

Medieval Danish Wall-paintings – an Internet Database

Jesper Jerne Borrild

This article is dealing with some of the methodological considerations on how to create an Internet database containing medieval Danish wall-paintings and on using the information in a quantitative analysis of the images.

During the last ten years the computer has found its ways into the different areas of Humanities. The computer is no longer exclusively an advanced typewriter with some memory, but also, among others, a worktool for scholars who work with large quantities of visual material¹. The scanning, digitalising and storage of large quantities of visual material is no longer a problem neither from a technical nor from an economic point of view. Nowadays, different kinds of databases can easily manage hundred of thousands pictures or scanned documents. At the same time, the Internet has developed world wide, and we have witnessed an incredible increase in its use. Today, we can easily get on the Internet and visit databases all over the world, the only thing needed is a personal computer with a modem. And as cyberspace develops and new research databases will add up, it will become the new assembly for research. It is in the light of this development we have to relate to research databases at the Internet.

Compared with other European countries, Denmark has a unique collection of wall-paintings from the medieval period that are found all over the country. Most of the images are placed in smaller churches in the countryside, but there are some to be found in cathedrals and parish churches placed in larger towns. Today, we find medieval wall-paintings in

¹ Jurij Fikfak & Gerhard Jaritz (eds.), *Image Processing in History: Towards Open Systems*, 1993; Gerhard Jaritz, *Images. A Primer of Computer-Supported Analysis with kleio IAS*, 1993; Manfred Thaller (ed.), *Images and Manuscripts in Historical Computing*, 1992.

approximately 40% of our 2500 medieval churches,² and we know of a little more than 11000 individual motifs in these churches. This number includes images that still can be seen today as well as those that have been registered but are now lost. Based on a pilot project carried out some years ago,³ we started at the University of Copenhagen, Department of History, to establish the Internet database *Medieval Danish Wall-paintings*⁴ in 1995. The aim was, first of all, to create a complete image database containing all viewable medieval Danish wall-paintings. Secondly we wanted to offer access to a verbal iconographical database containing information on all known medieval wall-paintings. Furthermore, other wall-painting-related topics should be attached. Today, we can offer access to the above mentioned databases as well as a bibliography containing relevant literature, a collection of articles and a number of different diagrams, which are to be commented later in this article.

The Image Database

Creating an image database with Danish wall-paintings raises a number of specific problems. At this point, I shall just point out some of the more important considerations, about how we have constructed our image database, and how it works. Because we have to use a linguistic classification system to index the images, we had to consider how to describe them. In order to deal with more advanced queries than just the title of each individual image, we had to create a system of information that covers all aspects such as location of the church where the images are found (district and diocese), where each individual motif is located in the church, dating of the wall-paintings, and any further details, such as whether the image suffered from a rough or severe restoration. We also had to consider how to describe each individual wall-painting. Unlike framed pictures, wall-paintings seldom have defined demarcations. Especially the decorations in the village churches must be considered as one picture divided into several parts, whereas the wall-paintings in cathedrals and larger parish churches in the towns mostly are determined

² Jes Wienberg suggests a number between 2348 and 2798 medieval Danish churches, which is the closest we get to a precise number. Jes Wienberg, *Den gotiske labyrint. Middelalderen og kirkerne i Danmark*, 1993, p. 71ff.

³ Axel Bolvig, "Zur Kritik digitalisierender Geschichtsproduzenten", *Electronic Filing, Registration and Communication of Visual Historical Data, Abstract for Round Table no 34 of the 18th International Congress of Historical Science*, 1995, p. 1ff.

⁴ <http://www.kalkmalerier.dk/>

by numerous extensions like chapels and sacristies, etc.⁵ Very often these images make separated motifs for either adoration or just a short, but essential part of some saint's legend. Because of the verbal indexing we have to divide all the different kinds of decorations into individual motifs, without exception.

In order to deal effectively with a large number of images there must be a logical and still advanced system for queries. It is not satisfying to record the images by describing them using free text. Hits will be random samples without exactness, and recall and precision will be low.⁶ A systematic classification system must be used, which also has definite advantages over different vocabulary terms. Therefore, the images are being described both on the iconographical level as well as on the analogue level. At the iconographic level the motifs are described as: Annunciation, Visitation, Crucifixion, Saint Martin, etc. These are all motifs referring to the Bible, the apocrypha and the legends. Furthermore, we record other symbolic representations such as donation motifs, and different kinds of Grotesques. At the analogue level we have developed a detailed index of keywords containing items such as clothing, architecture, individuals, and so on. These items are again divided and described in more precise terms which might be, in the case of clothing, shoes, garter, cloak and hat. It is the same for architecture, individuals and other general items. Additionally to the indexing of the images there must be a dating of each specific image and where it is placed in the church. Most of the wall-paintings have been dated within a period of 25 years, and some are dated exactly. Instead of art historical terms like Romanesque, Gothic or late medieval, we have used a numerical system which allows the user to search for a specific motif or group of motifs within a given period or in a certain year; for example all motifs between 1400 and 1450, or the Annunciation in the year 1500. Finally, we have a field describing where each individual motif is located in the church. As we divided the decorations into individual motifs, we have information on where in the church each motif is placed. Still, to avoid free text, we have described the location in keywords like nave, first vault, east vault cell.

We have ended up adding to each digitalised image the following information in separated fields:

⁵ Ulla Haastrup (ed.), "Danske kalkmalerier 1175-1275", *Danske kalkmalerier* Vol. 2, 1987, p. 18.

⁶ Jörgen van den Berg, "Subject Retrieval in Pictorial Information Systems", *Electronic Filing, registration, and Communication of Visual Historical Data, Abstract for Round Table no 34 of the 18th International Congress of Historical Science*, 1995, p. 23.

- the name of the church. Normally the name of the church is equal to the name of the parish where it is situated, but in those cases where you find more than one church in the parish we have both the name of the church and the name of the parish.
- the name of the district where the church is situated. A district covers several parishes.
- the diocese to which the church belonged.
- There are separate fields for the motif at the iconographic level and for the keywords at the analogue level.
- dating of the wall-paintings. Because of the numerical system the dating is divided into two fields: *From_year* and *To_year*. In cases where the wall-painting has been exactly dated, the two fields are identical.
- Motif location, which of course is where the individual motif is placed in the church, for example: nave, northwall east, etc.
- And at last we have created a separate field for comments.

To achieve a more precise result for each query we have added a number of different operators.⁷ This way it is possible to avoid random hits. By dividing the information into several fields and offering these operators, there are various kind of search-opportunities available. Though it is possible to look up the different images without using the defined fields and operators, we strongly reconunend it, otherwise hits will be random.

The Iconographical Database

As mentioned before, the material includes wall-paintings that still can be seen today, as well as wall-paintings that have been registered but are now lost. Approximately fifteen to twenty percent of all known medieval Danish wall-paintings are lost today. Because of the fact that the image database only can contain wall-paintings to be seen today,⁸ it will never include information on all the known wall-paintings. In various kinds of analysis, such as a quantitative analysis, we must have access to the highest possible level of information on the entire material. To manage this problem we have made the iconographical database.

⁷ These are: *And, or, between, except, before, after, near, in, last, =, <, >, ≤, ≥*. Futhermore the database contains the following exclusions: *a, an, as, at, but, by, do, for, from, he, I, if, in, it, like, not, of, she, should, some, than, that, the, there, they, this, to, we, what, when, which, who, will, would, you*.

⁸ As far as the lost images have not been photographed or saved another way.

In principle, the iconographical database has the same structure as the image database. Each individual motif has got its own card where we entered:

- name of church
- district
- diocese
- the iconographical term
- the year or period when it was painted
- location in the church
- a field for either further description or comments
- and an extra field referring to the dating of the image.

Because this is a non-pictorial database which only refers to the individual motifs, we have decided to keep it strictly at the iconographical level. This way, we have managed to make a systematic classification, and, as in the image database, these are all motifs referring to the Bible, apocrypha and legends.

At the linguistic level we had to consider how to obtain an adequate classification without compromising the material. Take for example the saints. These might be depicted with their attributes, during their martyrdom or in a scene or several scenes from their legend. To avoid uncontrollable free text description in the motif field, they have only been described as, for example, St. Lawrence, and any further description is to be found in the comment-field, which of course goes for all the motifs. This way, the classification is equal to the ICONCLASS-system. At the one hand you have to know what you are looking for, but on the other hand the database offers a very precise reply on a given query. As in the image database the fields for the dating of the wall-paintings have been made numerical, which allows the use of the symbols "less than", "less than or equal", "greater than", "greater than or equal" and "exact match".⁹ The location of each individual motif is also described as in the image database.

For the time being, the image database is mainly used for research in motifs and different categories of motifs, whereas the iconographical database also is well qualified for quantitative analysis.

⁹ In this database there are no operators, but the following symbols can be used: ... = range, ! = duplicates, // = today's date, ? = invalid date or time, @ = one character, * = zero or more characters, " " = literal text.

Quantitative Analysis and Visual Source Material

In Denmark, there is no tradition among medievalists to use quantitative analysis when it comes to comparable images, including wall-paintings. There are several reasons why, but first of all because the wall-paintings mainly have been subject for individual iconographical analyses, which have lead to a very exquisite iconographical identification.¹⁰ One might say that most of the research into wall-paintings in Denmark has been defined by formalism as far as formalism in medieval studies is defined, as the interpretation of art that stresses the heavy or exclusive dominance of traditional standard images or motifs, perpetual coded formulas of representation and description.¹¹ Within this point of view, there has not been room for quantitative analysis. This point of view is mostly emphasised by Danish art historians. On the other hand, if the Danish historians use wall-paintings as source material at all, they mainly focus on what the wall-paintings might tell us about the everyday life of common people on the analogue level,¹² rather than analysing the wall-paintings as a whole.¹³ Besides, we have to admit that the material has not invited to such an extensive analysis because of the rather confused way it has been organised until this database was made. Previously, medievalists had to use a register based on inaccurate index cards in a huge filing cabinet.¹⁴ All in all, this has, until now, just resulted in some very vague guesses on the dispersion of the medieval Danish wall-paintings.

In general, it is up to the historian personally to decide whether the present source material is qualified to be quantified, and subsequently to define any pre-conditions needed. A superior pre-condition when analysing source material quantitatively must be that it consist of a large number of quantitatively comparable phenomena. This is true for the medieval Danish wall-paintings. Some of the more important methodological problems that occur when analysing images quantitatively are in the first place the question of representativeness, the iconographical classification of the images, how the wall-paintings have been dated, and whether the source material provides us with an adequate level of information.

¹⁰ Axel Bolvig, *Kirkekunstens storhedstid. Om kirker og kunst i Danmark i romansk tid*, 1992, p. 184.

¹¹ Norman F. Cantor, *Inventing the Middle Ages, The Lives, Works and Ideas of the Great Medievalists of the Twentieth Century*, 1991, p. 162.

¹² Morten Bjørn & Ole Reiter, "Middelalderens billedbog", *Fortid og Nutid* XXVII, 1978, p. 497.

¹³ An exception is Axel Bolvig, *Bondens billeder. Om kirker og kunst i dansk senmiddelalder*, 1994.

¹⁴ This is placed at the National Museum, Copenhagen.

The value of the wall-paintings as source material depends on what kind of research one is doing. Therefore, it is impossible to create a precise set of rules when it comes to the question of representativeness. A general problem connected with the representativeness of the medieval Danish wall-paintings is how they have been brought to light. In the final decades of the last century, museum conservators and art historians employed at museums were mainly interested in the Romanesque style, which meant that some of the younger Gothic wall-paintings might have been lost during restoration.¹⁵ On the other hand, the museum conservators might have found a well-preserved Gothic or post-Reformation decoration covering the church. In that case, they did not look for older wall-paintings in the Romanesque style,¹⁶ and, therefore, there might be some old decorations hidden behind Gothic wall-paintings. Besides, late medieval vaults and other extensions have destroyed and still hide some of the Romanesque wall-paintings. So, to a certain degree we have to pay some attention to the fact that some wall-paintings might be hidden or lost.

Secondly, how to classify the images. When analysing the wall-paintings quantitatively, it is a necessity to consider how the images are classified. We might argue that a contemporary campaign of decoration should be considered as a whole without distinguishing between iconographically defined images. By doing so we avoid the problems of defining the iconographical levels within the images.¹⁷ But this implies that we have reduced the level of the quantitative analysis so that we only can examine the chronology of the wall-paintings as a whole. Instead, if we use the iconographically defined images, we have the possibilities to see not only the chronology of the wall-paintings as a whole, but also the chronology and the proportional size of different groups of motifs. Of course, there has to be an identical iconographical classification as in the previously described databases.

A third pre-condition of great importance is the dating of the wall-paintings. To categorise and use specific art historical periods is in itself a forced and methodological simplification, but still a necessary pre-condition to observe any statistic change. It is commonly known that art historians use expressions such as Romanesque and Gothic to describe medieval art and, to a certain point, to typify the style of architecture. And, of course, the wall-paintings are also to a certain degree defined as

¹⁵ Though if found before having been destroyed, they are registered in the iconographical database.

¹⁶ Ulla Haastrup (ed.), "Danske kalkmalerier 1275- 1375", *Danske kalkmalerier* Vol. 3, 1989, p. 17.

¹⁷ Jes Wienberg. *Den gotiske labyrint. Middelalderen og kirkerne i Danmark*, 1993, p. 120.

Romanesque and Gothic. Though most of the medieval Danish wall-paintings have been dated within a period of no more than 25 years, some of them are still just dated by style. But to use phrases as Romanesque and Gothic when making a quantitative analysis is problematic, and they should, therefore, be avoided. Firstly, because the two periods are not comparable, the Danish Romanesque period covers just a period of 150–200 years and the Gothic style a period of 300 years. Secondly, because there is some disagreement how to use the phrases. They are used to describe certain art historical periods as well as a specific style, mostly without any distinguishing whether it is the style or the period being described. Consequently, this makes them inapplicable concerning statistics.¹⁸

The last methodological problem, I am going to comment on, is whether the source material provides us with an adequate level of information for a quantitative analysis. Before quantitative tendencies can be accepted, we have to make sure that we have enough information about the churches as well as wall-paintings within the geographic area of medieval Denmark, so that the analysis will be statistically justifiable.

As mentioned before, there is some insecurity whether the known number of wall-paintings are representative of the medieval Danish pattern of decorations. But with the knowledge, we have today, most of the conservators and art historians conclude that all the medieval churches most likely had been decorated with wall-paintings.¹⁹ The number of churches with medieval Danish wall-paintings we know of today is approximately 1000. Compared with an estimated number not far off 2500 medieval Danish churches, we then know of at least 40% of the decorated churches today, and in the iconographical database we have information on more than 11000 individual motifs within these churches. Though we do not know the exact number of medieval Danish wall-paintings, the main issue is that we have the very detailed iconographical identification of the images. Unlike other kinds of medieval imagery such as altarpieces and sculptures, which might have been removed from their origins, there are no doubts about the provenance of the wall-paintings. Almost 100% of the medieval Danish wall-paintings are still to be found where they had been painted²⁰. Due to the level of information provided by the source material as organised in the iconographical database, quantitative tendencies should be statistically justifiable.

¹⁸ See the contribution of Axel Bolvig, *Ars Longa - Vita Brevis*, in this volume.

¹⁹ Ulla Haastrup (ed.), "Danske kalkmalerier 1575-1475", *Danske kalkmalerier* Vol. 4, 1985, p. 16.

²⁰ A few wall-paintings have been transferred to canvas during restauration and saved that way.

Statistics

The lack of quantitative analysis of the medieval Danish wall-paintings has resulted in some very vague guesses on the dispersion of them.²¹ Though the differences between eastern and western Denmark are well known, there have not been done any statistics to show and specify the geographic variations. A quantitative analysis of the medieval Danish wall-paintings provides us not only with new knowledge about medieval Danish imagery, but also emphasises the diachronic as well as the synchronous development of the wall-paintings. The first wall-painted decorations in the Danish churches were created at the end of 11th century (diagram 1). Thereafter, the amount of new wall-paintings increased, though with a stagnation in the second half of the 14th century. This might be due to the late medieval agrarian crisis in Denmark and, to a certain degree, to the Black Death. The wall-paintings reached their climax at the end of the 15th and beginning of the 16th century. Due to the fact that the diagram covers periods of 50 years, it is not possible to see how the Reformation in Denmark (1536) influenced the amount of new wall-paintings. One might believe that the Reformation marked the ending of wall-paintings. It did not, but it meant a change in the motifs and also a decrease in the number of wall-paintings. So, the climax of the wall-paintings is to be found in the period 1450-1536. In this period of less than 100 years, more than 50% of all known wall-paintings were produced.

To show the synchronous development of the medieval wall-paintings, I have distributed the wall-paintings within the medieval dioceses to which they belonged (diagram 2).²² This diagram showing the dispersion of the wall-paintings clarifies that most of the wall-paintings are located in the eastern part of Denmark, in Lund and Roskilde dioceses. The differences between eastern and western Denmark might have been expected, but not with such a contrast. The diagram also reveals that the amount of new wall-paintings in Lund and Roskilde dioceses reached their climax in the period before 1500, whereas the western dioceses reached theirs after 1500.

²¹ Ulla Hastrup (ed.), "Danske kalkmalerier 1575-1475", *Danske kalkmalerier* Vol. 4, 1985, p. 17.

²² In Jutland we find the dioceses of Børglum, Viborg, Århus, Ribe and Slesvig. Odense diocese covers the islands of Funen, Lolland, Falster and Als. Roskilde diocese covers Zealand and the island of Møn. Lund diocese covers Scania, Halland, Blekinge, today part of Sweden, and the island of Bornholm.

Diagram 1: Chronology of the Danish wall-paintings in the period 1100-1600. The diagram covers each of the iconographically demarcated motifs, inscriptions, etc. that have been registered in the iconographic database.

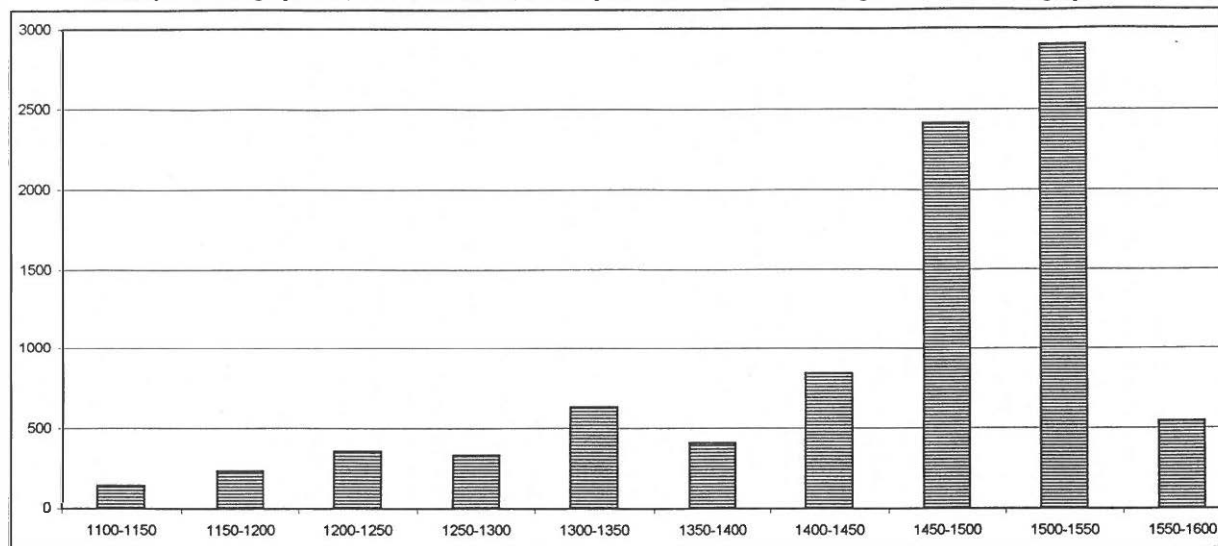
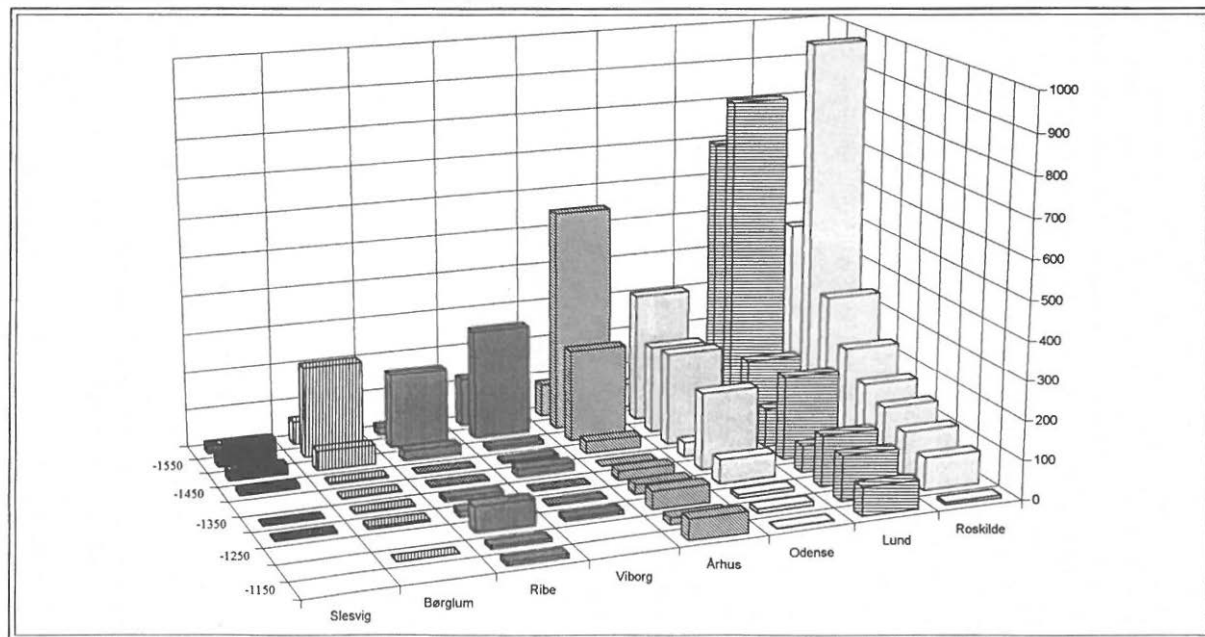


Diagram 2: Chronology of the Danish wall-paintings between 1100 and 1600.

The diagram covers all the wall-paintings having been registered. They are allocated to the dioceses in which the churches are situated.



It is an interesting aspect that there is a coherence between the dioceses that first got late medieval vaults and the dioceses that first saw the climax of decorations. The gravity of the new late medieval vaults is found at Zealand²³ and, partly, in Lund diocese, the same dioceses where the amount of wall-paintings reached their climax first. Furthermore, the quantitative analysis reveals that there also is a coherence between the amount of new vaults and the increase of late medieval wall-paintings. In a wide belt from the northeast of Jutland to the southeast of medieval Denmark,²⁴ we find the churches furnished with new late medieval vaults.²⁵ It is in the same belt where we find the churches with renewed wall-paintings or decorations from the period 1450-1550. This was the culmination of "Gothicisation" in Denmark.²⁶

Due to the fact that the iconographical database has an identical iconographical classification, it is feasible to make the same kind of quantitative analysis with any major group of motifs. An obvious group of motifs might be the saints because of their great significance, being a part of ecclesiastical as well as of secular life. "Certainly reminders of them were everywhere – engraved on drinking-cups and bowls, carved on lintels and gable-ends, their very names given to children at baptism. Their images filled the churches gazing down in polychrome glory from altar-pieces and bracket, from windows and riches."²⁷

An analysis of the quantitative tendencies of depicted saints (diagram 3) reminds of diagram 1. The first saints in the Danish wall-paintings date from the 11th century as a part of Christian iconography. Then there is an increase in the amount of depicted saints, though with the same stagnation as with the total amount of wall-paintings in the second half of the 14th century. Again we see a climax in the end of the 15th and the beginning of the 16th century, when more than half of all the depicted saints were painted.

²³ Jes Wienberg, *Den gotiske labyrint. Middelalderen og kirkerne i Danmark*, 1993, p. 117.

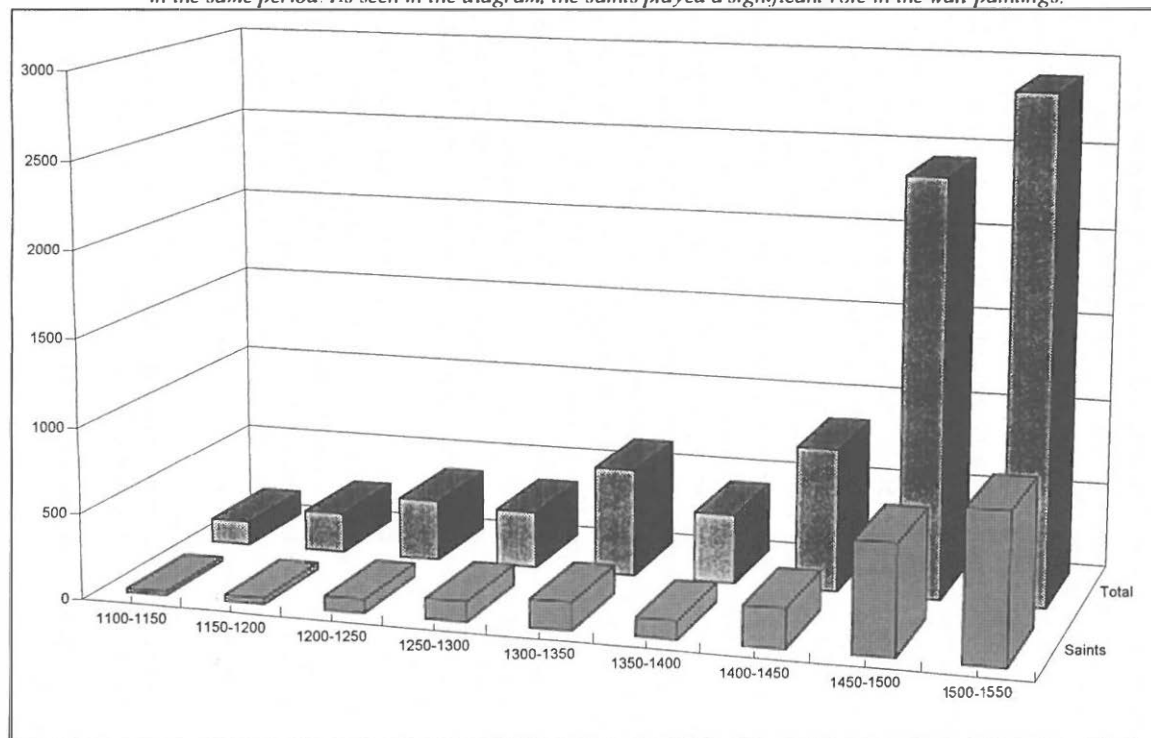
²⁴ Covering the dioceses of Viborg, Århus, Odense, Roskilde and Lund.

²⁵ Jes Wienberg, *Den gotiske labyrint. Middelalderen og kirkerne i Danmark*, 1993, p. 118.

²⁶ Jes Wienberg, "The Decline and Fall of the Church", *Visions of the Past. Trends and Traditions in Swedish Medieval Archaeology*, 1997, p. 460.

²⁷ Quotation from Eamon Duffy, *The Stripping of the Altars. Traditional Religion in England 1400-1580*, 1992, p. 155.

Diagram 3: Chronology of depicted saints (1100-1550) compared to the chronology of the total number of wall-paintings in the same period. As seen in the diagram, the saints played a significant role in the wall-paintings.



It is not only in the total number of depicted saints that we see this increase. At the end of the Romanesque period, in the middle of the 13th century, we know of 23 different depicted saints, but at the end of the 16th century we find approximately 100 different depicted saints,²⁸ some more popular than others. One might explain this development with a change from early medieval devotion to the saints focusing on their relics to late medieval devotion directed towards their images.²⁹ Within the Danish late medieval wall-paintings the amount of different saints more than doubles in the period from 1400 to 1500, from 44 to 100. Here, I will only focus on one specific saint, namely St. Lawrence, because he is to be found in the decorations from c. 1150 and further on as one of the most widespread saints.³⁰ From the beginning of the 15th century depictions of St. Lawrence are found all over the country. Most of these Danish late medieval depictions of saints and their martyrdom are very violent, they can be paralleled with the description of Remiel's art. "The most horrific and violent deaths in Remiel's art occur not in political or even in pagan history but in his depiction of sacred time in the *Miroir historial*."³¹ Camille also describes the martyrdom of St. Denis: "The saint's disciple is decapitated by a grinning executioner on the left, and in front centre stands the saintly bishop, his halo still hanging like a sunrise over an oval red sea where his head should be. He calmly holds the mitred head, its eyes closed – a dead head – in his living hands."³² In Denmark, we find the most horrific and violent deaths depicted in the wall-paintings when we, for instance, see St. Lawrence lying at the gridiron calmly smiling to the four executioners saying "*Assatus sum*", or when he is being whipped and tortured in other ways.

The many depictions of St. Lawrence at Zealand have been explained as images not for the peasants or as part of popular culture but as images for the ruling class as a defence and justification of the pope and the ecclesiastical institutions through underlining their beneficent activities. Another explanation used, is that he was depicted because of political and theological reasons,³³ or even for the church to reform itself.³⁴ These

²⁸ All diagrams at: <http://www.kalkmalerier.dk/english/feature/chart/intro.htm>

²⁹ Eamon Duffy, *The Stripping of the Altars. Traditional Religion in England 1400-1580*, 1992, p. 167.

³⁰ In the period 1150-1550 we find 125 depictions of St. Lawrence in the wall-paintings.

³¹ Quotation from Michael Camille, *Master of Death*, 1996, p. 118.

³² Quotation from Michael Camille, *Master of Death*, 1996, p. 118.

³³ Søren Kaspersen, "Om folkelighed og ufolkelighed i senmiddelalderligt vægmaleri", *Kunst, samfund, kunst - En hilsen til Broby*, 1987, p. 21.

explanations have also been used to describe the growth of other saints. This is due to formalism. Most of the Danish researchers have sought to explain a continuity from the Romanesque imagery to late medieval imagery, when the wall-paintings were seen as the product of a deeply learned, historically minded and affluent elite joint continuously over the centuries in which this elite was part of the ruling class, and the painters under the patronage of the ruling-class families and royal institutions.³⁵ But saints such as St. Lawrence and other very popular saints, or just the majority of saints appearing in the Danish late medieval wall-paintings, are more likely to be seen as those regarded with most affection by late medieval men and women. The quantity in both the number of different saints as well as the total number of saints suggest this. From the period 1350-1450 we know of 347 individual depicted saints, which in the period 1450-1536 grew to 1397 depictions.³⁶ The most frequent group of saints are the apostles and other saints from the New Testament. This is natural because they were the collective symbol of saints, they represented the whole heavenly hierarchy as well as being the primary witnesses of the Crucifixion and Resurrection of Christ, whose image they supported.³⁷ Thereafter, we have a large group of martyrs who are very frequently depicted,³⁸ such as St. Christopher, Martin, George, Catharine and Barbara, among others. It is difficult to imagine that all these saints were depicted as a result of political and theological considerations dictated by a landowner. Many factors affected the pattern of depicted saints, but it is unlikely that the church should have tried to reform itself by using depictions of St. Lawrence or other martyrs.³⁹ Economically, the period was in favour of the peasants. In the late Middle Ages, the Danish peasants in the villages developed a high degree of collective autonomy, though being under total jurisdiction of their lords.⁴⁰ The landowners had their land spread over many parishes which did not give the landowner any direct affiliation to the churches in the parishes where the land was placed.

³⁴ Søren Kaspersen, "Om folkelighed og ufolkelighed i senmiddelalderligt vægmaleri", *Kunst, samfund, kunst - En hilsen til Broby*, 1987, p. 30.

³⁵ This point of view has especially been stressed by Søren Kaspersen, "Om folkelighed og ufolkelighed i senmiddelalderligt vægmaleri", *Kunst, samfund, kunst - En hilsen til Broby*, 1987, p.9-33.

³⁶ <http://www.kalkmalerier.dk/english/feature/chart/25/25html>

³⁷ Eamon Duffy, *The Stripping of the Altars. Traditional Religion in England 1400-1580*, 1992, p. 158.

³⁸ <http://www.kalkmalerier.dk/english/feature/chart/26/26html>

³⁹ Axel Bolvig, *Bondens billeder. Om kirker og kunst i dansk senmiddelalder*, 1994, p. 88.

⁴⁰ Anders Bøg, "Feudalisering og bondekommunalisme, *Danmark i senmiddelalderen*", 1994, p. 104-5.

The landowner's interest in a church was naturally directed on the parish church where he lived himself.⁴¹ Therefore, it is difficult to imagine that all these saints were depicted as a result of political and theological considerations dictated by a landowner in late medieval society.

The use of Internet databases provides us with a very effective tool, which can be used in qualitative as well as in quantitative analyses. The database can tell us about the use of images of saint, which was more related to their popularity among people than to the religious and political use by the top of society.

⁴¹ Axel Bolvig. *Bondens billeder. Om kirker og kunst i dansk senmiddelalder*, 1994, p. 85.

MEDIUM AEVUM
QUOTIDIANUM

39

KREMS 1998

HERAUSGEGEBEN
VON GERHARD JARITZ

GEDRUCKT MIT UNTERSTÜTZUNG DER KULTURABTEILUNG
DES AMTES DER NIEDERÖSTERREICHISCHEN LANDESREGIERUNG

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Vorwort

Medium Aevum Quotidianum legt mit Heft 39 einen Band vor, welcher sich schwerpunktartig mit der Analyse von Bildquellen, vor allem Wandmalerei, auseinandersetzt. Die Autoren der Beiträge stammen aus zwei Institutionen, in denen Bilddokumentation und Analyse konzentriert betrieben werden: dem Department of History an der Universität Kopenhagen und dem Department of Medieval Studies an der Central European University, Budapest. Das erstgenannte Institut ist besonders durch seine Digitalisierung des Gesamtbestandes dänischer Wandmalerei bekannt geworden, der über das Internet allgemein zugänglich geworden ist und als Basis für umfassende qualitative und quantitative Bilduntersuchungen herangezogen werden kann. Das Department of Medieval Studies der CEU konzentriert sich in Zusammenarbeit mit dem Institut für Realienkunde des Mittelalters und der frühen Neuzeit der Österreichischen Akademie der Wissenschaften auf die Sammlung, Katalogisierung, Dokumentation und Analyse zentraleuropäischen Bildmaterials. Die Verfügbarkeit des aufgearbeiteten Bestandes via Internet ist in Vorbereitung.

Medium Aevum Quotidianum ist nun auch mittels Internet erreichbar (<http://www.imareal.oeaw.ac.at/maq/>). Im Augenblick bieten wir das Inhaltsverzeichnis aller seit unserer Gründung im Jahre 1982 erschienenen Bände. Aktuelle Informationen, Links zu anderen, uns wichtig erscheinenden Websites sowie Berichte werden in Zukunft das Service-Angebot erweitern.

Gerhard Jaritz, Herausgeber