

HART30029 Artistic Exchange in the Mediterranean

[View Online](#)

Alcouffe, Daniel. 1984. 'Islamic Hardstone Carving'. In *The Treasury of San Marco, Venice*, edited by David Buckton, 202–27. Milan: Olivetti.

https://www.metmuseum.org/art/metpublications/The_Treasury_of_San_Marco_Venice.

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

<http://www.jstor.org.bris.idm.oclc.org/stable/20619587>.

———. 2010. 'Patterns of Flight: Middle Byzantine Adoptions of the Chinese Feng Huang Bird'. *Ars Orientalis* 38: 188–216. <http://www.jstor.org.bris.idm.oclc.org/stable/29550024>.
Allan, J. W. 1994. 'The Influence of the Metalwork of the Arab Mediterranean on That of Medieval Europe'. In *The Arab Influence in Medieval Europe*, Middle East cultures series:44–62. Reading: Ithaca Press.

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

Anderson, Glaire D. 2013. 'Architecture and Ornament'. In *The Islamic Villa in Early Medieval Iberia: Architecture and Court Culture in Umayyad Cordoba*, 47–104. Farnham: Ashgate.

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

Avinoam Shalem. 2011. 'Histories of Belonging and George Kubler's Prime Object'. *Getty Research Journal*, no. 3: 1–14. <http://www.jstor.org.bris.idm.oclc.org/stable/23005384>.

Bacci, Michele. 2008. 'Chapter 7 Byzantium and the West'. In *Byzantium*, 330–1453, 275–305. London: Royal Academy of Arts.

Baer, Eva. 2014. 'Chapter 4 Ayyubid Metalwork with Christian Images'. In *Ayyubid Metalwork with Christian Images, Studies in Islamic art and architecture*:41–49. Leiden: Brill.

Ballian, Anna. 2010. 'Three Islamic Inlaid Brasses and the Mosul Tradition of Inlaid Metalwork'. *Mouseio Benake*

, 113–40.

- Beech, George T. 1993. 'The Eleanor of Aquitaine Vase, William IX of Aquitaine, and Muslim Spain'. *Gesta* 32 (1): 3–10. <https://doi.org/10.2307/767013>.
- Behrens-Abouseif, Doris. 2004. 'European Arts and Crafts at the Mamluk Court'. *Muqarnas Online* 21 (1): 45–54. <https://doi.org/10.1163/22118993-90000053>.
- Belting, Hans. 1994a. '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*, 330–48. Chicago: University of Chicago Press.
- . 1994b. 'Chapter 17 Icons in the Age of the Tuscan Cities'. In *Likeness and Presence: A History of the Image before the Era of Art*. Chicago: University of Chicago Press.
- Bettini, Sergio. 1984. 'Venice, the Pala d'Oro and Constantinople'. In *The Treasury of San Marco, Venice*, edited by David Buckton, 35–64. Milan: Olivetti.
- Boehm, Barbara Drake, and Melanie Holcomb, eds. 2016a. *Jerusalem, 1000–1400: Every People under Heaven*. New York: The Metropolitan Museum of Art.
- , eds. 2016b. *Jerusalem, 1000–1400: Every People under Heaven*. New York: The Metropolitan Museum of Art.
- , eds. 2016c. *Jerusalem, 1000–1400: Every People under Heaven*. New York: The Metropolitan Museum of Art.
- Booms, Dirk, and Peter Higgs. 2016. *Sicily: Culture and Conquest*. London: The British Museum Press.
- Borsook, Eve. 1990. 'The Cappella Palatina at Palermo: A Coronation Commemorated'. In *Messages in Mosaic: The Royal Programmes of Norman Sicily (1130–1187)*, 17–41. Oxford: Clarendon.
- Brown, Patricia Fortini. 1996. *Venice & Antiquity: The Venetian Sense of the Past*. New Haven: Yale University Press.
- Brubaker, Leslie. 2004. 'The Elephant and the Ark: Cultural and Material Interchange across the Mediterranean in the Eighth and Ninth Centuries'. *Dumbarton Oaks Papers* 58. <https://doi.org/10.2307/3591385>.
- Buchtal, Hugo. 1957. *Miniature Painting in the Latin Kingdom*.
- Buckton, David, and John Osborne. 2000. 'The Enamel of Doge Ordelaffo Falier on the Pala d'Oro in Venice'. *Gesta* 39 (1): 43–49. <https://doi.org/10.2307/767152>.
- Bush, Olga. 2018. *Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial*. Edinburgh: Edinburgh University Press.
<https://doi.org/10.3366/edinburgh/9781474416504.001.0001>.
- Campbell, Caroline, and Alan Chong. 2005. *Bellini and the East*. London: National Gallery Company.
- Carboni, Stefano, ed. 2007a. *Venice and the Islamic World, 828–1797*. New Haven: Yale

University Press.

———, ed. 2007b. *Venice and the Islamic World, 828-1797*. New Haven: Yale University Press.

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

CECILY J. HILSDALE. 2010. 'The Imperial Image at the End of Exile: The Byzantine Embroidered Silk in Genoa and the Treaty of Nymphaion (1261)'. *Dumbarton Oaks Papers* 64: 151–99. <http://www.jstor.org.br/bris.idm.oclc.org/stable/41480885>.

Contadini, Anna. 1999. 'The Cutting Edge: Problems of History, Identification and Technique of Fatimid Rock Crystals'. In *L'Egypte Fatimide. Son Art et Son Histoire*, edited by M Barrucand, 319–29. Paris: Presses Universitaires de Paris-Sorbonne.
http://eprints.soas.ac.uk/4508/1/Contadini_1999_CuttingEdge.pdf.

———. 2002. 'Beasts That Roared: The Pisa Griffin and the New York Lion'. In *Cairo to Kabul: Afghan and Islamic Studies Presented to Ralph Pinder-Wilson*, edited by Warwick Ball and Leonard Harrow, 65–83. London: Melisende. <https://eprints.soas.ac.uk/4219/>.

———. 2010. '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*, edited by Lieselotte E. Saurma-Jeltsch and Anja Eisenbeiss, 42–64. Berlin: Deutscher Kunstverlag.

Cormack, Robin, and Stavros Mihalarias. 1984. 'A Crusader Painting of St George: "maniera Greca" or "Lingua Franca"'. *The Burlington Magazine* 126 (972): 132–41.
https://www.jstor.org.br/bris.idm.oclc.org/stable/881572?seq=1#metadata_info_tab_contents

Cormack, Robin, Maria Vasilakē, and Royal Academy of Arts. 2008. *Byzantium, 330-1453*. London: Royal Academy of Arts.

Cruikshank Dodd, Erica. 2011. '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*, edited by David Knipp, Band 36:151–67. München: Hirmer Verlag GmbH.

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

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

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

Cynthia Robinson. 2003. '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*, no. 43: 51–77.

[http://www.jstor.org.bris.idm.oclc.org/stable/20167590.](http://www.jstor.org.bris.idm.oclc.org/stable/20167590)

Dale, Thomas. 2010. 'Reinventing the East at San Marco after the Fourth Crusade'. In *San Marco, Byzantium, and the Myths of Venice, 151–91*. Washington, D.C.: Dumbarton Oaks Research Library and Collection.

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

Dell'Acqua, Francesca, ed. 2016. *The Salerno Ivories: Objects, Histories, Contexts*. Berlin: Gebr. Mann.

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

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

Derbes, Anne, and Amy Neff. 2004. 'Italy, the Mendicant Orders, and the Byzantine Sphere'. In *Byzantium: Faith and Power (1261-1557)*, 449–61. New York: Metropolitan Museum of Art in conjunction with Yale University Press.

'Detailed Record for Egerton 1139'. n.d. <http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=8095>.

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

Dodd, Erica Cruikshank. 2011. 'Siculo-Arabic Ivories: Christian Motifs in Islamic Painting'. Edited by David Knipp. In *Siculo-Arabic Ivories and Islamic Painting, 1100-1300: Proceedings of the International Conference, Berlin, 6-8 July 2007*. Vol. Band 36. München: Hirmer Verlag GmbH.

Dodds, Jerrilynn, ed. 1992. *Al-Andalus: The Art of Islamic Spain*. New York: Metropolitan Museum of Art.

https://www.metmuseum.org/art/metpublications/Al_Andalus_The_Art_of_Islamic_Spain.

———. 1993. 'Islam, Christianity and the Problem of Religious Art'. In *The Art of Medieval Spain, A.D. 500-1200*, 27–37. New York: The Metropolitan Museum of Art.

Dodds, Jerrilynn D. 2008. 'Union'. In *The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture, 113–61*. New Haven: Yale University Press.

Dodds, Jerrilynn Denise, María Rosa Menocal, and Abigail Krasner Balbale. 2008. *The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*. New Haven: Yale University Press.

Dolezalek, Isabelle. 2012. 'Fashionable Form and Tailor-Made Message: Transcultural Approaches to Arabic Script on the Royal Norman Mantle and Alb'. *The Medieval History Journal* 15 (2): 243–68. <https://doi.org/10.1177/097194581201500202>.

- . 2013. 'Textile Connections? Two Ifrīqiyan Church Treasures in Norman Sicily and the Problem of Continuity across Political Change'. *Al-Masāq* 25 (1): 92–112.
<https://doi.org/10.1080/09503110.2013.767009>.
- . 2017. Arabic Script on Christian Kings: Textile Inscriptions on Royal Garments from Norman Sicily. Vol. 5. Berlin: De Gruyter.
- Dorothy G. Shepherd. 1978. 'A Treasure from a Thirteenth-Century Spanish Tomb'. *The Bulletin of the Cleveland Museum of Art* 65 (4): 111–34.
<http://www.jstor.org.bris.idm.oclc.org/stable/25159577>.
- Duggan, T.M.P. 2009. 'Diplomatic Shock and Awe: Moving, Sometimes Speaking, Islamic Sculptures'. *Al-Masaq* 21 (3): 229–67. <https://doi.org/10.1080/09503110903343267>.
- E. Jane Burns. 2006. 'Saracen Silk and the Virgin's "Chemise": Cultural Crossing in Cloth'. *Speculum* 81 (2): 365–97. <http://www.jstor.org.bris.idm.oclc.org/stable/20463715>.
- Eastmond, Antony. 2011. '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*, edited by David Knipp, Band 36:82–97. München: Hirmer Verlag GmbH.
- Ebitz, David. 1986a. '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, Studies in medieval culture*:309–29. Kalamazoo, Mich: Medieval Institute Publications.
- . 1986b. 'Secular to Sacred: The Transformation of an Oliphant in the Musée de Cluny'. *Gesta* 25 (1): 31–38. <https://doi.org/10.2307/766895>.
- Ecker, Heather L. 1997. 'The Conversion of Mosques to Synagogues in Seville: The Case of the Mezquita de La Judería'. *Gesta* 36 (2): 190–207. <https://doi.org/10.2307/767238>.
- Evans, Helen C., William D. Wixom, and Metropolitan Museum of Art (New York). 1997. *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843-1261*. New York.
- Flood, Finbarr B. 2001. 'The Medieval Trophy as an Art Historical Trope: Coptic and Byzantine "Altars" in Islamic Contexts'. *Muqarnas Online* 18 (1): 41–72.
<https://doi.org/10.1163/22118993-90000016>.
- Flood, Finbarr Barry. 2006. 'Image against Nature'. *The Medieval History Journal* 9 (1): 143–66. <https://doi.org/10.1177/097194580500900108>.
- Folda, Jaroslav. 1992. 'Reflections on Art in Crusader Jerusalem about the Time of the Second Crusade: C. 1140 – c.1150'. In *The Second Crusade and the Cistercians*, 171–82. New York: St. Martin's Press.
- . 1995. '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*, 119–74. Cambridge: Cambridge University Press.

- . 1997. 'Crusader Art'. In *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843-1261*, 389-401. New York.
- . 2004. 'The Figural Arts in Crusader Syria and Palestine, 1187-1291: Some New Realities'. *Dumbarton Oaks Papers* 58. <https://doi.org/10.2307/3591390>.
- . 2005a. '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: Cambridge University Press.
- . 2005b. '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*, 230-368. Cambridge: Cambridge University Press.
- . 2005c. *Crusader Art in the Holy Land: From the Third Crusade to the Fall of Acre, 1187-1291*. Cambridge: Cambridge University Press.
- . 2006. 'East Meets West: The Art and Architecture of the Crusader States'. Electronic resource. In *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, 2:488-509. Malden, Mass: Blackwell.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=243612&ppg=512>.
- . 2007. '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*, edited by Norman Housley, 87-107. Aldershot: Ashgate.
- . 2008a. *Crusader Art: The Art of the Crusaders in the Holy Land, 1099-1291*. Aldershot: Lund Humphries.
- . 2008b. *Crusader Art: The Art of the Crusaders in the Holy Land, 1099-1291*. Aldershot: Lund Humphries.
- . 2012. '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)*, edited by Therese Martin, 429-77. Leiden: Brill.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=934338&ppg=471>.
- . 2015. '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*, 1-14. Leeds: Maney.
- Folsach, Kjeld von. 2013. 'A Set of Silk Panels from the Mongol Period'. In *God Is Beautiful and Loves Beauty: The Object in Islamic Art and Culture*, edited by Sheila S. Blair and Jonathan M. Bloom, 218-41. New Haven: Yale University Press in association with The Qatar Foundation, Virginia Commonwealth University, and Virginia Commonwealth University School of the Arts in Qater.
- G. Fehérvári. 1977. '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*, no. 1: 3–16. <http://www.jstor.org.bris.idm.oclc.org/stable/25210849>.

Gaudette, Helen A. 2010. 'The Spending Power of a Crusader Queen: Melisende of Jerusalem'. In *Women and Wealth in Late Medieval Europe*, edited by Theresa Earenfight, 135–48. New York: Palgrave Macmillan.

<https://ebookcentral.proquest.com/lib/bris/reader.action?docID=623799&ppg=145>.

George T. Beech. 1992. 'The Eleanor of Aquitaine Vase: Its Origins and History to the Early Twelfth Century'. *Ars Orientalis* 22: 69–79.

<http://www.jstor.org.bris.idm.oclc.org/stable/4629425>.

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

———. 2001. *Venice's Mediterranean Colonies: Architecture and Urbanism*. Cambridge: Cambridge University Press.

———. 2004. 'The Artistic World of the Crusaders and Oriental Christians in the Twelfth and Thirteenth Centuries'. *Gesta* 43 (2): 115–28. <https://doi.org/10.2307/25067099>.

Gerevini, Stefania. n.d. 'The Grotto of the Virgin in San Marco: Artistic Reuse and Cultural Identity in Medieval Venice'. *Gesta*, 197–220.

<http://www.journals.uchicago.edu.bris.idm.oclc.org/doi/full/10.1086/677346>.

Golombok, Lisa. 2007. 'The Draped Universe of Islam'. In *Late Antique and Medieval Art of the Mediterranean World*, 5:97–114. Malden, Mass: Blackwell.

Gonnella, Julia. 2011. 'Columns and Hieroglyphs: Magic Spolia in Medieval Islamic Architecture of Northern Syria'. *Muqarnas Online* 27 (1): 103–20.
<https://doi.org/10.1163/22118993-90000161>.

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

Grabar, Oleg. 2002. 'About a Bronze Bird'. In *Reading Medieval Images: The Art Historian and the Object*, 117–26. Ann Arbor, MI: University of Michigan Press.

———. 2005a. 'Chapter 1 The Experience of Islamic Art on the Margins of Islam'. In *The Experience of Islamic Art on the Margins of Islam*, edited by Irene A. Bierman, Giorgio Levi Della Vida Conference Papers:11–59. Reading: Ithaca Press in association with the Gustav E. von Grunebaum Center for Near Eastern Studies.

———. 2005b. 'The Ceiling of the Cappella Palatina'. In *The Experience of Islamic Art on the Margins of Islam*, edited by Irene A. Bierman, v. 15:48–55. Reading: Ithaca Press in association with the Gustav E. von Grunebaum Center for Near Eastern Studies.

———. 2006a. 'The Shared Culture of Objects'. In *Islamic Visual Culture, 1100–1800*, 2:51–67. Aldershot: Ashgate Variorum.

———. 2006b. 'The Shared Culture of Objects'. In *Islamic Visual Culture, 1100-1800, Constructing the study of Islamic art*:51–67. Aldershot: Ashgate Variorum.

Grossman, H. E., and A. Walker, eds. 2012. 'Medieval Encounters - Special Issue on Mechanisms of Exchange: Transmission in Medieval Art and Architecture of the Mediterranean, ca. 1000-1500' 18 (4-5).
<http://booksandjournals.brillonline.com.bris.idm.oclc.org/content/journals/15700674/18/4-5>

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

Guy le Strange. 1897. 'A Greek Embassy to Baghdād in 917 A.D.' *The Journal of the Royal Asiatic Society of Great Britain and Ireland*, 35–45.
<http://www.jstor.org.bris.idm.oclc.org/stable/25207823>.

Hamilton, Bernard. 2000. '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, Studies in church history*:207–15. Woodbridge: Published for the Ecclesiastical History Society by the Boydell Press.

Hannah Baader and Gerhard Wolf. 2014. 'A Sea-to-Shore Perspective: Littoral and Liminal Spaces of the Medieval and Early Modern Mediterranean'. *Mitteilungen Des Kunsthistorischen Institutes in Florenz*, 2–15.
<http://www.jstor.org.bris.idm.oclc.org/stable/23890551>.

Harris, Julie. 1995. 'Muslim Ivories in Christian Hands: The Leire Casket in Context'. *Art History* 18 (2): 213–21.

Harris, Julie A. 1997. 'Mosque To Church Conversions in the Spanish Reconquest'. *Medieval Encounters* 3 (2): 158–72. <https://doi.org/10.1163/157006797X00116>.

Hoffman, Eva. 2011. '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*, edited by David Knipp, Band 36:99–119. München: Hirmer Verlag GmbH.

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

———. 2004. 'Christian-Islamic Encounters on Thirteenth-Century Ayyubid Metalwork: Local Culture, Authenticity, and Memory'. *Gesta* 43 (2): 129–42.
<https://doi.org/10.2307/25067100>.

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

Howard, Deborah. 1991. 'Venice and Islam in the Middle Ages: Some Observations on the Question of Architectural Influence'. *Architectural History* 34.

[https://doi.org/10.2307/1568594.](https://doi.org/10.2307/1568594)

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

———. 2007. 'Venice as an Eastern City'. In *Venice and the Islamic World, 828-1797*, edited by Stefano Carboni, 58-71. New Haven: Yale University Press.

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

———. 2007. '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*, 9:48-66. Princeton, N.J.: Index of Christian Art, Dept. of Art and Archaeology.

———. 2011. '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*, edited by David Knipp, Band 36:170-97. München: Hirmer Verlag GmbH.

Hutcheson, Gregory S. 2014. 'Contesting the Mezquita Del Cristo de La Luz'. *La Corónica: A Journal of Medieval Hispanic Languages, Literatures, and Cultures* 43 (1): 201-29. <https://doi.org/10.1353/cor.2014.0030>.

Illa Nicole Sheren. 2011. 'Transcultured Architecture: Mudéjar's Epic Journey Reinterpreted'. *Contemporaneity: Historical Presence in Visual Culture* 1: 137-51. <https://doi.org/https://doi.org/10.5195/contemp.2011.5>.

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

———. 2007. '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*, 9:67-83. Princeton, N.J.: Index of Christian Art, Dept. of Art and Archaeology.

IMMERZEEL, Mat. 2007. 'The Monastery of Our Lady of Saynaya and Its Icon'. *Eastern Christian Art* 4 (December): 13-26. <https://doi.org/10.2143/ECA.4.0.2024664>.

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

Jacoby, Z. 1986. '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*, 21:145-59. Kalamazoo, Mich: Medieval Institute Publications.

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

Jan de Hond and Luitgard Mols. 2011. 'A Mamluk Basin for a Sicilian Queen'. *The Rijksmuseum Bulletin* 59 (1): 6–33. <http://www.jstor.org.bris.idm.oclc.org/stable/23074620>.

Jansen, Katherine Ludwig, Joanna H. Drell, and Frances Andrews. 2009. 'Ibn Jubayr's Account of Messina and Palermo (1184-85)'. In *Medieval Italy: Texts in Translation*, 234–40. Philadelphia: University of Pennsylvania Press.
<https://www-jstor-org.bris.idm.oclc.org/stable/j.ctt3fhzb.66>.

Jennifer Kingsley. 2011. 'Reconsidering the Medieval Oliphant: The Ivory Horn in the Walters Art Museum'. *The Journal of the Walters Art Museum* 68: 9–20.
<http://www.jstor.org.bris.idm.oclc.org/stable/24412670>.

Jewish Museum. 1992. *Convivencia: Jews, Muslims, and Christians in Medieval Spain*. Edited by Vivian B. Mann, Thomas F. Glick, and Jerrilynn Denise Dodds. New York: George Braziller in association with the Jewish Museum.

Johns, Jeremy. 2015a. 'Arabic Inscriptions in the Cappella Palatina: Performativity, Audience, Legibility and Illegibility'. In *Viewing Inscriptions in the Late Antique and Medieval World*, edited by Antony Eastmond, 124–47. Cambridge: Cambridge University Press.
<https://www-cambridge-org.bris.idm.oclc.org/core/books/viewing-inscriptions-in-the-late-antique-and-medieval-world/arabic-inscriptions-in-the-cappella-palatina-performativity-audience-legibility-and-illegibility/C113561C55CDE401F110F6542698C722/core-reader>.

———. 2015b. '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*, The British Archaeological Association conference transactions:59–89. Leeds: Maney.

Johnson, Mark J. 1994. 'The Episcopal and Royal Views at Cefalù'. *Gesta* 33 (2): 118–31.
<https://doi.org/10.2307/767163>.

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

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

Jotischky, Andrew. 1994. 'Manuel Comnenus and the Reunion of the Churches: The Evidence of the Conciliar Mosiacs in the Church of the Nativity in Bethlehem'. *Levant* 26 (1): 207–23. <https://doi.org/10.1179/lev.1994.26.1.207>.

Kalavrezou, Ioli. 2007. 'The Cup of San Marco and the "Classical" in Byzantium'. In *Late Antique and Medieval Art of the Mediterranean World*, 5:273–84. Malden, Mass: Blackwell.

———. 2014. 'The Byzantine Peplos in Genoa: "the Object as Event"'. In *Dalmatia and the Mediterranean: Portable Archaeology and the Poetics of Influence*, edited by Alina Alexandra Payne, volume 1:213–45. Leiden: Brill.
[https://ebookcentral.proquest.com/lib/brisristol/reader.action?docID=1632919&ppg=235](https://ebookcentral.proquest.com/lib/brisistol/reader.action?docID=1632919&ppg=235).

Kana'an, Ruba. 2013. 'The Biography of a Thirteenth-Century Brass Ewer from Mosul'. In God Is Beautiful and Loves Beauty: The Object in Islamic Art and Culture, edited by Sheila S. Blair and Jonathan M. Bloom. New Haven: Yale University Press in association with The Qatar Foundation, Virginia Commonwealth University, and Virginia Commonwealth University School of the Arts in Qater.

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

Katzenstein, Ranee A., and Glenn D. Lowry. 1983. 'Christian Themes in Thirteenth-Century Islamic Metalwork'. Muqarnas 1. <https://doi.org/10.2307/1523071>.

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

———. 1989. '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, Villa Spelman colloquia:147-65. Bologna: Nuova Alfa.

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

———. 2010. 'Refashioning Byzantium in Venice, ca. 1200-1400'. In San Marco, Byzantium, and the Myths of Venice, 193-225. Washington, D.C.: Dumbarton Oaks Research Library and Collection. <https://arthistory.columbia.edu/sites/default/files/content/faculty/pdfs/klein/SanMarco-offprint.pdf>.

Knipp, David. 2005. 'Some Aspects of Style and Heritage in the Norman Stanza'. In Römisches Jahrbuch Der Bibliotheca Hertziana: Band 35: 2003/4, 175-207. München: Hirmer Verlag.

———. 2006. '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, edited by Franz Alto Bauer, 5:283-328. Istanbul: Ege Yayıncıları.

———. 2011. '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, edited by David Knipp, Band 36:200-222. München: Hirmer Verlag GmbH.

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

Kominko, Maja. 2010. 'Byzantine, Syriac, Armenian and Latin: A Note on Artistic Interaction

in Eastern Mediterranean Manuscripts'. *Eastern Christian Art*, 59–70.
<https://doi.org/10.2143/ECA.7.0.2136905>.

Kopytoff, Igor. 1986. 'Chapter 2 The Cultural Biography of Things: Commoditization as Process'. In *The Social Life of Things: Commodities in Cultural Perspective*, 64–91. Cambridge: Cambridge University Press. <https://doi.org/10.1017/CBO9780511819582.004>.

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

Lapina, Elizabeth, April Jehan Morris, Susanna A. Throop, and Laura J. Whatley, eds. 2015. *The Crusades and Visual Culture*. Farnham: Ashgate.

Laura T. Schneider. 1973. 'The Freer Canteen'. *Ars Orientalis* 9: 137–56.
<http://www.jstor.org.bris.idm.oclc.org/stable/4629276>.

Lenia Kouneni. 2008. 'The Kykkotissa Virgin and Its Italian Appropriation'. *Artibus et Historiae* 29 (57): 95–107. <http://www.jstor.org.bris.idm.oclc.org/stable/20067183>.

Lucy-Anne Hunt. n.d. 'A Woman's Prayer to St Sergios in Latin Syria: Interpreting a Thirteenth-Century Icon at Mount Sinai'. *Byzantine and Modern Greek Studies*.
<http://www-tandfonline-com.bris.idm.oclc.org/doi/abs/10.1179/byz.1991.15.1.96>.

Mack, Rosamond E. 2002. *Bazaar to Piazza: Islamic Trade and Italian Art, 1300–1600*. Berkeley: University of California Press.

Mack, Rosamund. 2002. 'Chapter 9: Inlaid Brass'. In *Bazaar to Piazza: Islamic Trade and Italian Art, 1300–1600*. Berkeley: University of California Press.

Mack, Rosamund E. 2002. 'Patterned Silks'. In *Bazaar to Piazza: Islamic Trade and Italian Art, 1300–1600*. Berkeley: University of California Press.

Maguire, Henry. 2010. 'The Aniketos Icon and the Display of Relics in the Decoration of San Marco'. In *San Marco, Byzantium, and the Myths of Venice*, 91–111. Washington, D.C.: Dumbarton Oaks Research Library and Collection.

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

Mahoney, Lisa. 2015. 'The Frankish Icon: Art and Devotion in the Latin Kingdom of Jerusalem'. In *The Crusades and Visual Culture*, edited by Elizabeth Lapina, April Jehan Morris, Susanna A. Throop, and Laura J. Whatley, 15–34. Farnham: Ashgate.

Maria Judith, Feliciano. 2005. '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*, edited by Cynthia Robinson and Leyla Rouhi, volume 22:101–31. Leiden: Brill.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=280856&ppg=151>.

Mathews, Karen R. 2012. 'Plunder of War or Objects of Trade? The Reuse and Reception of Andalusi Objects in Medieval Pisa'. *Journal of Medieval Iberian Studies* 4 (2): 233–58. <https://doi.org/10.1080/17546559.2012.727242>.

Mathews, Karen Rose. 2014. 'Other Peoples' Dishes: Islamic Bacini on Eleventh-Century Churches in Pisa'. *Gesta* 53/1: 5–23. <http://www.journals.uchicago.edu.bris.idm.oclc.org/doi/abs/10.1086/675415>.

Menocal, Maria Rosa. 2008. 'Just What Is Mudéjar Really'. In *Spain's Multicultural Legacies. Studies in Honor of Samuel G. Armistead*, edited by Adrienne L. Martin and Cristina Martínez-Carazo, 144–57. Newark, DE: Juan de la Cuesta. http://mariarosamenocal.com/uploads/3/0/8/9/3089194/2008_article_just_what_is_mudejar_really.pdf.

Mogollón Cano-Cortés, M. Pilar. 2006. 'Manifestations of Power and Visual Culture: Some Examples in Extremaduran Mudejar Architecture'. *Medieval Encounters* 12 (3): 341–59. <https://doi.org/10.1163/157006706779166039>.

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

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

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

Nelson, Robert. 2005. 'Letters and Language: Ornament and Identity in Byzantium and Islam'. In *The Experience of Islamic Art on the Margins of Islam*, edited by Irene A. Bierman, v. 15:61–88. Reading: Ithaca Press in association with the Gustav E. von Grunebaum Center for Near Eastern Studies.

———. 2010. 'The History of Legends and the Legends of History: The Pilastri Acritani in Venice'. In *San Marco, Byzantium, and the Myths of Venice*, 63–90. Washington, D.C.: Dumbarton Oaks Research Library and Collection.

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

Nelson, Robert S., Kristen M. Collins, and J. Paul Getty Museum. 2006. *Holy Image, Hallowed Ground: Icons from Sinai*. Los Angeles: J. Paul Getty Museum.

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

———. 1993b. *The Art of Medieval Spain, A.D. 500-1200*. New York: The Metropolitan Museum of Art.

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

- Pace, Valentino. 1986. '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*, 21:331-45. Kalamazoo, Mich: Medieval Institute Publications.
- . 2000. 'East and West'. In *Mother of God: Representations of the Virgin in Byzantine Art*, 425-49. Milano: Skira.
- Pinder-Wilson, R. H. 1954. 'Some Rock Crystals of the Islamic Period'. *The British Museum Quarterly* 19 (4). <https://doi.org/10.2307/4422495>.
- Porter, Venetia, and Mariam Rosser-Owen, eds. 2012. *Metalwork and Material Culture in the Islamic World: Art, Craft and Text: Essays Presented to James W. Allan*. London: I.B Tauris. <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=1208973>.
- Prado-Vilar, Francisco. 1997. 'Circular Visions of Fertility and Punishment: Caliphal Ivory Caskets from al-Andalus'. *Muqarnas* 14. <https://doi.org/10.2307/1523234>.
- Raizman, David. 1999. 'The Church of Santa Cruz and the Beginnings of Mudejar Architecture in Toledo'. *Gesta* 38 (2): 128-41. <https://doi.org/10.2307/767185>.
- Redford, Scott. 1990. 'How Islamic Is It? The Innsbruck Plate and Its Setting'. *Muqarnas* 7. <https://doi.org/10.2307/1523125>.
- Retford, Scott. 2004. 'Byzantium and the Islamic World'. In *Byzantium: Faith and Power (1261-1557)*, 389-96. New York: Metropolitan Museum of Art in conjunction with Yale University Press.
- Rosser-Owen, Mariam. 2010. 'Ages of Empire (756-1238)'. In *Islamic Arts from Spain*, 18-47. London: V&A Publishing.
- . 2011. 'Incrufted 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*, edited by David Knipp, Band 36:53-79. München: Hirmer Verlag GmbH.
- . 2012. 'Mediterraneanism: How to Incorporate Islamic Art into an Emerging Field'. *Journal of Art Historiography* 6: 1-33. <https://doaj.org/article/46924fe63a504d25a2ecefada851e713>.
- . 2015a. '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*, The British Archaeological Association conference transactions:15-58. Leeds: Maney.
- . 2015b. 'Islamic Objects in Christian Contexts: Relic Translation and Modes of Transfer in Medieval Iberia'. *Art in Translation* 7 (1): 39-63. <https://doi.org/10.2752/175613115X14235644692275>.
- Rosser-Owen, Mariam and Victoria and Albert Museum. 2010. *Islamic Arts from Spain*. London: V&A Publishing.
- Ruggles, D. Fairchild. 2004. 'The Alcazar of Seville and Mudejar Architecture'. *Gesta* 43 (2):

87–98. <https://doi.org/10.2307/25067097>.

Saurma-Jeltsch, Lieselotte E., and Anja Eisenbeiss, eds. 2010. *The Power of Things and the Flow of Cultural Transformations: Art and Culture between Europe and Asia*. Berlin: Deutscher Kunstverlag.

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

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

———. 2004. *The Oliphant: Islamic Objects in Historical Context*. Vol. volume 54. Leiden: Brill. <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=3003961>.

———. 2005. '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* 4: 101–9.

———. 2014. '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*, edited by Alina Alexandra Payne, volume 1:246–67. Leiden: Brill. <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1632919&ppg=268>.

Silva Santa-Cruz, Noelia. 2014. 'Ivory Gifts for Women in Caliphal Córdoba: Marriage, Maternity and Sensuality'. *Journal of Medieval Iberian Studies* 6 (1): 103–25. <https://doi.org/10.1080/17546559.2014.888091>.

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

Snelders, Bas; Immerzeel, Mat. 2004. 'The Thirteenth-Century Flabellum from Deir al-Surian in the Musée Royal de Mariemont (Morlanwelz, Belgium)'. *Eastern Christian Art*, 113–39.

<http://search.ebscohost.com.bris.idm.oclc.org/login.aspx?direct=true&db=rfh&A=N=ATLAiGFE180328001656&site=ehost-live>.

Soucek, Priscilla. 1997. 'Byzantium and the Islamic East'. In *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843–1261*. New York.

Stanley, Tim. 2012. '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*, edited by Venetia Porter and Mariam Rosser-Owen, 187–200. London: I.B Tauris. <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1208973&ppg=201>.

Steppan, Thomas. 2000. 'The Artukid Bowl: Courtly Art in the Middle Byzantine Period and Its Relation to the Islamic East'. In *Perceptions of Byzantium and Its Neighbors*, edited by Olenka Z. Pevny, 84–101. New York: Metropolitan Museum of Art.

https://www.metmuseum.org/art/metpublications/Perceptions_of_Byzantium_and_Its_Neighbors_843_1261.

Thomas, Thelma K. 1997. 'Christians in the Islamic East'. In *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843-1261*, 365–87. New York.

Trilling, James. 1997. 'Daedalus and the Nightingale: Art and Technology in the Myth of the Byzantine Court'. In *Byzantine Court Culture from 829 to 1204*, 217–30. Washington, D.C.: Dumbarton Oaks Research Library and Collection.

Tronzo, William. 1993. 'The Medieval Object-Enigma, and the Problem of the Cappella Palatina in Palermo'. *Word & Image*, 197–228.

http://linkserver.bristol.ac.uk:9003/prod?ctx_ver=Z39.88-2004&ctx_enc=info:ofi/enc:UTF-8&ctx_tim=2017-02-21T11:10:39IST&url_ver=Z39.88-2004&url_ctx_fmt=infofi/fmt:kev:mtx:ctx&rfr_id=info:sid/primo.exlibrisgroup.com:primo3-Journal-44BU_SFDS&rft_val_fmt=info:ofi/fmt:kev:mtx:journal&rft.genre=journal&rft.ati&tle=&rft.jtitle=Word%20&%20image&rft.btitle=&rft.aulast=&rft.auinit=&rft.auinit1=&rft.auinitm=&rft.ausuffix=&rft.au=&rft.auc&rft.volume=&rft.issue=&rft.part=&rft.quarter=&rft.ssn=&rft.spage=&rft.epage=&rft.pages=&rft.artnum=&rft.issn=0266-6286&rft.eissn=1943-2178&rft.isbn=&rft.sici=&rft.coden=&rft_id=info:doi/&rft.object_id=954925500123&svc_val_fmt=info:ofi/fmt:kev:mtx:sch_svc&svc.fulltext=yes&rft_dat=%3C44BU_SFDS%3E954925500123%3C/44BU_SFDS%3E%3Cgrp_id%3E119948189%3C/grp_id%3E%3Coa%3E%3C/oa%3E%3Curl%3E%3C/url%3E&rft.eisbn=&rft_id=info:oai/&req.language=eng.

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

———. 2001. 'Chapter 10 The Mantle of Roger II of Sicily'. In *Robes and Honor: The Medieval World of Investiture*, edited by Stewart Gordon, *The new Middle Ages*:241–54. New York: Palgrave.

———. 2005. 'Regarding Norman Sicily: Art, Identity and Court Culture in the Later Middle Ages'. In *Römisches Jahrbuch Der Bibliotheca Hertziana: Band 35: 2003/4*. München: Hirmer Verlag.

———. 2015. 'The Artistic Culture of Twelfth-Century Sicily, with a Focus on Palermo'. In *Sicily and the Mediterranean: Migration, Exchange, Reinvention*, edited by Claudia Karagoz and Giovanna Summerfield, 61–76. Basingstoke: Palgrave Macmillan.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=4001404&ppg=69>.

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

<https://bris.idm.oclc.org/login?url=http://www.jstor.org/stable/10.2307/j.ctt14jxw3m>.

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

VINCENZA GAROFALO. 2010. 'A Methodology for Studying Muqarnas: The Extant Examples in Palermo'. *Muqarnas* 27: 357–406. <https://www.jstor.org/stable/25769702>.

Walker, Alicia. 2015. 'Pseudo-Arabic "Inscriptions" and the Pilgrims Path at Hosios Loukas'. In *Viewing Inscriptions in the Late Antique and Medieval World*, edited by Antony Eastmond, 99–123. Cambridge: Cambridge University Press.
<https://doi-org.bris.idm.oclc.org/10.1017/CBO9781316136034.006>.

———. n.d. 'Cross-Cultural Reception in the Absence of Texts: The Islamic Appropriation of a Middle Byzantine Rosette Casket'. *Gesta*, 99–122.
<http://www.journals.uchicago.edu.bris.idm.oclc.org/doi/abs/10.2307/20648966>.

Walker, Alicia and Cambridge Books Online (Online service). 2012. *The Emperor and the World: Exotic Elements and the Imaging of Middle Byzantine Imperial Power, Ninth to Thirteenth Centuries C.E.* Electronic resource. Cambridge: Cambridge University Press.
<https://bris.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CBO9780511791895>.

Walker, Rose, and John Batten. 2016. *Art in Spain and Portugal from the Romans to the Early Middle Ages: Routes and Myths*. Amsterdam: Amsterdam University Press.

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

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

Weyl Carr, Annemarie. 1986. '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*, 21:347–59. Kalamazoo, Mich: Medieval Institute Publications.

Wixom, William. 1997. 'Byzantine Art and the Latin West'. In *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843-1261*, 435–507. New York.

Woodfin, Warren U. n.d. 'Presents given and Presence Subverted: The Cunegunda Chormantel in Bamberg and the Ideology of Byzantine Textiles'. *Gesta*, 33–50.
<http://www.journals.uchicago.edu.bris.idm.oclc.org/doi/abs/10.2307/20648959>.

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

———. 2012. '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*, edited by Robin Cormack and Elizabeth Jeffreys, Society for the Promotion of Byzantine Studies publication:69–83. Aldershot: Ashgate.