

CRUSADER ART AND ARCHITECTURE: A PHOTOGRAPHIC SURVEY

Modern scholarship on the history of the crusades begins in the early nineteenth century. Between 1807 and 1832 Friedrich Wilken published his *Geschichte der Kreuzzüge* in seven volumes, and between 1812 and 1822 J. F. Michaud produced his *Histoire des croisades*, also in seven volumes, the latter having reached by 1838 its fifth edition, "revue, corrigée et augmentée, d'après le voyage de l'auteur en orient."¹ Despite the remarkably broad scope of these works, especially that of Michaud, who made a point of visiting the Levant in furtherance of his professional studies, neither author has much to say about the visual arts in relation to the crusaders. Wilken discusses at length only the destruction of works of art during the terrible sack of Constantinople in 1204.² Michaud deals briefly with scenes in the famous St. Denis crusader window.³ And neither work contains a single illustration, except maps.

In fact, through the first sixty years of the nineteenth century illustrations of crusader artistic work, mainly architecture, were still found almost exclusively in publications of travelers to the Near East such as John Carne, A. and L. de Laborde, David Roberts, and W. H. Bartlett.⁴ These popular illustrations, mainly rather romantic drawings of buildings and scenery, fired the interest and imagination of western Europeans but were not intended for the scholarly study of

1. Friedrich Wilken, *Geschichte der Kreuzzüge nach morgenländischen und abendländischen Berichten* (7 vols., Leipzig, 1807-1832); J. F. Michaud, *Histoire des croisades* (7 vols., Paris, 1812-1822; 5th ed., 6 vols., Paris, 1838).

2. Wilken, *Geschichte der Kreuzzüge*, V (1829), appendix II, pp. 12-42.

3. Michaud, *Histoire des croisades*, I (1838), 110, note 1, and 208, note 1, and II (1838), 180, note 2.

4. John Carne, *Syria, the Holy Land, Asia Minor, &c., Illustrated, in a series of views drawn from nature . . .* (3 vols., London, Paris, and New York, 1836-1838); A. and L. de Laborde, *Voyage de la Syrie* (Paris, 1837); David Roberts, *The Holy Land, Syria, Idumea, Egypt & Nubia* (2 vols., London, 1842); W. H. Bartlett, *Walks about the City and Environs of Jerusalem* (London, 1844).

crusader architecture. Other artists also visited the Near East and did sketches that were never published. The young architect Charles Barry made a study trip through the Levant between 1817 and 1820, and W. Holman Hunt set out in 1854 for Syria, but here again the purpose was not primarily the investigation of crusader buildings.

The advent of photography opened up new possibilities for accurate reproduction, and with the introduction of collodion toward the mid-nineteenth century a number of photographers took the field. Albums began to appear, such as those by Auguste Salzmann and Francis Frith.⁵ Again, however, these pictures were chiefly general views of Jerusalem and other places in the Near East, although many of the photographs are of considerable historical interest to scholars.

In the meantime serious work with measured drawings had begun to appear. Among the earliest was a history of the church of the Holy Sepulcher by Robert Willis published in 1849 in the second edition of George Williams's *The Holy City . . .*⁶ But the landmark studies with better drawings, including plans and sections and some illustrations (although there were no photographs), appeared in 1860 and 1871, the work of Count Melchior de Vogüé and Baron E. G. Rey respectively.⁷ In *Les Églises de la Terre Sainte* de Vogüé wrote the first systematic survey of crusader ecclesiastical architecture as an extract from his account of his Levantine travels. Rey discussed crusader military architecture eleven years later, part of his wide-ranging studies on the crusader states.

As a result of the works of de Vogüé and Rey, historians of the crusades began to deal with crusader art and architecture. In 1883 Hans Prutz published his *Kulturgeschichte der Kreuzzüge*, which included a chapter entitled "Die bildenden Künste bei den Franken und die Einwirkung der Kreuzzüge auf die bildenden Künste im

5. Auguste Salzmann, *Jérusalem: Étude et reproduction photographique des monuments de la ville sainte . . .* (2 vols., Paris, 1856); Francis Frith, *Egypt, Sinai, and Palestine* (London, Glasgow, and Edinburgh, [1860]), supplementary volume.

6. George Williams, *The Holy City: Historical, Topographical, and Antiquarian Notices of Jerusalem* (2nd ed., 2 vols., London, 1849), with "An Architectural History of the Church of the Holy Sepulchre," by Rev. Robert Willis, in vol. II, pp. 129-294, with six plates. For Jerusalem as a whole the architect-engineer to Surayya Pasha published detailed drawings in 1864; see Ermete Pierotti, *Jerusalem Explored, being a Description of the Ancient and Modern City with Numerous Illustrations Consisting of Views, Ground Plans, and Sections*, tr. T. G. Bonney (2 vols., London and Cambridge, 1864).

7. C. J. Melchior de Vogüé, *Les Églises de la Terre Sainte* (Fragments d'un voyage en Orient, Paris, 1860); E. G. Rey, *Étude sur les monuments de l'architecture militaire des croisés en Syrie et dans l'île de Chypre* (Collection de documents inédits sur l'histoire de France, series 1: Histoire politique; Paris, 1871).

Abendlande.”⁸ Prutz had studied the written sources carefully and he knew the works of de Vogüé, Rey, and Viollet-le-Duc, among others. He presents a concise survey of crusader art in the Holy Land, identifying several key problems, but his reliance on the written word rather than the visual image is reflected in the total absence of any illustrations to his text.

Coincidentally in the same year, 1883, Rey published another important book on the crusades entitled *Les Colonies franques de Syrie*.⁹ He too devotes a chapter to crusader art but limits it to “l’art industriel.” By this he means metalwork, glass, textiles, and such, but he also mentions “l’évangélaire de la reine Melisende.” This is, of course, the psalter of Melisend in the British Library, which is included because of the carved ivory plaques on its binding in the “plus beau style bysantin,” no reference being made to the miniatures in the manuscript. Like Prutz, Rey has no drawings or photographs to illustrate his text.

The next major contributions to the knowledge of crusader art and architecture were made in publications on Palestinian archaeology by Charles Warren, C. R. Conder, and H. H. Kitchener, and by Charles Clermont-Ganneau. The survey of western Palestine got underway in Jerusalem in 1867, and after several seasons in Judaea, Samaria, and Galilee, the publications were issued in four volumes between 1881 and 1884.¹⁰ Basically the crusader material is presented in the form of archaeological reports, but the text together with the measured drawings and pictorial engravings is still an invaluable resource for crusader studies today. And one special later benefit of the project was *The Latin Kingdom of Jerusalem* by C. R. Conder.¹¹ Though completely without illustrations, it is one of the first histories of the crusades written since William of Tyre by someone who knew the land of Syria-Palestine intimately. Clermont-Ganneau started archaeological work in Palestine, also under the aegis of the Palestine Exploration Fund, between November 1873 and November 1874. His findings were subsequently published in two volumes, and in this and other work he was one of the first to in-

8. Hans Prutz, *Kulturgeschichte der Kreuzzüge* (Berlin, 1883), pp. 416-435.

9. E. G. Rey, *Les Colonies franques de Syrie au XII^{me} et XIII^{me} siècles* (Paris and Geneva, 1883), pp. 211-234.

10. *The Survey of Western Palestine: Jerusalem*, by Charles Warren and C. R. Conder (London, 1884); *The Survey of Western Palestine: Memoirs of the Topography, Orography, Hydrography and Archaeology*, by C. R. Conder and H. H. Kitchener; vol. I: *Galilee* (London, 1881); vol. II: *Samaria* (London, 1882); vol. III: *Judaea* (London, 1883).

11. C. R. Conder, *The Latin Kingdom of Jerusalem, 1099 to 1291 A.D.* (London, 1897).

clude photographs for illustrations of significant crusader material, along with various types of drawings.¹²

The scholarly labors of these men in the second half of the nineteenth century laid the foundations for the great contributions to come. In 1899 Camille Enlart published *L'Art gothique et la Renaissance en Chypre* in two volumes.¹³ Here was the major breakthrough in the use of photographic reproductions for crusader art and architecture, there being a total of 34 plates, as well as copious drawings and figures in the text. It was the first adequately illustrated serious study of crusader artistic endeavor in a major region of the Levant.

Enlart was followed by the Dominicans L. H. Vincent and F. M. Abel, who began in 1912 their monumental series of publications on Jerusalem, Bethlehem, Hebron, and Emmaus.¹⁴ With rigorous scholarship they investigated the medieval and other monuments at these sites, presenting them with meticulous drawings and numerous invaluable photographic reproductions. These studies remain to this day the standard works for the archaeology of the relevant crusader monuments.

Enlart continued his major contributions to crusader studies with the publication from 1925 to 1928 of the first general survey of crusader art and architecture in the Latin kingdom of Jerusalem.¹⁵ Furthermore, *Les Monuments des croisés . . .* included the most extensive set of illustrations on crusader material to date, there being a total of 196 plates comprising over 600 pictures in the two-volume atlas alone.

12. Charles Clermont-Ganneau, *Archaeological Researches in Palestine during the Years 1873-1874*, vol. I, tr. A. Stewart (London, 1899); vol. II, tr. John Macfarlane (London, 1896). Photographic reproductions seem to have been used for crusader material as early as the 1880's. Clermont-Ganneau himself published plates with crusader seals in his *Études d'archéologie orientale*, vol. I (Bibliothèque de l'École des Hautes Études: Sciences philologiques et historiques, fasc. 44; Paris, 1880), pl. III D, E. But photographic reproductions seem to have come into widespread use for scholarly publications only in the 1890's. The first *Quarterly Statement of the Palestine Exploration Fund* to use them was for 1891, and the *Revue de l'Orient Latin* launched its first volume in 1893 with such illustrations.

13. Camille Enlart, *L'Art gothique et la Renaissance en Chypre* (2 vols., Paris, 1899).

14. *Jérusalem: Recherches de topographie, d'archéologie et d'histoire*; vol. I: [L.] Hugues Vincent, *Jérusalem antique* (Paris, 1912); vol. II: Vincent and F. M. Abel, *Jérusalem nouvelle* (Paris, 1914-1926); Vincent and Abel, *Bethléem: Le Sanctuaire de la Nativité* (Paris, 1914); Vincent and E. J. H. Mackay, with Abel, *Hébron: Le Haram el-Khalil, sépulture des patriarches* (2 vols., text and album, Paris, 1923); and Vincent and Abel, *Emmaüs: Sa Basilique et son histoire* (Paris, 1932), which equates 'Amwäs with Emmaus.

Four years before Vincent and Abel's publication on Bethlehem, a more limited but still useful illustrated volume on the church of the Nativity at Bethlehem appeared under the auspices of the Byzantine Research Fund: W. Harvey et al., *The Church of the Nativity at Bethlehem*, ed. R. Weir Schultz (London, 1910).

15. Camille Enlart, *Les Monuments des croisés dans le royaume de Jérusalem: Architecture religieuse et civile* (Bibliothèque archéologique et historique, vols. VII and VIII), text in 2 volumes (Paris, 1925 and 1928) and atlas in 2 albums (Paris, 1926 and 1927).

Enlart's successor in the Levant was Paul Deschamps, whose intensive studies of crusader castles were initiated with a magisterial publication on *Krak des Chevaliers* in 1934.¹⁶ Among other features it contains the finest measured drawings ever done for any work of crusader architecture.

At this point it is useful to observe that the focus in these art-historical and archaeological studies by de Vogüé, Rey, Vincent, Abel, Enlart, and Deschamps was overwhelmingly on architecture. Enlart alone dealt extensively with sculpture and to a certain extent with other arts, but always in the context of architecture as the subtitle to *Les Monuments des croisés . . .* makes clear: *Architecture religieuse et civile*. Indeed, crusader sculpture had only begun to attract attention independently as a result of the first Nazareth excavations published by Père Viaud in 1910 and a series of articles by Père Germer-Durand, Abel Fabre, and Paul Deschamps, all with good photographs for their day.¹⁷

It was, appropriately enough, T. S. R. Boase who in 1939 was among the earliest in a widening group of scholars who began to challenge French dominance of scholarship in crusader art and architecture.¹⁸ His work in this field continued, with two general books published recently,¹⁹ and regrettably now terminates with the posthumous publication of the chapters in the present volume, which con-

16. Paul Deschamps, *Les Châteaux des croisés en Terre Sainte*; I, *Le Krak des Chevaliers* (2 vols., Paris, 1934; Bibliothèque archéologique et historique, vol. XIX), and II, *La Défense du royaume de Jerusalem* (2 vols., Paris, 1939; Bibliothèque archéologique et historique, vol. XXXIV). The third part to this series, on the county of Tripoli, is now in press.

17. Prosper Viaud, *Nazareth et ses deux églises de l'Annonciation et de Saint-Joseph d'après les fouilles récentes* (Paris, 1910); J. Germer-Durand, "La Sculpture franque en Palestine," *Conférences de Saint-Étienne . . . 1910-1911* (Paris, 1911), pp. 233-257; Abel Fabre, "La Sculpture provençale en Palestine au XII^e siècle," *Echos d'Orient*, XXI (1922), 45-51; Paul Deschamps, "La Sculpture française en Palestine et en Syrie à l'époque des croisades," *Fondation Eugène Piot, Monuments et mémoires*, XXXI (1930), 91-118; and *idem*, "Un Chapiteau roman du Berry, imité à Nazareth au XII^e siècle," *Fondation Eugène Piot, Monuments et mémoires*, XXXII (1932), 119-126. An earlier article by A. J. B. Wace on Frankish sculpture in Greece, "Laconia; V, Frankish Sculptures at Parori and Geraki," *Annual of the British School at Athens*, XI (1905), 139-145, seems to have been little noticed.

18. William Harvey had carried out structural surveys of both the church of the Holy Sepulcher and the church of the Nativity during the British mandate. These reports were published with copious photographs as *Church of the Holy Sepulchre, Jerusalem* (London, 1935) and *Structural Survey of the Church of the Nativity, Bethlehem* (London, 1935). One of Josef Strzygowski's last articles was on crusader sculpture: "Ruins of Tombs of the Latin Kings on the Haram in Jerusalem," *Speculum*, XI (1936), 499-508. In 1939 T. S. R. Boase published "The Arts in the Latin Kingdom of Jerusalem," *Journal of the Warburg and Courtauld Institutes*, II (1938/39), 1-21, an important select survey with considerable importance given to crusader sculpture and painting.

19. T. S. R. Boase, *Castles and Churches of the Crusading Kingdom* (London, 1967), and *Kingdoms and Strongholds of the Crusaders* (London, 1971).

stitute the first general survey of crusader monuments throughout the Levant.

While Boase was working, however, two German-born scholars, Hugo Buchthal and Kurt Weitzmann, made the most dramatic discoveries for crusader art since World War II. In 1957 Buchthal published twenty-one illuminated manuscripts which he convincingly attributed to crusader ateliers in Jerusalem and Acre.²⁰ Shortly thereafter, Weitzmann identified a large number of icons now in the monastery of St. Catherine's, on Mt. Sinai, which, he persuasively argued, were also done in crusader Jerusalem and Acre.²¹ These studies have opened up a facet of crusader art previously unknown to modern scholarship. Moreover, they have stimulated further study in painting and the rethinking of problems in other art forms, especially sculpture. Finally, they have continued to push the standards of reproduction of visual material for the growing corpus of crusader art steadily higher. In the meantime major French contributions to crusader architectural studies continued with the publication in 1969 of Antoine Bon's *La Morée franque*, incorporating research stretching back to the 1930's.²²

One result of the new strides in the study of crusader art and architecture has been the increased attention and importance given such material in publications on the crusades by non-art historians. Steven Runciman included a chapter on "Architecture and the Arts in Outremer" in his third volume of *A History of the Crusades*,²³ and more recently Joshua Prawer devoted a long chapter to "The Arts" in his *The Latin Kingdom of Jerusalem*.²⁴ Moreover, both authors included a small selection of photographic reproductions. Things have come a long way since 1883.

Anyone seriously interested today in the art and architecture of the crusaders must rely heavily on the art-historical and archaeological studies noted above. In particular, the drawings and photographs published by de Vogüé, Rey, Viaud, Vincent, Abel, Enlart, Des-

20. Hugo Buchthal, *Miniature Painting in the Latin Kingdom of Jerusalem* (Oxford, 1957).

21. Weitzmann has published a series of articles on these icons pending final publication as part of the studies from the Michigan-Princeton-Alexandria expedition to St. Catherine's monastery. His two major articles are "Thirteenth Century Crusader Icons on Mount Sinai," *Art Bulletin*, XLV (1963), 179-203, and "Icon Painting in the Crusader Kingdom," *Dumbarton Oaks Papers*, XX (1966), 49-83. For his other articles see above, chapter III B, note 20.

22. Antoine Bon, *La Morée franque: Recherches historiques, topographiques et archéologiques sur la principauté d'Achaïe (1205-1430)* (Bibliothèque des Ecoles françaises d'Athènes et de Rome, fasc. 213; 2 vols., Paris, 1969).

23. Steven Runciman, *A History of the Crusades*, III (Cambridge, 1954), 367-386.

24. Joshua Prawer, *The Latin Kingdom of Jerusalem* (London, 1972), pp. 416-468.

champs, Buchthal, Weitzmann, and Bon are indispensable.²⁵ It is in the context of these publications that this volume with its album of photographic reproductions takes form.

In preparing his survey T. S. R. Boase chose photographs to illustrate each major region as adequately as possible, that is, the mainland crusader states (the Latin kingdom of Jerusalem, the county of Tripoli, and the principality of Antioch), Lusignan Cyprus, the Frankish Morea, and the Hospitaller strongholds of the Aegean. Outside the kingdom of Jerusalem, however, his selection inevitably concentrated on military and ecclesiastical architecture, reflecting the major emphasis of the study of crusader art from the mid-nineteenth to the mid-twentieth century. Wherever possible, he included some architectural sculpture in the manner of Enlart, as well as some manuscript illumination from Buchthal's material.

The photographs added by the present author were chosen from a completely different point of view, with the intention of emphasizing the salient achievements of crusader painting, both monumental and small-scale, and of crusader sculpture, both figural and ornamental. Primary considerations in the choice of examples were the importance of the works in terms of quality, and the desire to represent as full a range as possible of crusader style and iconography. This procedure, not unexpectedly, yielded material drawn – with one major exception – solely from the Latin kingdom of Jerusalem. This results partly from the obvious preëminent importance of the Latin kingdom in the crusader Levant and partly from the fact that little is known at present of painting and sculpture in Antioch, Latin Constantinople, Frankish Greece, or the Aegean area (not to mention Edessa) beyond the carvings Boase had already included.

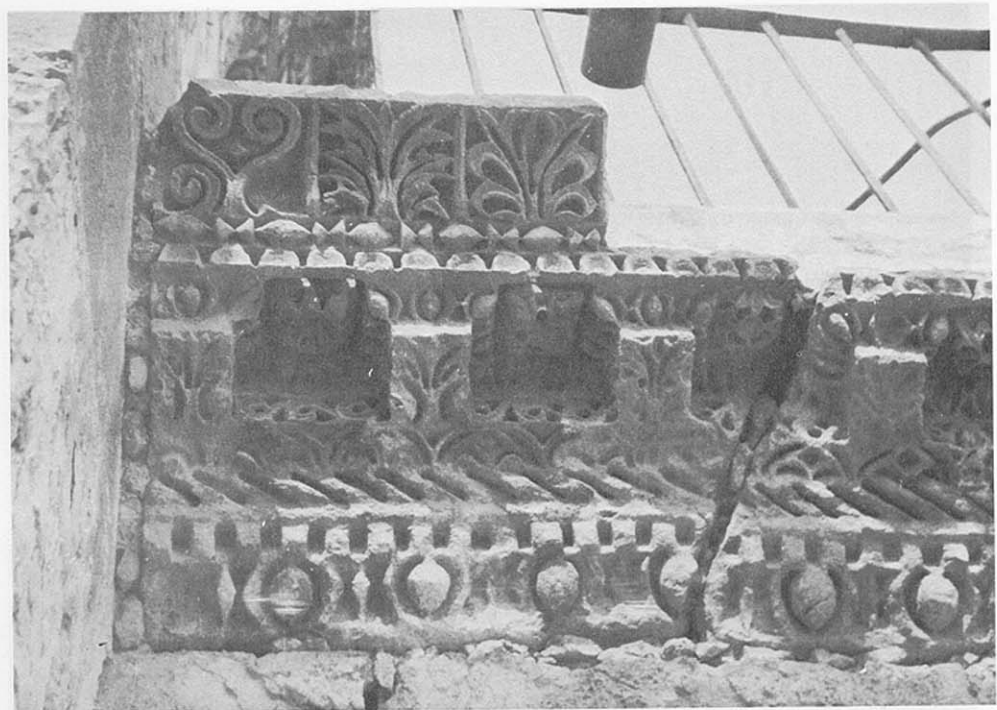
The emphasis, in the resulting album, on art (though not on architecture) from the Latin kingdom does not misrepresent the situation as we now know it in terms of crusader artistic endeavors. Almost all the significant extant painting and sculpture of high quality in the twelfth and thirteenth centuries comes from the Latin kingdom of Jerusalem, which was, after all, the heart of crusader holdings and aspirations. On the other hand, major architecture is substantially represented in all the regions, and the plates reflect this; if there is

25. Other useful photographs are published by W. Müller-Wiener, *Castles of the Crusaders*, tr. J. M. Brownjohn (London, 1966). For crusader sculpture the most recent collection is by M. Barasch, *Crusader Figural Sculpture in the Holy Land* (New Brunswick, N.J., 1971), including a large number of photographs of the Nazareth capitals. But the best reproductions of the Nazareth capitals remain in P. Egidi, "I Capitelli romanici di Nazaret," *Dedalo*, anno I (1920), 761-766.

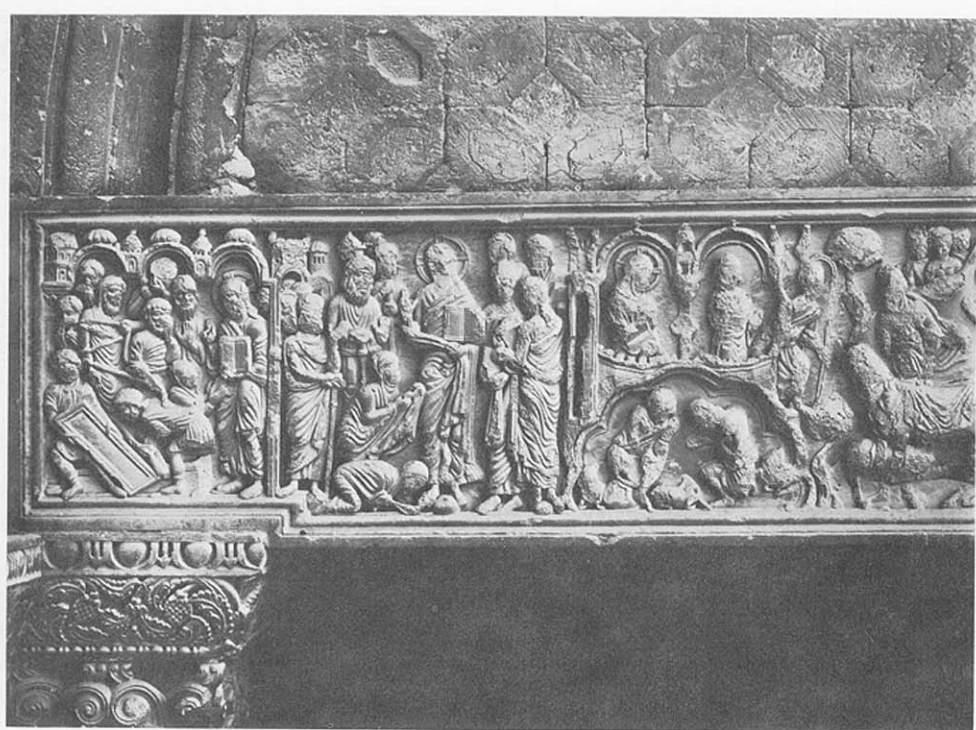
less architecture than in preceding surveys, this is because publications before 1950 placed their heaviest emphasis there, so that repetition here is unnecessary. This is not to deny that much work remains to be done on crusader architecture, such as surveys of Jerusalem and Acre and excavations in these cities and Caesarea Maritima as well as other castles. Nonetheless, it is time that the other arts begin to receive more adequate study.²⁶

One should bear in mind that this album, though attempting a representative survey, is still only a selection and not an exhaustive corpus. Indeed, some well-known, often-published crusader works like the Melisend Psalter ivory plaques are omitted in favor of less familiar material such as the Mt. Tabor edicule fragment (pl. XXIIIa). Although few of the monuments included in this collection are previously unpublished, the reader should find a welcome number of new photographs, including many of works on which much further study remains to be done.

26. The *Encyclopedia of World Art* (15 vols., New York, Toronto, London, 1959-1968) refers only very briefly to architecture in Lebanon and Syria and to armor as far as crusader art is concerned. C. R. Dodwell, *Painting in Europe: 800-1200*, in *The Pelican History of Art* (Harmondsworth, 1971), refers briefly to painting in "The Crusading Kingdoms," pp. 155-158, and figs. 172-174. Though only a short section, dealing mainly with Byzantine influence and limited to mosaics and manuscript illumination, with no mention of fresco painting, it is nonetheless the first notice taken of crusader painting in recent surveys of medieval art. The general survey *Art of the Medieval World* by George Zanecki, which has just appeared (New York, 1975), gives commendable coverage to crusader architecture, painting, and sculpture of the twelfth century in a section entitled "Romanesque art of the crusading kingdom" (pp. 328-333).



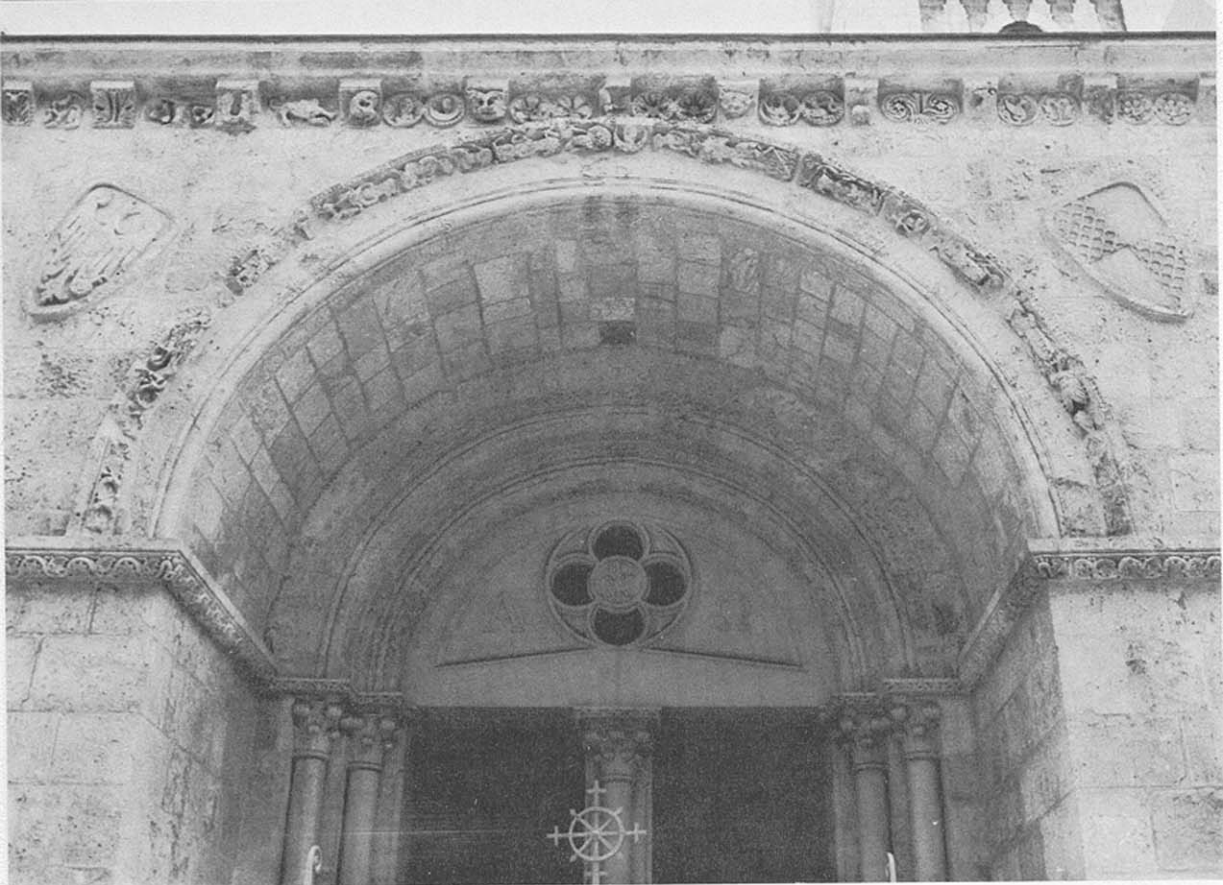
I. Church of the Holy Sepulcher, Jerusalem, south façade: *a.* upper cornice *b.* capitals on the west side of the entrance to the chapel of Calvary



II. Church of the Holy Sepulcher, Jerusalem, south façade: *a.* figural lintel from over the west door, left side (max. ht. 68.0 cm., *in situ* before 1929) *b.* vine scroll lintel from over the east door, left side (max. ht. 63.8 cm., *in situ* before 1929). Rockefeller Museum, Jerusalem

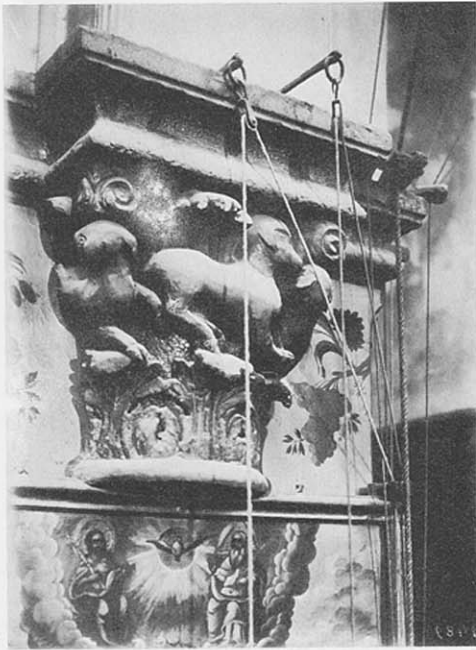


III. Church of the Holy Sepulcher, Jerusalem, details of lintels: *a.* the raising of Lazarus, detail of the figural lintel *b.* bird, detail of the vine scroll lintel. Rockefeller Museum, Jerusalem



IV. *a.* Church of St. Mary Latin, Jerusalem, north entrance arch with signs of the zodiac
b. corner console, two men. Museum of the convent of the Flagellation, Jerusalem

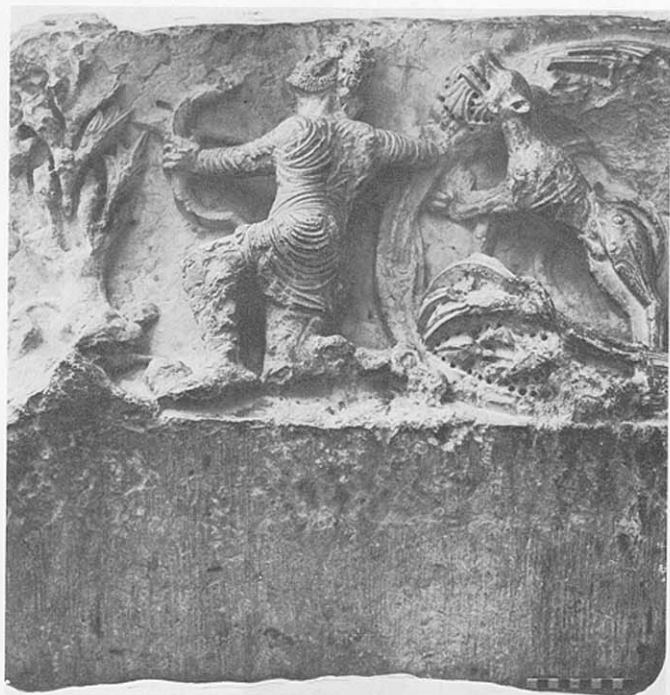




V. Capitals, Jerusalem: *a.* cloister of the church of the Holy Sepulcher *b.* tomb of the Virgin *c.* church of St. James *d.* edicule of the Ascension



VI. Capitals, Jerusalem: *a.* church of St. Mary the Great. Convent of St. Abraham, Jerusalem *b.* church of St. Peter Gallicante (31.1 cm. high). Convent of St. Peter in Gallicantu, Jerusalem



VII. a. Voussoir carved with archer. Museum of the Greek Orthodox Patriarchate, Jerusalem

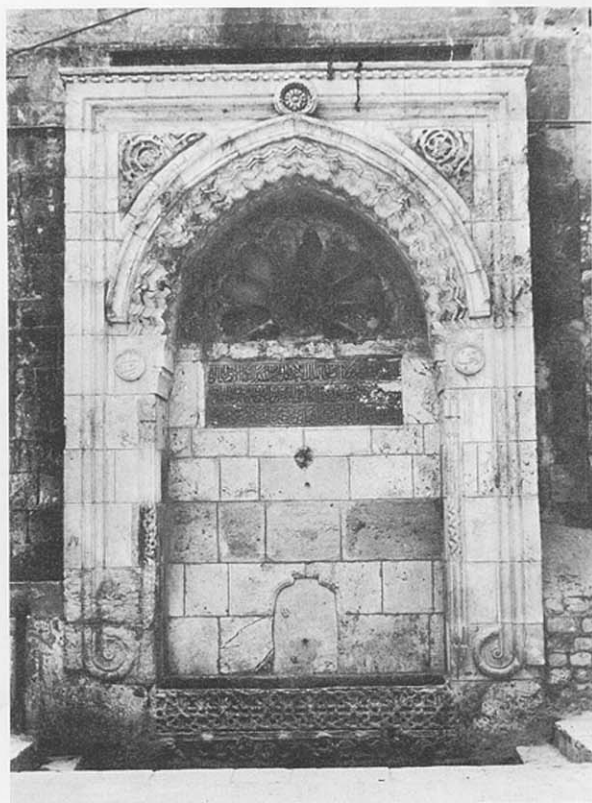


b. carved slab with acanthus and animals. Museum of the convent of the Flagellation, Jerusalem

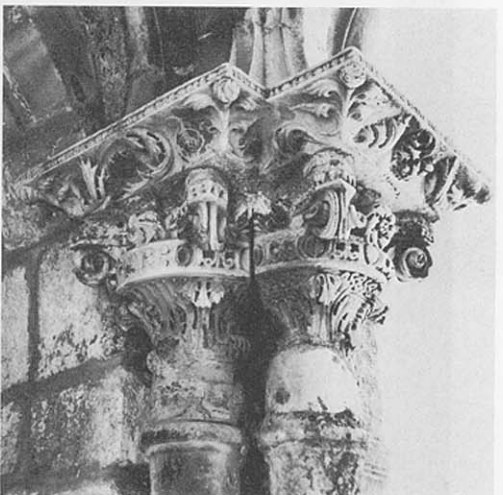


VIII. Aqṣâ mosque, Jerusalem:
a. corner capitals of the
dikkah (podium) *b.* carved
slab with acanthus and
interlaced columns

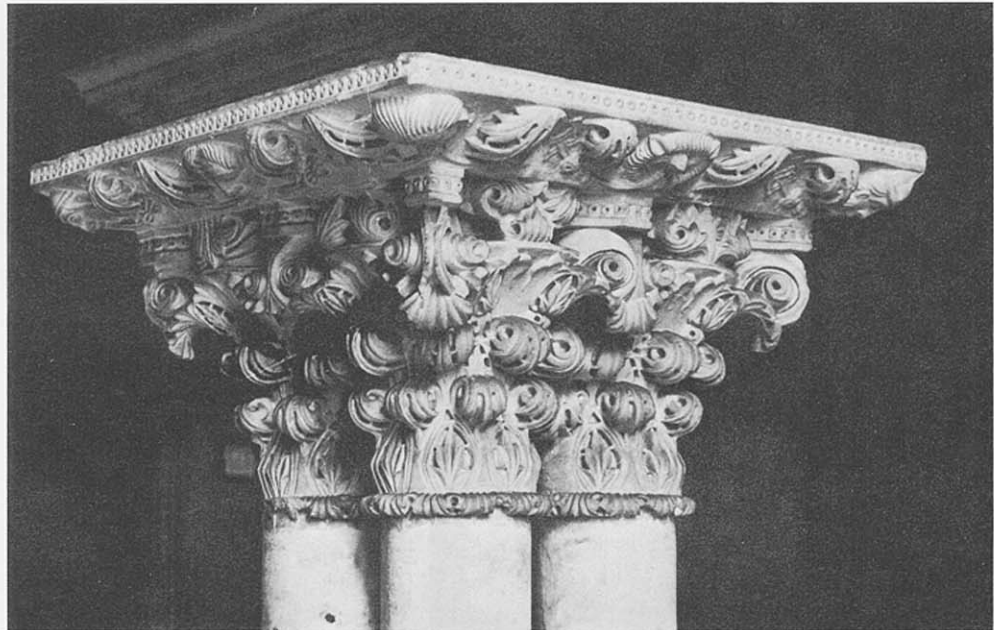




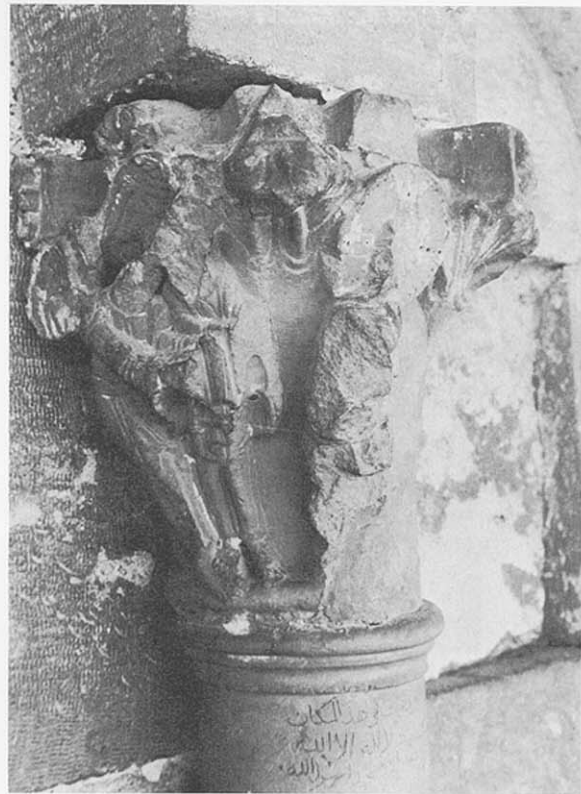
IX. *a.* Aqṣâ mosque, Jerusalem, twisted columns with double capitals *b.* *sabīl* (drinking fountain) of sultan Suleiman, with rose window, Bāb as-Silsilah, Jerusalem



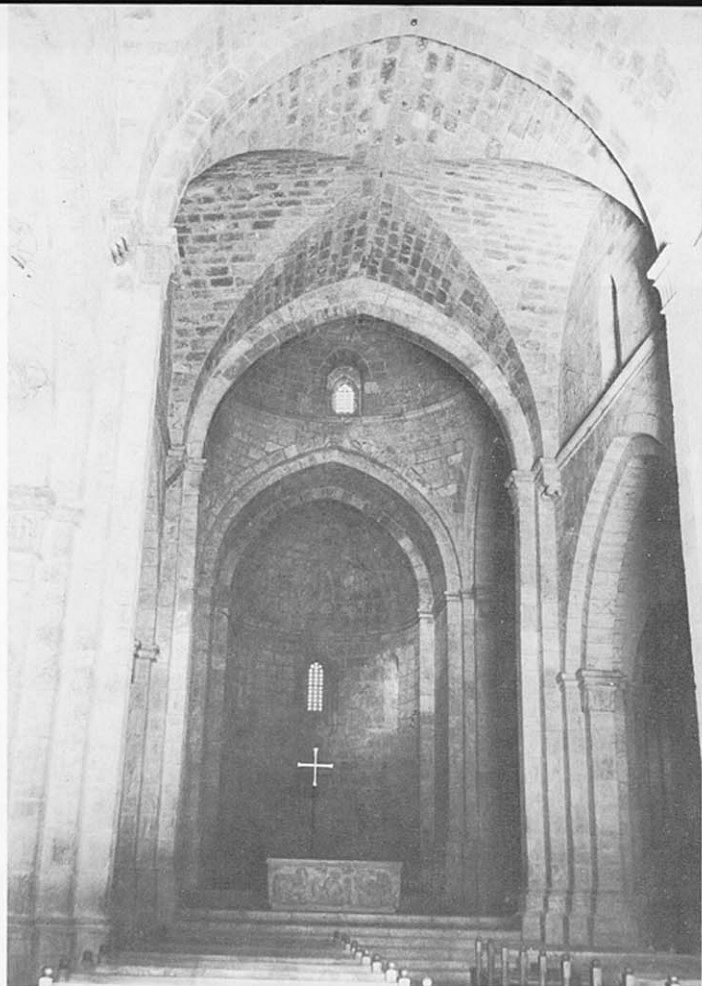
X. *a.* and *b.* Qubbat al-Mi'raj, Jerusalem, lantern and interior capitals *c.* arcading in the Bāb Hittah, Jerusalem, detail *d.* minbar (pulpit) of Burhān-ad-Dīn, Jerusalem, southwest corner capitals



XI. *a.* Triple capitals from Latrun *b.* detail: heads and acanthus. National Archeological Museum, Istanbul



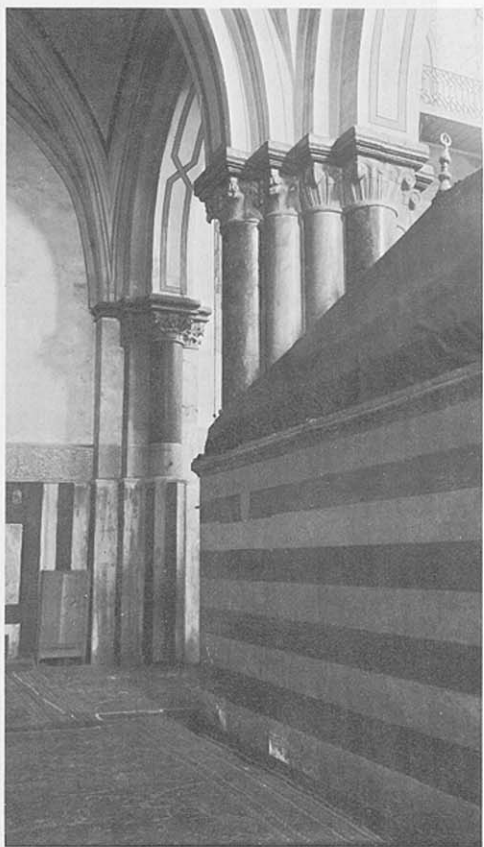
XII. Al-Ghawānimah minaret, Jerusalem: *a.* Christ ministered to by angels, capital on the east face (32.0 cm. high) *b.* Christ, detail of a capital on the west face (31.5 cm. high)



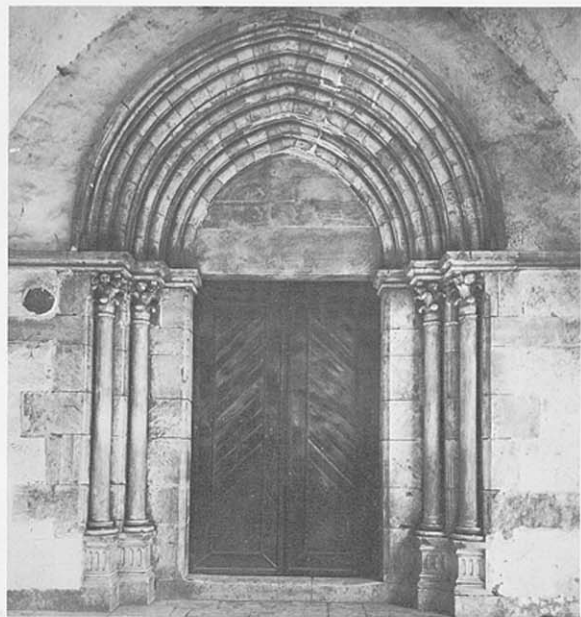
XIII. Church of St. Anne, Jerusalem: *a.* main nave *b.* capital in the south aisle



XIV. *a.* Church of the Nativity, Bethlehem, south entrance to the grotto
b. fortress chapel, Beth Gibelin, capital *in situ* at the apse entrance



XV. *a.* Church of St. Abraham, Ḥaram al-Khalīl, Hebron, now the Masjid Ibrāhīm
b. church of St. Abraham, Hebron, capitals in the main nave



XVI. *a.* Cathedral of St. John the Baptist, Gaza, now al-Jāmi' al-Kabīr (the great mosque): main door
b. cathedral of St. John the Baptist, Ramla, now al-Jāmi' al-Kabīr: main nave looking east

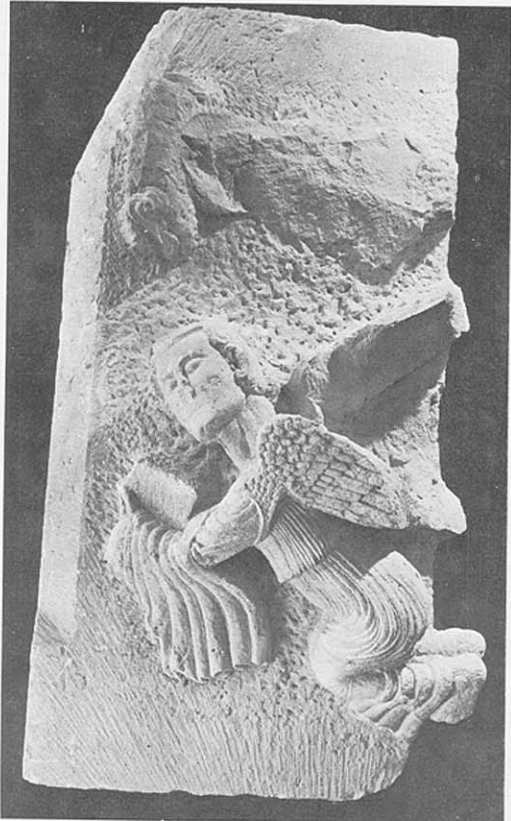




XVII. Church of the Resurrection, Nablus, now al-Jāmi' al-Kabīr: *a.* main door before the earthquake of 1927 *b.* detail, capitals on the right side of the main door

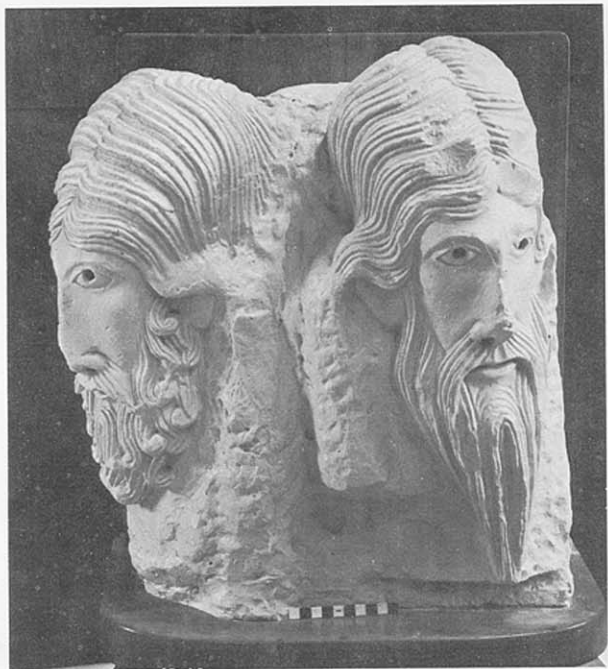
XVIII. Cathedral of St. John the Baptist, Sebastia: *a.* nave capitals *in situ* *b.* Herod's feast, capital from the west door (49.0 cm. high) *c.* the dance of Salome, capital from the west door (49.0 cm. high). *b* and *c*, National Archeological Museum, Istanbul



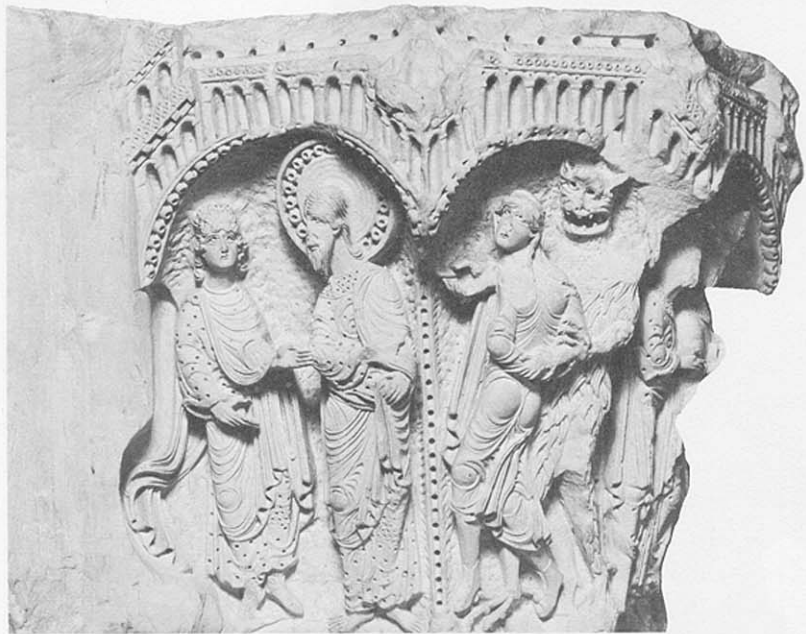


XIX. Castle of Belvoir:
a. angel from the castle chapel
(slab 115.0 cm. high x 58.0
cm. wide). Rockefeller
Museum, Jerusalem
b. smiling boy. Israel Museum,
Jerusalem





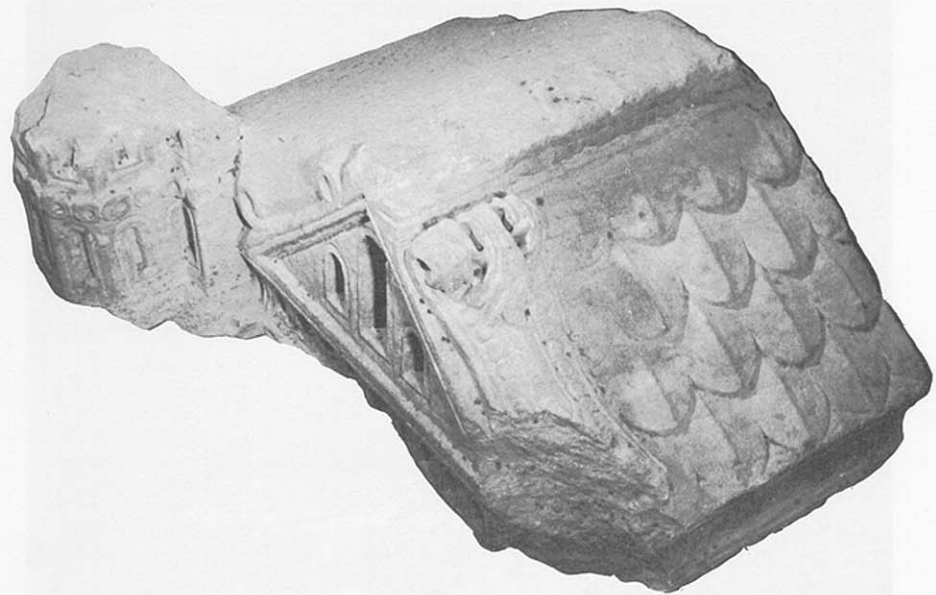
XX. Cathedral of the Annunciation, Nazareth:
a. paired bearded heads. Greek Orthodox Patriarchate, Jerusalem *b.* St. Peter (72.2 cm. high x 50.0 cm. max. width). Museum of the convent of the Annunciation, Nazareth



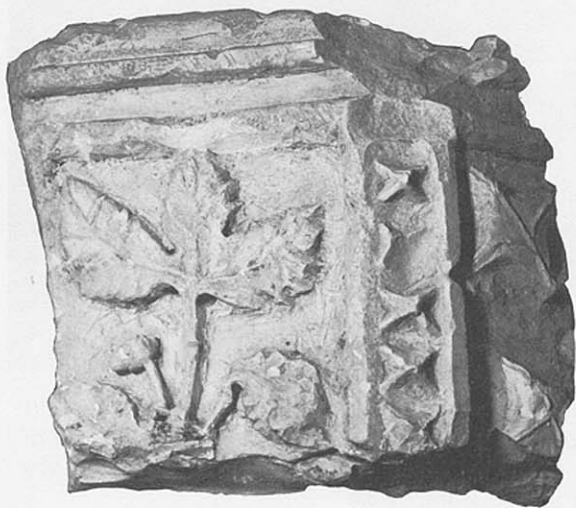
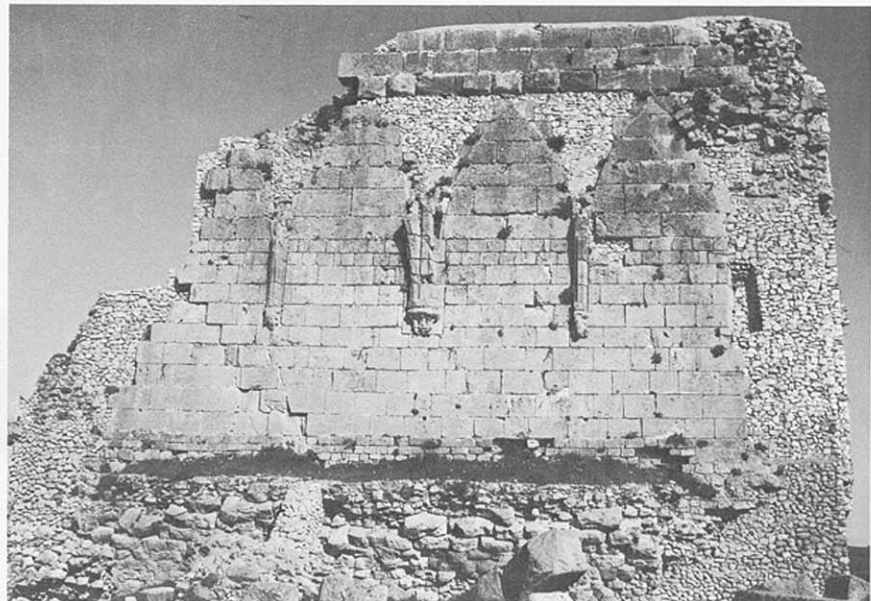
XXI. Cathedral of the
Annunciation, Nazareth:
a. capital with scenes of St.
Bartholomew or St. James
(42.9 cm. high) *b.* capital,
detail, the execution of
St. James



XXII. *a.* Fragment of torso and legs (max. ht. 81.0 cm.), from the cathedral of the Annunciation, Nazareth. Museum of the convent of the Annunciation, Nazareth
b. torso at Chatsworth, collection of the Duke of Devonshire



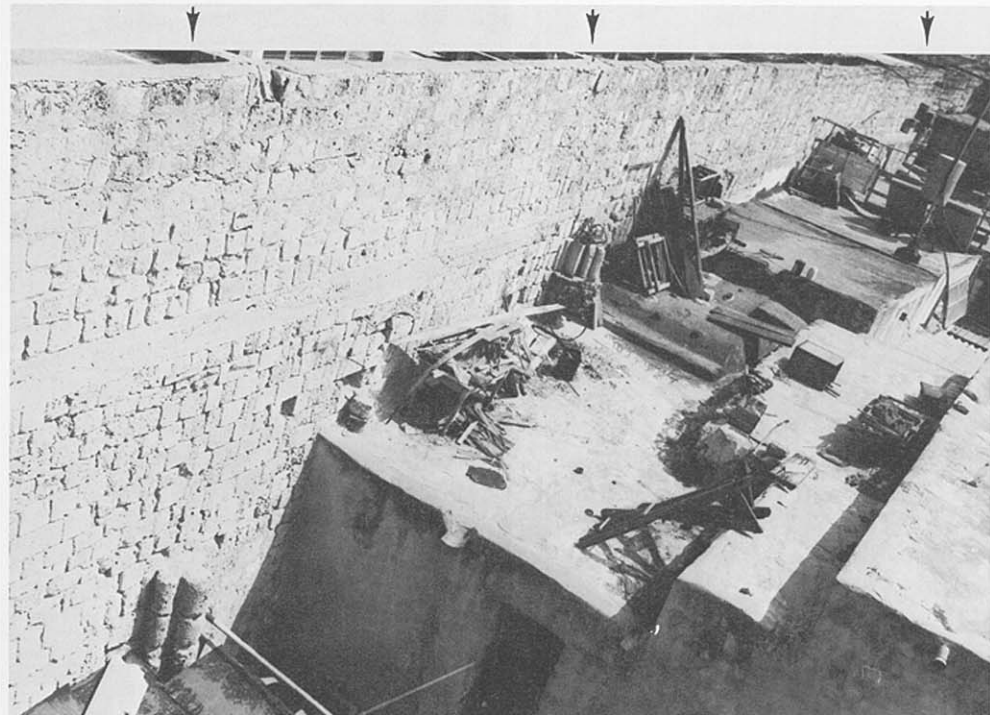
XXIII. *a.* Abbey church of the Holy Savior, Mt. Tabor, fragment of edicule (roof: 44.0 cm. wide x 25.0 cm. deep x 20.2 cm. high, excluding tower). Museum of the convent of the Annunciation, Nazareth *b.* holy-water basin (rosette diameter 10.0 cm.), from Acre. Municipal Museum, 'Akko



XXIV. *a, b, c, and d.* Château Pèlerin, great north tower: *a.* tower looking east *b.* left corbel, beardless head *c.* center corbel, three heads, damaged *d.* right corbel, bearded head *e.* carved architectural fragment from the monastery of St. Brochardus, Wādī as-Siyāh. Carmelite Museum, Stella Maris convent, Mt. Carmel

XXV. West door from the church of
St. Andrew, Acre, now the main door
to the madrasah-mausoleum of sultan
al-Malik an-Nāṣir Muḥammad
(d. 1341), Cairo: *a.* the door *b.* detail,
capitals on the left side

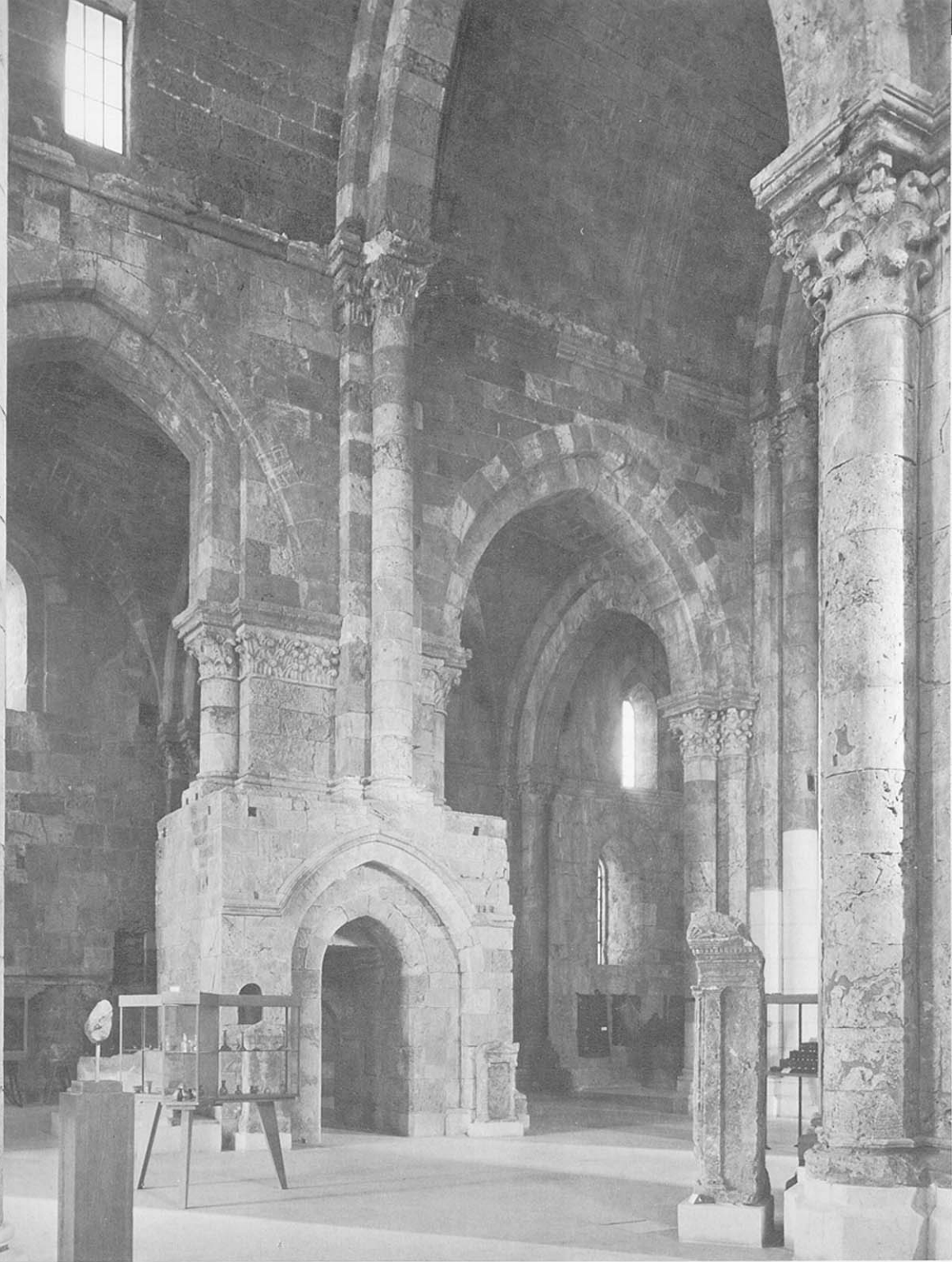




XXVI. *a.* Corbelled capitals and shafts *in situ* (see arrows), east wall of the west hall of the Hospitaller *grand manoir*, Acre, now the outer west wall of the Government Mental Hospital, 'Akko *b.* central corbelled capitals and shafts, east wall *c.* floral capital (36.5 cm. high, excluding column shaft) from the Hospitaller church of St. John, Acre. Municipal Museum, 'Akko

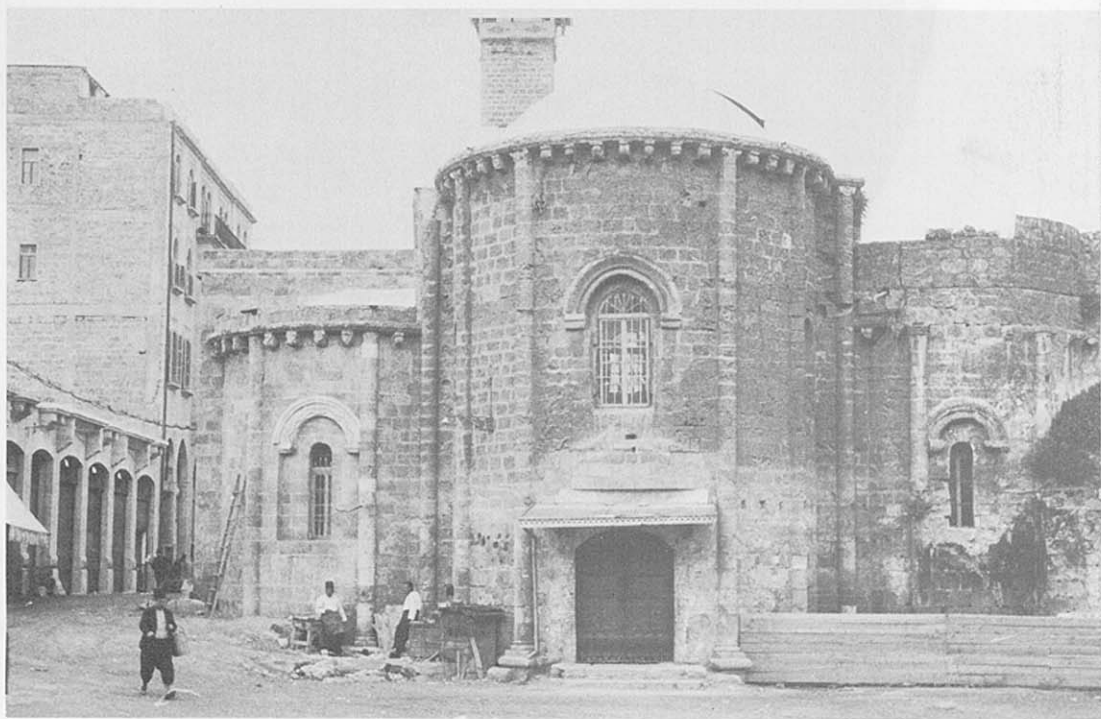
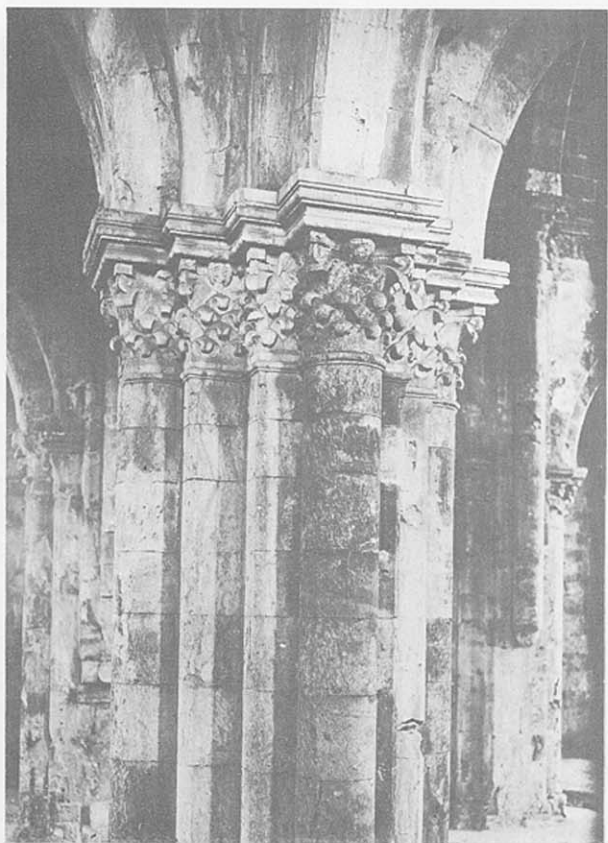


XXVII. Sculptures from
Acre: *a.* architectural sculpture
with lion and eagle (max.
ht. 51.5 cm.) *b.* corbel with
beardless head (rear slab 36.0
cm. high x 40.5 cm. wide).
Municipal Museum, 'Akko



XXVIII. Cathedral of Notre Dame, Tortosa, main nave

XXIX. *a.* Cathedral of Notre
Dame, Tortosa, detail of
capitals *b.* cathedral of St. John
the Baptist, Beirut, now al-Jāmi'
al-Kabīr (the great mosque):
eastern apses



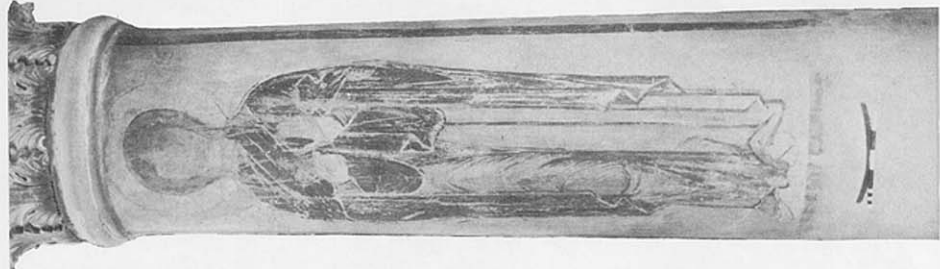
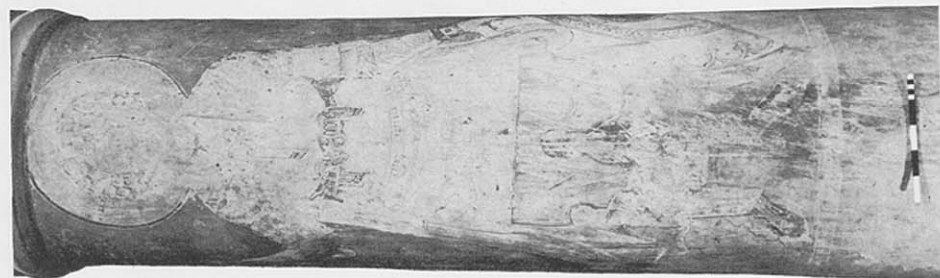


XXX. Church of the Holy Sepulcher, Jerusalem, Calvary chapel: Christ of the Ascension mosaic



XXXI. Church of the Nativity, Bethlehem: *a.* grotto mosaic, the Nativity of Christ *b.* main nave

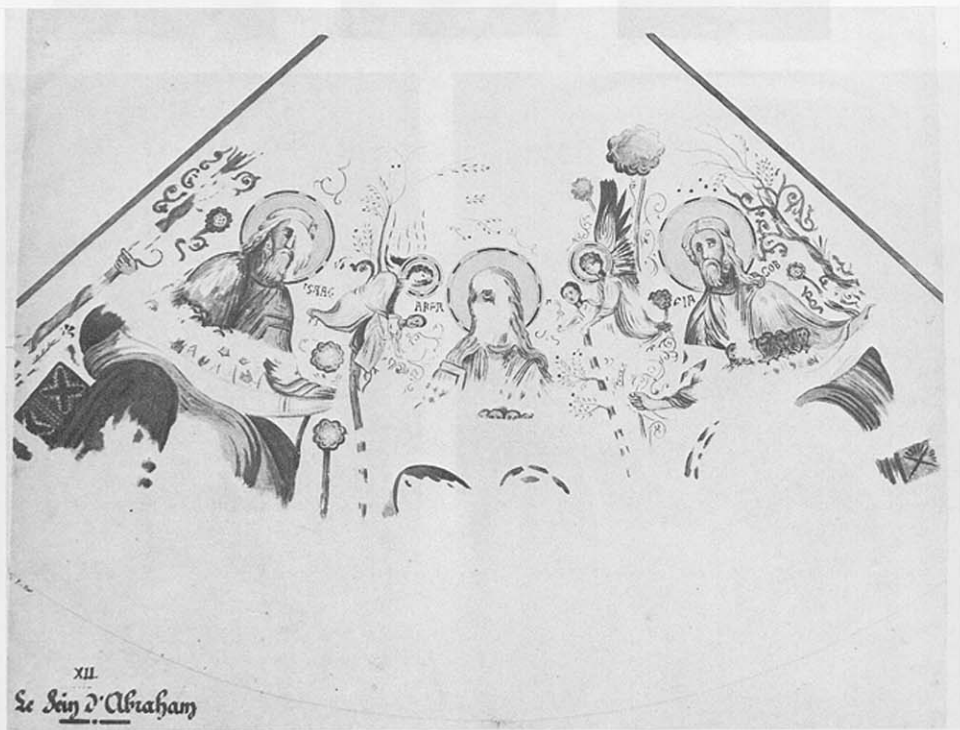




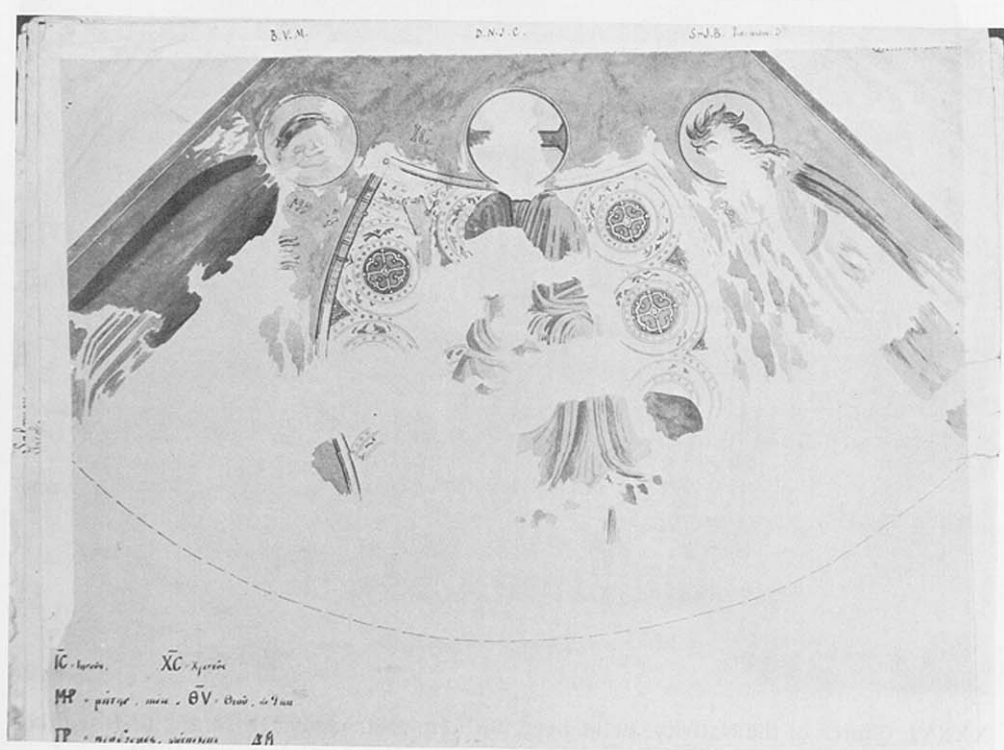
XXXII. Church of the Nativity, Bethlehem, nave column paintings: *a.* St. George, fourth column north side *b.* St. John the Evangelist tenth column north side *c.* Elijah, eighth column south side *d.* St. Fusca, tenth column south side



XXXIII. Church of the Nativity, Bethlehem, south aisle column paintings: *a.* St. Bartholomew, second column *b.* Virgin and Child, fifth column west side *c.* St. Margaret, seventh column *d.* detail of St. Leo, sixth column west side *e.* detail of pilgrim at the feet of St. James, first column



XXXIV. Church of St. Jeremiah (?), Abū-Ghosh: *a.* south apse, remains of fresco of the three patriarchs, Abraham, Isaac, and Jacob, with the souls of the blessed *b.* watercolor of the south apse fresco, by M. le comte de Piellat, 1907



XXXV. Church of St. Jeremiah (?), Abū-Ghosh: *a.* south apse, detail, souls in the bosom of Jacob *b.* watercolor of the Deësis, the north apse fresco, by M. le comte de Piellat, 1907

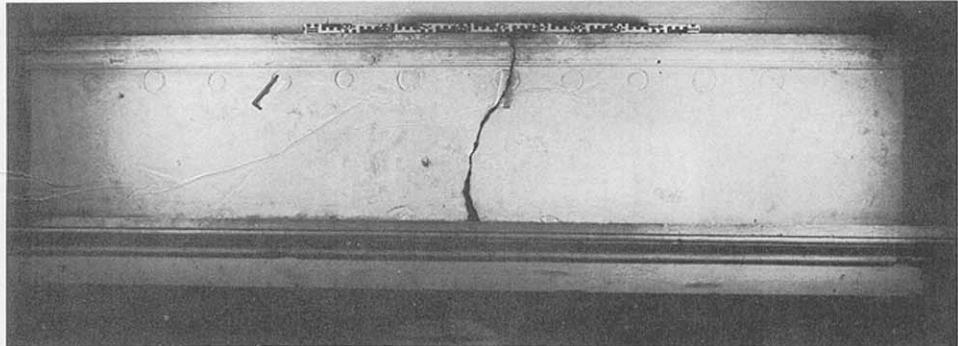


XXXVI. Church of the Nativity, Bethlehem, northern narthex chapel: *a.* the Deësis before restoration work *b.* the Deësis after restoration by C. Vagarini, 1950

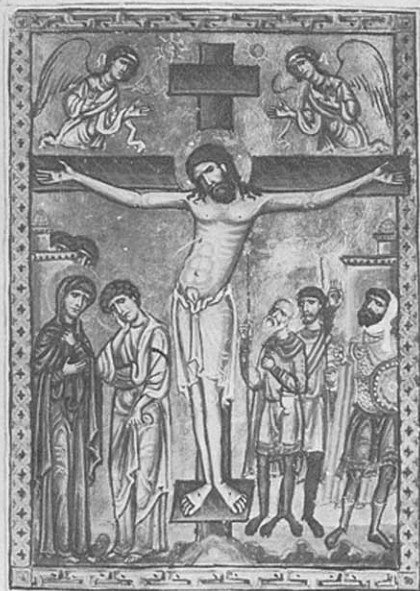


XXXVII. Pilgrims' chapel, Bethphage, stele with frescoes restored by C. Vagarini, 1960:
a. south side, the raising of Lazarus *b.* detail, Mary and Martha *c.* detail, boy to the left
of Lazarus





XXXVIII. Church of St. Stephen, Jerusalem: *a.* painted and incised altar with Christ and the Twelve Apostles, now in the École biblique et archéologique
b. detail of apostle number five



ORATIO AD SANCTAM MARIAM.
 SANCCTA MARIA succurre miseris.
Sua pueri. sentiant omnes tui letamen
 pro clero. intercede pro deuoto fem-
 neo sexu. sentiant omnes tui letamen
 quocumq. celebrant tuum nom. SANCCTA
 MARIA uirgo regis semp munda ma-
 ter castissima. ora: intercede p. cunctis
 fidelibus: tuis parocianis. ut nobis dñs

XXXIX. Psalter of queen Melisend, London, British Library, MS. Egerton 1139: *a.* the Crucifixion (14.0 x 10.0 cm.), folio 8r *b.* the three Marys at the sepulcher (14.0 x 10.0 cm.), folio 10r *c.* illuminated initial "B" for the start of the Psalter "Beatus vir . . ." (13.5 x 8.5 cm.), folio 23v *d.* Virgin and Child enthroned (8.0 x 6.8 cm.), folio 202v

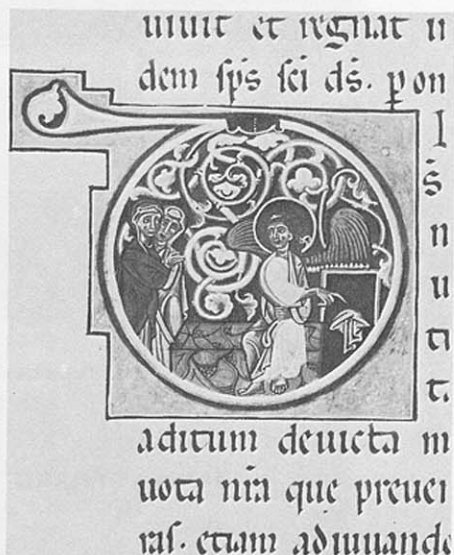


DIGNVMETIVSTVMEST.



DIGNVMETIVSTVMEST.

XL. *a.* Sacramentary, Cambridge, Fitzwilliam Museum, MS. McClean 49, folio 4v, illuminated initial "V" for the start of "Vere dignum . . ." (6.0 x 10.8 cm.) *b.* Missal, Paris, Bibliothèque nationale, MS. latin 12056, folio 168v, illuminated initial "V" for the start of "Vere dignum . . ." (6.3 x 10.9 cm.)



- XLI. *a.* Psalter, Florence, Biblioteca Riccardiana, MS. 323, folio 14v, historiated initial "B" with Annunciation and Nativity for the start of Psalter "Beatus vir . . ." (15.9 x 10.4 cm.)
b. Missal, Perugia, Biblioteca Capitolare, MS. 6, folio 187r, historiated initial "R" with the Resurrection of Christ and the three Marys at the sepulcher, for the start of "Resurrexi . . ." (6.9 x 5.7 cm.)
c. Missal, Paris, Bibliothèque nationale, MS. latin 12056, folio 121v, historiated initial "D" with the two Marys at the sepulcher, for the start of "Deus qui hodierna die . . ." (7.2 x 7.4 cm.)



la ou nos veeryz l'ymage
de l'estable, sur d'oues anostre
es del hebreu, en nre l'artmo.

amende o gram travail.
so amaire le liure de
Job. 7. Capitulo.



XLII. Bible selections, Paris,
Bibliothèque de l'Arsenal, MS.
5211: *a.* frontispiece to Judith
(22.2 x 14.3 cm.), folio 252r
b. frontispiece to Job (15.2 x
13.8 cm.), folio 269r

- XLIII. *Histoire universelle*:
 a. Achilles kills Hector (7.9 x 7.8 cm.), Brussels, Bibliothèque royale, MS. 10175, folio 130r, miniature panel
 b. Achilles kills Hector (12.0 x 16.2 cm.), London, British Library, MS. Add. 15268, folio 114v, miniature panel



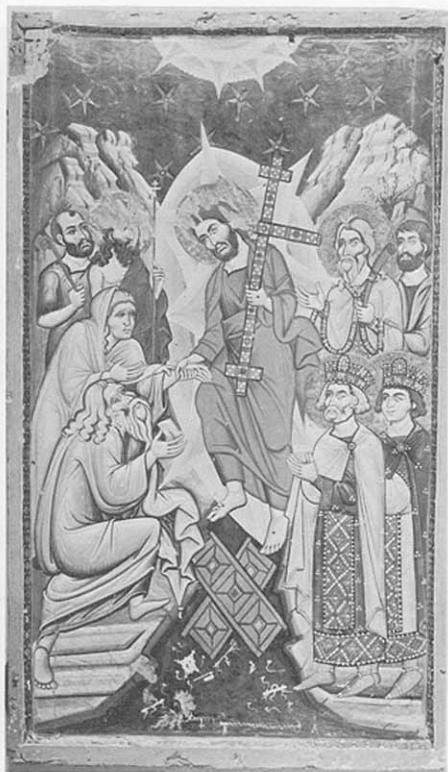
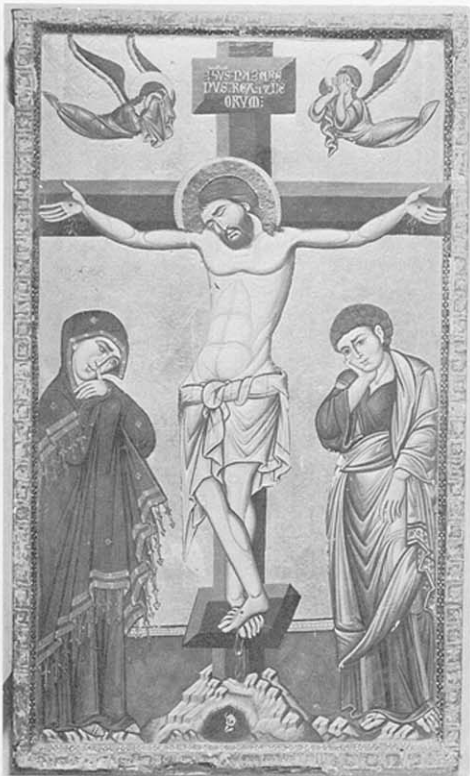


XLIV. *Histoire universelle*: detail of the Creation miniature, with scenes in the border, London, British Library, MS. Add. 15268, folio lv

XLV. Icons, monastery of St. Catherine, Mt. Sinai: *a.* Christ enthroned (28.6 x 16.4 cm.)
b. the Deësis and fourteen apostles (66.0 x 45.6 cm.)



XLVI. Icon (120.5 x 67.0 cm.),
monastery of St. Catherine, Mt.
Sinai: *a.* front, the Crucifixion
b. back, the Anastasis

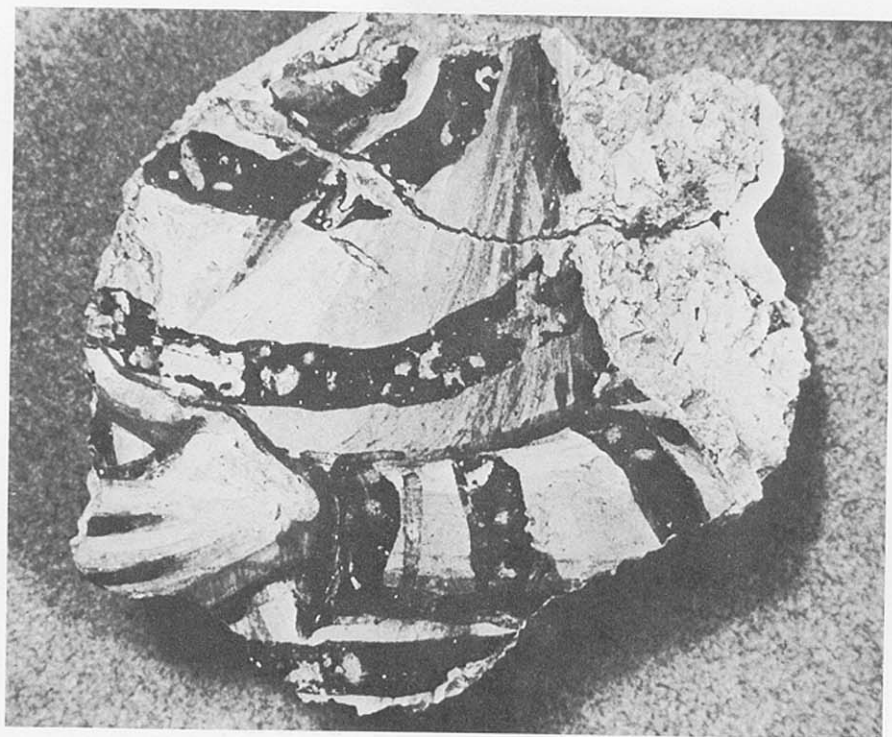




XLVII. Icons, monastery of St. Catherine, Mt. Sinai: *a.* Saints Theodore and George with a pilgrim (32.5 x 22.2 cm.) *b.* *Maiestas Domini* (21.1 x 13.8 cm.)

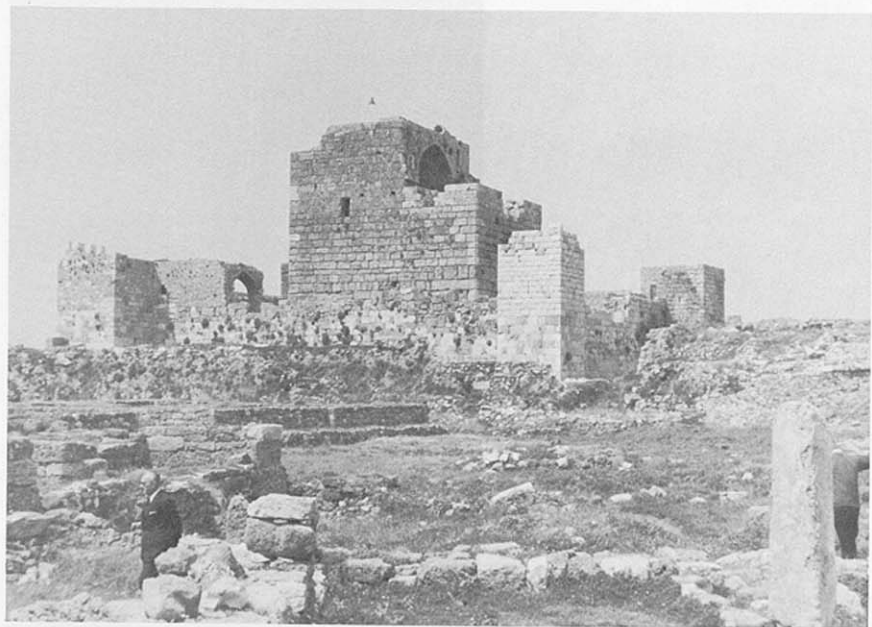


XLVIII. Details of frescoes of the life of St. Francis, chapel of St. Francis, Kalenderhane Camii, Istanbul: *a.* friar in the upper left scene *b.* fragment of a figure in a yellow garment with green stripes





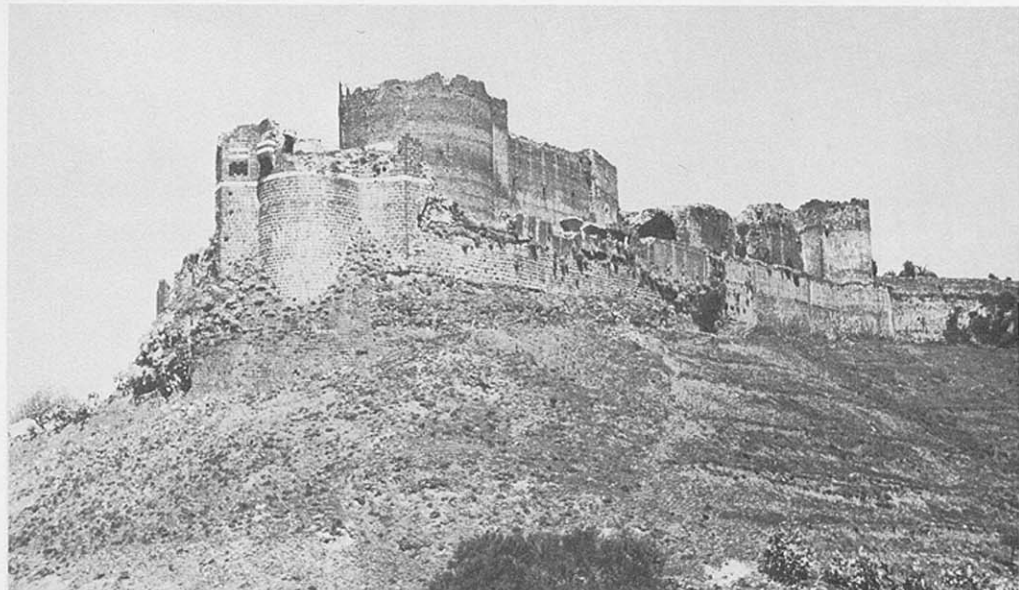
XLIX. *a* and *b*. Pair of inscribed candlesticks from the church of the Nativity, Bethlehem. Museum of the convent of the Flagellation, Jerusalem



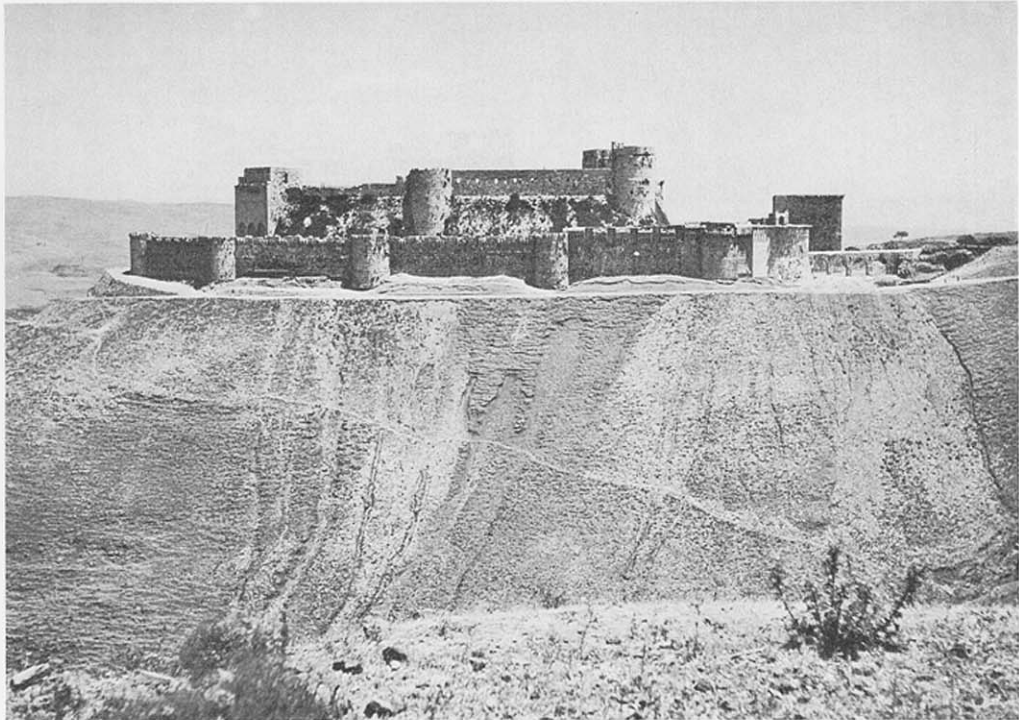
L. *a.* Castle of Gibelet
(Jubail) seen from the south
b. castle of Chastel-Blanc
(Burj Šāfīthā), the upper
chamber



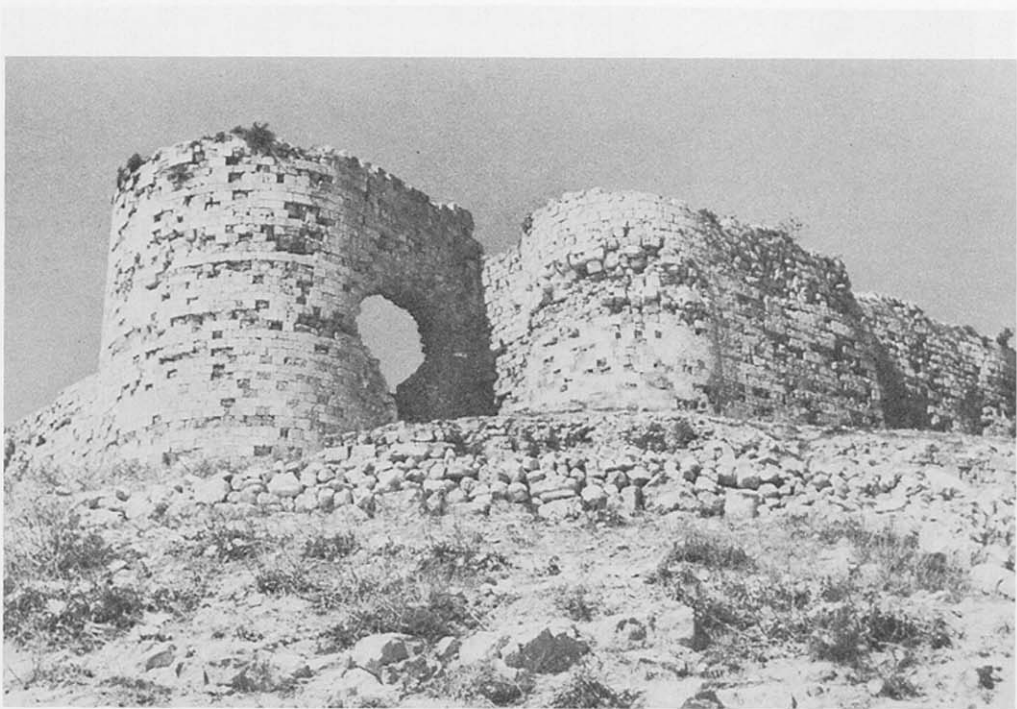
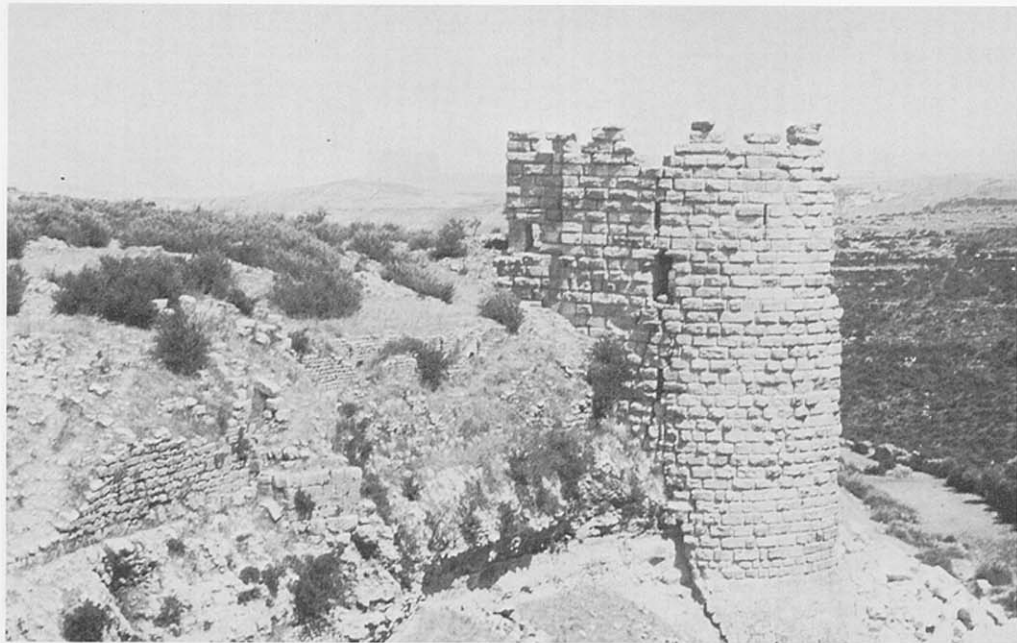
LI. Castle of Saone (Şahyūn): the keep, ditch, and rock pillar



LII. *a.* Castle of Margat (al-Marqab) seen from the south *b.* tower of the castle of Kerak seen from the south



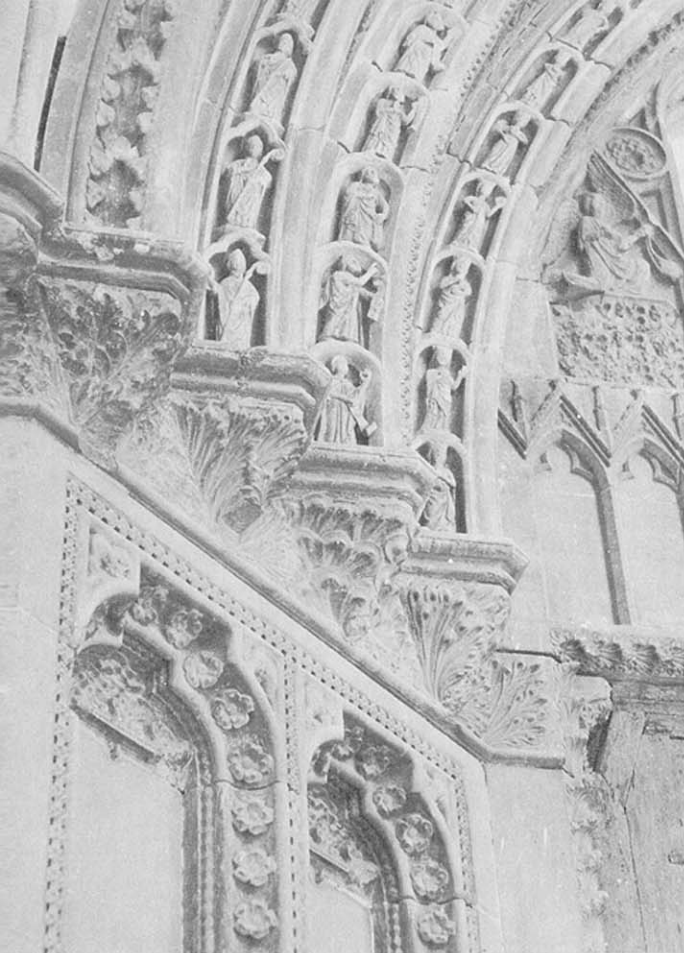
LIII. Krak des Chevaliers: *a.* view from the west *b.* the southern talus



LIV. *a.* Castle of Cursat (Quşair) *b.* castle of Seleucia (Silifke)

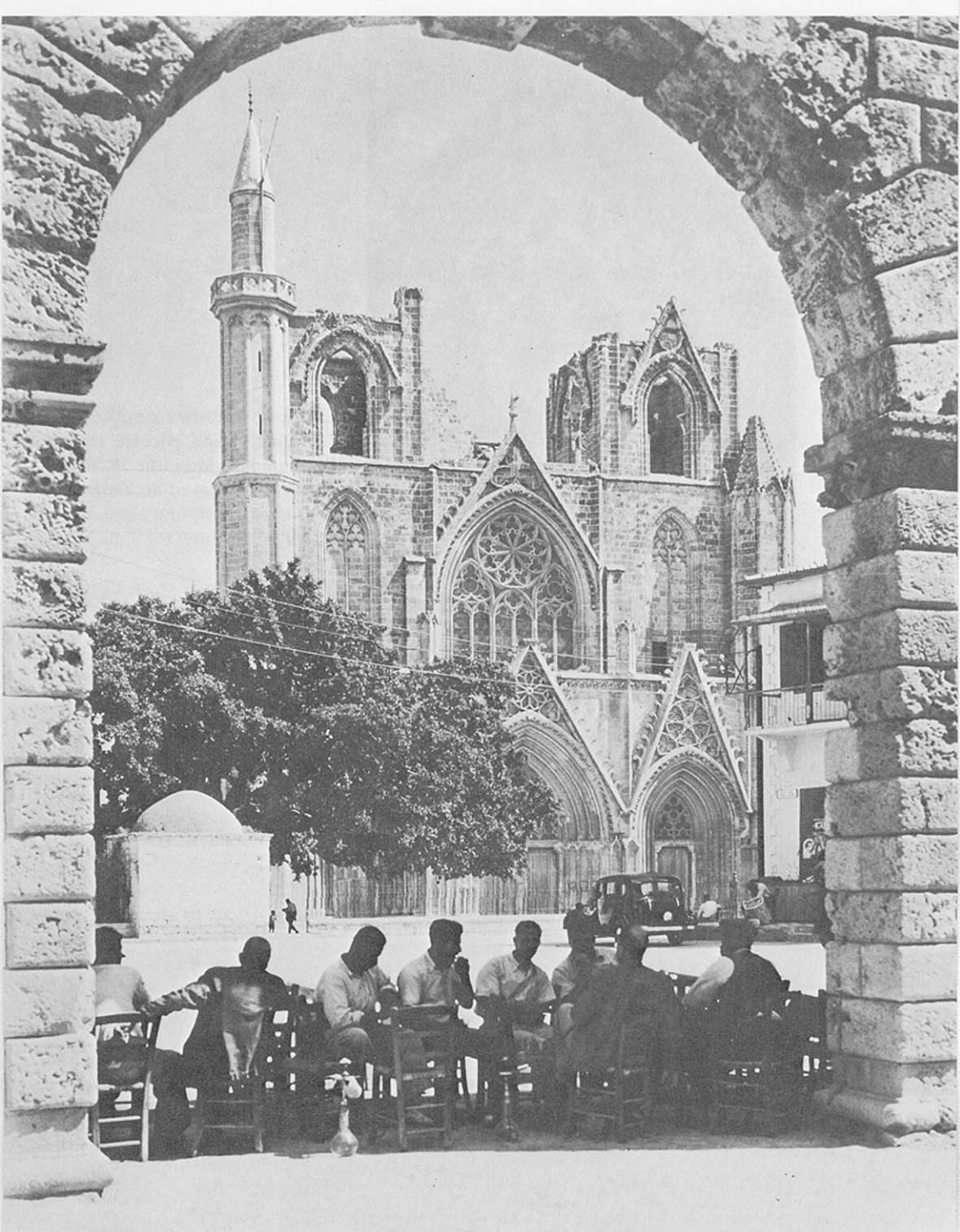


LV. Cathedral of Hagia Sophia, Nicosia, now the Selimiye Camii: main nave

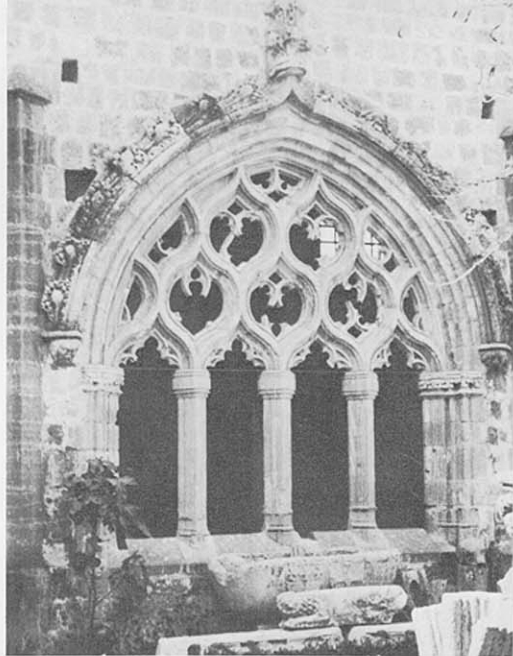


LVI. *a.* Cathedral of Hagia Sophia, Nicosia (the Selimiye Camii): voussoirs of the west portal *b.* church of St. Peter and St. Paul, Famagusta, capitals of the north portal





LVII. Cathedral of St. Nicholas, Famagusta, now the Lala Mustafa Camii: west façade

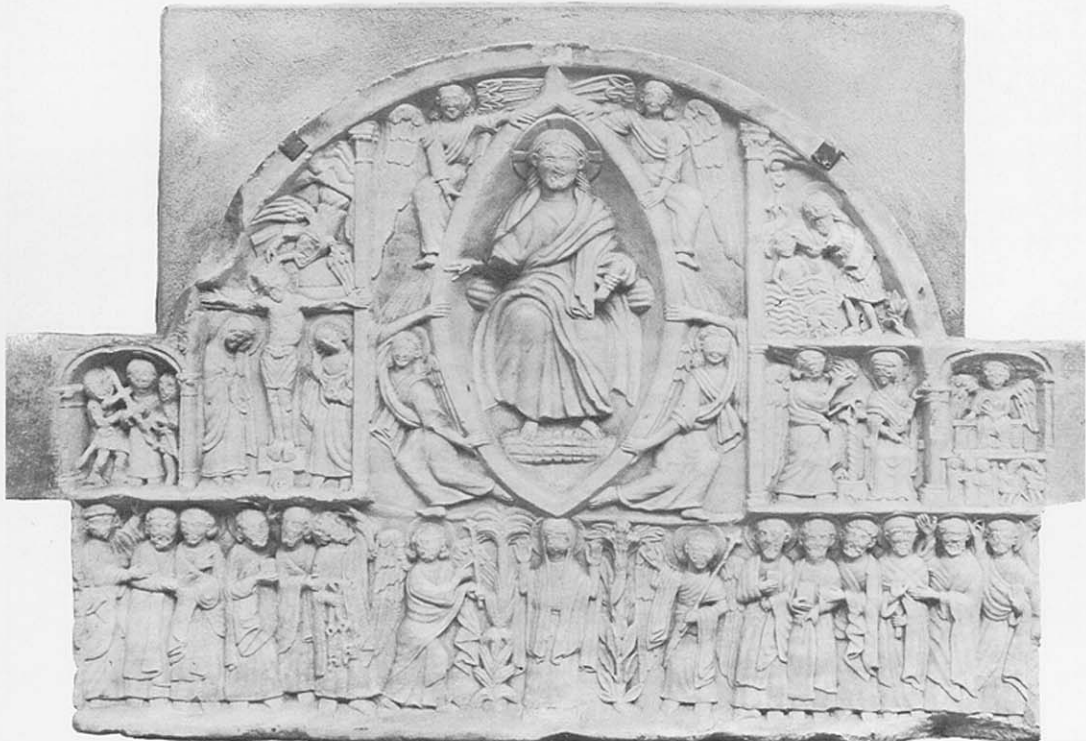


LVIII. *a.* Window from the Lusignan palace, Nicosia, now in the Lapidary Museum *b.* Famagusta: cathedral of St. George of the Greeks, left, and cathedral of St. Nicholas, now the Lala Mustafa Camii, right





LIX. *a.* Cathedral of Hagia Sophia, Nicosia: voussoir figure of a queen from the west portal
b. Pancyprian Gymnasium, Nicosia: standing figure of Christ blessing *c.* tympanum of the
Ascension. Pitt-Rivers Museum, Farnham, Dorset





LX. *a.* Castle of Kantara *b.* church of St. George of the Latins,
Famagusta, carved corbel



LXI. *a.* Castle of Clermont (Castel Tornese) *b.* castle of Bodonitsa

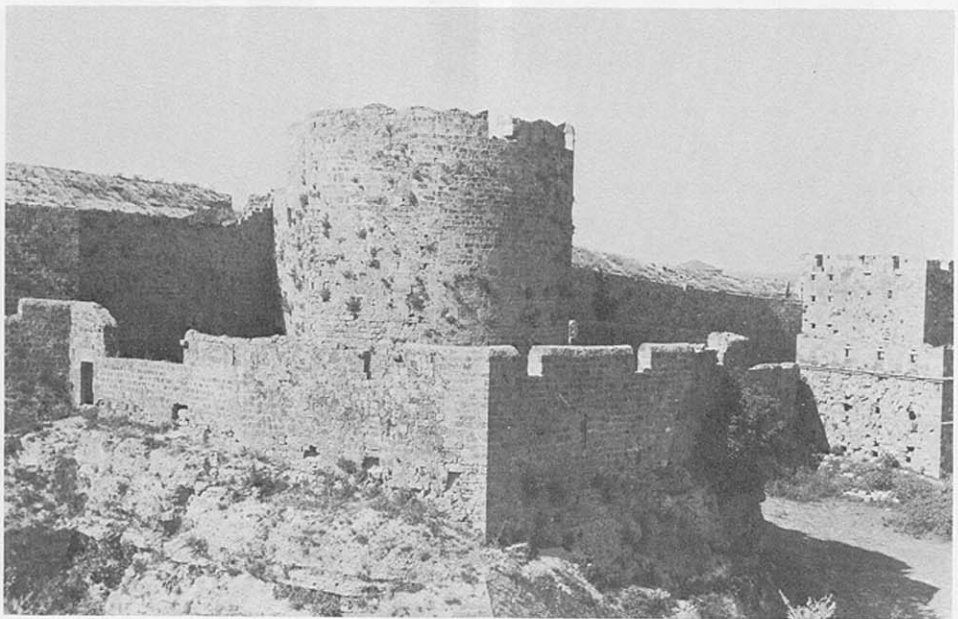
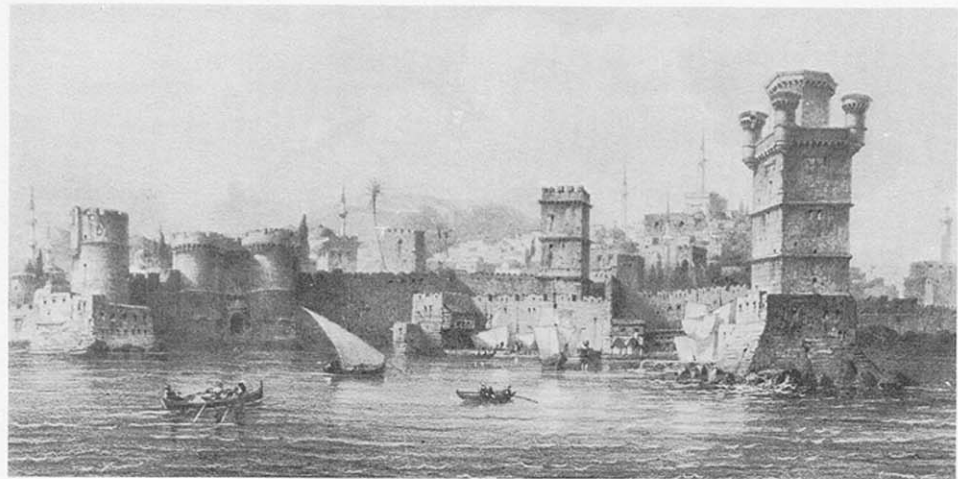




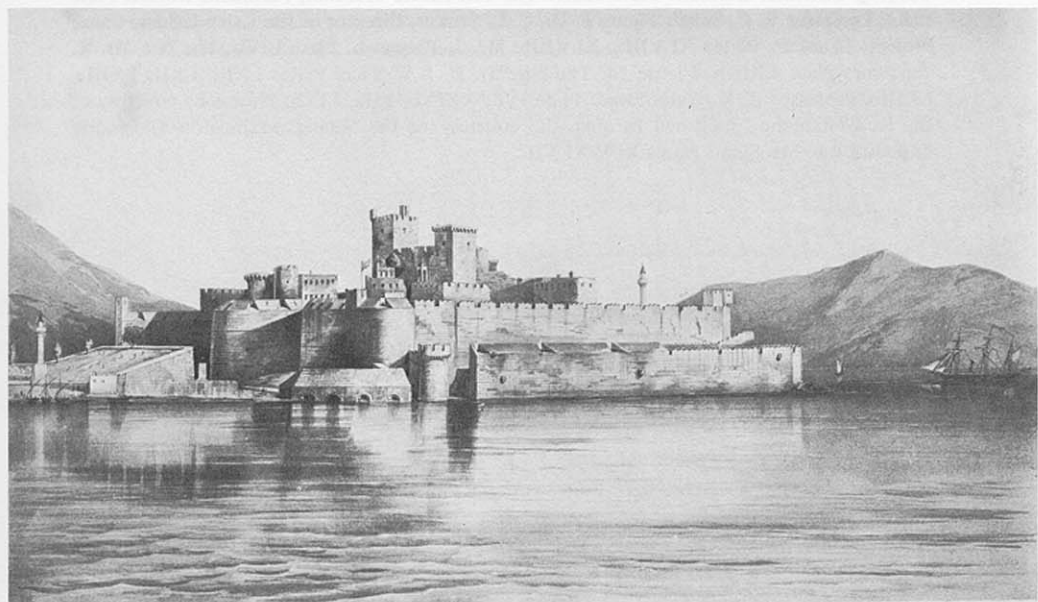
LXII. *a.* Castle of the St. Omer family at Thebes *b.* castle at Platamon, polygonal keep
c. abbey church, Isova, west façade



LXIII. *a.* Church of Zoodochos Pege, Geraki, sculptured doorway *b.* church of Hagia Paraskeve, Negroponte, capital *c.* castle of Androusa (Druges)



LXIV. *a.* View of Rhodes, from Flandin, *L'Orient* (1853–1858) *b.* fortifications of Rhodes, southeastern walls



LXV. *a.* Rhodes, the Street of the Knights *b.* castle of St. Peter, Bodrum

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