of the Rock in Jerusalem and adds that “the dome of the Chapel of the Rosary must have previously served as a crown for a worthy Islamic construction. Most likely, it covered a mausoleum or a shrine. Or possibly it covered a ‘mescit’, or small mosque, for the students of the madrasa [...]” (pp. 77, 79).<sup>16</sup> Following the same method, when considering the church of San Francesco, the Author proposes: “It is therefore tempting to think that the church of San Francesco was built over, and to a significant extent incorporated, a previously existing mosque if not some other type of building, such as a hospital.” (p. 79).

As far as we know, San Francesco is the only church in Puglia to still preserve in its masonry a basin of architectural decoration: on the latter, the Author states that it is “certainly of Islamic design, and possibly an example of Arabic Spanish pottery from Paterna [...] (fig. 94) Such objects were probably what inspired the craftsmen of Puglia and, in particular the local ceramists of Lucera.” But this

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The cornice decoration consists of superimposed horizontal registers of diamond-shaped elements and wolf-teeth.

16

Once again, these statements are not based on any material or historiographic data. Instead, it would be interesting to compare this complex to the Mausoleum of Bohemond and the nearby cathedral in Canosa (a monument of the early decades of the 12<sup>th</sup> century on which the Author dwells on pp. 165–171 of her Chapter IX), from the point of view of both their topographical location and intended use.



basin belongs to the well-known Apulian ceramic production of the 13<sup>th</sup> and early 14<sup>th</sup> century, like the above-mentioned specimens found in Lucera. Specifically, it would appear to be maiolica, i.e. its glaze contains tin, but archaeometric analyses would be necessary for confirmation.<sup>17</sup> Furthermore, the Author states: “[...] the *bacino* was never removed. This is of particular significance for it suggests that here at least, such a humble Islamic ceramic object as a *bacino* continued to be admired into modern times and considered worthy of preservation *in situ*” (p. 84).<sup>18</sup> Two other churches the Author focuses on are those of San Bartolomeo and Santa Caterina.

Chapter VII “The Legacy of Islam is Not Forgotten in Modern Lucera” (pp. 89–116) is the last one devoted to Lucera. The first topic the Author addresses is the 15<sup>th</sup>-century baptismal font in the Cathedral (pp. 89–90 and fig. 97) and its comparison with some Islamic religious architecture. She finds Islamic features also in a few secular buildings in Lucera (pp. 90–93, figs. 98–100). As for the coloured glazed tiles of the dome of the church of Sant’Antonio Abate (pp. 93–94, figs. 101–102), originally built in the 14<sup>th</sup> century but completely restored in the 18<sup>th</sup> century, the Author makes a comparison, stating that the “domes of the Mamluk dynasty in Egypt were frequently covered with tiles in zigzag patterns” (pp. 94–96).<sup>19</sup> Coloured tiles covering 17<sup>th</sup> and 18<sup>th</sup>-century domes are very common not only in Puglia, but in all of Southern Italy, nevertheless the Author concludes: “All this makes it quite clear that this dome pre-existed the church” (p. 96), thus attributing it to the Islamic period of Lucera. Joost-Gaugier continues, illustrating other examples of secular architecture with “Arabic” (i.e. Islamic) echoes (pp. 97–102), up until the 18<sup>th</sup> and 19<sup>th</sup> centuries and especially

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Cf. Ada De Crescenzo, I bacini ceramici dell’Italia Meridionale e della Sicilia, in: *I bacini murati medievali. Problemi e stato della ricerca (Atti XXVI Convegno Internazionale della Ceramica, Albisola 1993)*, Albisola 1996, 203–230 (215, figs. 19–20 on p. 227); Vincenzo Valenzano, in Pasquale Favia and V. Valenzano, L’utilizzo della ceramica e del cotto nelle architetture medievali della Puglia centro-settentrionale, in: *Ceramica e architettura (Atti XLVI Convegno Internazionale della Ceramica – Ceramica, Savona 2013)*, Savona 2014, 23–38 (33–34 and related notes, figs. 7–8). It should be noted that both in fn. 8 on p. 84 and in the final bibliography the author quotes the latter article in which the Apulian manufacturing of this basin is clearly established. The use of *bacini* in the architectural decoration of churches in Central and Northern Italy, and also outside of Italy, was very widespread and Apulian ceramics were particularly in demand: for a detailed map, complete with bibliographic information, see Pasquale Favia in the above-mentioned essay, 25–26 and fns. 10–22.

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In actual fact, the *bacini* have generally been removed from the walls to preserve them, indeed their poor state of conservation has often led to the loss of many specimens. We can recall the thousands of *bacini* detached from the churches of Pisa and its surroundings which were restored and preserved in local museums (the *bacini* of the Pisan churches are located in the city’s Museo dell’Opera del Duomo).

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Besides the fact that the zigzag pattern of the glazed tiles of the dome of Sant’Antonio Abate church is generated by a completely different *Kunstwollen* than that of the Mamluk domes, the source she mentions in fn. 5 on p. 96, i.e. the article of Cipriani and Lau (whose complete quotation is: Barbara Cipriani and Wanda W. Lau, Construction Techniques in Medieval Cairo. The Domes of Mamluk Mausolea (1250 A.D.–1517 A.D.), in: Malkom Dunkeld, James W.P. Campbell, Hentie Louw, Michael Tutton, Bill Addis and Robert Thorne (eds.), *Proceedings of the Second International Congress on Construction History*, Cambridge 2006, I, 695–716, 699 and tables 1 and 2, refers to the characteristic zigzag pattern produced since the end of the 14<sup>th</sup> century on the stone surface (not “tiles”) of Mamluk domes.

dwelling on the “turrets” of many private palaces (pp. 102–106). Afterwards, the Author addresses Luceran architecture during the 19<sup>th</sup> and 20<sup>th</sup> centuries, when buildings were constructed *ex-novo* imitating Islamic architecture (for a broader discussion on this topic refer to Chapter X).

Chapter VIII “Islamic Elements in the Buildings of Other Towns and Cities in Northern Puglia” Bitonto, Ruvo di Puglia, Terlizzi, Castel del Monte, Altamura, Gravina di Puglia, and Giovinazzo (pp. 117–145), and Chapter IX “Islamic Elements in the Buildings of Other Towns and Cities in the Area” Bisceglie, Trani, Molfetta, Canosa, Troia, Bovino, Pietramontecorvino, San Severo, and Foggia (pp. 147–197) can be discussed together. The Author continues her exploration of ‘Islamic elements’ in Apulian architecture and its decoration (from all the sites mentioned in the titles of these two chapters), as well as artefacts such as mosaics and ceramics. The question remains: to what extent are these productions the work of Muslim artists? In this regard, in Chapter X the Author states: “[...] it was not necessary that every Islamic-style decorative formula be authored by a Muslim artist. Indeed, indigenous artists could be captivated by these designs and produce similar works that contributed to local traditions.” (p. 199).<sup>20</sup>

Among the castles of Frederick, Castel del Monte is absolutely worth mentioning, and Joost-Gaugier dedicates a great deal of attention to it (pp. 130–135, figs. 149–151). She also discussed the blind arcade with crossed arches sculpted on the south façade of Giovinazzo cathedral (pp. 142–145, figs. 162–166), only citing Sicilian comparisons, although in the following chapter she mentions and illustrates the blind and crossed arches of the old cathedral of San Cataldo in Molfetta (p. 162 and fig. 188).

A large section of Chapter IX is dedicated to Trani cathedral, 12<sup>th</sup> century, and especially its rich architectural decoration and bronze doors (pp. 150–158, figs. 170–181). The Author correctly mentions many geometrical and vegetal motifs sculpted on the portal and the cornices of this church, also recalling their Islamic influences, but omits any reference to the contextual employment of pseudo-kufic groups of letters (likely *lām-alif*) and an animated (ornitomorphic) scroll in the stone arch of the portal. Elements of Islamic derivation are to be found in the two important monuments of Canosa and Troia, observing the reliefs of both their stone deco-

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Moreover, the ceramics preserved in the cathedral of Bitonto (p. 119 and fig. 134) are also ‘labelled’ as “Islamic pottery”, but they belong to the well-known and fine Apulian maiolica from the 13<sup>th</sup> century in this case too. As for the two inscriptions on the ambo of the cathedral bearing the name of “Nicolaus sacerdos et magister”, Pina Belli D’Elia (La lastra di Pollice scultore e altri fatti bitontini e non, in: *Studi bitontini* 6, 1971, 3–28) assigns this and other artists the role of designers of the works, carried out by local workers long specialised in the working of encrusted marble. This hypothesis is supported by the inscription on the projecting cornice that crowns the base of the bell tower of Trani cathedral, reading the same name and appellation: “Nicolaus sacerdos et protomagister me fecit.”



ration and bronze doors (pp. 165–178, figs. 193–206).<sup>21</sup> The chapter closes with a look at the church of San Pietro in Bovino (pp. 180–182, figs. 207–210), the churches of the Rosario (pp. 182–184, figs. 211–213) and Santa Maria Assunta (pp. 184–186, figs. 214–216), both in Pietramontecorvino, the churches of San Nicola, San Severino, Sant’Agostino, and Santa Maria del Carmine in San Severo (pp. 186–191, figs. 217–222), and finally the cathedral and the church of Gesù e Maria in Foggia (pp. 195–197, figs. 223–228), although the Author clearly specifies that “these buildings represent only a selection” (p. 197). Shortly afterwards she adds: “From which source the Islamic taste came, and whether or not it was the direct result of the work of Islamic craftsmen or of local artisans who appreciated and perpetuated their style is not always clear.” (p. 197).

Chapter X is devoted to “Conclusions: The Significance of Lucera and the Muslim Legacy for Puglia” (pp. 199–205) and to some extent takes up the arguments set out at the end of Chapter VII on Luceran architecture in the 19<sup>th</sup> and 20<sup>th</sup> centuries. In fact, the Author states, “What is particularly interesting to note, and for which Lucera serves as an example, is the survival of a taste for Islamic style decoration that continues to this day.” (p. 199). In actual fact, in Lucera, as in the whole of Puglia (but also in Italy and Europe), we observe that well-known international phenomenon which was very widespread from the end of the 17<sup>th</sup> century (with the famous chinoiseries, turqueries, ...) up to the second half of the 19<sup>th</sup> century, with broad effects in the first half of the 20<sup>th</sup> century too. Since the Napoleonic campaign in Egypt and continuing with the establishment of the European colonies, the consequent birth of ‘Orientalist’ literature and painting, the organising of regular Universal Exhibitions, and the establishment of ‘Artistic’ and/or ‘Industrial’ Museums, the phenomenon of the particular revival also labelled ‘neo-Islam’ (which in turn can be divided into ‘neo-Moresque’, ‘neo-Ottoman’, ‘neo-Mamluk’, ...) – often in parallel to that of ‘neo-Gothic’ and ‘neo-Renaissance’ – has pervaded and conditioned the choices of society – especially the upper middle class but European monarchs too – in architecture, inner and outer architectural decoration, and many artefacts such as ceramics, glass, metal, wood, etc.<sup>22</sup> As for ‘neo-Islamic’ architecture in Puglia in the late 19<sup>th</sup>-early 20<sup>th</sup> century, it is especially developed in the Salento, where Villa

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On these doors see, respectively, Antonio Cadei, La porta del mausoleo di Boemondo a Canosa tra Oriente e Occidente, in: Antonio Iacobini (ed.), *Le porte del Paradiso. Arte e tecnologia bizantina tra Italia e Mediterraneo*, Roma 2009, 429–469; Valentina Laviola, Artistic Syncretism Between East and West in the Roundels on the Right Door Leaf of Bohemond’s Mausoleum in Canosa (Early 12<sup>th</sup> Century), in: *Open Journal of Humanities* 1, 2019, 213–239; and Pina Belli D’Elia, Le porte della cattedrale di Troia, in: Salvatorino Salomi (ed.), *Le porte di bronzo dall’antichità al secolo XIII (Atti Convegno Trieste, 13–18 aprile 1987)*, Roma 1990, 341–357.

22

There is a lot of literature on the subject, see, for instance, that cited in Maria Vittoria Fontana, L’arte neo-islamica in Campania, in: Agostino Cilardo (ed.), *Atti del Convegno sul tema. Presenza araba e islamica in Campania (Napoli-Caserta, 22–25 novembre 1989)*, Napoli 1992, 285–295, fn. 1; but more recently other literature is available.

Sticchi (formerly Pasca) is located, designed by Pasquale Ruggeri on the seafront of Santa Cesarea Terme (figs. 231–234).<sup>23</sup>

As previously reported, the “Bibliography” (pp. 207–218; divided into “Primary” and “Secondary Sources”)<sup>24</sup> and “Index of places” (pp. 219–220) make up the last pages of the volume. The chapters include bibliographical notes, which overall enhances the first and second chapters (an interesting article dedicated almost exclusively to Lucera could be added: David Abulafia, *The Last Muslims in Italy*, in: *Dante Studies, with the Annual Report of the Dante Society* 125, 2007, 271–287). Lastly, it is worth mentioning the extensive and beautiful photographic documentation by Reade T. Elliot. To conclude, the firm statements made by the author could certainly stimulate the interest of scholars inclined to take them as the basis for a lively debate.

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Among the other cities of Salento we can mention Lecce (Villa Bray [formerly Martini], Villa Himera, Villa Indraccolo) and Leuca (Villa Daniele). Very particular is villa ‘Il Minareto’ in Selva di Fasano (Brindisi), on the border between Salento and the Land of Bari. See Vincenzo Cazzato and Andrea Mantovano, *Paradisi dell’eclettismo. Ville e villeggiature nel Salento*, Lecce 1992.

24

The literature fails to mention some significant titles, and specifically ones pertaining to Puglia, which include: Tessa Garton, *Islamic Elements in Early Romanesque Sculpture in Apulia*, in: *AARP* 4, 1973, 100–116; Valentino Pace, *Il Mediterraneo e la Puglia. Circolazione di modelli e di maestranze*, in: Raffaella Cassano, Rosa Lorusso Romito and Marisa Milella (eds.), *Andar per mare: Puglia e Mediterraneo tra mito e storia*, Bari 1998, 287–300; Clelia Sarnelli Cerqua, *Presenze e influenze musulmane in Puglia*, *ibid.*, 271–276. Furthermore, interesting insights can be found in: Clara Bargellini, *Studies in Medieval Apulian Floor Mosaics*, PhD Thesis Harvard University, Cambridge, MA 1974, especially 53–61, with ills., and Francesco Babudri, *Il monogramma di Allah nel pavimento absidale superiore in S. Nicola a Bari*, in: *Japigia* 12, 1941, 149–178.