

History and Images

MEDIEVAL TEXTS AND CULTURES OF NORTHERN EUROPE

MEDIEVAL TEXTS AND CULTURES OF NORTHERN EUROPE

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History and Images

Towards a New Iconology

edited by

Axel Bolvig and Phillip Lindley



BREPOLS

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Francis Haskell †

Art and history: the legacy of Johan Huizinga

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4. ‘Singing angels’, Jan van Eyck. The Gent altarpiece. Oil on panel. Cathedral of St Bavo, Gent. © Cathedral of St Bavo, Gent
5. ‘Shrine of St Ursula’, Hans Memling, detail. Wood, 37.5 x 30 cm. Bruges Groeninge Museum. © Groeninge Museum, Bruges

Jean-Claude Schmitt

Images and the historian

1. Gospels of Otto III: majesty of kingship. Munich, Bayer. Staatsbibliothek, MS. Clm 4453, fol. 24^r. © Bayer. Staatsbibliothek, Munich
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9. Henry the Lion's Gospels: Henry and Mathilda crowned by the hand of God. Wolfenbüttel, Herzog August Bibliothek, MS. Guelf. 105, Noviss. 2^o, fol. 171^v. © Herzog August Bibliothek, Wolfenbüttel (*Plate 4*)
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Jérôme Baschet

Pourquoi élaborer des bases de données d'image? Propositions pour une iconographie serielle

1. Evangéliaire, Bibliothèque vaticane, ms. Vat. lat. 39, fol. 58, 'Lazare dans le Sein d'Abraham' (troisième quart du XIII^e siècle). © Biblioteca apostolica vaticana
2. Psautier de Blanche de Castille, Paris, Arsenal, ms. 1186, fol. 171, 'le Sein d'Abraham et l'enfer' (c. 1225). © Bibliothèque nationale de France, Paris
3. Légendier dominicain, Oxford, Keble College, MS. 49, fol. 239: 'le Sein d'Abraham' (c. 1270). © Keble College Library, Oxford
4. Bible de Pampelune, Amiens, Bibliothèque municipale, ms. 108, fol. 255^v, 'le Sein d'Abraham' (1197). © Bibliothèque municipale, Amiens
5. Psautier de Stephen de Derby, Oxford, Bodleian Library, MS. Rawlinson G. 185, fol. 97, 'le Crucifié dans le Sein du Père' (milieu XIV^e siècle). © Bodleian Library, Oxford
6. Santa Maria de Tahull, fresque absidiale (conservée au Musée d'Art de Catalogne, Barcelone), 'Vierge à l'enfant et adoration des mages' (XII^e siècle). © Author
7. Heures de Jeanne de Navarre, Paris, Bibliothèque nationale de France, ms. n. acq. lat. 3145, fol. 3^v, 'reine d'Angleterre priant devant la Vierge à l'enfant et le Trône-de-Grâce'. © Bibliothèque nationale de France, Paris
8. Soria, Santo Domingo, portail, au tympan : 'le Fils dans le Sein du Père', au centre de la seconde voussure : les élus dans le Sein des Patriarches (vers 1200). © Author

9. Décrétales, Bibliothèque vaticane, ms. Vat. lat. 1389, fol. 4, ‘le Fils dans le Sein du Père’ (première moitié du XIV^e siècle). © Biblioteca apostolica vaticana
10. Fribourg, Cathédrale, contrefort, ‘la Vierge au manteau’, XIV^e siècle. © Author
11. Heures de Marie de Bohun, Copenhague, Bibliothèque royale, MS. Thott. 547, 4°, fol. 32v, ‘la Vierge au manteau protégeant les élus lors du Jugement dernier’ (c. 1380–95). © Kongelige Bibliotek, Copenhagen

Jörgen van den Berg, Hans Brandhorst, Peter van Huisstede

Image and word: systematic research into the relations between image and word in Dutch culture (1500–1800)

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2. Device number 0742. © Institute of Information and Computing Sciences, Utrecht University
3. Device number 0387. © Institute of Information and Computing Sciences, Utrecht University
4. Device number 0284. © Institute of Information and Computing Sciences, Utrecht University
5. Device number 0453. © Institute of Information and Computing Sciences, Utrecht University
6. Detail of device number 0223. © Institute of Information and Computing Sciences, Utrecht University
7. Device number 1312. © Institute of Information and Computing sciences, Utrecht University

Simon Niedenthal

Six St Jeromes: notes on the technology and uses of computer lighting simulations

1. Cornell box, default lighting. © Author (*Plate 6*)
2. Cornell box, raytraced rendering. © Author (*Plate 7*)
3. Cornell box, radiosity rendering. © Author (*Plate 8*)
4. Maya camera icon. © Maya (*Plate 9*)
5. ‘St Jerome in his study’, Antonello da Messina, c. 1450. © National Gallery, London (*Plate 10*)
6. Wireframe. © Author (*Plate 11*)
7. Untextured three-dimensional form. © Author (*Plate 12*)
8. Default light and textures, no shading. © Author (*Plate 13*)
9. Jerome. © Author (*Plate 14*)
10. Jerome. © Author (*Plate 15*)
11. Jerome. © Author (*Plate 16*)
12. Jerome. © Author (*Plate 17*)

13. Jerome. © Author (*Plate 18*)
14. Jerome. © Author (*Plate 19*)

Phillip Lindley

The Lincoln CD-ROM Project: history, theory, conservation, and images

1. The west front, Lincoln Cathedral. © National Buildings Record, London
2. 'The Death of Lazarus and Dives and his companions in Hell' (panel 8, according to Professor Zarnecki's numbering system) after 1987 cleaning. © The Dean & Chapter, Lincoln
3. 'The Death of Lazarus' block has been copied, and missing detail (e.g. the soul of Lazarus) supplied by the sculptor John Roberts. The lower block of 'Dives . . . in Hell' is also a copy carving. © Author
4. Eighteenth-century 'Torments' panel after recent conservation. © Central Photographic Unit, University of Leicester
5. South side of west façade of Lincoln Cathedral in 1994. © Author
6. Detail of the above. © Author
7. Perpendicular-style window inserted by John de Welburn, in the fourteenth century, into the framework of a thirteenth-century one. © Author
8. North side of central portal in May 1996. © Author
9. The panel showing the punishment of Lust from the 'Torments' sequence on the north side of the façade. © Central Photographic Unit, University of Leicester
10. 'The Deluge' and 'Giants' (panels 16 and 17) in the Ringers' Chapel. © Author
11. View of left-hand side of 'Noah building the Ark' (panel 15) (photo taken in 1996). © Author
12. Frontal view of 'Noah building the Ark' (panel 15) (photo taken in 1994). © Author
13. Junction between 'The Harrowing of Hell' and 'The Elect in Heaven' (panels 4 and 5). © Author
14. 'Abraham's Bosom' (panel 6). © Author
15. 'Adam and Cain' (panel 10). © Author
16. 'The Feast of Dives' (panel 7) after conservation and removal from the west façade, now on exhibition in the cathedral. © Central Photographic Unit, University of Leicester

Rolf-Jürgen Grote and Annette Hornschuch

Innovative hybride graphische Systeme zur Denkmalüberwachung und -verwaltung am Beispiel historischer Wandmalereien—Ein Erfahrungsbericht

1. Haus Altenkamp, Ansicht von Westen. © Landesamt für Denkmalpflege, Hannover

2. Haus Altenkamp, räumliche Darstellung des Entrées überlagert mit Schadenskartierung, Ansicht von Nordwesten. © Landesamt für Denkmalpflege, Hannover (*Plate 20*)
3. Haus Altenkamp, Entrée, Wandmalerei-Ausschnitt der Südwand, Überlagerung der Farbauszüge. Das Farbbild wurde aus den schwarz/weißen Spektralbildern berechnet. Durch Kalibrierung des fotografischen Prozesses lässt sich so eine langzeitstabile, rekonstruierbare colormetrische Abbildung realisieren. © Landesamt für Denkmalpflege, Hannover (*Plate 21*)
4. Haus Altenkamp, Entrée, Wandmalerei-Ausschnitt der Südwand, UV-Fluoreszenz-Aufnahme. © Landesamt für Denkmalpflege, Hannover
5. Das Bild entsteht durch Beleuchtung mit 320-380 nm und durch Filterung mit 440-660 nm. Die Verwendung unterschiedlicher Farben bei früheren Restaurierungen der linken Figur wird deutlich sichtbar. © Landesamt für Denkmalpflege, Hannover
6. Haus Altenkamp, Entrée, Bildplan der Südwand, überlagert mit Thermobild. © Landesamt für Denkmalpflege, Hannover
7. Das Thermobild setzt sich aus 4 Einzelbildern zusammen. Vom Objekt reflektierte Strahlungen im Bereich zwischen 8 und 14 µm wurden registriert. Die Abbildung zeigt Kältebrücken an den Seiten der Wände (Anschluß zur Außenwand bzw. zu unbeheizten Nachbarräumen). Der wärmeren (grüne) Bereich in Bildmitte weist darauf hin, daß durch einen offenen Kamin im Nachbarraum Wärme abgesogen wird. © Landesamt für Denkmalpflege, Hannover (*Plate 22*)
8. Haus Altenkamp, Entrée, Thermobild der Südwand, überlagert mit Schadenskartierung. © Landesamt für Denkmalpflege, Hannover (*Plate 23*)
9. Die Überlagerung korreliert die Schadenskartierung mit bauphysikalischen Aussagen. © Landesamt für Denkmalpflege, Hannover (*Plate 24*)
10. Haus Altenkamp, Entrée, nach der Restaurierung. © Landesamt für Denkmalpflege, Hannover (*Plate 25*)

Frank Colson, Jean Colson, Ross Parry, Andrew Sawyer

Cutting off the king's head: images and the (dis)location of power.

1. 'Penning' dated 1588: from H. E. Greve, *De Tijd van den Tachtigjarigen Oorlog in Beeld* (Amsterdam: Elsevier, 1908), p. 67
2. C. J. Visscher, 'Afbeelding van 't Nederlandts Bestandt' [Image of the Netherlands Truce], c. 1609. FM1267. Reproduced by permission of the Rijksprentenkabinet, Rijksmuseum, Amsterdam
3. Detail, 'Afbeelding van 't Nederlandts Bestandt' [Image of the Netherlands Truce], c. 1609. FM1267. Reproduced by permission of the Rijksprentenkabinet, Rijksmuseum, Amsterdam

4. ‘Livre’, *Revista Illustrada*, Rio de Janeiro, 14 October 1884
5. ‘Não vos aproximeis de mim! Vossas mãos ainda tintas de sangue dos escravos manchariam as minhas vistas! Retirae-vos, tu não vos quero.’ *Revista Illustrada* 15 June 1888 [original orthography]
6. Inigo Jones, ‘Pallas of Perfection’, Devonshire Collection, Chatsworth. Reproduced by permission of the Duke of Devonshire and the Chatsworth Settlement Trustees. © Photographic Survey, Courtauld Institute of Art, London
7. Representation of a view from the west balcony of the first Jacobean Banqueting House (c. 1607–1619) looking towards Inigo Jones’ scenery for *The Vision of Delight* (1617). Computer-generated model, Ross Parry, 1999. Details from Inigo Jones, ‘A Street in Perspective’ and ‘Proscenium and Hunt Scene’, Devonshire Collection, Chatsworth. Reproduced by permission of the Duke of Devonshire and the Chatsworth Settlement Trustees. © Photographic Survey, Courtauld Institute of Art, London (*Plate 26*)

Gerhard Jaritz

‘Serra ex ferro’—‘Serra ex vitro’: Medieval history—computers—image messages reconsidered

1. ‘Visitation of the Virgin’, Master of the Schottenaltar, panel painting, Austrian, 1469/1480. Vienna, Schottenstift. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
2. ‘Christ Visiting St George in Prison’, panel painting, 1516. Spišská Sobota (Slovakia), parish church. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
3. ‘The Dream of St Joseph’, Friedrich Pacher, (detail: the hard road to Egypt), panel painting, Tirol, before 1500. Innsbruck, Landesmuseum Ferdinandeum. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
4. ‘The Temptation of St Martin by the Disguised Devil’, panel painting, before 1500. Göflan (Südtirol), parish church. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
5. ‘St Florian and St Sebastian’ (detail: Emperor Frederick III as St Sebastian), panel painting, Styrian, c. 1480. Obdach (Steiermark), church of the hospital. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
6. ‘Parable of Dives and Lazarus’ (detail: the servant of Dives), panel painting, Upper Rhine, end of the fifteenth century. St Paul im Lavanttal (Kärnten), collections of the Benedictine monastery. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
7. ‘Labours of the Months’, month of August (detail: hairstyle of an ‘im-

- proper' peasant), ink drawing, South German, 1475. Vienna, Österreich. Nationalbibliothek, MS. 3085, fol. 5^r. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
8. 'Duke Albrecht of Austria', ink drawing, Tirol, last quarter of the fifteenth century. Vienna, Österreich. Nationalbibliothek, MS. s. n. 12820, fol. 40^v. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
 9. 'Sermon of St John Capistran in Bamberg' (detail: Bonfire of the Vanities), panel painting, c. 1470. Bamberg, Staatsgalerie. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
 10. 'Labours of the Months', month of July (detail: peasants mowing and hay-making), wall-painting, c. 1400. Trento, Castello Buonconsiglio, Torre d'Aquila. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
 11. 'Last Judgement' (detail: the devil grips a peasant), panel painting, Schnatterpeck-workshop, first quarter of the sixteenth century. Kortsch (Südtirol), trustee church. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems
 12. 'Labours of the Months', month of August (detail: one of the 'improper' field-working peasants), ink drawing, South German, 1475. Vienna, Österreich. Nationalbibliothek, MS. 3085, fol. 5^r. © Institut für Realienkunde des Mittelalters und der frühen Neuzeit, Krems

Axel Bolvig

Quantitative image analysis: the Painter of wooden shoes

1. Gudme church. Wall painting, 'wooden shoe'. 1488. © Author
2. Ørbæk church. Wall painting, 'hand with a knife'. 1490. © Author
3. Stege church. Wall painting, 'two wooden shoes'. 1494. © Author
4. Nibe church. Wall painting, 'pig wearing pattens'. Early sixteenth century. © Author
5. Gislev church. Wall painting, 'Crown of Thorns', detail. c. 1520. © Author
6. Sulsted church. Wall painting, 'Flagellation of Christ'. 1548. © Author

Michael Camille†

At the sign of the 'Spinning Sow': the 'other' Chartres and images of everyday life of the medieval street

1. Chartres. Distant view of the cathedral from the south east with 'Basse-Ville' in foreground. © Author
2. Chartres, 'Maison du Saumon'. © Author
3. Chartres, the 'Truie qui file' on the 'Maison du Saumon'. © Author
4. The so-called 'Truie qui file' on the south tower of the cathedral, from L'Abbé Bulteau, *Monographie de la Cathédrale de Chartres*, II, (Chartres, 1888)

5. Chartres Cathedral, north transept, right porch, right outer archivolts, ‘December pig killing’. © James Austin
6. Chartres Cathedral, north transept, left porch, left outer archivolts, ‘Women carding and spinning’. © James Austin
7. ‘Woman with distaff defecating’. Wooden ‘aisselier’ from an apothecary’s shop, late fifteenth century, Nantes, Musée Dobrée. © Author
8. ‘Spinning sow’. Wood. Malestroit, Brittany, fifteenth century. © Author
9. ‘Spinning sow and monkeys’, *Livre des simples médecines*, Paris Bibliothèque nationale de France, ms. fr. 9136 fol. 1, late fifteenth century. © Bibliothèque nationale de France, Paris
10. Chartres, ‘Salmon’ from the ‘Maison du Saumon’. © Author
11. Chartres Cathedral, north transept, right porch, left outer archivolts, Pisces. © James Austin
12. ‘À la Truie qui file’ sign of a charcutier, early seventeenth century, Paris, Musée Carnavalet. © Musée Carnavalet, Paris

Jean Wirth

Les marges à drôleries des manuscrits gothiques: problèmes de méthode

1. Heures de Jeanne d’Evreux, New York, Cloisters, MS. 54.1.2, fols 15^v–16, ‘Arrestation du Christ et Annonciation’. © The Cloisters, New York
2. Bréviaire de Renaud de Bar, Verdun, Bibliothèque municipale, ms. 107, fol. 138^v, ‘Siège d’un château’. © Bibliothèque municipale, Verdun
3. Psautier de Gorleston, Londres, British Library, MS. Add. 49622, fol. 162^v, ‘Chevalier effrayé par un escargot’. © British Library, London
4. Psautier gantois, Oxford, Bodleian Library, MS. Douce 6, fol. 92^v, ‘Couvade’. © Bodleian Library, Oxford
5. Psautier, Oxford, Bodleian Library, MS. Laud. lat. 84, fol. 19, ‘Initiale Beatus’. © Bodleian Library, Oxford
6. Livre d’heures, New York, Pierpont Morgan Library, MS. M. 754, fol. 48^v, ‘Singes boulanger’. © Pierpont Morgan Library, New York
7. Psautier gantois, Oxford, Bodleian Library, MS. Douce 5, fol. 146, ‘Ecole des singes’. © Bodleian Library, Oxford
8. Psautier-Heures de Geoffroy d’Aspremont et d’Isabelle de Kievrain, Oxford, Bodleian Library, MS. Douce 118, fol. 101^v, ‘David en singe couronné’. © Bodleian Library, Oxford

Helena Edgren

‘Primitive’ paintings: the visual world of *populus rusticus*

1. Church of St Mary (Maaria), Southern Finland, ‘Primitive paintings’. © Author
2. Church of Borgund, Norway, ‘Graffiti’, from Martin Blindheim, *Graffiti in Norwegian Stave churches c. 1150–c. 1350* (Oslo: Universitetsforlaget, 1985)

3. Church of Nousiainen, Southern Finland, 'Primitive painting'. © Finnish National Board of Antiquities, Picture Archives
4. Church of Nousiainen, 'Primitive paintings'. © Author
5. Church of St Mary, 'Saint Olav of Norway or Saint Erik of Sweden'. © Author
6. Church of St Mary, 'Devil, primitive painting'. © Finnish National Board of Antiquities, Picture Archives
7. Church of Korppoo, Southern Finland, 'Ship', probably depicting the journey of St Olav of Norway to Finland. © Author
8. Church of St Mary, 'Mary'. © Author
9. Church of St Mary, 'Coat of arms'. © Author
10. Cathedral of Turku, 'Primitive painting'. © Author
11. Church of Karjaa, Southern Finland, 'Apostle' from a *credo* series. © Author
12. Church of Taivassalo, Southern Finland, 'Coat of arms'. © Author
13. Church of St Mary, 'Master mason and his assistant'. © Author
14. Church of St Mary, 'Dominican friar'. © Author
15. Church of St Mary, 'Devil'. © Finnish National Board of Antiquities, Picture Archives
16. Church of Pyhtää, Southern Finland, 'Figures from a *credo* series and Christ on the Cross'. © Finnish National Board of Antiquities, Picture Archives
17. Church of Pyhtää, 'The Apocalyptic Madonna and other paintings'. © Finnish National Board of Antiquities, Picture Archives

Anna Nilsén

Man and picture: on the function of wall paintings in medieval churches

1. Ärentuna church, Uppland (Sweden). © Author
2. Roslagsbro church, Uppland. © Author
3. Roslagsbro church. © Author
4. Ärentuna church. c. 1435. 'The seven deadly sins with their roots'. © Author
5. Härkeberga church, Uppland, c. 1485. 'The Wheel of Fortune'. © Author
6. Härnevi church, Uppland, c. 1485. 'True and false prayer'. © Author
7. Vendel church, Uppland, painting in the porch, c. 1452. 'The Trinity'. © Author
8. Tensta church, Uppland. End thirteenth century. 'Exterior from south'. © Author
9. Tensta church. Paintings from 1437–38. © Author
10. Tensta church. 'Bengt Jönsson, the donor of the paintings, at the feet of St Peter'. © Author
11. Tensta church. 'The Annunciation'. © Author

12. Tensta church. ‘Revelations of St Birgitta’. © Author

Ulla Haastrup

Representations of Jews in Danish medieval art—can images be used as source material on their own?

1. Jelling church, fresco, 1080–1100, ‘St John the Baptist preaching to a gathering of Jews’, Watercolour by the restorer J. Magnus-Petersen 1874. © Nationalmuseet, Copenhagen
2. Raasted church, fresco, about 1125, ‘judex barbatus’, in the scene of the Magi at the court of King Herod. © Author
3. Altarpiece from Boeslunde church, now at the National Museum in Copenhagen, about 1425–35, Lübeck. ‘The Virgin Mary’s Training in Reading’. © Nationalmuseet, Copenhagen
4. Altarpiece in St Mary in Helsingborg, 1449–52. ‘The Circumcision’. © Author
5. Tuse church, wall painting, 1460–80. ‘The Circumcision’. © www.kalkmalerier.dk
6. Fanefjord church, wallpainting, about 1500. ‘Jesus among the Doctors’. © Author
7. Haggadah. German, c. 1460, London, British Library, MS. Add. 14762, fol. 7v. ‘German Jews’ (from Metzger: *Jewish Life*, fig. 175)
8. Fanefjord church, wall painting, c. 1500. ‘The Circumcision’. © Author
9. Hebrew manuscript, Naples, Third quarter of the fifteenth century. Nîmes, Bibliothèque municipale, ms. 13, fol. 181v. ‘The Circumcision’ (from Metzger: *Jewish Life*, fig. 333)
10. Master of The Tuscher-altar, Nürnberg, c. 1450, ‘The Circumcision’. Aachen, Suermondt-Museum, from Mellinkoff, *Outcasts*, vol. II, fig. II.23
11. Stege church, wall painting 1494. ‘Kristen iude and figures with Jewish hats’. © Author

Norbert Schnitzler

Anti-semitism, image desecration, and the problem of ‘Jewish Execution’

1. Engraving representing the panel-painting with the Miracle of Notre-Dame de Cambron, c. 1890, J. van Péteghem, Brussels
2. First field of the panel-painting: The image desecration, detail, c. 1890, J. van Péteghem, Brussels
3. Fifth field of the panel-painting: Mary appears in a vision to the blacksmith, detail, c. 1890, J. van Péteghem, Brussels
4. Tenth field of the panel painting: Execution of the baptized Jew *capite traverso*, detail, c. 1890, J. van Péteghem, Brussels
5. Oath-Taking, from *Enderung vnd Schmach der Bildung Mariae von den Juden bewiesen*, Strasbourg c. 1515

6. Torture, from *Enderung vnd Schmach der Bildung Mariae von den Juden bewiesen*, Strasbourg c. 1515
7. Execution of the baptized Jew, from *Enderung vnd Schmach der Bildung Mariae von den Juden bewiesen*, Strasbourg c. 1515
8. Study of a man hanging upside-down, fifteenth century, Andrea del Sarto. © Gabinetto di disegni Uffizii, Florence
9. So-called ‘Schandbrief’ by the nobleman Alexander of Oberg addressed to five noblemen who had answered for Duke Erich I of Calenberg-Göttingen as debtors; their arms are shown upside-down. About 1540, Wolfenbüttel, Niedersächsisches Staatsarchiv, Sig.: 1 Alt. 26. © Niedersächsisches Staatsarchiv, Wolfenbüttel
10. Death of Judas, c. twelfth century, from the so-called ‘Hildegard-Codex’. © Bayerische Staatsbibliothek, Munich

Søren Kaspersen

Framing history with salvation

1. Keldby Church. Decoration on the eastern part of the north wall of the nave, c. 1325. © Lennart Larsen, Nationalmuseet, Copenhagen
2. Keldby Church. Decoration on the central part of the north wall of the nave, c. 1325. © Nationalmuseet, Copenhagen
3. Keldby Church. The Last Judgement on the east wall of the nave, c. 1325. © Author
4. Keldby Church. The Flight into Egypt/Sotinen, c. 1325. © Author
5. Keldby Church. Prophet/chronicler? c. 1325. © Author
6. Keldby Church. Tombstone for Henning Moltke, his wife and his daughter (?), 1355?/1360–70, from J. B. Löffler, *Danske Gravstene fra Middelalderen* (Copenhagen, 1885)
7. Keldby Church. The Last Judgement: Purgatory, Resurrection of the Dead, and coat of arms, c. 1325. © Author
8. (a–b) Hamburg, high altar from St Petri’s Church, 24 panels by Master Bertram, c. 1379–83. © Kunsthalle, Hamburg
9. Hamburg, six panels on the high altar from St Petri’s Church, uppermost ‘The Fall of the Rebel Angels’, ‘The created Firmament / palatium’, and ‘The Creation of Sun, Moon, and Stars’, last ‘The Sacrifice of Cain and Abel’, ‘Cain Slaying Abel’, and ‘The Building of Noah’s Ark’. c. 1379–83. © Elke Walford, Kunsthalle, Hamburg
10. Hamburg, six panels on the high altar from St Petri’s Church, uppermost ‘God’s Curse on Adam and Eve’, ‘The Expulsion of Adam and Eve’, and ‘The First Labour’, last ‘The Presentation in the Temple’, ‘The Massacre of the Innocents’, and ‘The Rest on the Flight into Egypt’. c. 1379–83. © Elke Walford, Kunsthalle, Hamburg
11. Hamburg, six panels on the high altar from St Petri’s Church, uppermost ‘The Creation of Eve’, ‘The Admonition of Adam and Eve’,

and ‘The Fall’, last ‘The Annunciation’, ‘The Nativity’, and ‘The Adoration of the Three Kings’. c. 1379–83. © Elke Walford, Kunsthalle, Hamburg

Lena Liepe

On the epistemology of images

1. Unknown artist: frontispiece, Giles of Rome, *De regimine principum*, translation to French by Jean Wauquelin, copy from 1452 by Jacques Pilavaine. Brussels, Bibliothèque Royale Albert I^{er}, ms. 9043, fol. 2r. © Bibliothèque Royale Albert I^{er}, Brussels
2. Unknown artist: frontispiece, Jacques de Guise, *Annales Hannoniae*, translation into French by Jean Wauquelin, copy from 1448 by Wauquelin and Jacotin du Bois. Brussels, Bibliothèque Royale Albert I^{er}, ms. 9242, fol. 1r. © Bibliothèque Royale Albert I^{er}, Brussels

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