

# HART30029 Artistic Exchange in the Mediterranean

[View Online](#)

[1]

E. R. Hoffman, 'Pathways of Portability: Islamic and Christian Interchange from the Tenth to the Twelfth Century', *Art History*, vol. 24, no. 1, pp. 17–50, Mar. 2001, doi: 10.1111/1467-8365.00248.

[2]

I. Kopytoff, 'Chapter 2 The Cultural Biography of Things: Commoditization as Process', in *The Social life of things: commodities in cultural perspective*, Cambridge: Cambridge University Press, 1986, pp. 64–91 [Online]. Available: <https://doi.org/10.1017/CBO9780511819582.004>

[3]

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

[4]

T. Stanley, '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, V. Porter and M. Rosser-Owen*, Eds. London: I.B Tauris, 2012, pp. 187–200 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1208973&ppg=201>

[5]

M. Rosser-Owen, 'Mediterraneanism: how to incorporate Islamic art into an emerging field', *Journal of Art Historiography*, vol. 6, pp. 1–33, 2012 [Online]. Available:

<https://doaj.org/article/46924fe63a504d25a2ecefada851e713>

[6]

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

[7]

L. E. Saurma-Jeltsch and A. Eisenbeiss, Eds., *The power of things and the flow of cultural transformations: art and culture between Europe and Asia*. Berlin: Deutscher Kunstverlag, 2010.

[8]

A. Contadini, '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*, L. E. Saurma-Jeltsch and A. Eisenbeiss, Eds. Berlin: Deutscher Kunstverlag, 2010, pp. 42-64.

[9]

O. Grabar, 'The Shared Culture of Objects', in *Islamic visual culture, 1100-1800*, vol. 2, Aldershot: Ashgate Variorum, 2006, pp. 51-67.

[10]

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

[11]

H. E. Grossman and A. Walker, Eds., 'Medieval Encounters - special issue on Mechanisms of Exchange: Transmission in Medieval Art and Architecture of the Mediterranean, ca. 1000-1500', vol. 18, no. 4-5, 2012 [Online]. Available: <http://booksandjournals.brillonline.com.bris.idm.oclc.org/content/journals/15700674/18/4-5>

[12]

E. R. Hoffman, 'Translating Image and Text in the Medieval Mediterranean World between the Tenth and Thirteenth Centuries', *Medieval Encounters*, vol. 18, no. 4-5, pp. 584-623, Jan. 2012, doi: 10.1163/15700674-12342120.

[13]

R. Ousterhout and D. F. Ruggles, 'Encounters with Islam: The Medieval Mediterranean Experience Art, Material Culture, and Cultural Interchange', *Gesta*, vol. 43, no. 2, pp. 83-85, Jan. 2004, doi: 10.2307/25067096.

[14]

A. Shalem, '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*, vol. 4, pp. 101-109, 2005.

[15]

B. Zeitler, 'Cross-Cultural Interpretations of Imagery in the Middle Ages', *The Art Bulletin*, vol. 76, no. 4, Dec. 1994, doi: 10.2307/3046063.

[16]

J. Harris, 'Muslim ivories in Christian hands: the Leire Casket in context', *Art history*, vol. 18, no. 2, pp. 213-221, 1995.

[17]

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

[18]

N. Silva Santa-Cruz, 'Ivory gifts for women in caliphal Córdoba: marriage, maternity and sensuality', *Journal of Medieval Iberian Studies*, vol. 6, no. 1, pp. 103-125, Jan. 2014, doi: 10.1080/17546559.2014.888091.

[19]

G. Anderson, 'Sign of the Cross: contexts for the Ivory Cross of San Millán de la Cogolla', *Journal of Medieval Iberian Studies*, vol. 6, no. 1, pp. 15–41, Jan. 2014, doi: 10.1080/17546559.2014.889321.

[20]

S. M. Guérin, 'Forgotten Routes? Italy, Ifrīqiya and the Trans-Saharan Ivory Trade', *Al-Masaq*, vol. 25, no. 1, pp. 70–91, Apr. 2013, doi: 10.1080/09503110.2013.767012.

[21]

D. Ebitz, 'Secular to Sacred: The Transformation of an Oliphant in the Musée de Cluny', *Gesta*, vol. 25, no. 1, pp. 31–38, Jan. 1986, doi: 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*, vol. 68, pp. 9–20, 2011 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/24412670>

[23]

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

[24]

A. Shalem, *The oliphant: Islamic objects in historical context*, vol. volume 54. Leiden: Brill, 2004 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=3003961>

[25]

G. D. Anderson, 'Architecture and Ornament', in *The Islamic villa in early medieval Iberia*:

architecture and court culture in Umayyad Cordoba, Farnham: Ashgate, 2013, pp. 47–104.

[26]

S. Armando, 'Fatimid Ivories in Ifrīqiya: the Madrid and Mantua caskets between construction and decoration', *Journal of Islamic Archaeology*, vol. 2.2, pp. 195–228, 2015.

[27]

F. Dell'Acqua, Ed., *The Salerno ivories: objects, histories, contexts*. Berlin: Gebr. Mann, 2016.

[28]

E. Cruikshank Dodd, '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*, vol. Band 36, D. Knipp, Ed. München: Hirmer Verlag GmbH, 2011, pp. 151–167.

[29]

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

[30]

J. Dodds, 'Islam, Christianity and the problem of religious art', in *The art of medieval Spain, A.D. 500-1200*, New York: The Metropolitan Museum of Art, 1993, pp. 27–37.

[31]

A. Eastmond, '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*, vol. Band 36, D. Knipp, Ed. München: Hirmer Verlag GmbH, 2011, pp. 82–97.

[32]

D. Ebitz, '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*, vol. *Studies in medieval culture*, Kalamazoo, Mich: Medieval Institute Publications, 1986, pp. 309–329.

[33]

E. Hoffman, '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, vol. Band 36, D. Knipp, Ed. München: Hirmer Verlag GmbH, 2011, pp. 99–119.

[34]

D. Knipp, '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, vol. Band 36, D. Knipp, Ed. München: Hirmer Verlag GmbH, 2011, pp. 200–222.

[35]

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

[36]

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

[37]

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

[38]

M. Rosser-Owen, '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, vol. Band 36, D. Knipp, Ed. München: Hirmer Verlag GmbH, 2011, pp. 53–79.

[39]

M. Rosser-Owen, 'Islamic Objects in Christian Contexts: Relic Translation and Modes of Transfer in Medieval Iberia', *Art in Translation*, vol. 7, no. 1, pp. 39–63, Mar. 2015, doi: 10.2752/175613115X14235644692275.

[40]

R. Walker and J. Batten, *Art in Spain and Portugal from the Romans to the Early Middle Ages: routes and myths*. Amsterdam: Amsterdam University Press, 2016.

[41]

J. A. Harris, 'Mosque To Church Conversions in the Spanish Reconquest', *Medieval Encounters*, vol. 3, no. 2, pp. 158–172, Jan. 1997, doi: 10.1163/157006797X00116.

[42]

G. S. Hutcheson, 'Contesting the Mezquita del Cristo de la Luz', *La corónica: A Journal of Medieval Hispanic Languages, Literatures, and Cultures*, vol. 43, no. 1, pp. 201–229, 2014, doi: 10.1353/cor.2014.0030.

[43]

D. Raizman, 'The Church of Santa Cruz and the Beginnings of Mudejar Architecture in Toledo', *Gesta*, vol. 38, no. 2, pp. 128–141, Jan. 1999, doi: 10.2307/767185.

[44]

K. R. Mathews, 'Plunder of war or objects of trade? The reuse and reception of Andalusí objects in medieval Pisa', *Journal of Medieval Iberian Studies*, vol. 4, no. 2, pp. 233–258, Sep. 2012, doi: 10.1080/17546559.2012.727242.

[45]

D. Behrens-Abouseif, 'European Arts and Crafts at the Mamluk Court', *Muqarnas Online*, vol. 21, no. 1, pp. 45–54, Jan. 2004, doi: 10.1163/22118993-90000053. [Online]. Available: <https://www-jstor-org.bris.idm.oclc.org/stable/1523343>

[46]

F. B. Flood, 'Image against Nature', *The Medieval History Journal*, vol. 9, no. 1, pp. 143–166, Apr. 2006, doi: 10.1177/097194580500900108.

[47]

F. B. Flood, 'The medieval trophy as an art historical trope: Coptic and Byzantine "Altars" in Islamic Contexts', *Muqarnas Online*, vol. 18, no. 1, pp. 41–72, Jan. 2001, doi: 10.1163/22118993-90000016. [Online]. Available: <https://www-jstor-org.bris.idm.oclc.org/stable/1523301>

[48]

J. Gonnella, 'Columns and Hieroglyphs: Magic Spolia in Medieval Islamic Architecture of Northern Syria', *Muqarnas Online*, vol. 27, no. 1, pp. 103–120, Jan. 2011, doi: 10.1163/22118993-90000161. [Online]. Available: <https://www-jstor-org.bris.idm.oclc.org/stable/25769694>

[49]

O. Bush, *Reframing the Alhambra: Architecture, poetry, textiles and court ceremonial*. Edinburgh: Edinburgh University Press, 2018.

[50]

A. Contadini, 'Beasts that roared: the Pisa Griffin and the New York Lion', in *Cairo to Kabul: Afghan and Islamic Studies Presented to Ralph Pinder-Wilson*, W. Ball and L. Harrow, Eds. London: Melisende, 2002, pp. 65–83 [Online]. Available: <https://eprints.soas.ac.uk/4219/>

[51]

J. Dodds, Ed., *Al-Andalus: the Art of Islamic Spain*. New York: Metropolitan Museum of Art, 1992 [Online]. Available: [https://www.metmuseum.org/art/metpublications/Al\\_Andalus\\_The\\_Art\\_of\\_Islamic\\_Spain](https://www.metmuseum.org/art/metpublications/Al_Andalus_The_Art_of_Islamic_Spain)



[52]

J. D. Dodds, M. R. Menocal, and A. K. Balbale, *The arts of intimacy: Christians, Jews, and Muslims in the making of Castilian culture*. New Haven: Yale University Press, 2008.

[53]

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

[54]

H. L. Ecker, 'The Conversion of Mosques to Synagogues in Seville: The Case of the Mezquita de la Judería', *Gesta*, vol. 36, no. 2, pp. 190–207, Jan. 1997, doi: 10.2307/767238.

[55]

K. R. Mathews, 'Other peoples' dishes: Islamic bacini on eleventh-century churches in Pisa', *Gesta*, vol. 53/1, pp. 5–23, 2014 [Online]. Available: <http://www.journals.uchicago.edu/bris.idm.oclc.org/doi/abs/10.1086/675415>

[56]

Jewish Museum, *Convivencia: Jews, Muslims, and Christians in medieval Spain*. New York: George Braziller in association with the Jewish Museum, 1992.

[57]

M. R. Menocal, 'Just what is Mudéjar really', in *Spain's Multicultural Legacies. Studies in Honor of Samuel G. Armistead, A. L. Martin and C. Martinez-Carazo*, Eds. Newark, DE: Juan de la Cuesta, 2008, pp. 144–157 [Online]. Available: [http://mariarosamenocal.com/uploads/3/0/8/9/3089194/2008\\_article\\_just\\_what\\_is\\_mudejar\\_really.pdf](http://mariarosamenocal.com/uploads/3/0/8/9/3089194/2008_article_just_what_is_mudejar_really.pdf)

[58]

M. P. Mogollón Cano-Cortés, 'Manifestations of Power and Visual Culture: Some Examples

in *Extremaduran Mudejar Architecture*, *Medieval Encounters*, vol. 12, no. 3, pp. 341–359, Nov. 2006, doi: 10.1163/157006706779166039.

[59]

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

[60]

D. F. Ruggles, 'The Alcazar of Seville and Mudejar Architecture', *Gesta*, vol. 43, no. 2, pp. 87–98, Jan. 2004, doi: 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*, no. 43, pp. 51–77, 2003 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/20167590>

[62]

Ila Nicole Sheren, 'Transcultured Architecture: Mudéjar's Epic Journey Reinterpreted', *Contemporaneity: Historical Presence in Visual Culture*, vol. 1, pp. 137–151, 2011, doi: <https://doi.org/10.5195/contemp.2011.5>. [Online]. Available: <https://contemporaneity.pitt.edu/ojs/contemporaneity/article/view/5>

[63]

L.-A. Hunt, '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*, vol. Band 36, D. Knipp, Ed. München: Hirmer Verlag GmbH, 2011, pp. 170–197.

[64]

D. Knipp, '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*, vol. 5, F. A. Bauer, Ed. Istanbul: Ege Yayınları, 2006, pp. 283–328.

[65]

J. Johns, 'Arabic Inscriptions in the Cappella Palatina: Performativity, Audience, Legibility and Illegibility', in *Viewing Inscriptions in the Late Antique and Medieval World*, A. Eastmond, Ed. Cambridge: Cambridge University Press, 2015, pp. 124–147 [Online]. Available: <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>

[66]

J. Johns, '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*, vol. The British Archaeological Association conference transactions, Leeds: Maney, 2015, 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*, pp. 2–15, 2014 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/23890551>

[68]

K. L. Jansen, J. H. Drell, and F. Andrews, 'Ibn Jubayr's account of Messina and Palermo (1184-85)', in *Medieval Italy: texts in translation*, Philadelphia: University of Pennsylvania Press, 2009, pp. 234–240 [Online]. Available: <https://www-jstor-org.bris.idm.oclc.org/stable/j.ctt3fhzb.66>

[69]

E. Borsook, 'The Cappella Palatina at Palermo: A coronation commemorated', in *Messages in mosaic: the royal programmes of Norman Sicily (1130-1187)*, Oxford: Clarendon, 1990, pp. 17–41.

[70]

E. Kitzinger, 'The Mosaics of the Cappella Palatina in Palermo: An Essay on the Choice and

Arrangement of Subjects', *The Art Bulletin*, vol. 31, no. 4, Dec. 1949, doi: 10.2307/3047256.

[71]

E. Kitzinger, '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*, vol. *Villa Spelman colloquia*, Bologna: Nuova Alfa, 1989, pp. 147-165.

[72]

W. Tronzo, 'The Medieval Object-Enigma, and the Problem of the Cappella Palatina in Palermo', *Word & image*, pp. 197-228, 1993 [Online]. Available: [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=info:ofi/fmt:kev:mtx:ctx&rft\\_id=info:sid/primo.exlibrisgroup.com:primo3-Journal-44BU\\_SFX\\_DS&rft\\_val\\_fmt=info:ofi/fmt:kev:mtx:journal&rft.genre=journal&rft.atitle=&rft.jtitle=Word%20&%20image&rft.btitle=&rft.aulast=&rft.auinit=&rft.auinit1=&rft.auinitm=&rft.ausuffix=&rft.au=&rft.aucorp=&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\\_SFX\\_DS%3E954925500123%3C/44BU\\_SFX\\_DS%3E%3Cgrp\\_id%3E119948189%3C/grp\\_id%3E%3Ccoa%3E%3C/oa%3E%3Curl%3E&rft.eisbn=&rft\\_id=info:oai/&req.language=eng](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=info:ofi/fmt:kev:mtx:ctx&rft_id=info:sid/primo.exlibrisgroup.com:primo3-Journal-44BU_SFX_DS&rft_val_fmt=info:ofi/fmt:kev:mtx:journal&rft.genre=journal&rft.atitle=&rft.jtitle=Word%20&%20image&rft.btitle=&rft.aulast=&rft.auinit=&rft.auinit1=&rft.auinitm=&rft.ausuffix=&rft.au=&rft.aucorp=&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_SFX_DS%3E954925500123%3C/44BU_SFX_DS%3E%3Cgrp_id%3E119948189%3C/grp_id%3E%3Ccoa%3E%3C/oa%3E%3Curl%3E&rft.eisbn=&rft_id=info:oai/&req.language=eng)

[73]

Jonathan M. Bloom, 'The Introduction of the Muqarnas into Egypt', *Muqarnas Online*, vol. 5, no. 1, pp. 21-28, 1987, doi: 10.1163/22118993-90000219. [Online]. Available: <http://booksandjournals.brillonline.com.bris.idm.oclc.org/content/journals/10.1163/22118993-90000219>

[74]

D. Booms and P. Higgs, *Sicily: culture and conquest*. London: The British Museum Press, 2016.

[75]

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

[76]

T. Dittelbach, 'The image of the private and public king in Norman Sicily', in *Römisches Jahrbuch der Bibliotheca Hertziana: Band 35: 2003/4*, München: Hirmer Verlag, 2005.

[77]

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

[78]

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

[79]

M. J. Johnson, 'The Episcopal and Royal Views at Cefalù', *Gesta*, vol. 33, no. 2, pp. 118–131, Jan. 1994, doi: 10.2307/767163.

[80]

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

[81]

L. Kapitaikin, 'The paintings of the aisle-ceilings of the Cappella Palatina, Palermo', in *Römisches Jahrbuch der Bibliotheca Hertziana: Band 35: 2003/4*, München: Hirmer Verlag, 2005.

[82]

D. Knipp, 'Some aspects of style and heritage in the Norman stanza', in *Römisches Jahrbuch der Bibliotheca Hertziana: Band 35: 2003/4*, München: Hirmer Verlag, 2005, pp. 175–207.

[83]

A. Nef, Ed., *A companion to medieval Palermo: the history of a Mediterranean city from 600 to 1500*, vol. 5. Leiden: Brill, 2013.

[84]

W. Tronzo, *The cultures of his kingdom: Roger II and the Cappella Palatina in Palermo*. Princeton, N.J.: Princeton University Press, 1997.

[85]

W. Tronzo, '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, 2005.

[86]

W. Tronzo, 'The artistic culture of twelfth-century Sicily, with a focus on Palermo', in *Sicily and the Mediterranean: migration, exchange, reinvention*, C. Karagoz and G. Summerfield, Eds. Basingstoke: Palgrave Macmillan, 2015, pp. 61–76 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=4001404&ppg=69>

[87]

I. Dolezalek, 'Fashionable Form and Tailor-made Message: Transcultural Approaches to Arabic Script on the Royal Norman Mantle and Alb', *The Medieval History Journal*, vol. 15, no. 2, pp. 243–268, Oct. 2012, doi: 10.1177/097194581201500202.

[88]

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

[89]

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

[90]

C. Vernon, 'Dressing for Succession in Norman Italy: The Mantle of King Roger II', *Al-Masāq*, vol. 31, no. 1, pp. 95–110, Jan. 2019, doi: 10.1080/09503110.2018.1551699.

[91]

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

[92]

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

[93]

A. Shalem, '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*, vol. volume 1, A. A. Payne, Ed. Leiden: Brill, 2014, pp. 246–267 [Online].

Available:

<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1632919&ppg=268>

[94]

E. Jane Burns, 'Saracen Silk and the Virgin's "Chemise": Cultural Crossing in Cloth', *Speculum*, vol. 81, no. 2, pp. 365–397, 2006 [Online]. Available: <http://www.jstor.org/bristol.org/stable/20463715>

[95]

I. Dolezalek, 'Textile Connections? Two Ifrīqiyan Church Treasuries in Norman Sicily and the Problem of Continuity across Political Change', *Al-Masāq*, vol. 25, no. 1, pp. 92–112, Apr. 2013, doi: 10.1080/09503110.2013.767009.

[96]

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

[97]

F. Maria Judith, 'Muslim Shrouds for Christian Kings? a Reassessment of Andalusī Textiles in Thirteenth-Century Castilian Life and Ritual', in *Under the influence: questioning the comparative in medieval Castile*, vol. volume 22, C. Robinson and L. Rouhi, Eds. Leiden: Brill, 2005, pp. 101–131 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=280856&ppg=151>

[98]

K. von Folsach, 'A set of silk panels from the Mongol period', in *God is beautiful and loves beauty: the object in Islamic art and culture*, S. S. Blair and J. M. Bloom, Eds. New Haven: Yale University Press in association with The Qatar Foundation, Virginia Commonwealth University, and Virginia Commonwealth University School of the Arts in Qatar, 2013, pp. 218–241.

[99]

L. Golombek, 'The draped universe of Islam', in *Late antique and medieval art of the Mediterranean world*, vol. 5, Malden, Mass: Blackwell, 2007, 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*, vol. 64, pp. 151–199, 2010 [Online]. Available: <http://www.jstor.org/brs.idm.oclc.org/stable/41480885>



[101]

I. Kalavrezou, 'The Byzantine Peplos in Genoa: "the object as event"', in *Dalmatia and the Mediterranean: portable archaeology and the poetics of influence*, vol. volume 1, A. A. Payne, Ed. Leiden: Brill, 2014, pp. 213-245 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1632919&pg=235>

[102]

R. E. Mack, 'Patterned silks', in *Bazaar to piazza: Islamic trade and Italian art, 1300-1600*, Berkeley: University of California Press, 2002.

[103]

A. Muthesius, *Studies in Byzantine, Islamic and Near Eastern silk weaving*. London: Pindar, 2008.

[104]

Dorothy G. Shepherd, 'A Treasure from a Thirteenth-Century Spanish Tomb', *The Bulletin of the Cleveland Museum of Art*, vol. 65, no. 4, pp. 111-134, 1978 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/25159577>

[105]

W. U. Woodfin, 'Presents given and presence subverted: the Cunegunda Chormantel in Bamberg and the ideology of Byzantine textiles', *Gesta*, pp. 33-50 [Online]. Available: <http://www.journals.uchicago.edu.bris.idm.oclc.org/doi/abs/10.2307/20648959>

[106]

D. Alcouffe, 'Islamic Hardstone Carving', in *The Treasury of San Marco, Venice*, D. Buckton, Ed. Milan: Olivetti, 1984, pp. 202-227 [Online]. Available: [https://www.metmuseum.org/art/metpublications/The\\_Treasury\\_of\\_San\\_Marco\\_Venice](https://www.metmuseum.org/art/metpublications/The_Treasury_of_San_Marco_Venice)

[107]

S. Gerevini, 'The Grotto of the Virgin in San Marco: artistic reuse and cultural identity in medieval Venice', *Gesta*, pp. 197-220 [Online]. Available:

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

[108]

A. Shalem, 'Fountains of Light: The Meaning of Medieval Islamic Rock Crystal Lamps', *Muqarnas*, vol. 11, 1994, doi: 10.2307/1523205.

[109]

T. Dale, 'Reinventing the East at San Marco after the Fourth Crusade', in *San Marco, Byzantium, and the myths of Venice*, Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2010, pp. 151–191.

[110]

D. Buckton and J. Osborne, 'The Enamel of Doge Ordelaaffo Falier on the Pala d'Oro in Venice', *Gesta*, vol. 39, no. 1, pp. 43–49, Jan. 2000, doi: 10.2307/767152.

[111]

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

[112]

H. A. Klein, 'Refashioning Byzantium in Venice, ca. 1200-1400', in *San Marco, Byzantium, and the myths of Venice*, Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2010, pp. 193–225 [Online]. Available: <https://arthistory.columbia.edu/sites/default/files/content/faculty/pdfs/klein/SanMarco-offprint.pdf>

[113]

George T. Beech, 'The Eleanor of Aquitaine Vase: Its Origins and History to the Early Twelfth Century', *Ars Orientalis*, vol. 22, pp. 69–79, 1992 [Online]. Available: <http://www.jstor.org/bris.idm.oclc.org/stable/4629425>

[114]

G. T. Beech, 'The Eleanor of Aquitaine Vase, William IX of Aquitaine, and Muslim Spain', *Gesta*, vol. 32, no. 1, pp. 3–10, Jan. 1993, doi: 10.2307/767013.

[115]

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

[116]

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

[117]

D. Howard, 'Venice as an Eastern city', in *Venice and the Islamic world, 828-1797*, S. Carboni, Ed. New Haven: Yale University Press, 2007, pp. 58–71.

[118]

A. Contadini, 'The cutting edge: problems of history, identification and technique of Fatimid rock crystals', in *L'Egypte fatimide. Son art et son histoire*, M. Barrucand, Ed. Paris: Presses Universitaires de Paris-Sorbonne, 1999, pp. 319–329 [Online]. Available: [http://eprints.soas.ac.uk/4508/1/Contadini\\_1999\\_CuttingEdge.pdf](http://eprints.soas.ac.uk/4508/1/Contadini_1999_CuttingEdge.pdf)

[119]

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

[120]

T. E. A. Dale, 'Inventing a Sacred Past: Pictorial Narratives of St. Mark the Evangelist in Aquileia and Venice, ca. 1000-1300', *Dumbarton Oaks Papers*, vol. 48, 1994, doi: 10.2307/1291722.

[121]

P. F. Brown, *Venice & antiquity: the Venetian sense of the past*. New Haven: Yale University Press, 1996.

[122]

M. Georgopoulou, *Venice's Mediterranean colonies: architecture and urbanism*. Cambridge: Cambridge University Press, 2001.

[123]

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

[124]

D. Howard, *Venice & the East: the impact of the Islamic world on Venetian architecture 1100-1500*. New Haven: Yale University Press, 2000.

[125]

M. Jacoff, *The horses of San Marco & the quadriga of the lord*. Princeton, N.J.: Princeton University Press, 1993.

[126]

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

[127]

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

[128]

H. Maguire, R. S. Nelson, and Dumbarton Oaks Research Library and Collection, *San Marco*,

Byzantium, and the myths of Venice. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2010.

[129]

H. Maguire, 'The Aniketos icon and the display of relics in the decoration of San Marco', in San Marco, Byzantium, and the myths of Venice, Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2010, pp. 91-111.

[130]

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

[131]

R. H. Pinder-Wilson, 'Some Rock Crystals of the Islamic Period', The British Museum Quarterly, vol. 19, no. 4, 1954, doi: 10.2307/4422495.

[132]

S. Redford, 'How Islamic Is It? The Innsbruck Plate and Its Setting', Muqarnas, vol. 7, 1990, doi: 10.2307/1523125.

[133]

T. Stepan, 'The Artukid Bowl: courtly art in the Middle Byzantine Period and its relation to the Islamic East', in Perceptions of Byzantium and its Neighbors, O. Z. Pevny, Ed. New York: Metropolitan Museum of Art, 2000, pp. 84-101 [Online]. Available: [https://www.metmuseum.org/art/metpublications/Perceptions\\_of\\_Byzantium\\_and\\_Its\\_Neighbors\\_843\\_1261](https://www.metmuseum.org/art/metpublications/Perceptions_of_Byzantium_and_Its_Neighbors_843_1261)

[134]

A. Walker and 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: Cambridge University Press, 2012 [Online]. Available: <https://bris.idm.oclc.org/login?url=http://dx.doi.org/10.1017/CBO9780511791895>

[135]

A. Walker, 'Cross-cultural reception in the absence of texts: the Islamic appropriation of a Middle Byzantine rosette casket', *Gesta*, pp. 99–122 [Online]. Available: <http://www.journals.uchicago.edu/bris.idm.oclc.org/doi/abs/10.2307/20648966>

[136]

O. Grabar, 'The Shared Culture of Objects', in *Islamic visual culture, 1100-1800*, vol. Constructing the study of Islamic art, Aldershot: Ashgate Variorum, 2006, pp. 51–67.

[137]

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

[138]

T. M. P. Duggan, 'Diplomatic Shock and Awe: Moving, Sometimes Speaking, Islamic Sculptures', *Al-Masaq*, vol. 21, no. 3, pp. 229–267, Dec. 2009, doi: 10.1080/09503110903343267.

[139]

J. Trilling, 'Daedalus and the nightingale: art and technology in the myth of the Byzantine court', in *Byzantine court culture from 829 to 1204*, Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1997, pp. 217–230.

[140]

E. R. Truitt and Project Muse, *Medieval robots: mechanism, magic, nature, and art*. Philadelphia: University of Pennsylvania Press, 2015 [Online]. Available: <https://bris.idm.oclc.org/login?url=http://www.jstor.org/stable/10.2307/j.ctt14jxw3m>

[141]

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

Academy of Arts, 2008.

[142]

A. Cutler, 'Gifts and Gift Exchange as Aspects of the Byzantine, Arab, and Related Economies', *Dumbarton Oaks Papers*, vol. 55, 2001, doi: 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*, no. 1, pp. 3-16, 1977 [Online]. Available: <http://www.jstor.org/bris.idm.oclc.org/stable/25210849>

[144]

L. Komaroff, S. Blair, Los Angeles County Museum of Art, and Museum of Fine Arts, Houston, *Gifts of the Sultan: the arts of giving at the Islamic courts*, 1st ed. [Los Angeles]: Los Angeles County Museum of Art, 2011.

[145]

R. Nelson, 'Letters and language: ornament and identity in Byzantium and Islam', in *The experience of Islamic art on the margins of Islam*, vol. v. 15, I. A. Bierman, Ed. Reading: Ithaca Press in association with the Gustav E. von Grunebaum Center for Near Eastern Studies, 2005, pp. 61-88.

[146]

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

[147]

P. Soucek, '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*, vol. 90, no. 1, pp. 32–53, 2008 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/20619587>

[149]

Alicia Walker, 'Patterns of Flight: Middle Byzantine Adoptions of the Chinese Feng Huang Bird', *Ars Orientalis*, vol. 38, pp. 188–216, 2010 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/29550024>

[150]

A. Walker, 'Pseudo-Arabic "inscriptions" and the pilgrims path at Hosios Loukas', in *Viewing Inscriptions in the Late Antique and Medieval World*, A. Eastmond, Ed. Cambridge: Cambridge University Press, 2015, pp. 99–123 [Online]. Available: <https://doi-org.bris.idm.oclc.org/10.1017/CBO9781316136034.006>

[151]

'Detailed record for Egerton 1139'. [Online]. Available: <http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=8095>

[152]

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

[153]

B. Kühnel, *Crusader art of the twelfth century: a geographical, an historical, or an art historical notion?* Berlin: Mann, 1994.

[154]

J. Folda, '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), T. Martin, Ed. Leiden: Brill, 2012, pp. 429–477 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=934338&ppg=471>



[155]

Kominko, Maja, 'Byzantine, Syriac, Armenian and Latin: a note on artistic interaction in eastern Mediterranean manuscripts', *Eastern Christian Art*, pp. 59–70, 2010, doi: 10.2143/ECA.7.0.2136905. [Online]. Available: <https://search-ebscohost-com.bris.idm.oclc.org/login.aspx?direct=true&db=rfh&AN=ATLAn3862700&site=ehost-live>

[156]

M. Georgopoulou, 'The Artistic World of the Crusaders and Oriental Christians in the Twelfth and Thirteenth Centuries', *Gesta*, vol. 43, no. 2, pp. 115–128, Jan. 2004, doi: 10.2307/25067099.

[157]

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

[158]

J. Folda, '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: Cambridge University Press, 1995, pp. 119–174.

[159]

A. Jotischky, 'Manuel Comnenus and the Reunion of the Churches: the Evidence of the Conciliar Mosaics in the Church of the Nativity in Bethlehem', *Levant*, vol. 26, no. 1, pp. 207–223, Jan. 1994, doi: 10.1179/lev.1994.26.1.207.

[160]

B. D. Boehm and M. Holcomb, Eds., *Jerusalem, 1000-1400: every people under heaven*. New York: The Metropolitan Museum of Art, 2016.

[161]

J. Folda, 'Reflections on art in Crusader Jerusalem about the time of the Second Crusade: c. 1140 – c.1150', in *The Second Crusade and the Cistercians*, New York: St. Martin's Press, 1992, pp. 171–182.

[162]

J. Folda, '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]

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

[164]

J. Folda, 'East meets West: the art and architecture of the Crusader States', in *A companion to Medieval art: Romanesque and Gothic in Northern Europe*, vol. 2, Malden, Mass: Blackwell, 2006, pp. 488–509 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=243612&ppg=512>

[165]

J. Folda, *Crusader art: the art of the Crusaders in the Holy Land, 1099-1291*. Aldershot: Lund Humphries, 2008.

[166]

J. Folda, '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*, Leeds: Maney, 2015, pp. 1–14.

[167]

H. A. Gaudette, 'The spending power of a Crusader queen: Melisende of Jerusalem', in *Women and wealth in late medieval Europe*, T. Earenfight, Ed. New York: Palgrave Macmillan, 2010, pp. 135–148 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=623799&ppg=145>

[168]

Z. Jacoby, '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*, vol. 21, Kalamazoo, Mich: Medieval Institute Publications, 1986, pp. 145–159.

[169]

E. Lapina, A. J. Morris, S. A. Throop, and L. J. Whatley, Eds., *The Crusades and visual culture*. Farnham: Ashgate, 2015.

[170]

B. Zeitler, '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, vol. Society for the Promotion of Byzantine Studies publication, R. Cormack and E. Jeffreys, Eds. Aldershot: Ashgate, 2012, pp. 69–83.

[171]

R. Cormack and S. Mihalarias, 'A Crusader painting of St George: "maniera greca" or "lingua franca"', *The Burlington magazine*, vol. 126, no. 972, pp. 132–141, 1984 [Online]. Available:  
[https://www-jstor-org.bris.idm.oclc.org/stable/881572?seq=1#metadata\\_info\\_tab\\_contents](https://www-jstor-org.bris.idm.oclc.org/stable/881572?seq=1#metadata_info_tab_contents)

[172]

J. Folda, '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, N. Housley, Ed. Aldershot: Ashgate, 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* [Online].

Available: <http://www-tandfonline-com.bris.idm.oclc.org/doi/abs/10.1179/byz.1991.15.1.96>

[174]

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

[175]

M. IMMERZEEL, 'The Monastery of Our Lady of Saydnaya and Its Icon', *Eastern Christian Art*, vol. 4, pp. 13–26, Dec. 2007, doi: 10.2143/ECA.4.0.2024664. [Online]. Available: <https://search-ebscohost-com.bris.idm.oclc.org/login.aspx?direct=true&db=rfh&AN=ATLAIgFE180328001674&site=ehost-live>

[176]

H. Belting, '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*, Chicago: University of Chicago Press, 1994, pp. 330–348.

[177]

H. Belting, '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, 1994.

[178]

A. Derbes, 'Siena and the Levant in the Later Dugento', *Gesta*, vol. 28, no. 2, pp. 190–204, Jan. 1989, doi: 10.2307/767068.

[179]

Lenia Kouneni, 'The Kykkotissa Virgin and Its Italian Appropriation', *Artibus et Historiae*, vol. 29, no. 57, pp. 95–107, 2008 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/20067183>

[180]

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

[181]

B. D. Boehm and M. Holcomb, Eds., *Jerusalem, 1000-1400: every people under heaven*. New York: The Metropolitan Museum of Art, 2016.

[182]

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

[183]

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

[184]

A. Derbes, *Picturing the Passion in late medieval Italy: narrative painting, Franciscan ideologies, and the Levant*. Cambridge: Cambridge University Press, 1996.

[185]

J. Folda, '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: Cambridge University Press, 2005, pp. 230–368.

[186]

B. Hamilton, '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*, vol. *Studies in church history*, Woodbridge: Published for the Ecclesiastical History Society by the Boydell Press, 2000, pp. 207–215.

[187]

L.-A. Hunt, '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*, vol. 9, Princeton, N.J.: Index of Christian Art, Dept. of Art and Archaeology, 2007, pp. 48–66.

[188]

M. Immerzeel, 'Holy horsemen and Crusader banners. Equestrian Saints in wall paintings in Lebanon and Syria', *Eastern Christian Art*, vol. 1, pp. 29–60, 2004.

[189]

M. Immerzeel, '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*, vol. 9, Princeton, N.J.: Index of Christian Art, Dept. of Art and Archaeology, 2007, pp. 67–83.

[190]

A. Neff, 'Byzantium Westernized, Byzantium Marginalized: Two Icons in the *Supplicationes variae*', *Gesta*, vol. 38, no. 1, pp. 81–102, Jan. 1999, doi: 10.2307/767113.

[191]

R. S. Nelson, 'An Icon at Mt. Sinai and Christian Painting in Muslim Egypt during the Thirteenth and Fourteenth Centuries', *The Art Bulletin*, vol. 65, no. 2, Jun. 1983, doi: 10.2307/3050318.

[192]

R. S. Nelson, K. M. Collins, and J. Paul Getty Museum, *Holy image, hallowed ground: icons from Sinai*. Los Angeles: J. Paul Getty Museum, 2006.

[193]

V. Pace, '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, vol. 21, Kalamazoo, Mich: Medieval Institute Publications, 1986, pp. 331–345.

[194]

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

[195]

T. K. Thomas, '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]

K. Weitzmann, 'Thirteenth Century Crusader Icons on Mount Sinai', *The Art Bulletin*, vol. 45, no. 3, Sep. 1963, doi: 10.2307/3048094.

[197]

K. Weitzmann, 'Icon Painting in the Crusader Kingdom', *Dumbarton Oaks Papers*, vol. 20, 1966, doi: 10.2307/1291242.

[198]

A. Weyl Carr, '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*, vol. 21, Kalamazoo, Mich: Medieval Institute Publications, 1986, pp. 347–359.

[199]

W. Wixom, '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]

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

[201]

E. R. Hoffman, 'Christian-Islamic Encounters on Thirteenth-Century Ayyubid Metalwork: Local Culture, Authenticity, and Memory', *Gesta*, vol. 43, no. 2, pp. 129–142, Jan. 2004, doi: 10.2307/25067100.

[202]

R. A. Katzenstein and G. D. Lowry, 'Christian Themes in Thirteenth-Century Islamic Metalwork', *Muqarnas*, vol. 1, 1983, doi: 10.2307/1523071.

[203]

Laura T. Schneider, 'The Freer Canteen', *Ars Orientalis*, vol. 9, pp. 137–156, 1973 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/4629276>

[204]

Jan de Hond and Luitgard Mols, 'A Mamluk Basin for a Sicilian Queen', *The Rijksmuseum Bulletin*, vol. 59, no. 1, pp. 6–33, 2011 [Online]. Available: <http://www.jstor.org.bris.idm.oclc.org/stable/23074620>

[205]

J. Folda, *Crusader art in the Holy Land: from the Third Crusade to the fall of Acre, 1187-1291*. Cambridge: Cambridge University Press, 2005.

[206]

M. Georgopoulou, 'Orientalism and Crusader Art: Constructing a New Canon', *Medieval Encounters*, vol. 5, no. 3, pp. 289–321, Jan. 1999, doi: 10.1163/157006799X00097.

[207]

H. C. Evans, W. D. Wixom, and 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]

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

[209]

J. W. Allan, 'The influence of the metalwork of the Arab Mediterranean on that of medieval Europe', in *The Arab influence in Medieval Europe*, vol. Middle East cultures series, Reading: Ithaca Press, 1994, pp. 44-62.

[210]

A. Ballian, 'Three Islamic inlaid brasses and the Mosul tradition of inlaid metalwork', *Museio Benake*, pp. 113-140, 2010.

[211]

B. D. Boehm and M. Holcomb, Eds., *Jerusalem, 1000-1400: every people under heaven*. New York: The Metropolitan Museum of Art, 2016.

[212]

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

[213]

E. C. Dodd, 'Siculo-Arabic ivories: Christian motifs in Islamic painting', vol. Band 36. München: Hirmer Verlag GmbH, 2011, pp. 151-167.

[214]

J. Folda, *Crusader art: the art of the Crusaders in the Holy Land, 1099-1291*. Aldershot: Lund Humphries, 2008.

[215]

J. Folda, '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, 2005.

[216]

V. P. Goss and C. V. Bornstein, *The Meeting of two worlds: cultural exchange between East and West during the period of the Crusades*, vol. 21. Kalamazoo, Mich: Medieval Institute Publications, 1986.

[217]

R. Kana'an, 'The biography of a thirteenth-century brass ewer from Mosul', in *God is beautiful and loves beauty: the object in Islamic art and culture*, S. S. Blair and J. M. Bloom, Eds. New Haven: Yale University Press in association with The Qatar Foundation, Virginia Commonwealth University, and Virginia Commonwealth University School of the Arts in Qatar, 2013.

[218]

R. Mack, 'Chapter 9: Inlaid brass', in *Bazaar to piazza: Islamic trade and Italian art, 1300-1600*, Berkeley: University of California Press, 2002.

[219]

V. Porter and M. Rosser-Owen, Eds., *Metalwork and material culture in the Islamic world: art, craft and text: essays presented to James W. Allan*. London: I.B Tauris, 2012 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=1208973>

[220]

Snelders, Bas; Immerzeel, Mat, 'The Thirteenth-Century Flabellum from Deir al-Surian in the Musée Royal de Mariemont (Morlanwelz, Belgium)', *Eastern Christian Art*, pp. 113-139, 2004 [Online]. Available: <http://search.ebscohost.com.bris.idm.oclc.org/login.aspx?direct=true&db=rfh&A>

N=ATLAIgFE180328001656&site=ehost-live