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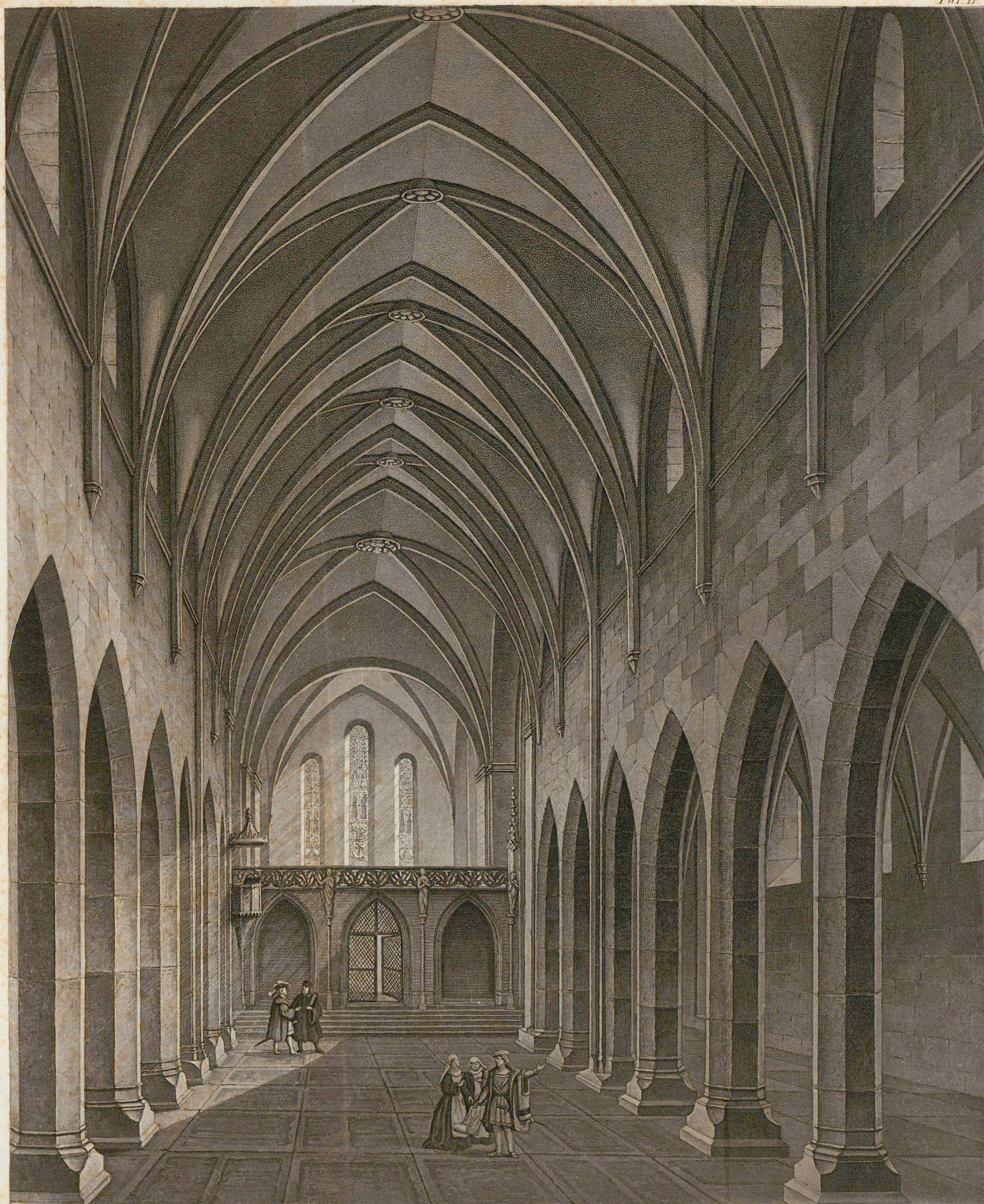
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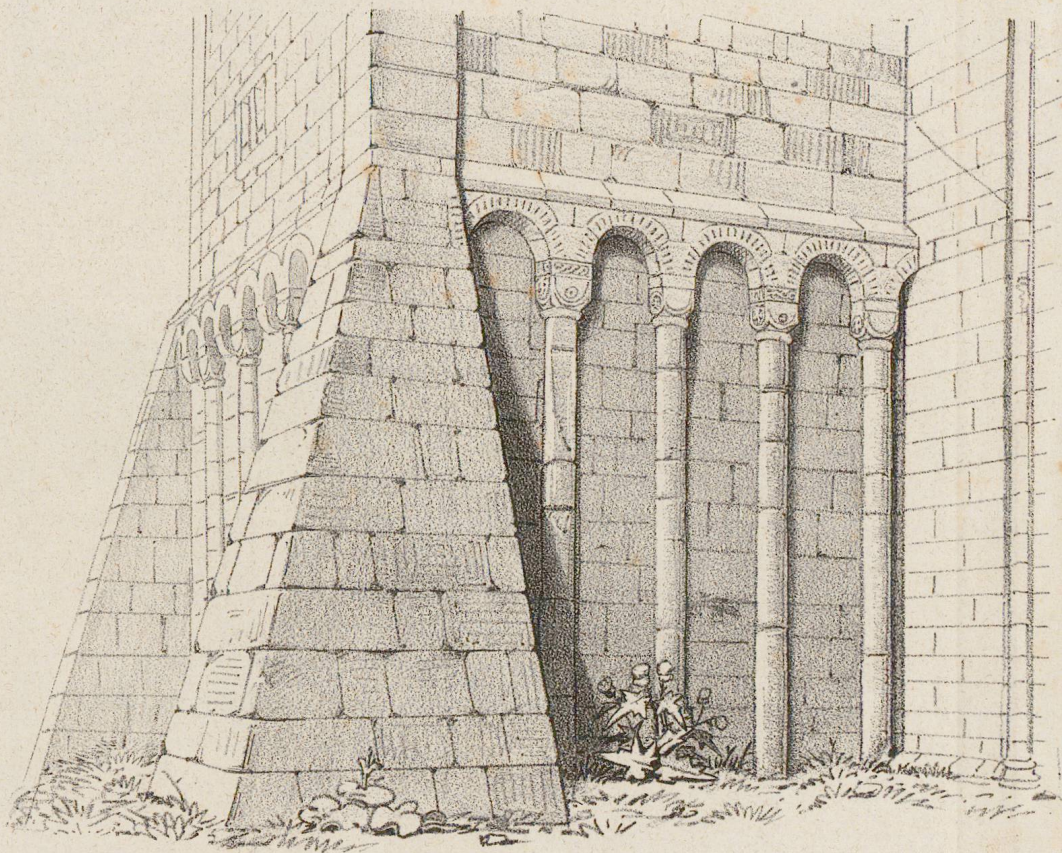
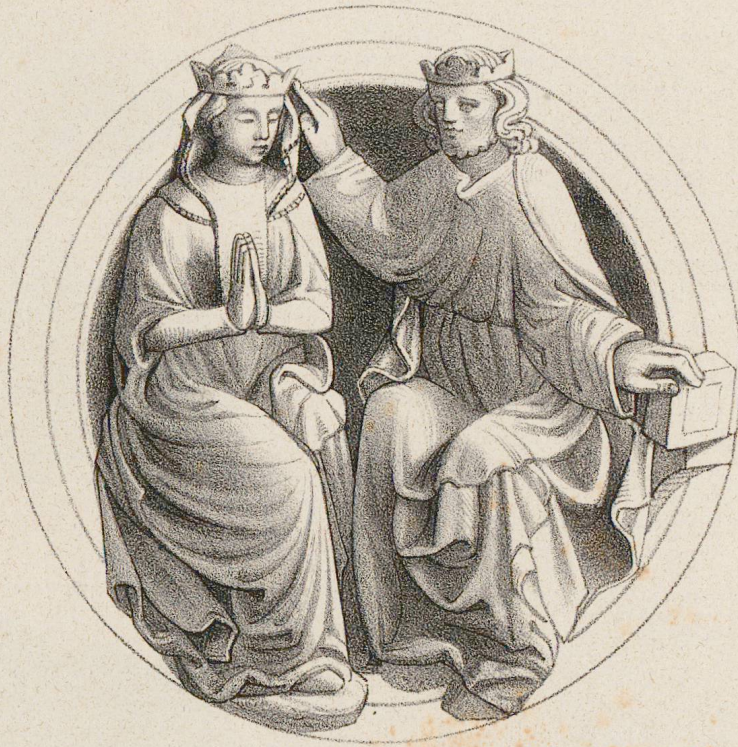
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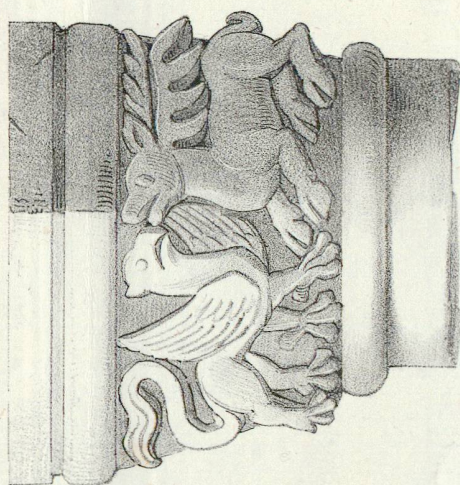
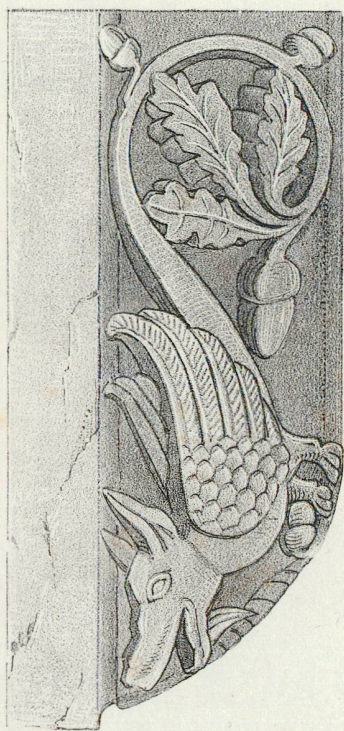
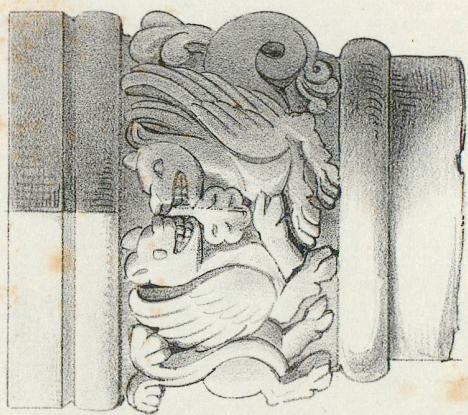
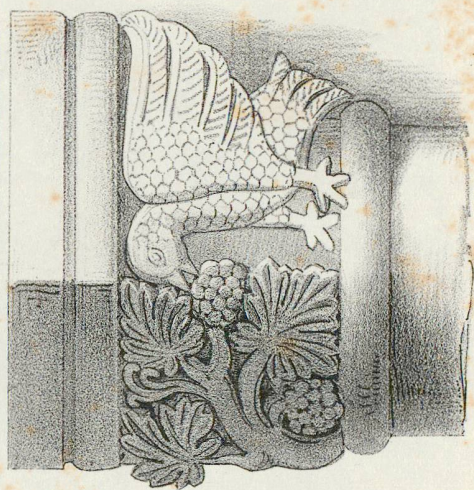
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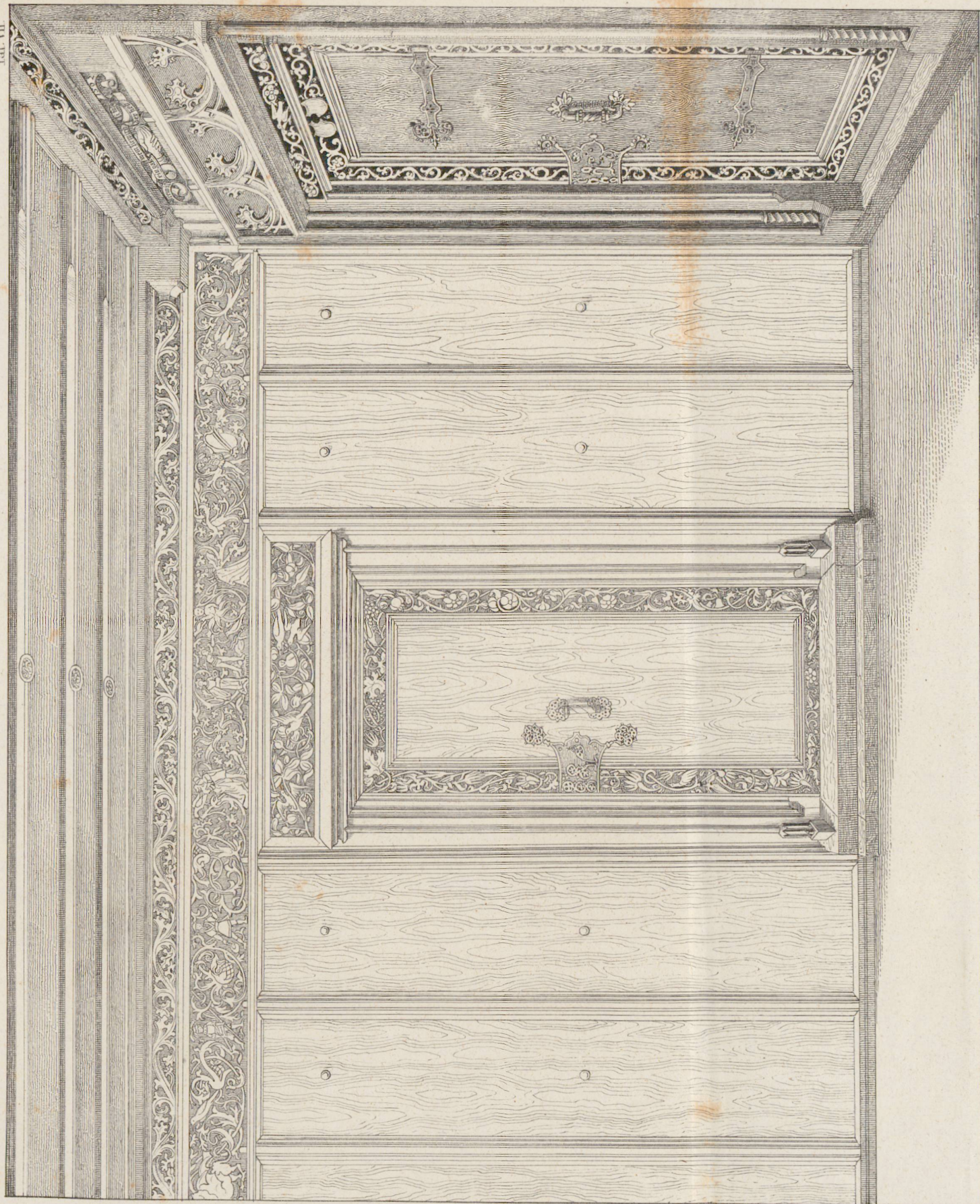








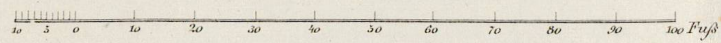




The architectural floor plan of the Abbey of Zurich (Abtei Zürich) is a detailed drawing showing the layout of the monastic complex. The plan includes several large rooms and courtyards, each labeled with a letter:

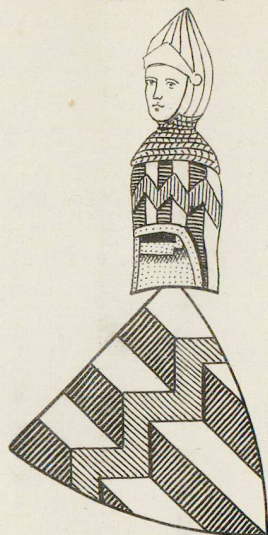
- A**: A large central hall or refectory with a series of small square windows along its top and bottom walls.
- B**: A large room on the left side, containing a staircase and several smaller rooms labeled *n*, *l*, and *m*.
- C**: A small room at the bottom left.
- D**: A small room at the bottom center.
- E**: A large room on the left side, adjacent to B.
- F**: A small room in the center, adjacent to E.
- G**: A long, narrow room or corridor at the bottom center.
- H**: A large room on the right side, adjacent to E.
- J**: A large room at the top center, containing a staircase.
- K**: A large room on the right side, adjacent to J.
- L**: A large room at the top left, containing a staircase.
- M**: A large room on the right side, adjacent to K.

The plan also shows various smaller rooms, corridors, and courtyards, including a large courtyard labeled *a* in the center. The drawing is a detailed architectural representation of the abbey's layout.



This image shows a page from the Lindisfarne Gospels, folio 12v. The page is filled with dense, intricate interlaced knotwork in a dark ink, forming a complex, continuous pattern. The knotwork is composed of various geometric shapes, including triangles, squares, and hexagons, which are interwoven to create a three-dimensional effect. The pattern is arranged in a series of horizontal bands, with some areas where the knotwork is more dense and others where it is more sparse. In the upper right corner, there is a circular medallion containing a profile portrait of a man, likely a king or a saint, facing left. The medallion is surrounded by a decorative border. The overall style is characteristic of the Anglo-Saxon or Viking art period, known for its complex interlaced designs. The page is made of parchment, and the ink is a dark, slightly brownish color. The text is written in a Gothic script, which is a common style for medieval manuscripts. The text is arranged in a single column, and the letters are decorated with the same interlaced knotwork that fills the rest of the page. The page is numbered '12v' in the bottom right corner.

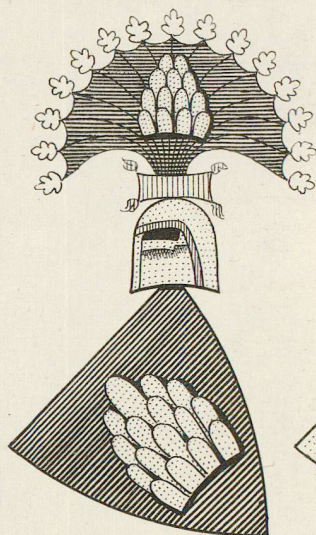
OVRGHART



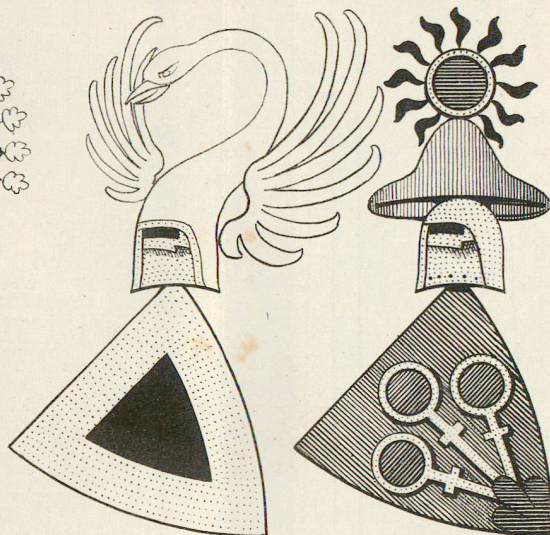
HAGENBVCH



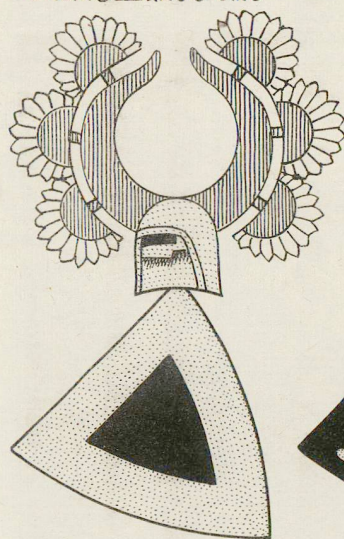
WVNNENBERG



WETZIKON SPIGELBERG



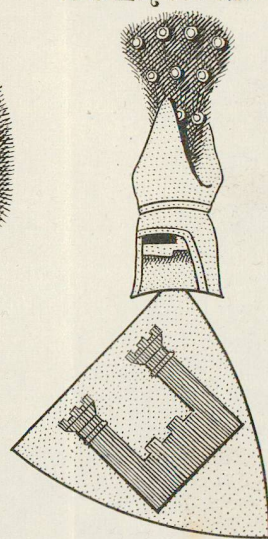
OATZINGEN



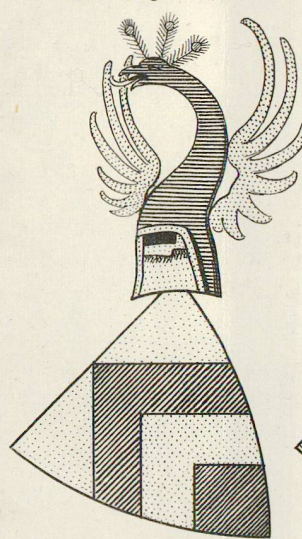
OLINGEN



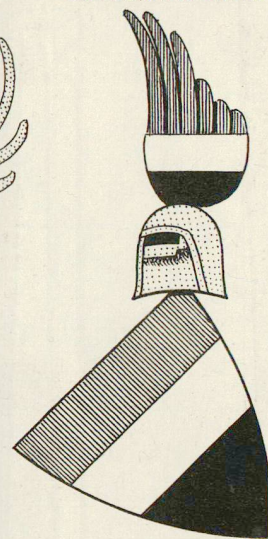
WOLHUSEN



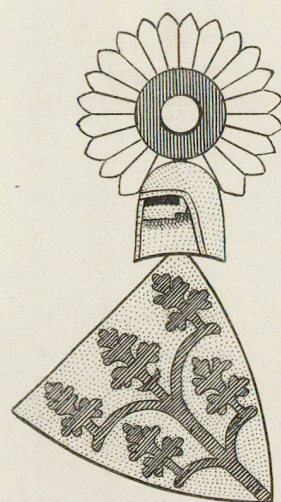
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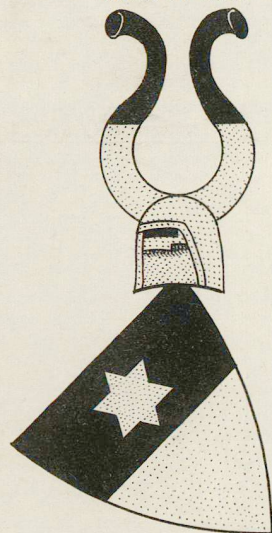
BACHBERG



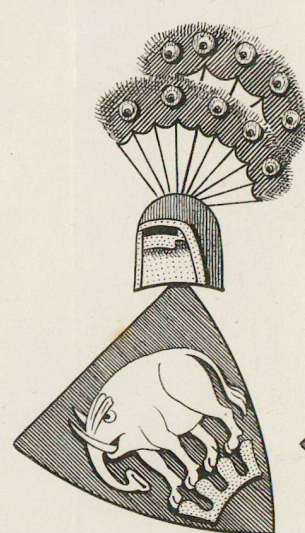
HOHEROLINGEN



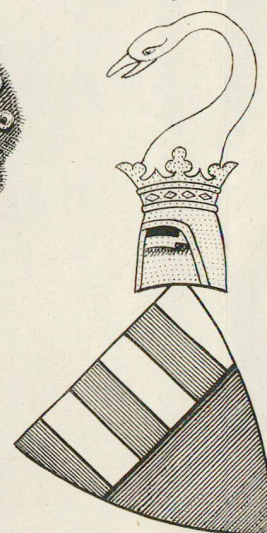
HEWEN



HELFERSTEIN



WISSENBERG



ZHOZERN



2
1316



Cap

1
1210



Abt u Cap

3
1395



Abt

4
1221



Abt

5
1229



1250-56

1228-53

6.



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7
1255



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8.



Abt

1250-69



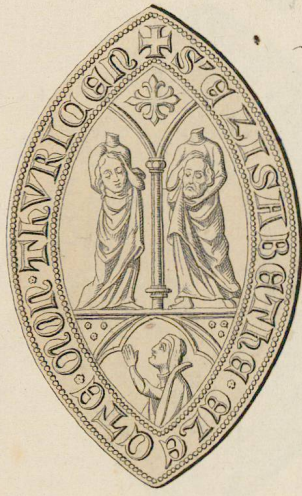
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1270-98



Abt

1298-1308

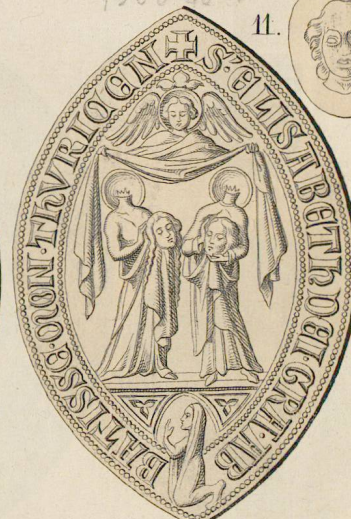
10.



Abt

Cap

1308-10



Abt

11.



