

## Volume Two: Illustrations

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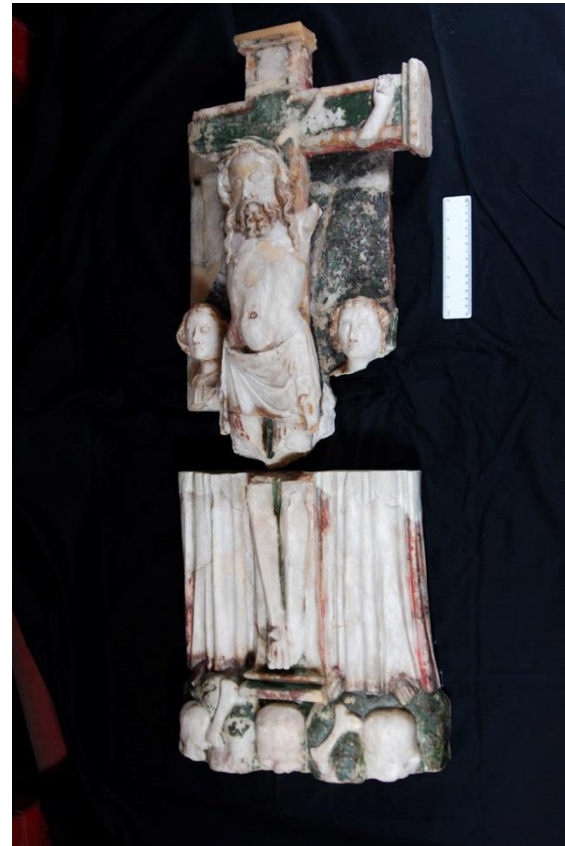


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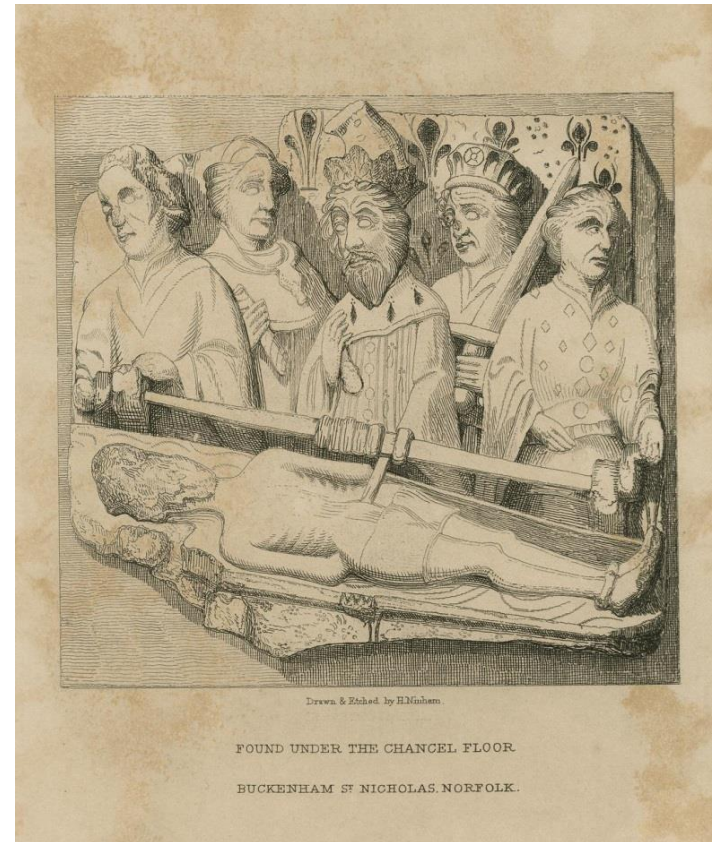


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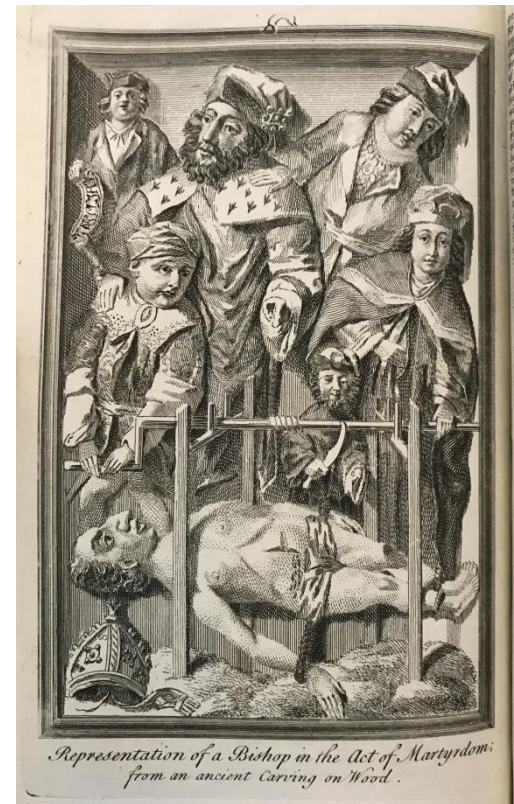


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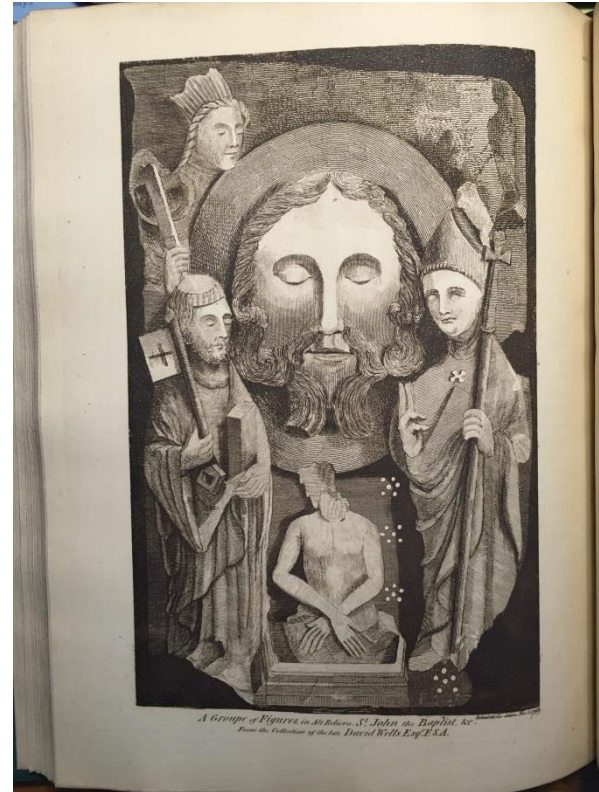


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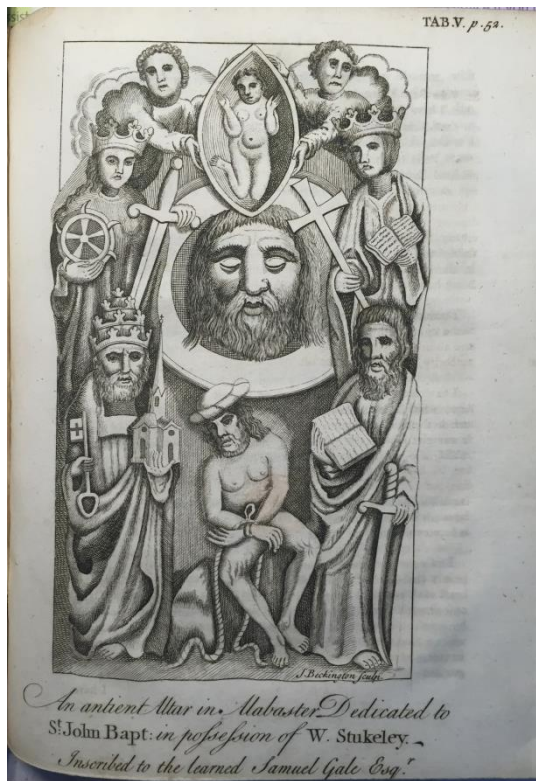


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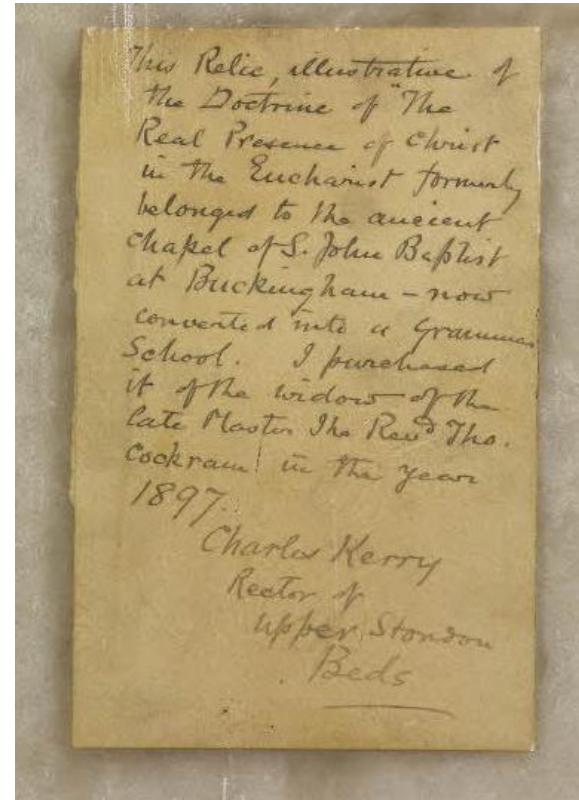


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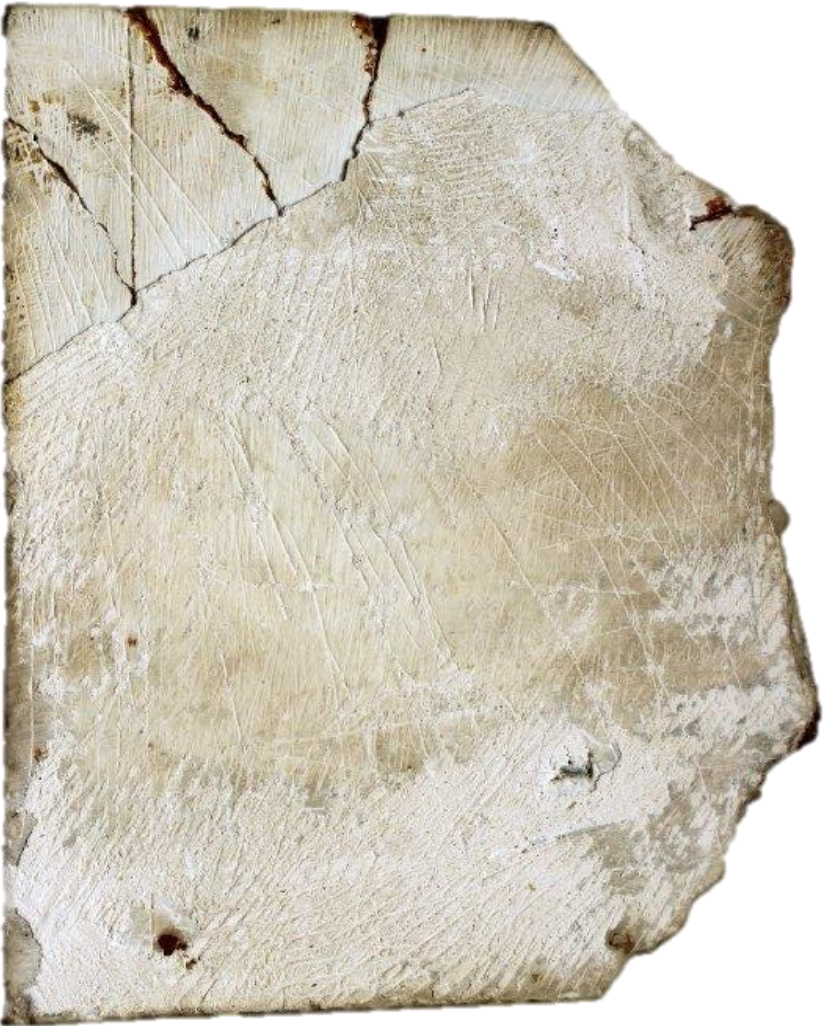


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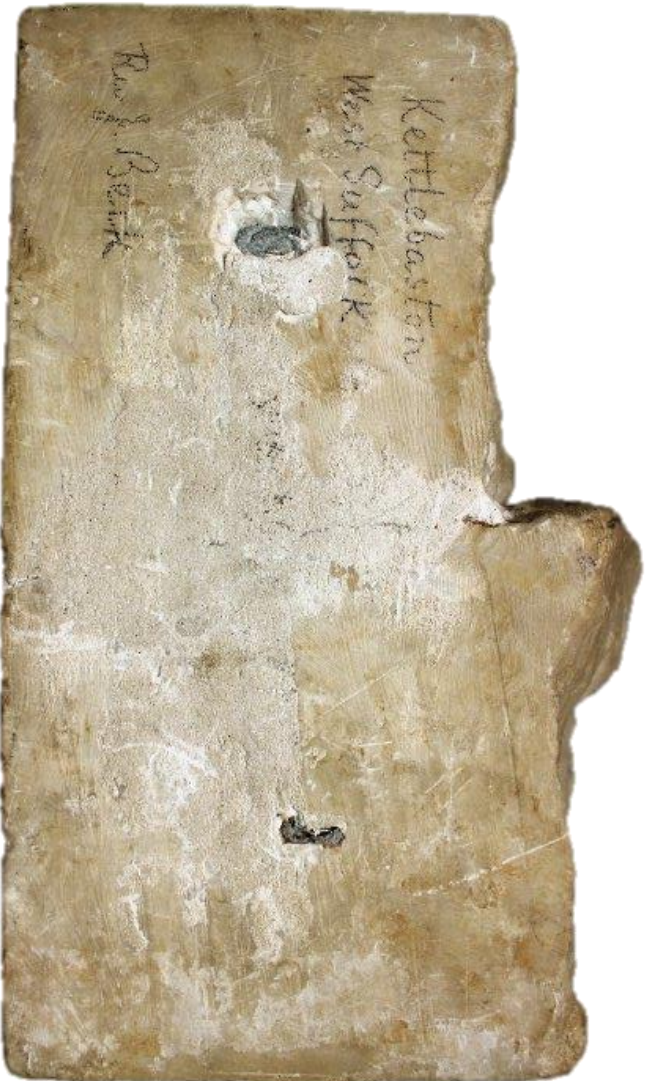


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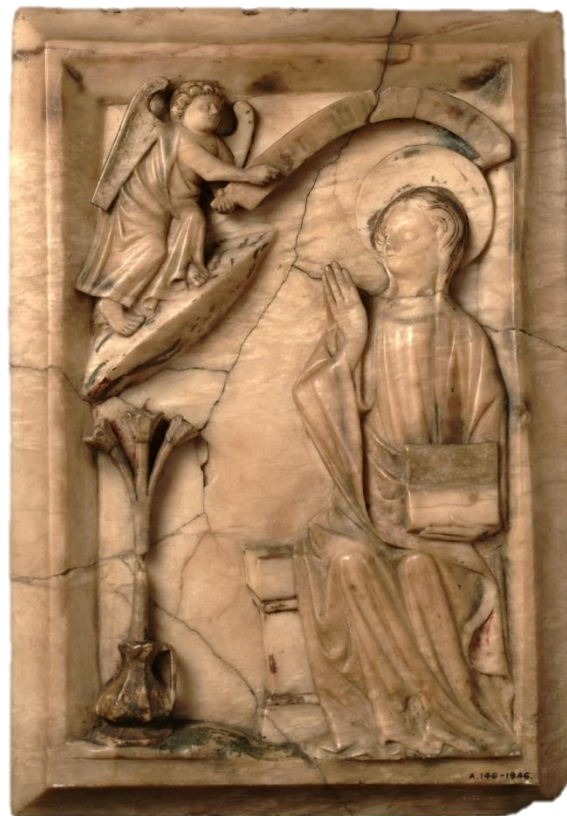


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The Annunciation, 1380s. Tempera and oil with gold on wood, Framed: 40.3 x 31.4 x 4.8 cm. Mr. and Mrs. William H. Marlatt Fund 1954.393. Cleveland Museum of Art, Cleveland. Image credit: Cleveland Museum of Art.





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Accession number: 1883,0806.3. British Museum, London. Image credit: British Museum.



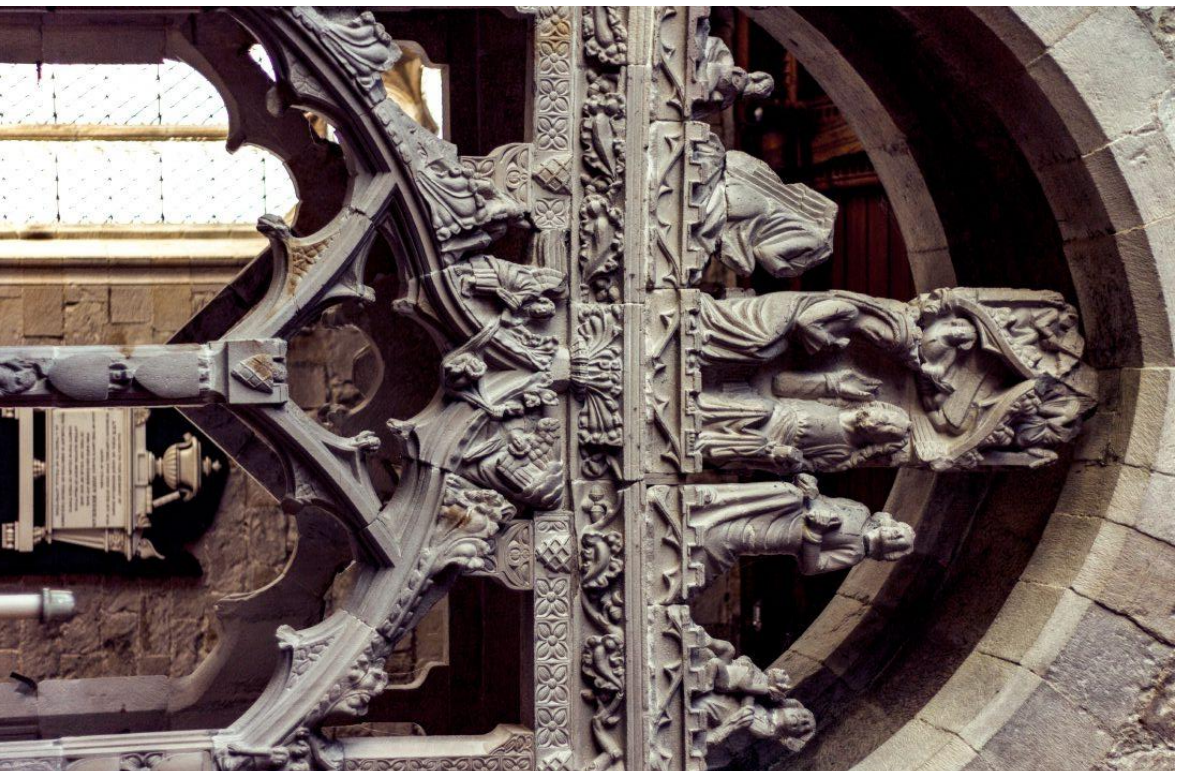


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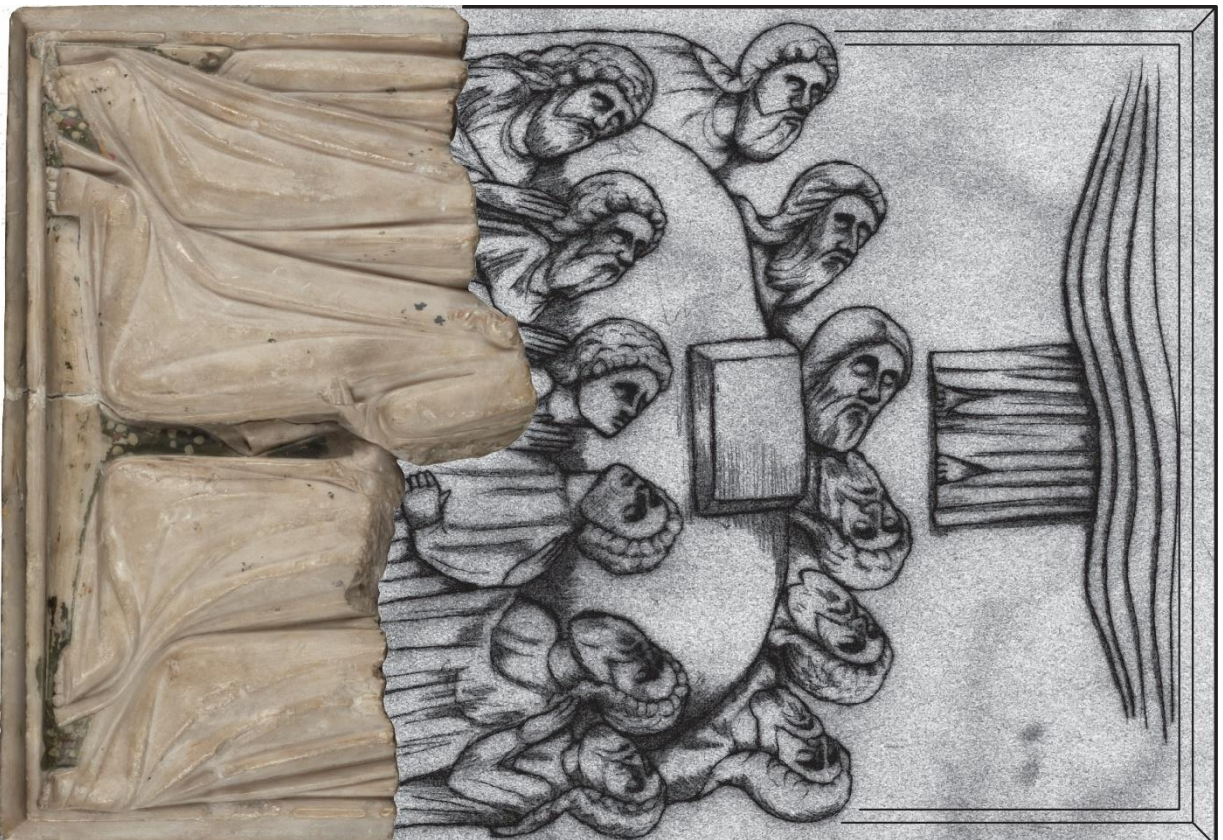


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Image credit: V&A museum.





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## Chapter Three



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Image credit: British Museum.





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British Museum, London. Image credit: British  
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Virgin Mary from an Annunciation group, c.1350. Alabaster with traces of polychromy and gilding, 69cm x 20cm. Accession number RF1661. The Louvre, Paris. Image credit: The Louvre.





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Virgin and Child, c.1370-80. Alabaster with traces of polychromy and gilding, 97 cm x 34.5 cm. Accession number: A.140-1946. Victoria and Albert Museum, London. Image credit: V&A Museum.



Figure 3.13  
Reverse of BM Virgin and Child, c.1350-75. Alabaster  
with traces of polychromy and gilding, 75cm x 25cm.  
Accession number: 2016,8041.1. British Museum,  
London. Image credit: British Museum.



Figure 3.14  
Detail of the BM Virgin and Child, c.1350-75.  
Alabaster with traces of polychromy and gilding, 75cm  
x 25cm. Accession number: 2016,8041.1. British  
Museum, London. Image credit: British Museum.





Figure 3.15  
 Retable of Santa Maria la Blanca, c.1343. Alabaster.  
 Monasterio de San Juan de las Abadesas, Catalonia,  
 Spain. Image credit: image in the public domain.

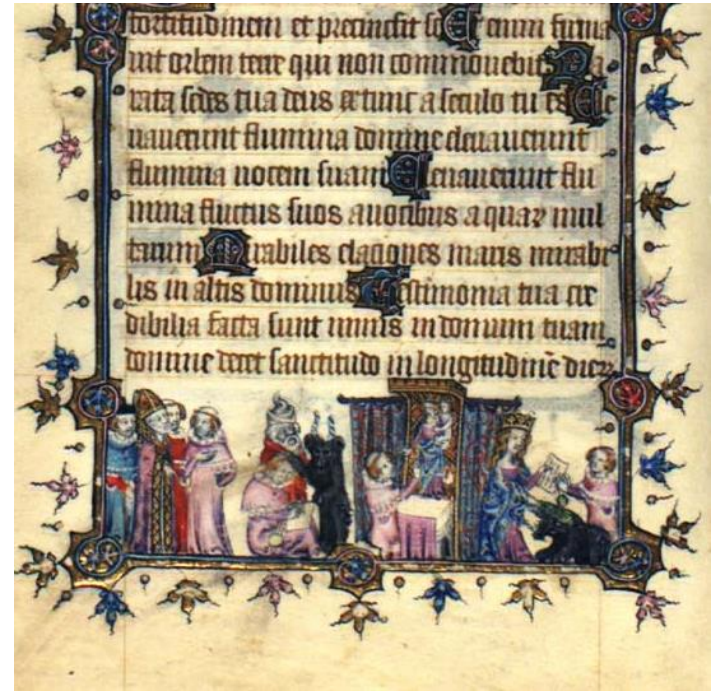


Figure 3.16  
 Faustus legend from Book of Hours, England:  
 c.1370. MS Thott 547, f.6v. National Library of  
 Denmark and Copenhagen University Library,  
 Copenhagen, Denmark. Image credit: National  
 Library of Denmark and Copenhagen.



Figure 3.17  
St Catherine, c.1350-75. Alabaster. 96cm x. 25cm. Paderborn Cathedral,  
Germany.



Figure 3.18  
André Beaumeveu, *St Catherine*, c.1380. Alabaster, 186cm x 56cm. Church of  
Our Lady, Kortrijk. Image credit: RMN-Grand Palais, Daniel Arnaudet and  
Christian Jean.





Figure 3.19

Jean Pepin de Huy, *Virgin and Child*, c.1329. Marble, 65cm x 21cm. Musée des Beaux-Arts, Arras, France. Image credit: image in the public domain.



Figure 3.20  
Virgin and Child, c.1340. Marble with polychromy and gilding. 77.2 x 23.8 x 13.5 cm. Accession number: 17.190.721. Metropolitan Museum of Art, New York. Image credit: Metropolitan Museum.



Figure 3.21

Reconstruction of polychromy and gilding for BM Virgin and Child, c.1350-75.

Alabaster with traces of polychromy and gilding, 75cm x 25cm. Accession

number: 2016,8041.1. British Museum, London. Image credit: British Museum.





Figure 3.22

St George and the Dragon, c.1380-1400. Alabaster with polychromy and gilding, 81.5 x 60.5 x 20.5 cm. Accession number: 1953.2.2. National Gallery of Art, DC. Image credit: National Gallery of Art.



Figure 3.23  
Alternative angle of St George and the Dragon,  
c.1380-1400. Alabaster with polychromy and gilding,  
81.5 x 60.5 x 20.5 cm. Accession number: 1953.2.2.  
National Gallery of Art, DC.



Figure 3.24  
Alternative angle of St George and the Dragon,  
c.1380-1400. Alabaster with polychromy and gilding,  
81.5 x 60.5 x 20.5 cm. Accession number: 1953.2.2.  
National Gallery of Art, DC.



Figure 3.25  
Detail of 'the maid' restraining the dragon. St George and the Dragon, c.1380-1400. Alabaster with polychromy and gilding, 81.5 x 60.5 x 20.5 cm. Accession number: 1953.2.2. National Gallery of Art, DC.

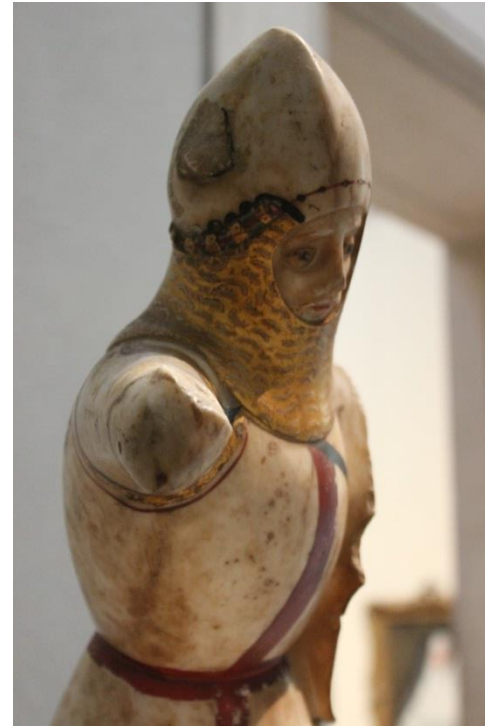


Figure 3.26  
Detail of the broken strut. St George and the Dragon, c.1380-1400. Alabaster with polychromy and gilding, 81.5 x 60.5 x 20.5 cm. Accession number: 1953.2.2. National Gallery of Art, DC.





Figure 3.27  
Sir Thomas de Beauchamp, 11th Earl of Warwick, c.1360-70. Alabaster effigies  
at St Mary's church, Warwick.



Figure 3.28  
Bronze effigy of the Black Prince, c.1378. Canterbury Cathedral.



Figure 3.29  
Detail of gilding techniques. St George and the  
Dragon, c.1380-1400. Alabaster with polychromy and  
gilding, 81.5 x 60.5 x 20.5 cm. Accession number:  
1953.2.2. National Gallery of Art, DC.



Figure 3.30  
Detail of polychromy and gilding. Betrayal of Christ,  
c.1400. Alabaster with polychromy and gilding, 41.3 x  
26.1 cm. Accession number: inv.14. The Burrell  
Collection, Glasgow.



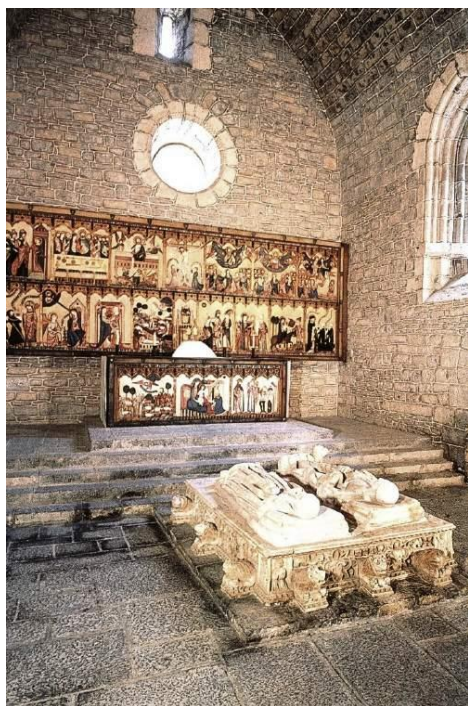


Figure 3.31  
Interior view of the chapel of the Virgin Mary,  
Quejana monastery, Ayala, Spain.



Figure 3.32  
Retable of the Life of Christ and the Virgin Made for  
Pedro López de Ayala, 1396. Tempera and gold on  
panel, 232.1 × 649 cm. Accession number: 1928.817.  
Chicago Institute of Art, Chicago. Image credit:  
Chicago Institute of Art.





Figure 3.33  
St George, c.1400. Limestone, 100cm x. 25cm. St  
Albans cathedral, Hertfordshire.



Figure 3.34  
St George, c.1400. Limestone, 31cm x 17cm.  
Accession number: 1853,0404.1. British Museum,  
London.

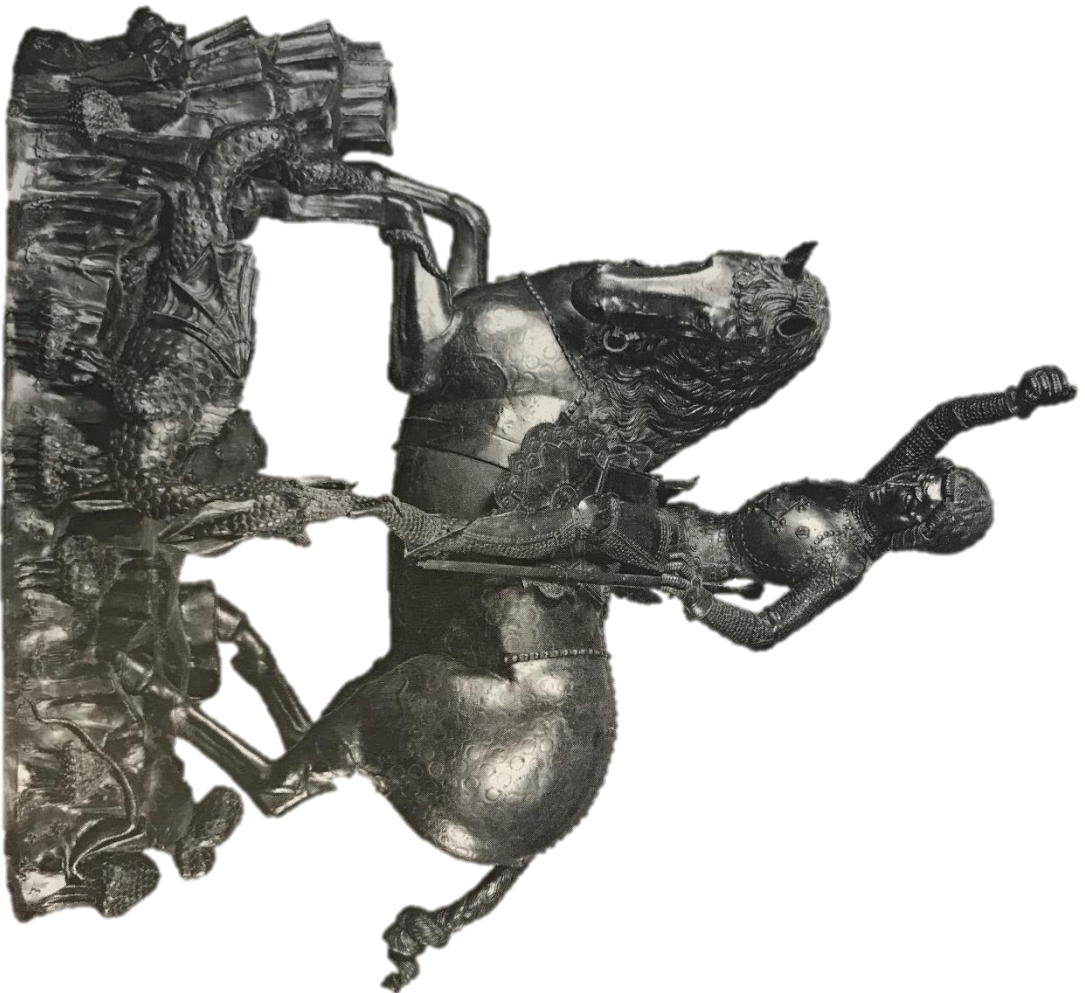


Figure 3.35

St George and the Dragon, c.1373. Bronze, 196cm x 177cm. Prague Castle Collections. Image credit: Jan Glouc.



Figure 3.36  
Saint George and the Dragon, c.1370. Wood, gesso, polychromy, gildings, 58.4 x 26 x 16.1 cm. Accession number: 29.158.770. Metropolitan Museum of Art, New York. Image credit: Metropolitan Museum of Art.



Figure 3.37  
The Talbot Shrewsbury book, c. 1444-1445. Royal 15 E VI, f. 439. British Library, London.





Figure 3.38  
St George and the Dragon, c.1400. Wood,  
polychromy and gilding, 40 cm x 25cm. Accession  
number: Pl.O.3199. Germanisches National  
Museum, Nuremberg.

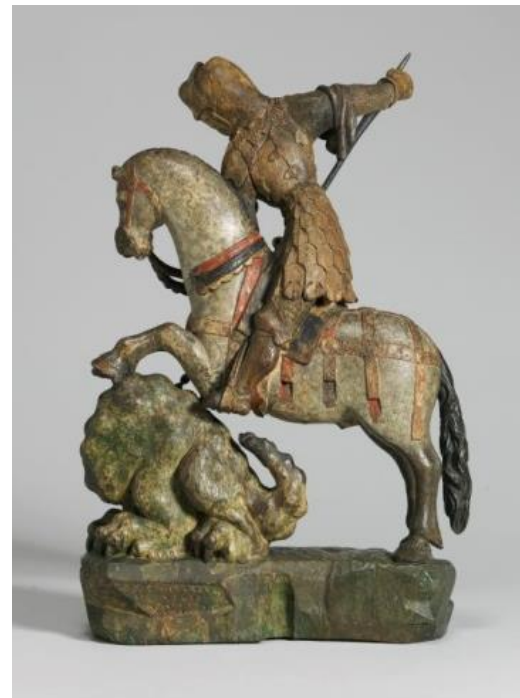


Figure 3.39  
Reverse image: St George and the Dragon, c.1400.  
Wood, polychromy and gilding, 40 cm x 25cm.  
Accession number: Pl.O.3199. Germanisches  
National Museum, Nuremberg.

## Chapter Four



Figure 4.1  
St Catherine and the Burying of the Philosophers, c.1480. Alabaster with traces of polychromy and gilding, 45cm x 27 cm. Church of Our Lady of Lydiate, Lancashire.





Figure 4.2  
St Catherine and the Breaking of the Wheel, c.1480. Alabaster with traces of polychromy and gilding, 45cm x 27cm. Church of Our Lady of Lydiate, Lancashire.



Figure 4.3  
St Catherine in Prison, c. 1480. Alabaster with traces of polychromy and gilding.  
45cm x 27cm. Society of Antiquaries, London.



Figure 4.4  
St Catherine in Prayer, c.1480. Alabaster with traces of polychromy and gilding,  
45cm x 27cm. Church of Our Lady of Lydiate, Lancashire.





Figure 4.5

The Beheading of St Catherine, c.1480. Alabaster with traces of polychromy and gilding, 45cm x 27cm. Society of Antiquaries, London.



Figure 4.6  
The Burial of St Catherine by Angels at Sinai, c.1480. Alabaster with traces of polychromy and gilding, 45cm x 27cm. Church of Our Lady of Lydiate, Lancashire.

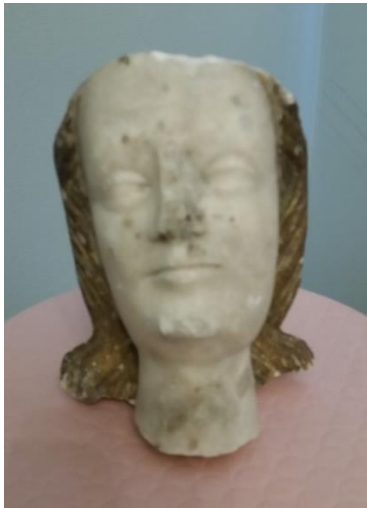


Figure 4.7  
Fragment of the head of St Catherine from a standing figure, c.1480. Alabaster with traces of polychromy and gilding, 15cm x 10cm. Church of Our Lady of Lydiate, Lancashire. Image credit: Thomas Wood.



Figure 4.8  
Full image of standing St Catherine, originally 74cm x 25cm, from Philip Nelson, "Ancient Alabasters at Lydiate" in Transactions of the Historic Society of Lancashire and Cheshire, vol.LXVII (1915), 20-26.





Figure 4.9  
Detail of a tormentor of St Catherine, from:  
Beheading of St Catherine, c.1480. Alabaster with  
traces of polychromy and gilding, 45cm x 27cm.  
Society of Antiquaries, London.



Figure 4.10  
Detail of the tooled ground beneath Catherine's feet:  
St Catherine in Prayer, c.1480. Alabaster with traces  
of polychromy and gilding, 45cm x 27cm. Church of  
Our Lady of Lydiate, Lancashire.



Figure 4.11  
Reverse of the Beheading panel, c.1480. Alabaster with traces of polychromy  
and gilding, 45cm x 27cm. Society of Antiquaries, London.



Figure 4.12  
Altarpiece with scenes from the life of St Catherine, c.1450-60. Alabaster set into a wooden frame with polychromy and gilding. Galleria Giorgio Franchetti alla Ca' d'Oro, Venice. Image credit: Zuleika Murat.





Figure 4.13  
Altarpiece with scenes from the life of St Catherine, c.1450-60. Alabaster set into a wooden frame with polychromy and gilding. Vejrum church, Jutland, Denmark.

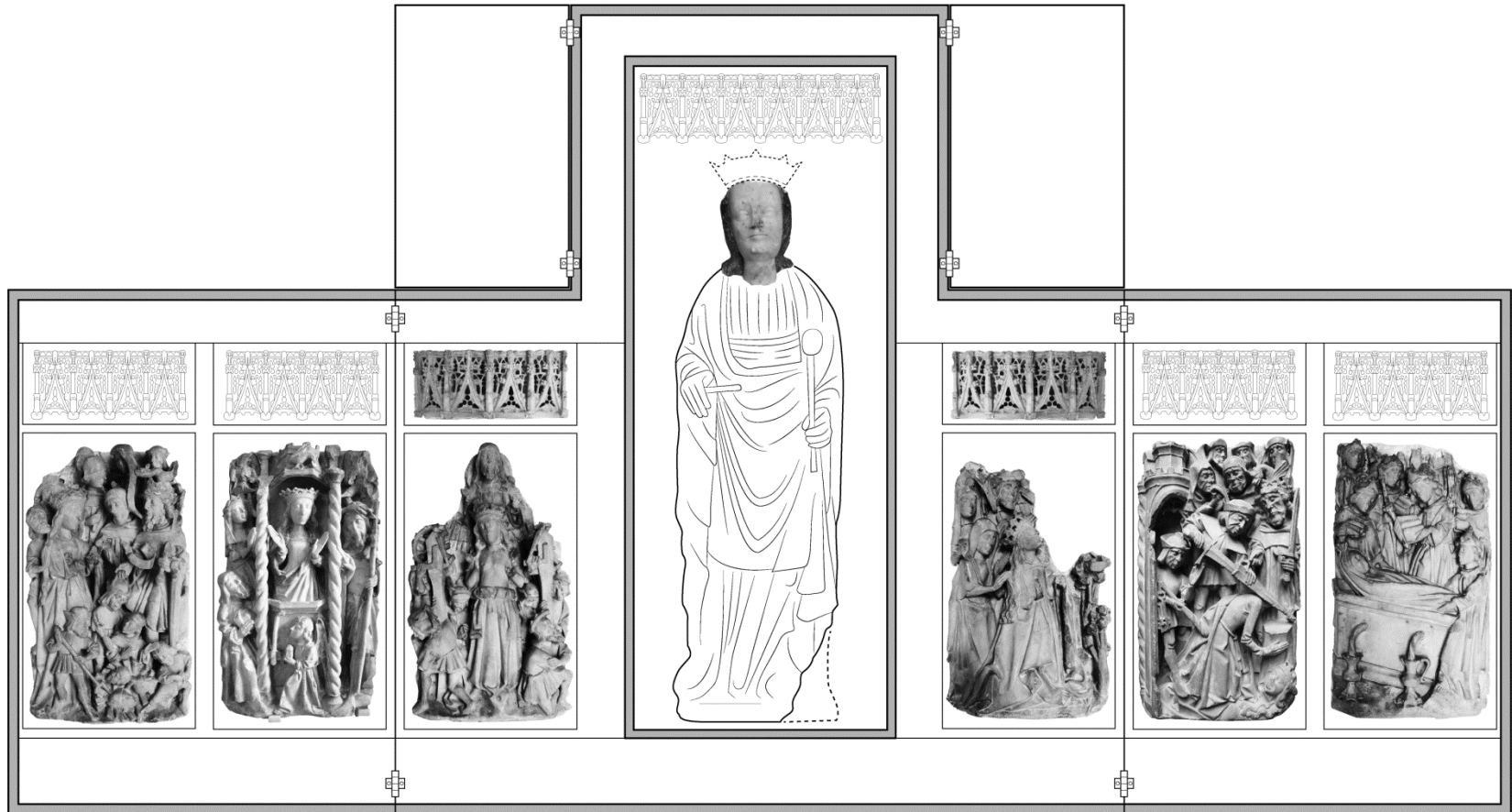


Figure 4.14  
 Proposed reconstruction of the Lydiate altarpiece, c.1480. Alabaster with traces of polychromy and gilding. Church of Our Lady of Lydiate, Lancashire, and Society of Antiquaries, London. Drawing by Craig Williams. Image credit: British Museum.





Figure 4.15  
Altarpiece with scenes from the life of St Margaret, c.1520. Oak, polychromy and gilding, 242 cm x 213cm. Accession number: 5894-1859. Victoria and Albert Museum, London. Image credit: V&A Museum.





Figure 4.16  
Alternative view of the head of St Catherine. c.1480.  
Alabaster with traces of polychromy and gilding,  
15cm x 10cm. Church of Our Lady of Lydiate,  
Lancashire. Image credit: Thomas Wood.

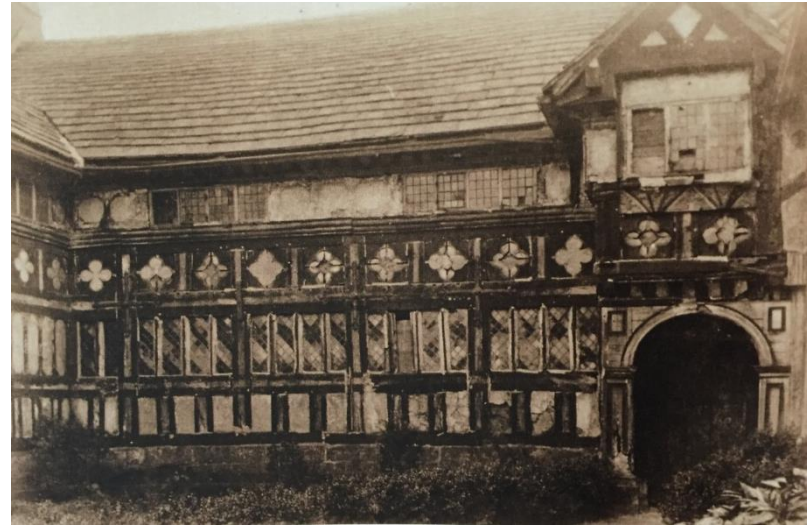


Figure 4.17  
Lydiate Hall, early twentieth-century photo from  
Edward E Newton, *Lydiate: Past and Present*.  
Lydiate: Lydiate Parish Council, 1977.



Figure 4.18  
Lydiate Chapel, early twentieth-century postcard from  
Edward E Newton, *Lydiate: Past and Present*.  
Lydiate: Lydiate Parish Council, 1977.



Figure 4.19  
St Catherine's Chapel, c.1470. Lydiate, Lancashire.



Figure 4.20  
St Catherine's Chapel, c.1470. Lydiate, Lancashire.



Figure 4.21  
Interior of St Catherine's Chapel, c.1470. Lydiate,  
Lancashire.





Figure 4.22  
St Peter, c.1480. Alabaster, 53.5cm x 18cm. Private Collection, London.



Figure 4.23

The Annunciation, c.1480. Alabaster with traces of polychromy and gilding, 41cm x 27.2cm. Musée de Picardie, Amiens, France.



Figure 4.24

The Harrowing of Hell, c.1480. Alabaster with traces of polychromy and gilding, 42cm x 28cm. The Louvre, Paris. Image credit: The Louvre.





Figure 4.25

The Circumcision of Christ, c.1480. Alabaster with traces of polychromy and gilding, 44 x 23. Stonyhurst College, Lancashire.



Figure 4.26

The Crucifixion, c.1480. Alabaster with traces of polychromy and gilding, 44 x 23. Stonyhurst College, Lancashire.



Figure 4.27

The Trinity, c.1480. Alabaster, 88cm x 33.5cm x 17cm. Bristol Museum & Art Gallery, Bristol.





Figure 4.28

St Christopher, c.1480. Alabaster with polychromy and gilding, 94 x 30.

Accession number: A.18-1921. Victoria and Albert Museum, London. Image credit: V&A museum.



Figure 4.29  
Altarpiece with scenes from the Life of the Virgin, c.1480. Alabaster with polychromy and gilding. Abbey church of Saint-Riquier, Abbeville, France.



Figure 4.30  
Altarpiece with scenes from the life of Christ, c.1470-80. Wood with polychomy and gilding. Musée des Antiquités, Rouen. Image from Image from D'Hainault-Zveny, *Miroirs du Sacré*, 74.



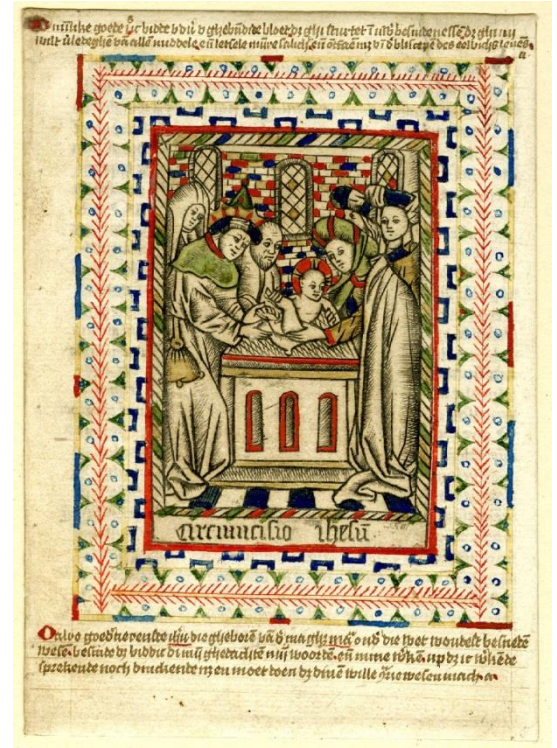
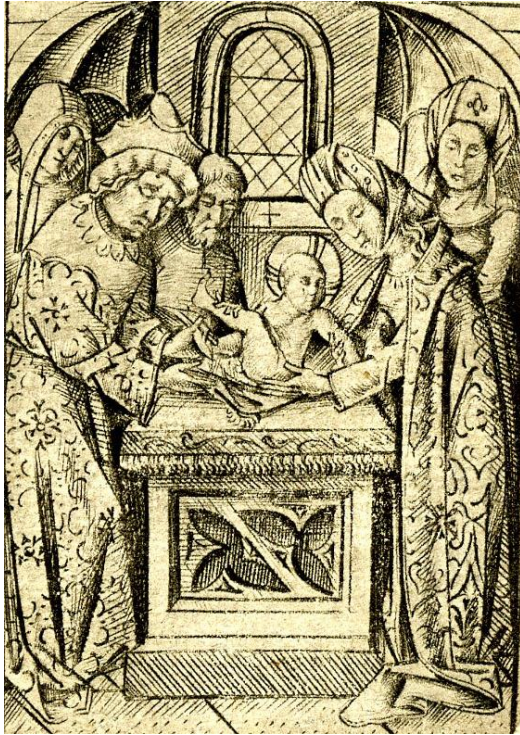


Figure 4.31 and 4.32 (prints, left to right)

Master of the Martyrdom of the Ten Thousand after Israhel van Meckenem, the Circumcision of Christ, c.1460-1500. Engraving, 6.8cm x 4.8cm. Accession number: 1850,0223.10. British Museum, London. Image credit: British Museum.

Master of the Martyrdom of the Ten Thousand, the Circumcision of Christ, c.1460-1500. Engraving, 6.8cm x 4.8cm. Accession number: 1846,0709.38. British Museum, London. Image credit: British Museum.



Figure 4.33  
V&A Christ before Herod, c.1500-20. Alabaster with polychromy and gilding, 40cm x 34.2cm. Accession number: A.101-1946. Victoria and Albert Museum, London. Image credit: V&A museum.



Figure 4.34  
Christ before Pilate, Delbecq-Shriber passion, c.1460-90. Woodblock print, 9cm x 7cm. Old Master Print, Izegem, Belgium.





Figure 4.35  
Martin Schongauer, c.1480-1500. Engraving, 16cm x 11cm. Accession number: 1845,0809.394. British Museum, London.



Figure 4.36  
Christ Before Pilate, c.1500-20. Alabaster with polychromy and gilding, 48cm x 28cm. Musée départemental des antiquités, Rouen.



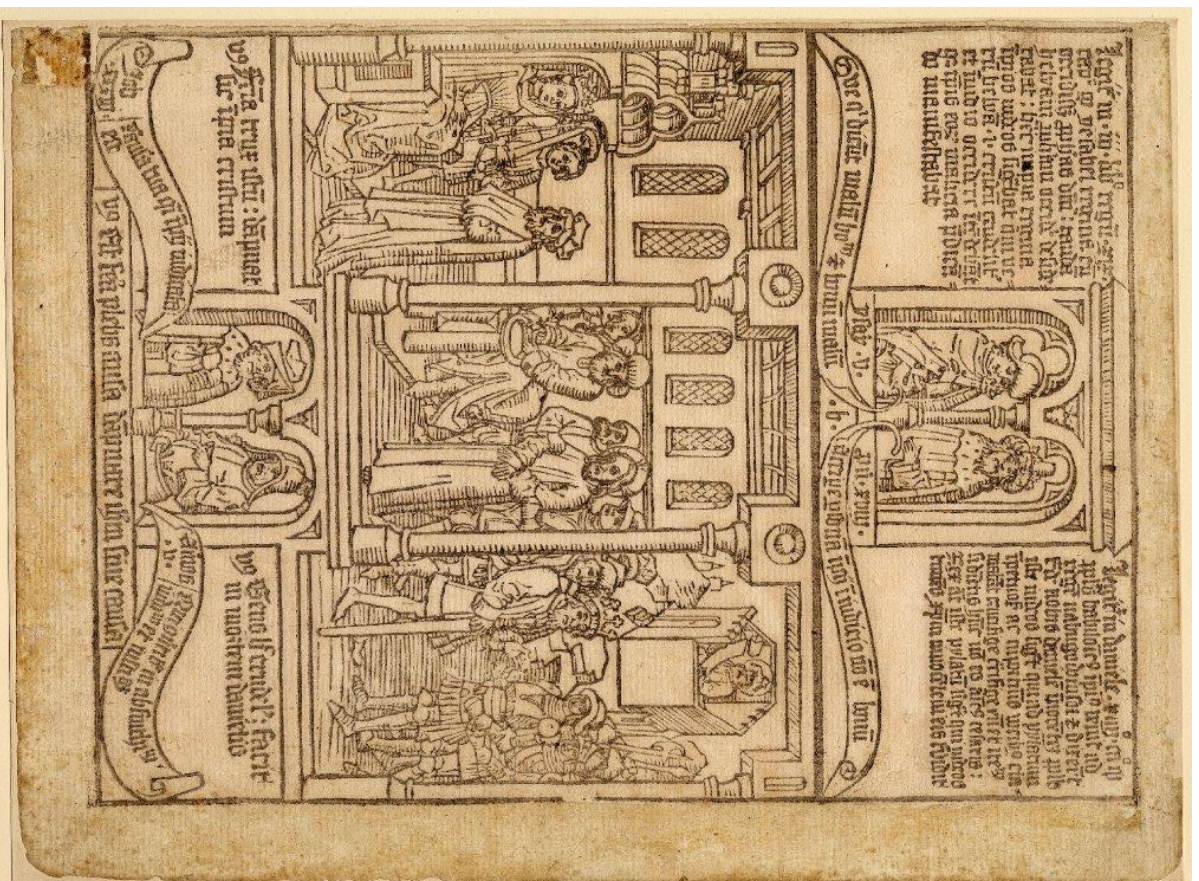


Figure 4.37

Christ before Pilate from the Biblia Pauperum, c.1460-70. Woodblock print, 16cm x 19cm. Accession number: 1845,0809.24. British Museum, London



Figure 4.38  
Master of the Martyrdom of the Ten Thousand after  
Israhel van Meckenem, Three Maries at the  
Sepulchre, c.1460-1500. Engraving, 6.9cm x 4.9cm.  
Accession number: 1850,0223.41. British Museum,  
London.



Figure 4.39  
Three Maries at the Sepulchre, c.1480-1510.  
Alabaster with traces of polychromy and gilding,  
52.8cm x 30.4cm. Victoria and Albert Museum,  
London. Image credit: V&A museum.





Figure 4.40  
 Three Marys at the Sepulchre from the Delbecq-Shriber passion, c.1460-90. Woodblock print, 9cm x 7cm. Rijksmuseum, Amsterdam. Image credit: Rijksmuseum.

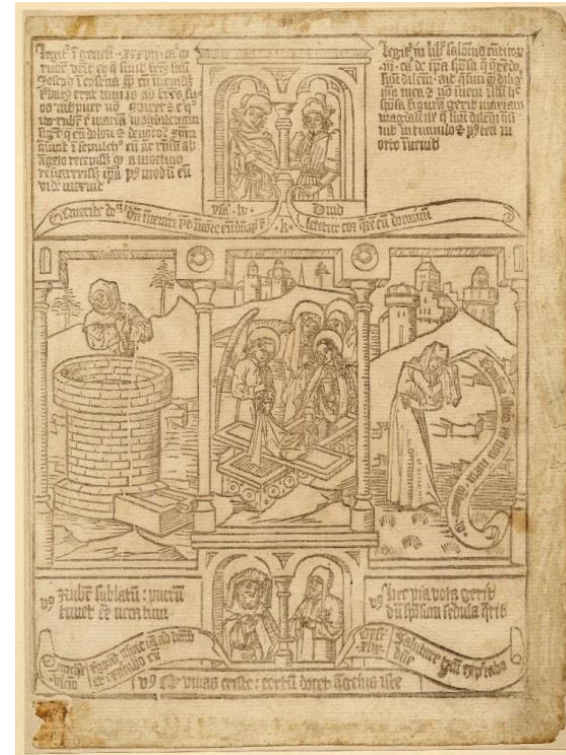


Figure 4.41  
 Three Marys from the Biblia Pauperum, c.1460-70. Woodblock print, 16cm x 19cm. Accession number: 1845,0809.31. British Museum, London.





Figure 4.42  
The Entombment of Christ, c.1480-1510. alabaster  
with polychromy and gilding, 45cm x 25cm. The  
Château de Dieppe, Normandy.



Figure 4.43  
The Entombment of Christ from the Delbecq-Shriber  
passion, c.1460-90. Woodblock print, 9cm x 7cm.  
Rijksmuseum, Amsterdam. Image credit:  
Rijksmuseum.



Figure 4.44  
The Deposition of Christ, c.1480-1510. Alabaster,  
53cm x 29.4cm. Accession number: A.68-1946.  
Victoria and Albert Museum, London. Image credit:  
V&A museum.



Figure 4.45  
The Descent from the Cross from the Delbecq-  
Shriber passion, c.1460-90. Woodblock print, 9cm x  
7cm. Rijksmuseum, Amsterdam. Image credit:  
Rijksmuseum.





Figure 4.46  
Noli me Tangere, c.1480-1510. Alabaster, 54cm x 29cm. Accession number: A.67:1-1946. Victoria and Albert Museum, London. Image credit: V&A museum.



Figure 4.47  
Noli me Tangere from the Delbecq-Shriber passion, c.1460-90. Woodblock print, 9cm x 7cm. Rijksmuseum, Amsterdam. Image credit: Rijksmuseum.





Figure 4.48  
Christ before Caiaphas, c.1480-1510. Alabaster with polychromy and gilding, 40cm x 30cm. Private Collection, London.

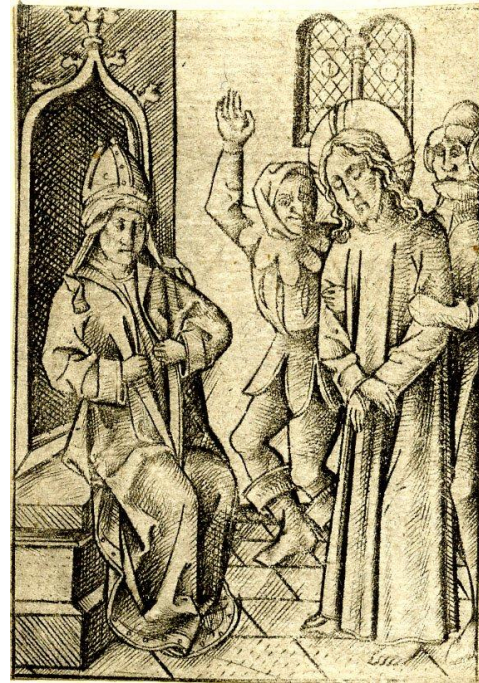


Figure 4.49  
Master of the Martyrdom of the Ten Thousand, Christ before Caiaphas, c.1460-1500. Engraving, 6.8cm x 4.8cm. Accession number: 1850,0223.24. British Museum, London. Image credit: British Museum.



Figure 4.50  
The Lamentation over the Dead Christ, c.1500-1520.  
Alabaster, 33cm x 19cm, inv.43. The Burrell  
Collection, Glasgow.



Figure 4.51  
Lamentation over the Dead Christ from an altarpiece  
with scenes of the Passion of Christ, c.1515-1520.  
Wood with polychromy and gilding. Villberga,  
Sweden. Image from D'Hainault-Zveny, *Miroirs du  
Sacré*, 105.





Figure 4.52  
Detail of the Crucifixion panel from: Altarpiece with scenes from the Life of the Virgin, c.1480. Alabaster with polychromy and gilding. Abbey church of St Riquier, Abbeville, France San Riquier.



Figure 4.53  
The Crucifixion from an altarpiece with scenes of the Passion of Christ, c.1470-80. Wood with polychromy and gilding. Brussels, Musées royaux d'Art et d'Histoire. Image from D'Hainault-Zveny, *Miroirs du Sacré*, 98.





Figure 4.54  
The Crucifixion from an altarpiece with scenes from the passion of Christ,  
c.1450-70. Alabaster with polychromy and gilding. Capodimonte Museum,  
Naples.



Figure 4.55

The Crucifixion from an altarpiece with scenes from the Passion of Christ, c.1466. Wood with polychromy and gilding. Church of Saint-Martin, Ambierle, France. Image from D'Hainault-Zveny, *Miroirs du Sacré*, 39.





Figure 4.56  
Engraving of the Trinity alabaster from *The Gentleman's Magazine*, Jan 1788,  
vol. 1, 9.





Figure 4.57  
The Trinity, c.1450. Stone, 68cm x 41cm. Leuven, St Peter's Church. Image from Bart Fransen, *Rogier van der Weyden and Stone Sculpture in Brussels* (London: Harvey Miller Publishers, 2013), 120.



Figure 4.58  
The Trinity, c.1430-50. Oak with polychromy, 62.4cm x 31cm. Accession number: inv.AC220. Lille, Musée diocésain d'art Sacré. Image from: John W. Steyaert ed., *Late Gothic Sculpture: The Burgundian Netherlands* (Ghent: Ludion Press, 1994), 102-103.

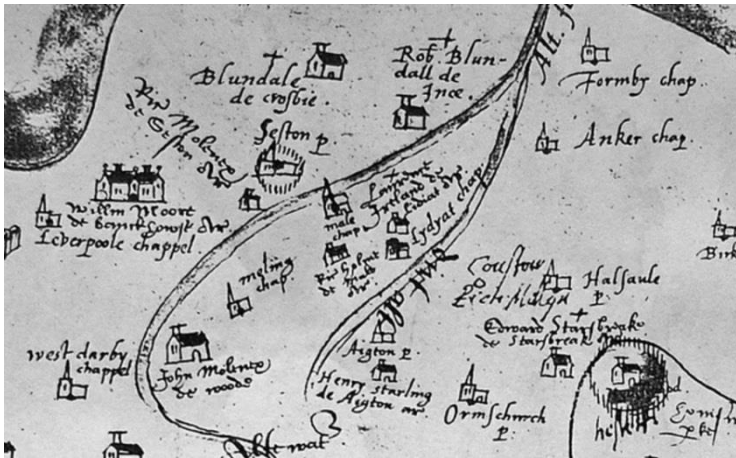


Figure 4.59  
Detail of Lydiate chapel on Lord Burghley's Map of Lancashire, c.1590. British Library, London.



Figure 4.60  
St Cuthbert, c.1460. Alabaster with polychromy and gilding, 76.2cm x 33cm. Church of Our Lady of Lydiate, Lancashire.



Figure 4.61  
Recusant liturgical items given to Our Lady of Lydiate  
after Roman Catholic emancipation.



Figure 4.62  
Early twentieth century image of the alabaster  
altarpiece used as a frontal in St Marie's Roman  
Catholic cathedral. Sheffield, Yorkshire.



## Chapter Five



Figure 5.1  
Altarpiece with scenes from the life of St George, c.1460, reframed in the  
fifteenth, sixteenth and seventeenth centuries. Alabaster with polychromy and  
gilding, wooden frame, painted. Borbjerg church, Denmark.



Figure 5.2

Standing figure of St George, c.1460. Alabaster with polychromy and gilding, 56.5cm x 14cm. Borberg church, Denmark.





Figure 5.3.

The Flaying of St George, c.1460. Alabaster with polychromy and gilding, 56.5cm x 27cm. Borberg church, Denmark.



Figure 5.4

St George and the Poisoned Cup, c.1460. Alabaster with polychromy and gilding, 56.5cm x 27cm. Borberg church, Denmark.





Figure 5.5  
St George before the Temple of Apollo/Falling of the Idol, c.1460. Alabaster  
with polychromy and gilding, 60cm x 27cm. Borbjerg church, Denmark.





Figure 5.6  
The Resurrection and Arming of St George by the Virgin Mary, c.1460.  
Alabaster with polychromy and gilding, 56.5cm x 27cm. Borbjerg church,  
Denmark.



Figure 5.7

St George fighting against the Gauls, c.1460. Alabaster with polychromy and gilding, 56.5cm x 27cm. Borberg church, Denmark.





Figure 5.8

A standing figure of St Michael, c:1460. Alabaster with polychromy and gilding.  
56.5cm x 14cm. Borberg church, Denmark.





Figure 5.9  
Three figures: A Bishop, the Virgin Mary and St George, c.1500. Wood with polychromy and gilding, Borberg church, Denmark.

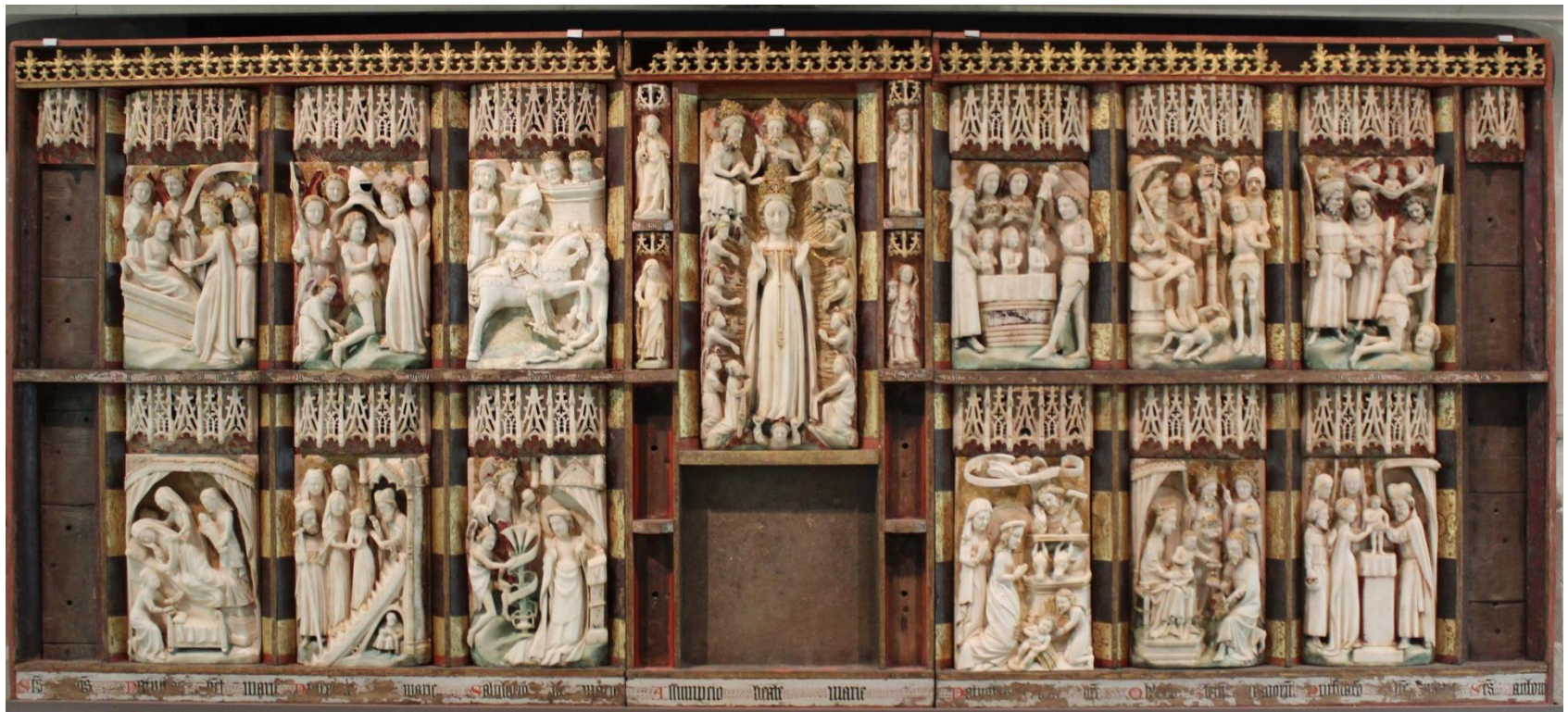


Figure 5.10  
Altarpiece with scenes from the life of St George, c.1500. Alabaster with polychromy and gilding, wooden frame.  
Originally from La Selle church, now at Musée d'Art-Histoire-Archéologie, Evreux, Normandy, France.





Figure 5.11

Altarpiece with scenes from the life of St James the Greater, c.1456. Alabaster with polychromy and gilding, wooden frame. Museo Catedral, Santiago de Compostela, Spain.





Figure 5.12

Altarpiece with scenes from the life of St Catherine, c.1430-60, reframed in the fifteenth, sixteenth and seventeenth centuries. Alabaster with polychromy and gilding, wooden frame, painted. Vejrum church, Denmark.



Figure 1.5  
5.13. Standing Image of St Barbara and panel of St Catherine before Maxentius,  
c.1430-60. Alabaster with polychromy and gilding, 42cm x 15cm and 42cm x  
29cm. Vejrsum church, Denmark.





Figure 5.14

St Catherine in Prison, c.1430-60. Alabaster with polychromy and gilding, 42cm x 29cm. Vejrum church, Denmark.





Figure 5.15

St Catherine and the Breaking of the Wheel, c.1430-60. Alabaster with polychromy and gilding, 48cm x 29cm. Vejrøum church, Denmark.



Figure 5. 16

The beheading of St Catherine, c.1430-60. Alabaster with polychromy and gilding, 42cm x 29cm. Vejrøun church, Denmark.

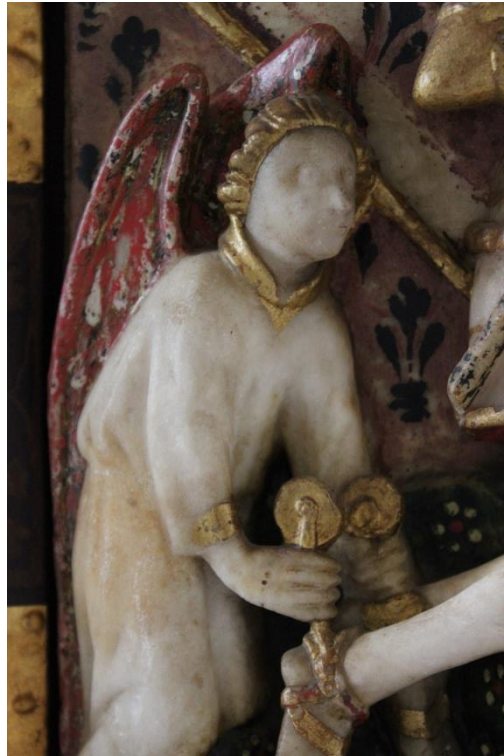




Figure 5.17

The burial of St Catherine by Angels and a standing image of Mary Magdalene, c.1430-60. Alabaster with polychromy and gilding, 42cm x 29cm, 42cm x 15cm. Vejrum church, Denmark.





Figures 5.18, 5.19 and 5.20 (from left to right)  
Details of the arming of St George, c.1460. Alabaster with polychromy and gilding. Borberg church, Denmark.

Detail of St Catherine in Prison, c.1430-60. Alabaster with polychromy and gilding. Vejrum church, Denmark.



Figure 5.21  
Closed wings of Vejrums altarpiece, c.1430-60, reframed in the fifteenth, sixteenth and seventeenth centuries. Alabaster with polychromy and gilding, wooden frame, painted. Vejrums church, Denmark.





Figure 5.22  
Altarpiece with scenes from the life of Mary, c1520. Wood with polychromy and gilding. Hostebro church, Denmark.  
Image credit: Jürgen Howaldt.





Figure 5.23  
Composite altarpiece with scenes from the life of Christ, fifteenth to seventeenth centuries. Alabaster and wood, polychromed and gilded with painted scenes on the wings and predella. Hornslet church, Denmark.

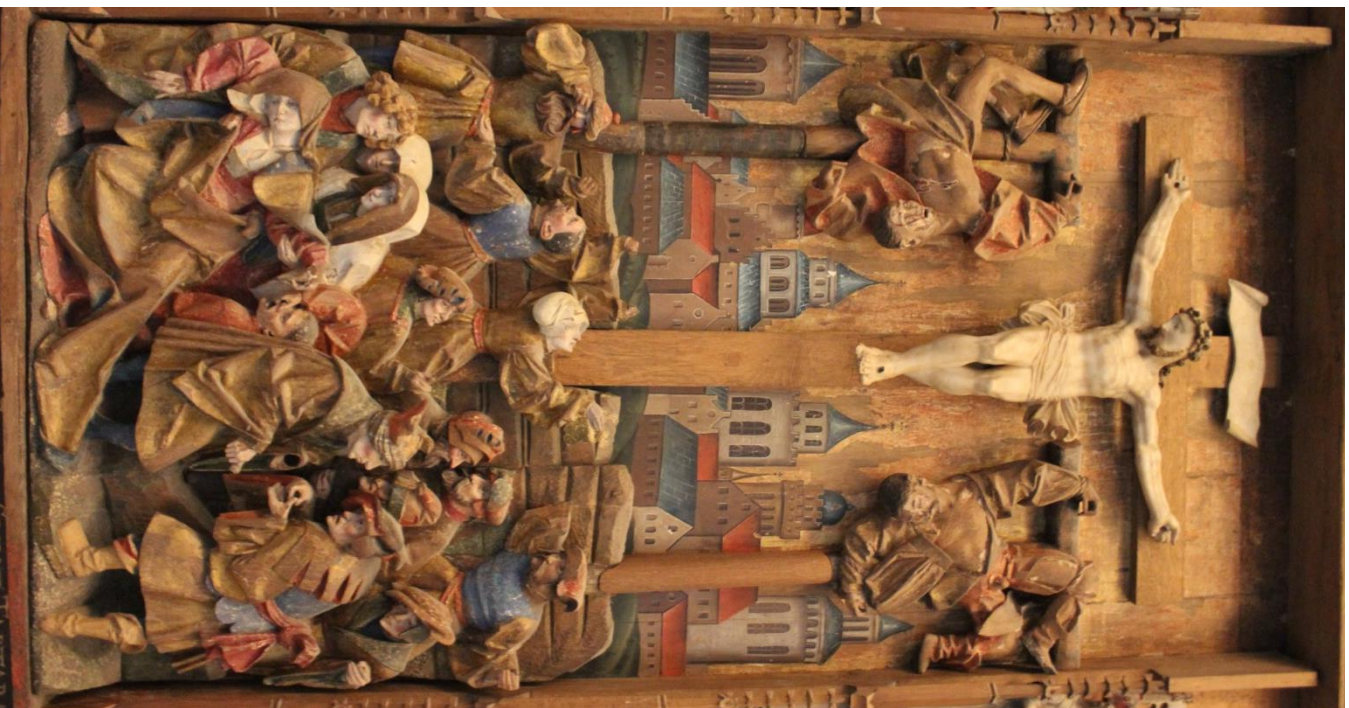


Figure 5.24

Detail of the central panel from Hornslet. Workshop of Claus Berg, the Crucifixion, c.1525. Hornslet church, Denmark.





Figure 5.25  
Detail of the crucified Christ, c.1570-80. Alabaster with polychromy and gilding. Hornslet church, Denmark.



Figure 5.26  
Funeral slab for Erik Podebusk and Sidsel Oxe, c.1576. Alabaster with polychromy and gilding. Aarhus cathedral, Aarhus, Denmark.

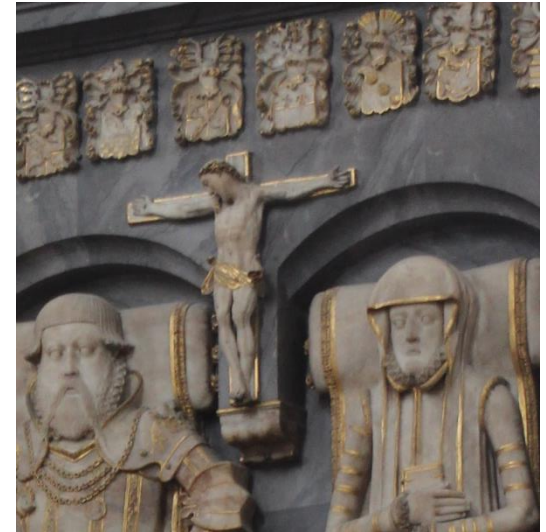






Figure 5.27  
 Workshop of Claus Berg, altarpiece with scenes of the Passion of Christ, c.1525. Wood with polychromy and gilding.  
 Sanderum church, Denmark.



Figure 5.28

The Annunciation, c.1430-60. Alabaster with polychromy and gilding, 40cm x 30cm. Hornslet church, Denmark.





Figure 5.29

The Nativity, c.1430-60. Alabaster with polychromy and gilding, 40cm x 30cm.  
Hornslet church, Denmark.





Figure 5.30

The Resurrection of Christ, c.1430-60. Alabaster with polychromy and gilding, 44cm x 30cm. Hornslet church, Denmark.



Figure 5.31  
Two standing figures of St John the Baptist and St John the Evangelist, c.1430-60.  
Alabaster with polychromy and gilding, 40cm x 15cm. Hornslet church,  
Denmark.





Figure 5.32  
Altarpiece with scenes from the life of Mary, c.1430-60. Alabaster with polychromy and gilding in a wooden frame.  
Museum of Akureyri, Möðruvalla church, Iceland.





Figure 5.33

The Ascension, c.1570-80. Alabaster with polychromy and gilding, 38cm x 30cm.  
Hornslet church, Denmark.



Figure 5.34

Two standing figures of St Peter and St Paul, c.1570-80. Alabaster with polychromy and gilding, 40cm x 15cm. Hornslet church, Denmark.



Figure 5.35

Detail from the panel showing the Resurrection of Christ, c.1430-60 and c.1570-80. Alabaster with polychromy and gilding. Hornslet church, Denmark.





Figure 5.36  
Unknown artist, the Resurrection of Christ with kneeling figures from the Rosenkrantz family, c.1570-80, Hornslet church, Denmark.



Figure 5.37  
Memorial to Otto and Holger Rosenkrantz, c.1570-80. Stone, painted. Hornslet church, Denmark.

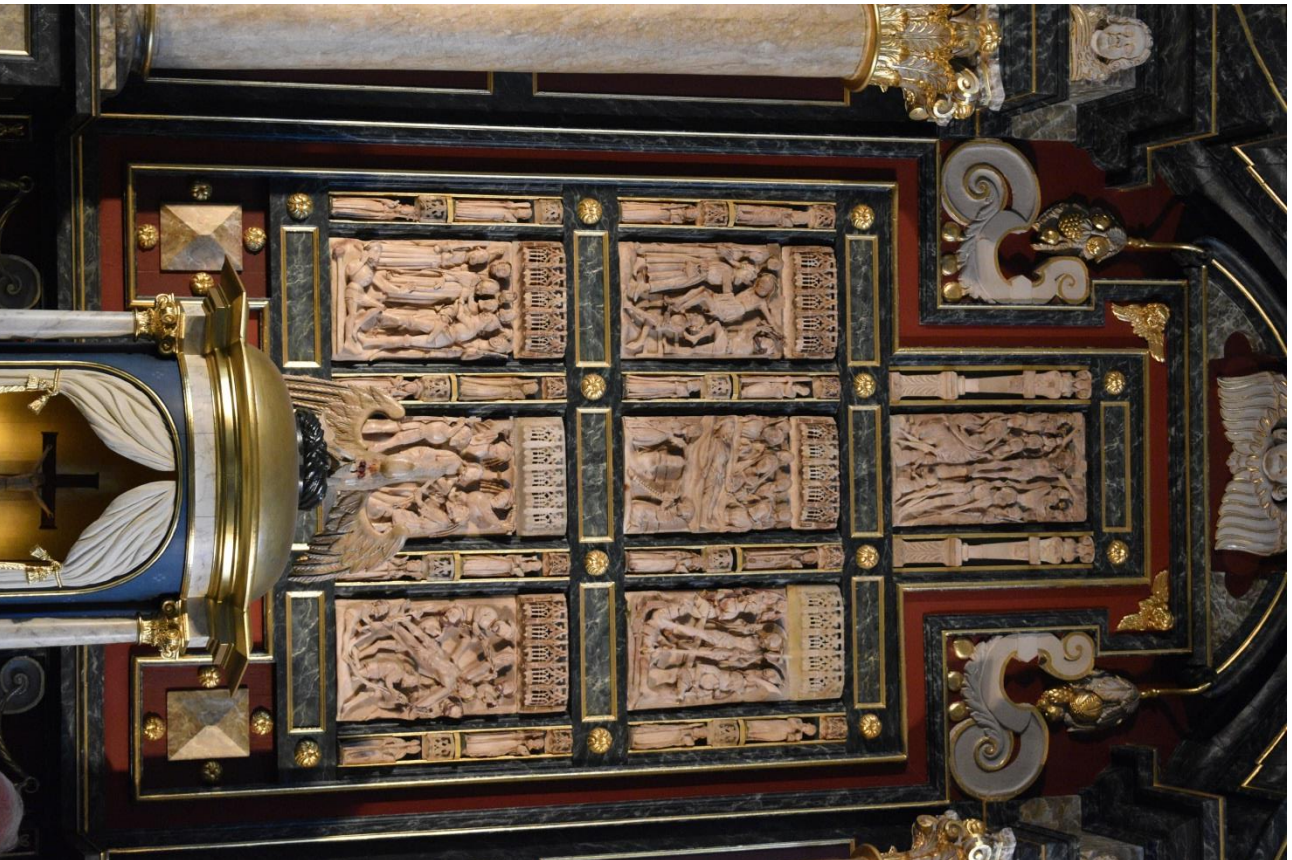


Figure 5.38

Altarpiece with scenes from the life of Christ, c.1460-1500, reframed in the sixteenth and seventeenth centuries. Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afferden, Holland.



Figure 5.39  
Interior of the church in 1928 with the altarpiece in situ. Saints Cosmas and  
Damian church, Afferden, Holland. Image credit: Rijksdienst voor het Cultureel  
Erfgoed.





Figure 5.40

The Betrayal, c.1460-1500, reframed in the sixteenth and seventeenth centuries. Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afferden, Holland. Image credit: Rijksdienst voor het Cultureel Erfgoed.



Figure 5.41

The Flagellation, Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afterden, Holland. Image credit: Rijksdienst voor het Cultureel Erfgoed.

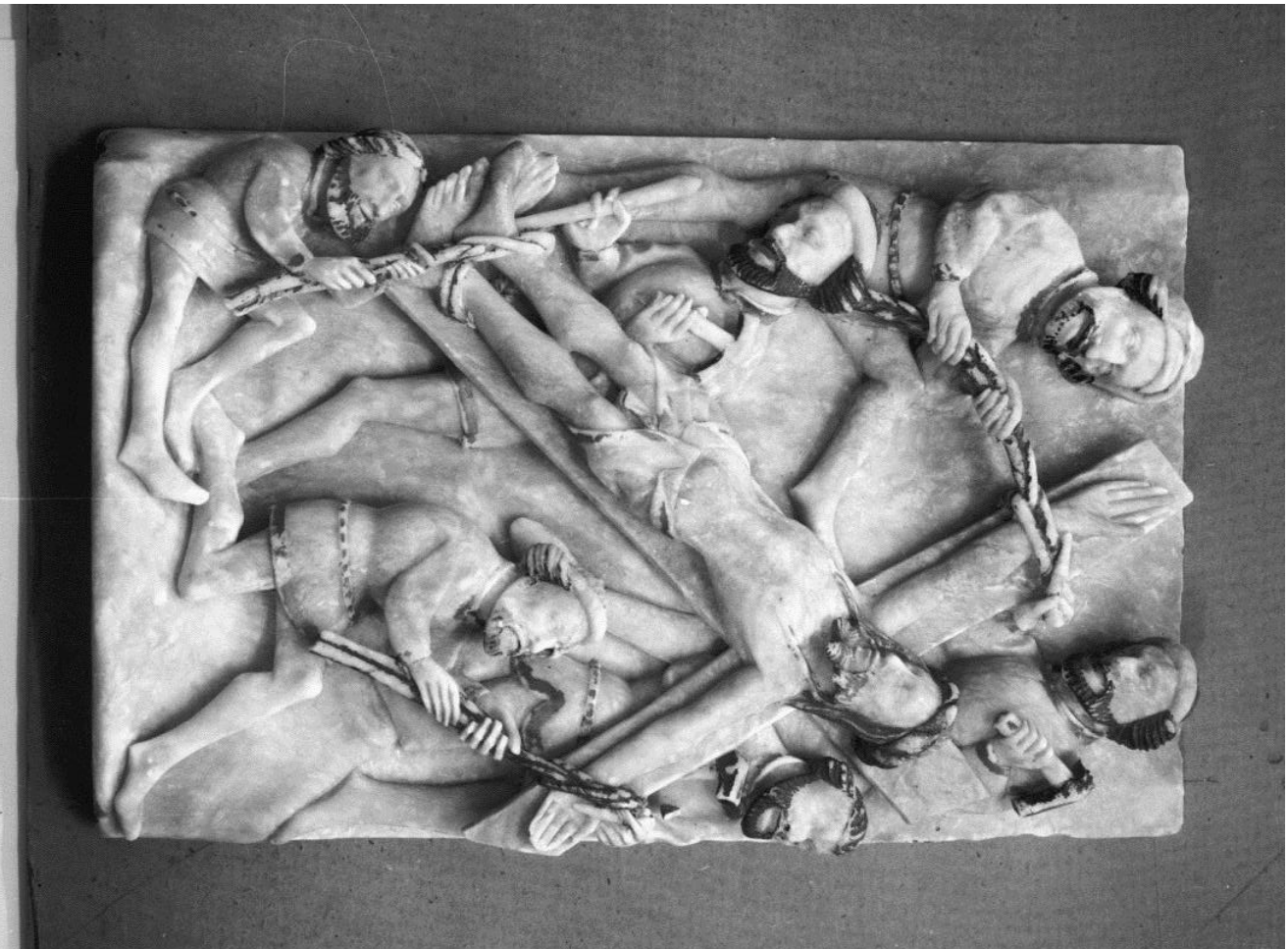


Figure 5.42.  
Christ Nailed to the Cross, c.1460-1500, reframed in the sixteenth and  
seventeenth centuries. Alabaster with traces of polychromy and gilding. Saints  
Cosmas and Damian church, Afterden, Holland. Image credit: Rijksdienst voor  
het Cultureel Erfgoed.



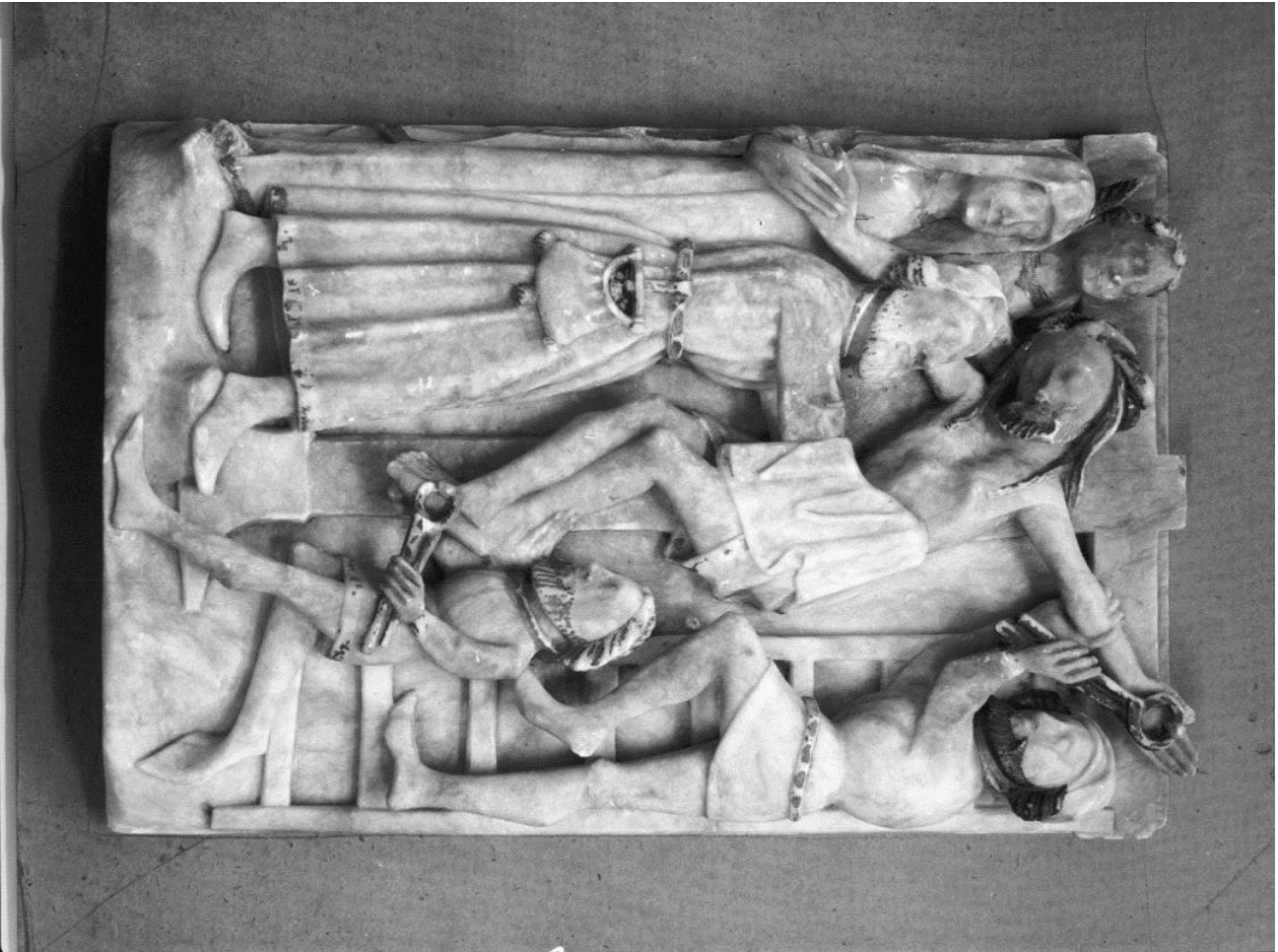


Figure 5.43

The Deposition, c.1460-1500, reframed in the sixteenth and seventeenth centuries. Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afterden, Holland. Image credit: Rijksdienst voor het Cultureel Erfgoed.



Figure 5.44

The Entombment, c.1460-1500, reframed in the sixteenth and seventeenth centuries. Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afferden, Holland. Image credit: Rijksdienst voor het Cultureel Erfgoed.

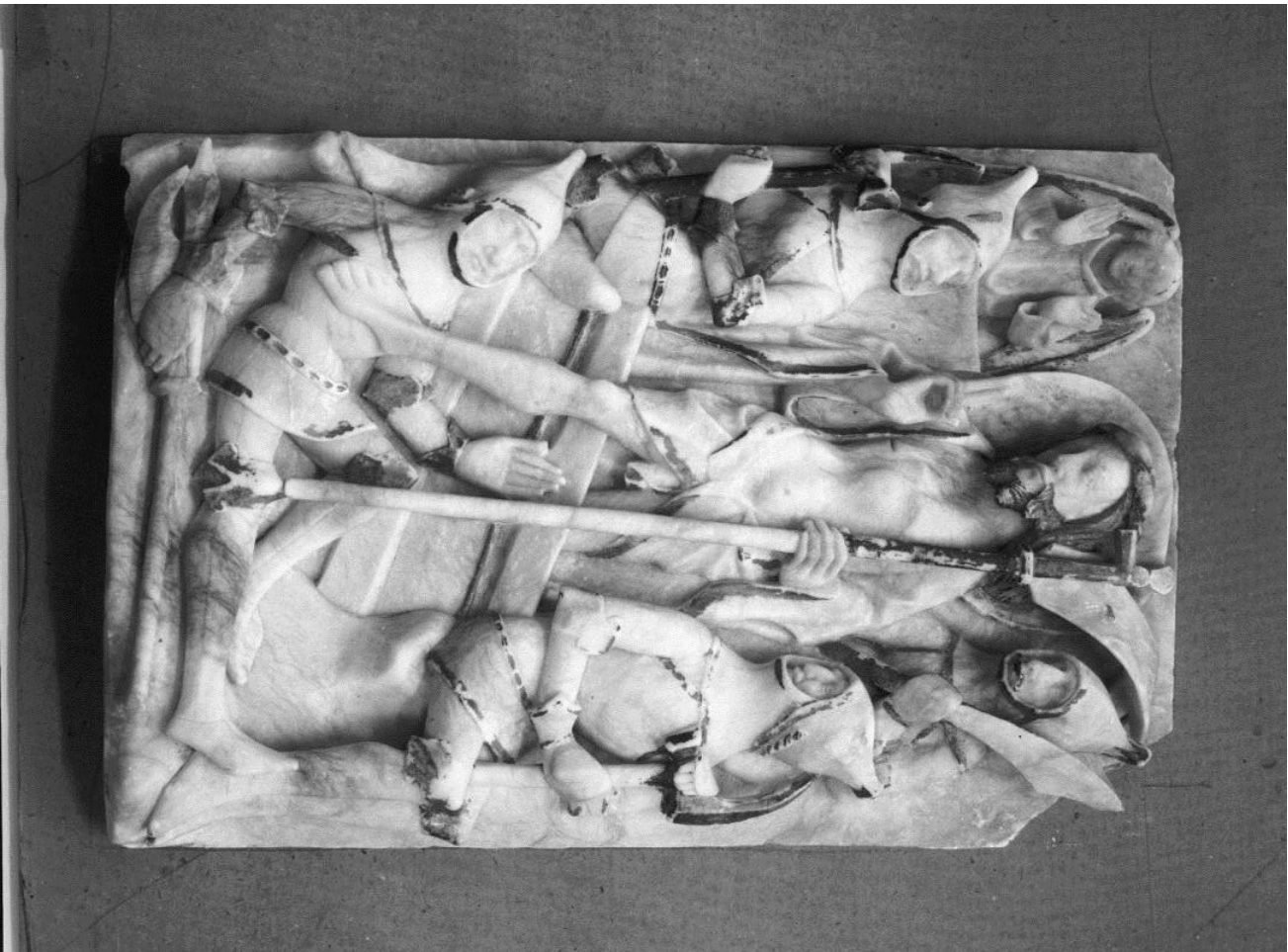


Figure 5.45

The Resurrection, c. 1460-1500, reframed in the sixteenth and seventeenth centuries. Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afferden, Holland. Image credit: Rijksdienst voor het Cultureel Erfgoed.





Figure 5.46

The Crucifixion, c.1460-1500, reframed in the sixteenth and seventeenth centuries. Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afferden, Holland. Image credit: Rijksdienst voor het Cultureel Erfgoed.



Figure 5.47  
Standing figures of Saints, c.1460-1500, reframed in the sixteenth and seventeenth centuries. Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afferden, Holland. Image credit: Rijksdienst voor het Cultureel Erfgoed.



Figures 5.48 and 5.49  
Standing figure of St John the Evangelist (left) and herm (right), c.1550. Alabaster with traces of polychromy and gilding. Saints Cosmas and Damian church, Afferden, Holland. Image credit: Rijksdienst voor het Cultureel Erfgoed.

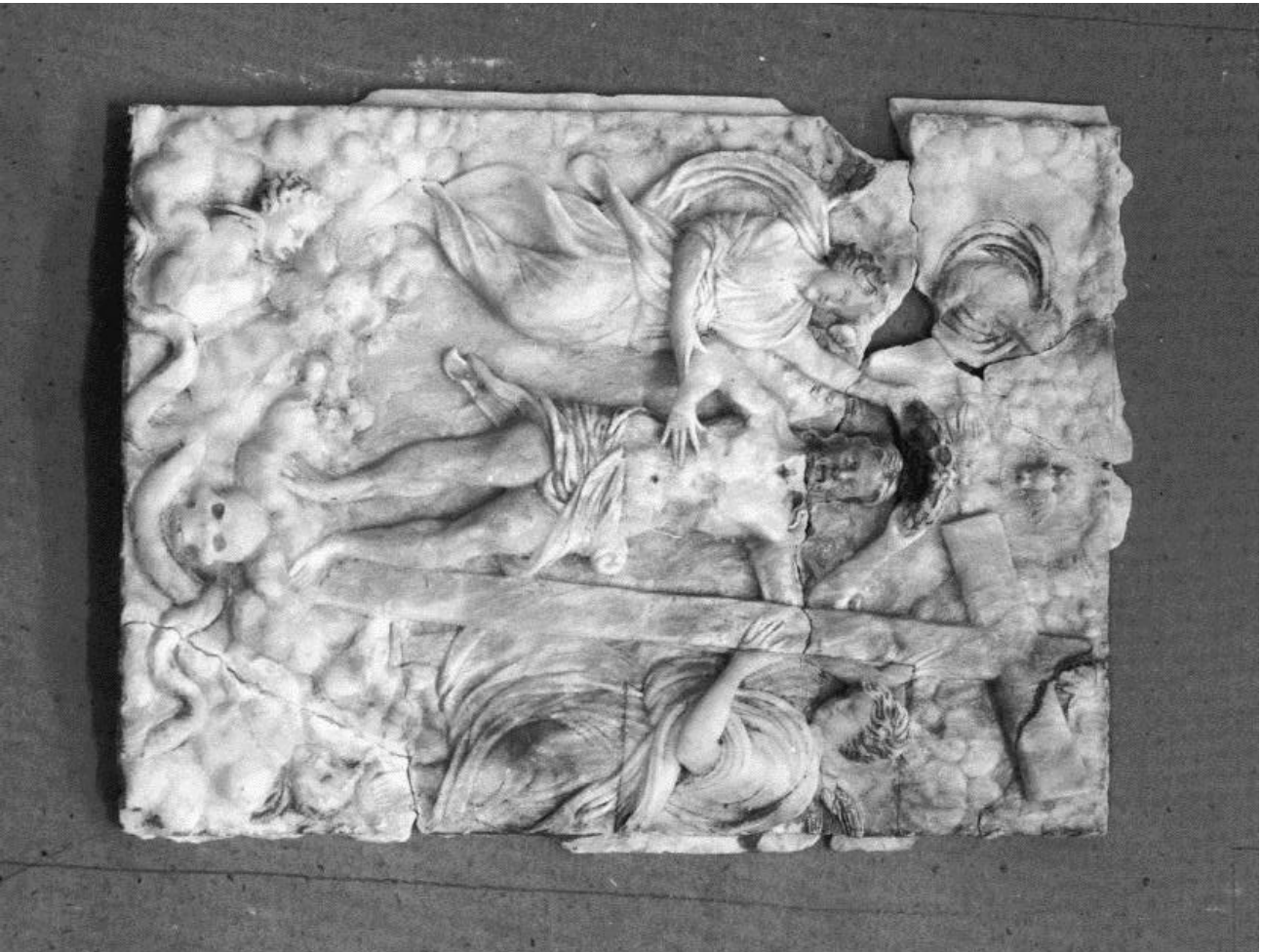


Figure 5.50  
Christ crowned by Angels, c.1550. Alabaster with traces of polychromy and  
gilding. Saints Cosmas and Damian church, Afferden, Holland. Image credit:  
Rijksdienst voor het Cultureel Erfgoed.





Figure 5.51  
Circle of Jean Mone, alarpiece with scenes from the life of Christ, c.1530-40.  
Alabaster and wood, polychromed and gilt, 134cm x 91cm. Freeman's  
Auctioneers, Philadelphia.



Figure 5.52

Altarpiece with scenes from the Passion of Christ, c.1450-1585, St Martin's Church, Stadthagen. Image credit: image in the public domain.

## Conclusion





Figure 6.1  
Alabaster effigy of Sir Richard Dalton, c. 1442. Apethorpe, Northamptonshire.  
Image credit: image in the public domain.

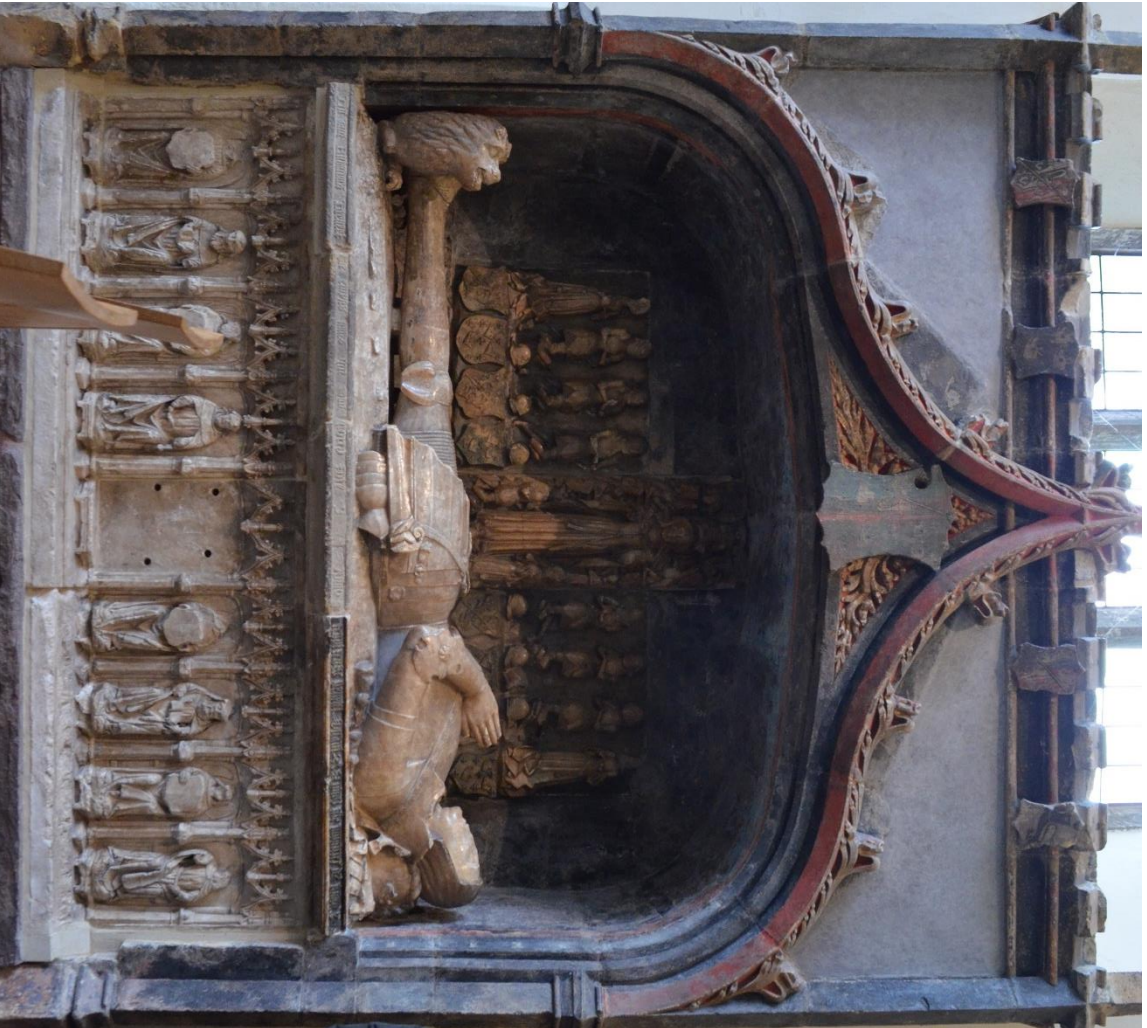


Figure 6.2

Alabaster effigy of Richard Herbert of Ewyas, c.1510. Abergavenny Priory.

Image credit: Meg Bernstein.





Figure 6.3  
The Assumption and Coronation of the Virgin Mary,  
c.1500-1520. Alabaster with polychromy and gilding.  
Abergavenny Priory. Image credit: Meg Bernstein.



Figure 6.4  
The Assumption and Coronation of the Virgin Mary,  
c.1500-1520. Alabaster with polychromy and gilding.  
Church of La Trait, Normandy.