

# HART30029 Artistic Exchange in the Mediterranean

[View Online](#)

(1)

Hoffman, E. R. Pathways of Portability: Islamic and Christian Interchange from the Tenth to the Twelfth Century. *Art History* 2001, 24 (1), 17–50.  
<https://doi.org/10.1111/1467-8365.00248>.

(2)

Kopytoff, I. Chapter 2 The Cultural Biography of Things: Commoditization as Process. In *The Social life of things: commodities in cultural perspective*; Cambridge University Press: Cambridge, 1986; pp 64–91.

(3)

Avinoam Shalem. Histories of Belonging and George Kubler's Prime Object. *Getty Research Journal* 2011, No. 3, 1–14.

(4)

Stanley, T. A Mamluk Tray and Its Journey to the V&A. In *Metalwork and material culture in the Islamic world: art, craft and text: essays presented to James W. Allan*; Porter, V., Rosser-Owen, M., Eds.; I.B Tauris: London, 2012; pp 187–200.

(5)

Rosser-Owen, M. Mediterraneanism: How to Incorporate Islamic Art into an Emerging Field. *Journal of Art Historiography* 2012, 6, 1–33.

(6)

Brubaker, L. The Elephant and the Ark: Cultural and Material Interchange across the Mediterranean in the Eighth and Ninth Centuries. *Dumbarton Oaks Papers* **2004**, 58. <https://doi.org/10.2307/3591385>.

(7)

The Power of Things and the Flow of Cultural Transformations: Art and Culture between Europe and Asia; Saurma-Jeltsch, L. E., Eisenbeiss, A., Eds.; Deutscher Kunstverlag: Berlin, 2010.

(8)

Contadini, A. Translocation and Transformation: Some Middle Eastern Objects in Europe. In The power of things and the flow of cultural transformations: art and culture between Europe and Asia; Saurma-Jeltsch, L. E., Eisenbeiss, A., Eds.; Deutscher Kunstverlag: Berlin, 2010; pp 42-64.

(9)

Grabar, O. The Shared Culture of Objects. In Islamic visual culture, 1100-1800; Ashgate Variorum: Aldershot, 2006; Vol. 2, pp 51-67.

(10)

Grabar, O. About a Bronze Bird. In Reading medieval images: the art historian and the object; University of Michigan Press: Ann Arbor, MI, 2002; pp 117-126.

(11)

Medieval Encounters - Special Issue on Mechanisms of Exchange: Transmission in Medieval Art and Architecture of the Mediterranean, ca. 1000-1500. **2012**, 18 (4-5).

(12)

Hoffman, E. R. Translating Image and Text in the Medieval Mediterranean World between the Tenth and Thirteenth Centuries. *Medieval Encounters* **2012**, 18 (4-5), 584-623. <https://doi.org/10.1163/15700674-12342120>.

(13)

Ousterhout, R.; Ruggles, D. F. Encounters with Islam: The Medieval Mediterranean Experience Art, Material Culture, and Cultural Interchange. *Gesta* **2004**, 43 (2), 83–85.  
<https://doi.org/10.2307/25067096>.

(14)

Shalem, A. Objects as Carriers of Real or Contrived Memories in a Cross-Cultural Context. Austausch diplomatischer Geschenke in Spätantike und Byzanz, Mitteilungen zur Spätantiken Archäologie und Byzantinischen Kunstgeschichte **2005**, 4, 101–109.

(15)

Zeitler, B. Cross-Cultural Interpretations of Imagery in the Middle Ages. *The Art Bulletin* **1994**, 76 (4). <https://doi.org/10.2307/3046063>.

(16)

Harris, J. Muslim Ivories in Christian Hands: The Leire Casket in Context. *Art history* **1995**, 18 (2), 213–221.

(17)

Shalem, A. From Royal Caskets to Relic Containers: Two Ivory Caskets from Burgos and Madrid. *Muqarnas* **1995**, 12. <https://doi.org/10.2307/1523221>.

(18)

Silva Santa-Cruz, N. Ivory Gifts for Women in Caliphal Córdoba: Marriage, Maternity and Sensuality. *Journal of Medieval Iberian Studies* **2014**, 6 (1), 103–125.  
<https://doi.org/10.1080/17546559.2014.888091>.

(19)

Anderson, G. Sign of the Cross: Contexts for the Ivory Cross of San Millán de La Cogolla. *Journal of Medieval Iberian Studies* **2014**, 6 (1), 15–41.  
<https://doi.org/10.1080/17546559.2014.889321>.

(20)

Guérin, S. M. Forgotten Routes? Italy, Ifrīqiya and the Trans-Saharan Ivory Trade. *Al-Masaq* **2013**, 25 (1), 70–91. <https://doi.org/10.1080/09503110.2013.767012>.

(21)

Ebitz, D. Secular to Sacred: The Transformation of an Oliphant in the Musée de Cluny. *Gesta* **1986**, 25 (1), 31–38. <https://doi.org/10.2307/766895>.

(22)

Jennifer Kingsley. Reconsidering the Medieval Oliphant: The Ivory Horn in the Walters Art Museum. *The Journal of the Walters Art Museum* **2011**, 68, 9–20.

(23)

Rosser-Owen, M. The Oliphant: A Call for a Shift of Perspective. In Romanesque and the Mediterranean: patterns of exchange across the Latin, Greek and Islamic Worlds c.1000-c.1250; Maney: Leeds, 2015; Vol. The British Archaeological Association conference transactions, pp 15–58.

(24)

Shalem, A. The Oliphant: Islamic Objects in Historical Context; Brill: Leiden, 2004; Vol. volume 54.

(25)

Anderson, G. D. Architecture and Ornament. In *The Islamic villa in early medieval Iberia: architecture and court culture in Umayyad Cordoba*; Ashgate: Farnham, 2013; pp 47–104.

(26)

Armando, S. Fatimid Ivories in Ifrīqiya: The Madrid and Mantua Caskets between Construction and Decoration. *Journal of Islamic Archaeology* **2015**, 2.2, 195–228.

(27)

The Salerno Ivories: Objects, Histories, Contexts; Dell'Acqua, F., Ed.; Gebr. Mann: Berlin, 2016.

(28)

Cruikshank Dodd, E. Siculo-Arabic Ivories: Christian Motifs in Islamic Painting. In Siculo-Arabic ivories and Islamic painting, 1100-1300: proceedings of the international conference, Berlin, 6-8 July 2007; Knipp, D., Ed.; Hirmer Verlag GmbH: München, 2011; Vol. Band 36, pp 151-167.

(29)

O'Neill, J. P.; Metropolitan Museum of Art (New York). The Art of Medieval Spain, A.D. 500-1200; The Metropolitan Museum of Art: New York, 1993.

(30)

Dodds, J. Islam, Christianity and the Problem of Religious Art. In The art of medieval Spain, A.D. 500-1200; The Metropolitan Museum of Art: New York, 1993; pp 27-37.

(31)

Eastmond, A. The St Petroc Casket, a Certain Mutilated Man, and the Trade in Ivories. In Siculo-Arabic ivories and Islamic painting, 1100-1300: proceedings of the international conference, Berlin, 6-8 July 2007; Knipp, D., Ed.; Hirmer Verlag GmbH: München, 2011; Vol. Band 36, pp 82-97.

(32)

Ebitz, D. Fatimid Style and Byzantine Model in a Venetian Ivory Carving Workshop. In The Meeting of two worlds: cultural exchange between East and West during the period of the Crusades; Medieval Institute Publications: Kalamazoo, Mich, 1986; Vol. Studies in medieval culture, pp 309-329.

(33)

Hoffman, E. Translation in Ivory: Interactions across Cultures and Media in the Mediterranean during the Twelfth and Thirteenth Centuries. In Siculo-Arabic ivories and

Islamic painting, 1100-1300: proceedings of the international conference, Berlin, 6-8 July 2007; Knipp, D., Ed.; Hirmer Verlag GmbH: München, 2011; Vol. Band 36, pp 99-119.

(34)

Knipp, D. Form and Ornament in Siculo-Arabic Ivory Painting: The Track Leads to Norman Principality of Antioch. In Siculo-Arabic ivories and Islamic painting, 1100-1300: proceedings of the international conference, Berlin, 6-8 July 2007; Knipp, D., Ed.; Hirmer Verlag GmbH: München, 2011; Vol. Band 36, pp 200-222.

(35)

O'Neill, J. P.; Metropolitan Museum of Art (New York). The Art of Medieval Spain, A.D. 500-1200; The Metropolitan Museum of Art: New York, 1993.

(36)

Prado-Vilar, F. Circular Visions of Fertility and Punishment: Caliphal Ivory Caskets from al-Andalus. *Muqarnas* 1997, 14. <https://doi.org/10.2307/1523234>.

(37)

Rosser-Owen, M. Ages of Empire (756-1238). In Islamic arts from Spain; V&A Publishing: London, 2010; pp 18-47.

(38)

Rosser-Owen, M. Incrusted with Ivory: Observations on a Casket in the Victoria and Albert Museum. In Siculo-Arabic ivories and Islamic painting, 1100-1300: proceedings of the international conference, Berlin, 6-8 July 2007; Knipp, D., Ed.; Hirmer Verlag GmbH: München, 2011; Vol. Band 36, pp 53-79.

(39)

Rosser-Owen, M. Islamic Objects in Christian Contexts: Relic Translation and Modes of Transfer in Medieval Iberia. *Art in Translation* 2015, 7 (1), 39-63.  
<https://doi.org/10.2752/175613115X14235644692275>.

(40)

Walker, R.; Batten, J. Art in Spain and Portugal from the Romans to the Early Middle Ages: Routes and Myths; Amsterdam University Press: Amsterdam, 2016.

(41)

Harris, J. A. Mosque To Church Conversions in the Spanish Reconquest. *Medieval Encounters* **1997**, 3 (2), 158–172. <https://doi.org/10.1163/157006797X00116>.

(42)

Hucheson, G. S. Contesting the Mezquita Del Cristo de La Luz. *La corónica: A Journal of Medieval Hispanic Languages, Literatures, and Cultures* **2014**, 43 (1), 201–229. <https://doi.org/10.1353/cor.2014.0030>.

(43)

Raizman, D. The Church of Santa Cruz and the Beginnings of Mudejar Architecture in Toledo. *Gesta* **1999**, 38 (2), 128–141. <https://doi.org/10.2307/767185>.

(44)

Mathews, K. R. Plunder of War or Objects of Trade? The Reuse and Reception of Andalusi Objects in Medieval Pisa. *Journal of Medieval Iberian Studies* **2012**, 4 (2), 233–258. <https://doi.org/10.1080/17546559.2012.727242>.

(45)

Behrens-Abouseif, D. European Arts and Crafts at the Mamluk Court. *Muqarnas Online* **2004**, 21 (1), 45–54. <https://doi.org/10.1163/22118993-90000053>.

(46)

Flood, F. B. Image against Nature. *The Medieval History Journal* **2006**, 9 (1), 143–166. <https://doi.org/10.1177/097194580500900108>.

(47)

Flood, F. B. The Medieval Trophy as an Art Historical Trope: Coptic and Byzantine 'Altars' in Islamic Contexts. *Muqarnas Online* **2001**, 18 (1), 41–72.  
<https://doi.org/10.1163/22118993-90000016>.

(48)

Gonnella, J. Columns and Hieroglyphs: Magic Spolia in Medieval Islamic Architecture of Northern Syria. *Muqarnas Online* **2011**, 27 (1), 103–120.  
<https://doi.org/10.1163/22118993-90000161>.

(49)

Bush, O. Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial; Edinburgh University Press: Edinburgh, 2018.  
<https://doi.org/10.3366/edinburgh/9781474416504.001.0001>.

(50)

Contadini, A. Beasts That Roared: The Pisa Griffin and the New York Lion. In Cairo to Kabul: Afghan and Islamic Studies Presented to Ralph Pinder-Wilson; Ball, W., Harrow, L., Eds.; Melisende: London, 2002; pp 65–83.

(51)

Al-Andalus: The Art of Islamic Spain; Dodds, J., Ed.; Metropolitan Museum of Art: New York, 1992.

(52)

Dodds, J. D.; Menocal, M. R.; Balbale, A. K. The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture; Yale University Press: New Haven, 2008.

(53)

Dodds, J. D. Union. In The arts of intimacy: Christians, Jews, and Muslims in the making of Castilian culture; Yale University Press: New Haven, 2008; pp 113–161.

(54)

Ecker, H. L. The Conversion of Mosques to Synagogues in Seville: The Case of the Mezquita de La Judería. *Gesta* **1997**, 36 (2), 190–207. <https://doi.org/10.2307/767238>.

(55)

Mathews, K. R. Other Peoples' Dishes: Islamic Bacini on Eleventh-Century Churches in Pisa. *Gesta* **2014**, 53/1, 5–23.

(56)

Jewish Museum. Convivencia: Jews, Muslims, and Christians in Medieval Spain; Mann, V. B., Glick, T. F., Dodds, J. D., Eds.; George Braziller in association with the Jewish Museum: New York, 1992.

(57)

Menocal, M. R. Just What Is Mudéjar Really. In Spain's Multicultural Legacies. Studies in Honor of Samuel G. Armistead; Martin, A. L., Martinez-Carazo, C., Eds.; Juan de la Cuesta: Newark, DE, 2008; pp 144–157.

(58)

Mogollón Cano-Cortés, M. P. Manifestations of Power and Visual Culture: Some Examples in Extremaduran Mudejar Architecture. *Medieval Encounters* **2006**, 12 (3), 341–359. <https://doi.org/10.1163/157006706779166039>.

(59)

Rosser-Owen, M.; Victoria and Albert Museum. Islamic Arts from Spain; V&A Publishing: London, 2010.

(60)

Ruggles, D. F. The Alcazar of Seville and Mudejar Architecture. *Gesta* **2004**, 43 (2), 87–98. <https://doi.org/10.2307/25067097>.

(61)

Cynthia Robinson. Mudéjar Revisited: A Prologoména to the Reconstruction of Perception, Devotion, and Experience at the Mudéjar Convent of Clarisas, Tordesillas, Spain (Fourteenth Century A.D.). *RES: Anthropology and Aesthetics* **2003**, No. 43, 51–77.

(62)

Illa Nicole Sheren. Transcultured Architecture: Mudéjar's Epic Journey Reinterpreted. *Contemporaneity: Historical Presence in Visual Culture* **2011**, 1, 137–151. <https://doi.org/https://doi.org/10.5195/contemp.2011.5>.

(63)

Hunt, L.-A. Ceiling and Casket at the Cappella Palatina and Christian Arab Art between Sicily and Egypt in the Twelfth and Thirteenth Centuries'. In *Siculo-Arabic ivories and Islamic painting, 1100-1300: proceedings of the international conference, Berlin, 6-8 July 2007*; Knipp, D., Ed.; Hirmer Verlag GmbH: München, 2011; Vol. Band 36, pp 170–197.

(64)

Knipp, D. Image, Presence and Ambivalence: The Byzantine Tradition of the Painted Ceiling in the Cappella Palatina, Palermo. In *Visualisierungen von Herrschaft: frühmittelalterliche Residenzen : Gestalt und Zeremoniell : internationales Kolloquium 3./4. Juni 2004 in Istanbul*; Bauer, F. A., Ed.; Ege Yayınlari: İstanbul, 2006; Vol. 5, pp 283–328.

(65)

Johns, J. Arabic Inscriptions in the Cappella Palatina: Performativity, Audience, Legibility and Illegibility. In *Viewing Inscriptions in the Late Antique and Medieval World*; Eastmond, A., Ed.; Cambridge University Press: Cambridge, 2015; pp 124–147.

(66)

Johns, J. Muslim Artists and Christian Models in the Painted Ceilings of the Cappella Palatina. In *Romanesque and the Mediterranean: patterns of exchange across the Latin, Greek and Islamic Worlds c.1000-c.1250*; Maney: Leeds, 2015; Vol. The British Archaeological Association conference transactions, pp 59–89.

(67)

Hannah Baader and Gerhard Wolf. A Sea-to-Shore Perspective: Littoral and Liminal Spaces

of the Medieval and Early Modern Mediterranean. Mitteilungen des Kunsthistorischen Institutes in Florenz **2014**, 2–15.

(68)

Jansen, K. L.; Drell, J. H.; Andrews, F. Ibn Jubayr's Account of Messina and Palermo (1184-85). In Medieval Italy: texts in translation; University of Pennsylvania Press: Philadelphia, 2009; pp 234-240.

(69)

Borsook, E. The Cappella Palatina at Palermo: A Coronation Commemorated. In Messages in mosaic: the royal programmes of Norman Sicily (1130-1187); Clarendon: Oxford, 1990; pp 17-41.

(70)

Kitzinger, E. The Mosaics of the Cappella Palatina in Palermo: An Essay on the Choice and Arrangement of Subjects. *The Art Bulletin* **1949**, 31 (4). <https://doi.org/10.2307/3047256>.

(71)

Kitzinger, E. Mosaic Decoration in Sicily under Roger II and the Classical Byzantine System of Church Decoration. In Italian church decoration of the Middle Ages and early Renaissance: functions, forms and regional traditions : ten contributions to a colloquium held at the Villa Spelman, Florence; Nuova Alfa: Bologna, 1989; Vol. Villa Spelman colloquia, pp 147-165.

(72)

Tronzo, W. The Medieval Object-Enigma, and the Problem of the Cappella Palatina in Palermo. *Word & image* **1993**, 197-228.

(73)

Jonathan M. Bloom. The Introduction of the Muqarnas into Egypt. *Muqarnas Online* **1987**, 5 (1), 21-28. <https://doi.org/10.1163/22118993-90000219>.

(74)

Booms, D.; Higgs, P. Sicily: Culture and Conquest; The British Museum Press: London, 2016.

(75)

Curcic, S. Some Palatine Aspects of the Cappella Palatina in Palermo. *Dumbarton Oaks Papers* **1987**, 41. <https://doi.org/10.2307/1291551>.

(76)

Dittelbach, T. The Image of the Private and Public King in Norman Sicily. In *Römisches Jahrbuch der Bibliotheca Hertziana*: Band 35: 2003/4; Hirmer Verlag: München, 2005.

(77)

VINCENZA GAROFALO. A Methodology for Studying Muqarnas: The Extant Examples in Palermo. *Muqarnas* **2010**, 27, 357-406.

(78)

Grabar, O. The Ceiling of the Cappella Palatina. In *The experience of Islamic art on the margins of Islam*; Bierman, I. A., Ed.; Ithaca Press in association with the Gustav E. von Grunebaum Center for Near Eastern Studies: Reading, 2005; Vol. v. 15, pp 48-55.

(79)

Johnson, M. J. The Episcopal and Royal Views at Cefalù. *Gesta* **1994**, 33 (2), 118-131. <https://doi.org/10.2307/767163>.

(80)

Johnson, M. J. The Lost Royal Portraits of Gerace and Cefalu Cathedrals. *Dumbarton Oaks Papers* **1999**, 53. <https://doi.org/10.2307/1291803>.

(81)

Kapitaikin, L. The Paintings of the Aisle-Ceilings of the Cappella Palatina, Palermo. In Römisches Jahrbuch der Bibliotheca Hertziana: Band 35: 2003/4; Hirmer Verlag: München, 2005.

(82)

Knipp, D. Some Aspects of Style and Heritage in the Norman Stanza. In Römisches Jahrbuch der Bibliotheca Hertziana: Band 35: 2003/4; Hirmer Verlag: München, 2005; pp 175–207.

(83)

A Companion to Medieval Palermo: The History of a Mediterranean City from 600 to 1500; Nef, A., Ed.; Brill: Leiden, 2013; Vol. 5.

(84)

Tronzo, W. The Cultures of His Kingdom: Roger II and the Cappella Palatina in Palermo; Princeton University Press: Princeton, N.J., 1997.

(85)

Tronzo, W. Regarding Norman Sicily: Art, Identity and Court Culture in the Later Middle Ages. In Römisches Jahrbuch der Bibliotheca Hertziana: Band 35: 2003/4; Hirmer Verlag: München, 2005.

(86)

Tronzo, W. The Artistic Culture of Twelfth-Century Sicily, with a Focus on Palermo. In Sicily and the Mediterranean: migration, exchange, reinvention; Karagoz, C., Summerfield, G., Eds.; Palgrave Macmillan: Basingstoke, 2015; pp 61–76.

(87)

Dolezalek, I. Fashionable Form and Tailor-Made Message: Transcultural Approaches to Arabic Script on the Royal Norman Mantle and Alb. The Medieval History Journal **2012**, 15 (2), 243–268. <https://doi.org/10.1177/097194581201500202>.

(88)

Grabar, O. Chapter 1 The Experience of Islamic Art on the Margins of Islam. In *The experience of Islamic art on the margins of Islam*; Bierman, I. A., Ed.; Ithaca Press in association with the Gustav E. von Grunebaum Center for Near Eastern Studies: Reading, 2005; Vol. Giorgio Levi Della Vida Conference Papers, pp 11–59.

(89)

Tronzo, W. Chapter 10 The Mantle of Roger II of Sicily. In *Robes and honor: the medieval world of investiture*; Gordon, S., Ed.; Palgrave: New York, 2001; Vol. *The new Middle Ages*, pp 241–254.

(90)

Vernon, C. Dressing for Succession in Norman Italy: The Mantle of King Roger II. *Al-Masāq* **2019**, 31 (1), 95–110. <https://doi.org/10.1080/09503110.2018.1551699>.

(91)

Jacoby, D. Silk Economics and Cross-Cultural Artistic Interaction: Byzantium, the Muslim World, and the Christian West. *Dumbarton Oaks Papers* **2004**, 58. <https://doi.org/10.2307/3591386>.

(92)

Simon-Cahn, A. The Fermo Chasuble of St. Thomas Becket and Hispano-Mauresque Cosmological Silks: Some Speculations on the Adaptive Reuse of Textiles. *Muqarnas* **1993**, 10. <https://doi.org/10.2307/1523166>.

(93)

Shalem, A. The Architecture for the Body: Some Reflections on the Mobility of Textiles and the Fate of the so-Called Chasuble of Saint Thomas Becket in the Cathedral of Fermo in Italy. In *Dalmatia and the Mediterranean: portable archaeology and the poetics of influence*; Payne, A. A., Ed.; Brill: Leiden, 2014; Vol. volume 1, pp 246–267.

(94)

E. Jane Burns. Saracen Silk and the Virgin's 'Chemise': Cultural Crossing in Cloth. *Speculum*

2006, 81 (2), 365–397.

(95)

Dolezalek, I. Textile Connections? Two Ifrīqiyan Church Treasuries in Norman Sicily and the Problem of Continuity across Political Change. *Al-Masāq* 2013, 25 (1), 92–112.  
<https://doi.org/10.1080/09503110.2013.767009>.

(96)

Dolezalek, I. Arabic Script on Christian Kings: Textile Inscriptions on Royal Garments from Norman Sicily; De Gruyter: Berlin, 2017; Vol. 5.

(97)

Maria Judith, F. Muslim Shrouds for Christian Kings? A Reassessment of Andalusi Textiles in Thirteenth-Century Castilian Life and Ritual. In Under the influence: questioning the comparative in medieval Castile; Robinson, C., Rouhi, L., Eds.; Brill: Leiden, 2005; Vol. volume 22, pp 101–131.

(98)

von Folsach, K. A Set of Silk Panels from the Mongol Period. In God is beautiful and loves beauty: the object in Islamic art and culture; Blair, S. S., Bloom, J. M., Eds.; Yale University Press in association with The Qatar Foundation, Virginia Commonwealth University, and Virginia Commonwealth University School of the Arts in Qater: New Haven, 2013; pp 218–241.

(99)

Golombok, L. The Draped Universe of Islam. In Late antique and medieval art of the Mediterranean world; Blackwell: Malden, Mass, 2007; Vol. 5, pp 97–114.

(100)

CECILY J. HILSDALE. The Imperial Image at the End of Exile: The Byzantine Embroidered Silk in Genoa and the Treaty of Nymphaion (1261). *Dumbarton Oaks Papers* 2010, 64, 151–199.

(101)

Kalavrezou, I. The Byzantine Peplos in Genoa: "the Object as Event". In Dalmatia and the Mediterranean: portable archaeology and the poetics of influence; Payne, A. A., Ed.; Brill: Leiden, 2014; Vol. volume 1, pp 213-245.

(102)

Mack, R. E. Patterned Silks. In Bazaar to piazza: Islamic trade and Italian art, 1300-1600; University of California Press: Berkeley, 2002.

(103)

Muthesius, A. Studies in Byzantine, Islamic and Near Eastern Silk Weaving; Pindar: London, 2008.

(104)

Dorothy G. Shepherd. A Treasure from a Thirteenth-Century Spanish Tomb. The Bulletin of the Cleveland Museum of Art **1978**, 65 (4), 111-134.

(105)

Woodfin, W. U. Presents given and Presence Subverted: The Cunegunda Chormantel in Bamberg and the Ideology of Byzantine Textiles. Gesta 33-50.

(106)

Alcouffe, D. Islamic Hardstone Carving. In The Treasury of San Marco, Venice; Buckton, D., Ed.; Olivetti: Milan, 1984; pp 202-227.

(107)

Gerevini, S. The Grotto of the Virgin in San Marco: Artistic Reuse and Cultural Identity in Medieval Venice. Gesta 197-220.

(108)

Shalem, A. Fountains of Light: The Meaning of Medieval Islamic Rock Crystal Lamps. *Mugarnas* **1994**, 11. <https://doi.org/10.2307/1523205>.

(109)

Dale, T. Reinventing the East at San Marco after the Fourth Crusade. In *San Marco, Byzantium, and the myths of Venice*; Dumbarton Oaks Research Library and Collection: Washington, D.C., 2010; pp 151–191.

(110)

Buckton, D.; Osborne, J. The Enamel of Doge Ordelaffo Falier on the Pala d'Oro in Venice. *Gesta* **2000**, 39 (1), 43–49. <https://doi.org/10.2307/767152>.

(111)

Bettini, S. Venice, the Pala d'Oro and Constantinople. In *The Treasury of San Marco, Venice*; Buckton, D., Ed.; Olivetti: Milan, 1984; pp 35–64.

(112)

Klein, H. A. Refashioning Byzantium in Venice, ca. 1200–1400. In *San Marco, Byzantium, and the myths of Venice*; Dumbarton Oaks Research Library and Collection: Washington, D.C., 2010; pp 193–225.

(113)

George T. Beech. The Eleanor of Aquitaine Vase: Its Origins and History to the Early Twelfth Century. *Ars Orientalis* **1992**, 22, 69–79.

(114)

Beech, G. T. The Eleanor of Aquitaine Vase, William IX of Aquitaine, and Muslim Spain. *Gesta* **1993**, 32 (1), 3–10. <https://doi.org/10.2307/767013>.

(115)

Campbell, C.; Chong, A. *Bellini and the East*; National Gallery Company: London, 2005.

(116)

Venice and the Islamic World, 828-1797; Carboni, S., Ed.; Yale University Press: New Haven, 2007.

(117)

Howard, D. Venice as an Eastern City. In Venice and the Islamic world, 828-1797; Carboni, S., Ed.; Yale University Press: New Haven, 2007; pp 58-71.

(118)

Contadini, A. The Cutting Edge: Problems of History, Identification and Technique of Fatimid Rock Crystals. In L'Egypte fatimide. Son art et son histoire; Barrucand, M., Ed.; Presses Universitaires de Paris-Sorbonne: Paris, 1999; pp 319-329.

(119)

Cutler, A. From Loot to Scholarship: Changing Modes in the Italian Response to Byzantine Artifacts, ca. 1200-1750. *Dumbarton Oaks Papers* **1995**, 49.  
<https://doi.org/10.2307/1291714>.

(120)

Dale, T. E. A. Inventing a Sacred Past: Pictorial Narratives of St. Mark the Evangelist in Aquileia and Venice, ca. 1000-1300. *Dumbarton Oaks Papers* **1994**, 48.  
<https://doi.org/10.2307/1291722>.

(121)

Brown, P. F. Venice & Antiquity: The Venetian Sense of the Past; Yale University Press: New Haven, 1996.

(122)

Georgopoulou, M. Venice's Mediterranean Colonies: Architecture and Urbanism; Cambridge University Press: Cambridge, 2001.

(123)

Howard, D. Venice and Islam in the Middle Ages: Some Observations on the Question of Architectural Influence. *Architectural History* **1991**, 34. <https://doi.org/10.2307/1568594>.

(124)

Howard, D. *Venice & the East: The Impact of the Islamic World on Venetian Architecture 1100-1500*; Yale University Press: New Haven, 2000.

(125)

Jacoff, M. *The Horses of San Marco & the Quadriga of the Lord*; Princeton University Press: Princeton, N.J., 1993.

(126)

Kalavrezou, I. The Cup of San Marco and the 'Classical' in Byzantium. In *Late antique and medieval art of the Mediterranean world*; Blackwell: Malden, Mass, 2007; Vol. 5, pp 273-284.

(127)

Klein, H. A. Eastern Objects and Western Desires: Relics and Reliquaries between Byzantium and the West. *Dumbarton Oaks Papers* **2004**, 58.  
<https://doi.org/10.2307/3591389>.

(128)

Maguire, H.; Nelson, R. S.; Dumbarton Oaks Research Library and Collection. *San Marco, Byzantium, and the Myths of Venice*; Dumbarton Oaks Research Library and Collection: Washington, D.C., 2010.

(129)

Maguire, H. The Aniketos Icon and the Display of Relics in the Decoration of San Marco'. In *San Marco, Byzantium, and the myths of Venice*; Dumbarton Oaks Research Library and

Collection: Washington, D.C., 2010; pp 91-111.

(130)

Nelson, R. The History of Legends and the Legends of History: The Pilastri Acritani in Venice. In San Marco, Byzantium, and the myths of Venice; Dumbarton Oaks Research Library and Collection: Washington, D.C., 2010; pp 63-90.

(131)

Pinder-Wilson, R. H. Some Rock Crystals of the Islamic Period. *The British Museum Quarterly* **1954**, 19 (4). <https://doi.org/10.2307/4422495>.

(132)

Redford, S. How Islamic Is It? The Innsbruck Plate and Its Setting. *Muqarnas* **1990**, 7. <https://doi.org/10.2307/1523125>.

(133)

Steppan, T. The Artukid Bowl: Courtly Art in the Middle Byzantine Period and Its Relation to the Islamic East. In *Perceptions of Byzantium and its Neighbors*; Pevny, O. Z., Ed.; Metropolitan Museum of Art: New York, 2000; pp 84-101.

(134)

Walker, A.; Cambridge Books Online (Online service). *The Emperor and the World: Exotic Elements and the Imaging of Middle Byzantine Imperial Power, Ninth to Thirteenth Centuries C.E.*; Cambridge University Press: Cambridge, 2012.

(135)

Walker, A. Cross-Cultural Reception in the Absence of Texts: The Islamic Appropriation of a Middle Byzantine Rosette Casket. *Gesta* 99-122.

(136)

Grabar, O. The Shared Culture of Objects. In *Islamic visual culture, 1100-1800*; Ashgate

Variorum: Aldershot, 2006; Vol. Constructing the study of Islamic art, pp 51–67.

(137)

Guy le Strange. A Greek Embassy to Baghdað in 917 A.D. *The Journal of the Royal Asiatic Society of Great Britain and Ireland* **1897**, 35–45.

(138)

Duggan, T. M. P. Diplomatic Shock and Awe: Moving, Sometimes Speaking, Islamic Sculptures. *Al-Masaq* **2009**, 21 (3), 229–267. <https://doi.org/10.1080/09503110903343267>.

(139)

Trilling, J. Daedalus and the Nightingale: Art and Technology in the Myth of the Byzantine Court. In *Byzantine court culture from 829 to 1204*; Dumbarton Oaks Research Library and Collection: Washington, D.C., 1997; pp 217–230.

(140)

Truitt, E. R.; Project Muse. *Medieval Robots: Mechanism, Magic, Nature, and Art*; University of Pennsylvania Press: Philadelphia, 2015.

(141)

Cormack, R.; Vasilakē, M.; Royal Academy of Arts. *Byzantium, 330-1453*; Royal Academy of Arts: London, 2008.

(142)

Cutler, A. Gifts and Gift Exchange as Aspects of the Byzantine, Arab, and Related Economies. *Dumbarton Oaks Papers* **2001**, 55. <https://doi.org/10.2307/1291821>.

(143)

G. Fehérvári. Working in Metal: Mutual Influences between the Islamic World and the Medieval West. *The Journal of the Royal Asiatic Society of Great Britain and Ireland* **1977**,

No. 1, 3-16.

(144)

Komaroff, L.; Blair, S.; Los Angeles County Museum of Art; Museum of Fine Arts, Houston. Gifts of the Sultan: The Arts of Giving at the Islamic Courts, 1st ed.; Los Angeles County Museum of Art: [Los Angeles], 2011.

(145)

Nelson, R. Letters and Language: Ornament and Identity in Byzantium and Islam. In The experience of Islamic art on the margins of Islam; Bierman, I. A., Ed.; Ithaca Press in association with the Gustav E. von Grunebaum Center for Near Eastern Studies: Reading, 2005; Vol. v. 15, pp 61–88.

(146)

Retford, S. Byzantium and the Islamic World. In Byzantium: faith and power (1261-1557); Metropolitan Museum of Art in conjunction with Yale University Press: New York, 2004; pp 389–396.

(147)

Soucek, P. Byzantium and the Islamic East. In The glory of Byzantium: art and culture of the Middle Byzantine era, A.D. 843-1261; New York, 1997.

(148)

Alicia Walker. Meaningful Mingling: Classicizing Imagery and Islamicizing Script in a Byzantine Bowl. *The Art Bulletin* **2008**, 90 (1), 32–53.

(149)

Alicia Walker. Patterns of Flight: Middle Byzantine Adoptions of the Chinese Feng Huang Bird. *Ars Orientalis* **2010**, 38, 188–216.

(150)

Walker, A. Pseudo-Arabic 'Inscriptions' and the Pilgrims Path at Hosios Loukas. In Viewing Inscriptions in the Late Antique and Medieval World; Eastmond, A., Ed.; Cambridge University Press: Cambridge, 2015; pp 99–123.

(151)

Detailed record for Egerton 1139.

<http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=8095>.

(152)

Buchtal, H. Miniature Painting in the Latin Kingdom; 1957.

(153)

Kühnel, B. Crusader Art of the Twelfth Century: A Geographical, an Historical, or an Art Historical Notion?; Mann: Berlin, 1994.

(154)

Folda, J. Melisende of Jerusalem: Queen and Patron of Art and Architecture in the Crusader Kingdom. In Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture (2 vol. set); Martin, T., Ed.; Brill: Leiden, 2012; pp 429–477.

(155)

Kominko, Maja. Byzantine, Syriac, Armenian and Latin: A Note on Artistic Interaction in Eastern Mediterranean Manuscripts. *Eastern Christian Art* **2010**, 59–70.

<https://doi.org/10.2143/ECA.7.0.2136905>.

(156)

Georgopoulou, M. The Artistic World of the Crusaders and Oriental Christians in the Twelfth and Thirteenth Centuries. *Gesta* **2004**, 43 (2), 115–128. <https://doi.org/10.2307/25067099>.

(157)

Hunt, L.-A. Art and Colonialism: The Mosaics of the Church of the Nativity in Bethlehem (1169) and the Problem of 'Crusader' Art. *Dumbarton Oaks Papers* **1991**, 45. <https://doi.org/10.2307/1291693>.

(158)

Folda, J. Chapter 6 Crusader Art in the Reign of King Fulk and Queen Melisende 1131-1143. In *The art of the crusaders in the Holy Land, 1098-1187*; Cambridge University Press: Cambridge, 1995; pp 119-174.

(159)

Jotischky, A. Manuel Comnenus and the Reunion of the Churches: The Evidence of the Conciliar Mosaics in the Church of the Nativity in Bethlehem. *Levant* **1994**, 26 (1), 207-223. <https://doi.org/10.1179/lev.1994.26.1.207>.

(160)

Jerusalem, 1000-1400: Every People under Heaven; Boehm, B. D., Holcomb, M., Eds.; The Metropolitan Museum of Art: New York, 2016.

(161)

Folda, J. Reflections on Art in Crusader Jerusalem about the Time of the Second Crusade: C. 1140 - c.1150. In *The Second Crusade and the Cistercians*; St. Martin's Press: New York, 1992; pp 171-182.

(162)

Folda, J. Crusader Art. In *The glory of Byzantium: art and culture of the Middle Byzantine era, A.D. 843-1261*; New York, 1997; pp 389-401.

(163)

Folda, J. The Figural Arts in Crusader Syria and Palestine, 1187-1291: Some New Realities. *Dumbarton Oaks Papers* **2004**, 58. <https://doi.org/10.2307/3591390>.

(164)

Folda, J. East Meets West: The Art and Architecture of the Crusader States. In A companion to Medieval art: Romanesque and Gothic in Northern Europe; Blackwell: Malden, Mass, 2006; Vol. 2, pp 488-509.

(165)

Folda, J. Crusader Art: The Art of the Crusaders in the Holy Land, 1099-1291; Lund Humphries: Aldershot, 2008.

(166)

Folda, J. Twelfth-Century Crusader Art in Bethlehem and Jerusalem: Points of Contact between Europe and the Crusader Kingdom. In Romanesque and the Mediterranean: patterns of exchange across the Latin, Greek and Islamic Worlds c.1000-c.1250; Maney: Leeds, 2015; pp 1-14.

(167)

Gaudette, H. A. The Spending Power of a Crusader Queen: Melisende of Jerusalem. In Women and wealth in late medieval Europe; Earenfight, T., Ed.; Palgrave Macmillan: New York, 2010; pp 135-148.

(168)

Jacoby, Z. The Composition of the Nazareth Workshop and the Recruitment of Sculptors for the Holy Land in the Twelfth Century. In The Meeting of two worlds: cultural exchange between East and West during the period of the Crusades; Medieval Institute Publications: Kalamazoo, Mich, 1986; Vol. 21, pp 145-159.

(169)

The Crusades and Visual Culture; Lapina, E., Morris, A. J., Throop, S. A., Whatley, L. J., Eds.; Ashgate: Farnham, 2015.

(170)

Zeitler, B. The Distorting Mirror: Reflections on the Queen Melisende Psalter. In Through the looking glass: Byzantium through British eyes : papers from the Twenty-ninth Spring Symposium of Byzantine Studies, London, March 1995; Cormack, R., Jeffreys, E., Eds.; Ashgate: Aldershot, 2012; Vol. Society for the Promotion of Byzantine Studies publication,

pp 69–83.

(171)

Cormack, R.; Mihalarias, S. A Crusader Painting of St George: 'maniera Greca' or 'Lingua Franca'. *The Burlington magazine* **1984**, 126 (972), 132–141.

(172)

Folda, J. Mounted Warrior Saints in Crusader Icons: Images of the Knighthoods of Christ. In *Knighthoods of Christ: essays on the history of the Crusades and the Knights Templar*, presented to Malcolm Barber; Housley, N., Ed.; Ashgate: Aldershot, 2007; pp 87–107.

(173)

Lucy-Anne Hunt. A Woman's Prayer to St Sergios in Latin Syria: Interpreting a Thirteenth-Century Icon at Mount Sinai. *Byzantine and Modern Greek Studies*.

(174)

Mahoney, L. The Frankish Icon: Art and Devotion in the Latin Kingdom of Jerusalem. In *The Crusades and visual culture*; Lapina, E., Morris, A. J., Throop, S. A., Whatley, L. J., Eds.; Ashgate: Farnham, 2015; pp 15–34.

(175)

IMMERZEEL, M. The Monastery of Our Lady of Saydnaya and Its Icon. *Eastern Christian Art* **2007**, 4, 13–26. <https://doi.org/10.2143/ECA.4.0.2024664>.

(176)

Belting, H. Chapter 16 'In the Greek Manner': Imported Icons in the West. In *Likeness and presence: a history of the image before the era of art*; University of Chicago Press: Chicago, 1994; pp 330–348.

(177)

Belting, H. Chapter 17 Icons in the Age of the Tuscan Cities. In *Likeness and presence: a*

history of the image before the era of art; University of Chicago Press: Chicago, 1994.

(178)

Derbes, A. Siena and the Levant in the Later Dugento. *Gesta* **1989**, 28 (2), 190–204.  
<https://doi.org/10.2307/767068>.

(179)

Lenia Kouneni. The Kykkotissa Virgin and Its Italian Appropriation. *Artibus et Historiae* **2008**, 29 (57), 95–107.

(180)

Bacci, M. Chapter 7 Byzantium and the West. In *Byzantium, 330-1453*; Royal Academy of Arts: London, 2008; pp 275–305.

(181)

Jerusalem, 1000-1400: Every People under Heaven; Boehm, B. D., Holcomb, M., Eds.; The Metropolitan Museum of Art: New York, 2016.

(182)

Carr, A. W. Byzantines and Italians on Cyprus: Images from Art. *Dumbarton Oaks Papers* **1995**, 49. <https://doi.org/10.2307/1291718>.

(183)

Derbes, A.; Neff, A. Italy, the Mendicant Orders, and the Byzantine Sphere. In *Byzantium: faith and power (1261-1557)*; Metropolitan Museum of Art in conjunction with Yale University Press: New York, 2004; pp 449–461.

(184)

Derbes, A. Picturing the Passion in Late Medieval Italy: Narrative Painting, Franciscan Ideologies, and the Levant; Cambridge University Press: Cambridge, 1996.

(185)

Folda, J. Chapter 6 Turmoil in the Holy Land: 1244-1268. In Crusader art in the Holy Land: from the Third Crusade to the fall of Acre, 1187-1291; Cambridge University Press: Cambridge, 2005; pp 230-368.

(186)

Hamilton, B. Our Lady of Saidnaya: An Orthodox Shrine Revered By Muslims and Knights Templars at the Time of the Crusades. In The Holy Land, holy lands, and Christian history: papers read at the 1998 Summer meeting and the 1999 Winter meeting of the Ecclesiastical History Society; Published for the Ecclesiastical History Society by the Boydell Press: Woodbridge, 2000; Vol. Studies in church history, pp 207-215.

(187)

Hunt, L.-A. Artistic Interchange in Old Cairo in the Thirteenth to Early Fourteenth Century: The Role of Painted and Carved Icons. In Interactions: artistic interchange between the Eastern and Western worlds in the Medieval period; Index of Christian Art, Dept. of Art and Archaeology: Princeton, N.J., 2007; Vol. 9, pp 48-66.

(188)

Immerzeel, M. Holy Horsemen and Crusader Banners. Equestrian Saints in Wall Paintings in Lebanon and Syria. *Eastern Christian Art* 2004, 1, 29-60.

(189)

Immerzeel, M. Icon Painting in the County of Tripoli in the Thirteenth Century. In Interactions: artistic interchange between the Eastern and Western worlds in the Medieval period; Index of Christian Art, Dept. of Art and Archaeology: Princeton, N.J., 2007; Vol. 9, pp 67-83.

(190)

Neff, A. Byzantium Westernized, Byzantium Marginalized: Two Icons in the *Supplicationes Variae*. *Gesta* 1999, 38 (1), 81-102. <https://doi.org/10.2307/767113>.

(191)

Nelson, R. S. An Icon at Mt. Sinai and Christian Painting in Muslim Egypt during the Thirteenth and Fourteenth Centuries. *The Art Bulletin* **1983**, 65 (2).  
<https://doi.org/10.2307/3050318>.

(192)

Nelson, R. S.; Collins, K. M.; J. Paul Getty Museum. *Hallowed Ground: Icons from Sinai*; J. Paul Getty Museum: Los Angeles, 2006.

(193)

Pace, V. Italy and the Holy Land: Import-Export. 1 The Case of Venice. In *The Meeting of two worlds: cultural exchange between East and West during the period of the Crusades*; Medieval Institute Publications: Kalamazoo, Mich, 1986; Vol. 21, pp 331-345.

(194)

Pace, V. East and West. In *Mother of God: representations of the Virgin in Byzantine art*; Skira: Milano, 2000; pp 425-449.

(195)

Thomas, T. K. Christians in the Islamic East. In *The glory of Byzantium: art and culture of the Middle Byzantine era, A.D. 843-1261*; New York, 1997; pp 365-387.

(196)

Weitzmann, K. Thirteenth Century Crusader Icons on Mount Sinai. *The Art Bulletin* **1963**, 45 (3). <https://doi.org/10.2307/3048094>.

(197)

Weitzmann, K. Icon Painting in the Crusader Kingdom. *Dumbarton Oaks Papers* **1966**, 20.  
<https://doi.org/10.2307/1291242>.

(198)

Weyl Carr, A. East, West and Icons in Twelfth-Century Outremer. In *The Meeting of two worlds: cultural exchange between East and West during the period of the Crusades*; Medieval Institute Publications: Kalamazoo, Mich, 1986; Vol. 21, pp 347–359.

(199)

Wixom, W. Byzantine Art and the Latin West. In *The glory of Byzantium: art and culture of the Middle Byzantine era, A.D. 843-1261*; New York, 1997; pp 435–507.

(200)

Baer, E. Chapter 4 Ayyubid Metalwork with Christian Images. In *Ayyubid metalwork with Christian images*; Brill: Leiden, 2014; Vol. Studies in Islamic art and architecture, pp 41–49.

(201)

Hoffman, E. R. Christian-Islamic Encounters on Thirteenth-Century Ayyubid Metalwork: Local Culture, Authenticity, and Memory. *Gesta* **2004**, 43 (2), 129–142.  
<https://doi.org/10.2307/25067100>.

(202)

Katzenstein, R. A.; Lowry, G. D. Christian Themes in Thirteenth-Century Islamic Metalwork. *Muqarnas* **1983**, 1. <https://doi.org/10.2307/1523071>.

(203)

Laura T. Schneider. The Freer Canteen. *Ars Orientalis* **1973**, 9, 137–156.

(204)

Jan de Hond and Luitgard Mols. A Mamluk Basin for a Sicilian Queen. *The Rijksmuseum Bulletin* **2011**, 59 (1), 6–33.

(205)

Folda, J. Crusader Art in the Holy Land: From the Third Crusade to the Fall of Acre,

1187-1291; Cambridge University Press: Cambridge, 2005.

(206)

Georgopoulou, M. Orientalism and Crusader Art: Constructing a New Canon. Medieval Encounters **1999**, 5 (3), 289-321. <https://doi.org/10.1163/157006799X00097>.

(207)

Evans, H. C.; Wixom, W. D.; Metropolitan Museum of Art (New York). The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843-1261; New York, 1997.

(208)

Mack, R. E. Bazaar to Piazza: Islamic Trade and Italian Art, 1300-1600; University of California Press: Berkeley, 2002.

(209)

Allan, J. W. The Influence of the Metalwork of the Arab Mediterranean on That of Medieval Europe. In The Arab influence in Medieval Europe; Ithaca Press: Reading, 1994; Vol. Middle East cultures series, pp 44-62.

(210)

Ballian, A. Three Islamic Inlaid Brasses and the Mosul Tradition of Inlaid Metalwork.

Mouseio

Benake

-  
**2010**, 113-140.

(211)

Jerusalem, 1000-1400: Every People under Heaven; Boehm, B. D., Holcomb, M., Eds.; The Metropolitan Museum of Art: New York, 2016.

(212)

Venice and the Islamic World, 828-1797; Carboni, S., Ed.; Yale University Press: New Haven, 2007.

(213)

Dodd, E. C. Siculo-Arabic Ivories: Christian Motifs in Islamic Painting'; Knipp, D., Ed.; Hirmer Verlag GmbH: München, 2011; Vol. Band 36, pp 151-167.

(214)

Folda, J. Crusader Art: The Art of the Crusaders in the Holy Land, 1099-1291; Lund Humphries: Aldershot, 2008.

(215)

Folda, J. Ch 7 Acre and the Art of the Crusaders: The Final Years, 1268-89. In Crusader art in the Holy Land: from the Third Crusade to the fall of Acre, 1187-1291; Cambridge University Press: Cambridge, 2005.

(216)

Goss, V. P.; Bornstein, C. V. The Meeting of Two Worlds: Cultural Exchange between East and West during the Period of the Crusades; Medieval Institute Publications: Kalamazoo, Mich, 1986; Vol. 21.

(217)

Kana'an, R. The Biography of a Thirteenth-Century Brass Ewer from Mosul. In God is beautiful and loves beauty: the object in Islamic art and culture; Blair, S. S., Bloom, J. M., Eds.; Yale University Press in association with The Qatar Foundation, Virginia Commonwealth University, and Virginia Commonwealth University School of the Arts in Qater: New Haven, 2013.

(218)

Mack, R. Chapter 9: Inlaid Brass. In Bazaar to piazza: Islamic trade and Italian art, 1300-1600; University of California Press: Berkeley, 2002.

(219)

Metalwork and Material Culture in the Islamic World: Art, Craft and Text : Essays Presented to James W. Allan; Porter, V., Rosser-Owen, M., Eds.; I.B Tauris: London, 2012.

(220)

Snelders, Bas; Immerzeel, Mat. The Thirteenth-Century Flabellum from Deir al-Surian in the Musée Royal de Mariemont (Morlanwelz, Belgium). *Eastern Christian Art* **2004**, 113–139.