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*Exotic artworks in the luggage: admired, sought after, standardised and copied.*

Textiles particularly support the transfer of sample motifs to foreign cultures. The lion silks are only one of many examples illustrating that traditional motifs from the Orient were very popular in the Near Eastern area and that Byzantine silk production encouraged an adoption as well. Silks of this kind were brought to the west in the luggage of envoys or via the trade routes. Obviously the popular textiles had an impact that led to a special form of reception: the design of the Marriage Charter of Theophanu is a unique example of the adaptation of textile motifs from the Eastern Mediterranean area. Simultaneously, textile motifs appear in illumination. The tapestry of St Gereon in Cologne documents the inclusion of the ancient oriental motifs of animal fights in Western textile production.

The term “influence” does not live up to this diversity of transfer processes. That is why in my opinion each case should be examined as to the underlying forms of reception. In the example of the Koimesis motif we can understand quite precisely that Byzantine ivory reliefs with this picture theme triggered the transfer process in the workshop of the Abbey of Reichenau. Modified according to the inherent theological ideas, the theme was included in Reichenau illumination. The same process could be witnessed in Seeon Abbey in the redefinition of Byzantine Diptychs as cover: their depictions inspired the design of a dedication picture. In Hildesheim, the Hodegetria motif was incorporated in an individual redesign. Other famous monuments such as the Limburg Staurotheque or the Stavelot Triptych prove the adoption of formal features of Byzantine artworks. The portable altar of St. Willibrord combines different characteristics of Byzantine artworks in a special way, and among them also their imitations.