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Nota di contenuto	Preliminary Material -- 1. The Temple in Text, Imagery and Memory -- 2. Christian and Muslim Perspectives and Jewish Legends about the Temple -- 3. Building the Dome of the Rock -- 4. The Temple in the Guise of the Dome of the Rock in Architecture and Imagery before the Crusades -- 5. The Christianization of the Dome of the Rock -- 6. The Domed Temple in Romanesque and Gothic Art in the West and in the Holy Land -- 7. The Domed Temple from the Thirteenth to the Early Fifteenth Century in Italy -- 8. The Domed Temple in Renaissance Italy and in Early Printed Sources -- 9. The Circular or Polygonal Temple in the Fourteenth and Fifteenth Centuries in the North -- 10. Muslim Depictions of the Temple of Solomon in the Guise of the Dome of the Rock -- 11. The Dome of the Rock as the Temple in Jewish Manuscript Art and Early Printed Books -- 12. The Dome of the Rock as the Temple in Pilgrimage Scrolls -- 13. The Dome of the Rock as the Temple in Italian Itineraries, Ark Curtains, Esther Scrolls and Marriage Contracts -- 14. The Dome of the Rock as the Temple: Nineteenth Century Itinerary Sheets -- 15. The Dome of the Rock as the Temple in Cloth and Yarn -- 16. The Dome of the Rock as Protective Image -- 17. The Waning of the Dome of the Rock as the Image of the Temple -- 18. The Dome of the Rock and the Temple in Our Time -- Works Cited -- Appendix -- Index.

'The Crescent on the Temple' by Pamela Berger elucidates an obscured tradition—how the Dome of the Rock came to stand for the Temple of Solomon in Christian, Muslim, and Jewish art. The crusaders called the Dome of the Rock the “Temple of the Lord,” while Muslim imagery depicted Solomon enthroned within the domed structure. Jews knew that the ancient Temple had been destroyed. Nevertheless, in their imagery, they commonly labeled the Muslim shrine “The Temple.” That domed “Temple” was often represented with a crescent on top. This iconography, long hidden in plain sight, reflects one aspect of an historical affinity between Jews and Muslims.
