The many faces of Duchess Matilda: matronage, motherhood and mediation in the twelfth century
Jasperse, T.G.
Writing my PhD-thesis would have been extremely difficult without the grant of the Stichting Art, Books and Collections and the Institute of Culture and History of the University of Amsterdam. During the whole process I have considered the Art Historical Institute my home. Therefore I would like to thank my colleagues Miranda Bloem, Lex Bosman, Klara Broekhuijsen, Sanne Frenquin, Marije Osnabrugge and Wouter Wagemakers, and especially my supervisor Claudine Chavannes-Mazel. All of them contributed to my research in their own way. My dear co-supervisor Wendelien van Welie deserves special mention. She has supported and stimulated me throughout the process. Both her comments and home-baked bread provided essential food for thought. The same care was given to me by Annika Rulkens who listened to all my stories, proofread my papers and kept me going. Although our research is separated by three centuries, we have stumbled upon many similar authors and accompanied each other on research trips. I would also like to thank my fellow art historian Marrigje Rikken who was always willing to give advice.

I am immensely grateful that Gerd Althoff, Maaike van Berkel, Truus van Buuren, Mario Damen, Joachim Ehlers, Piet Gerbrandy, Knut Görich, Christian Klamt, Jelle Koopmans, Jochen Luckhardt and Therese Martin made useful bibliographical suggestions and were willing to discuss my thoughts and questions. Jos Biemans, Guy Geltner, Karl Heidecker, Jef Jacobs, Martine Meuwese, Anneke Mulder-Bakker, and Lucia Travaini were willing to read my texts. I want to express my sincere gratitude to them, though whatever shortcomings remain are fully my own doing. I also want to thank all of those who commented on the papers I have given in Leeds, Kalamazoo and Winchester as well as during the meetings organised by the Onderzoekschool Mediëvistiek.

On a more practical level I have benefitted from the assistance of the Münzkabinett of the Staatliche Museen in Berlin, the Herzog Anton Ulrich-Museum Braunschweig, the Städtisches Museum Braunschweig, the Herzog August Bibliothek Wolfenbüttel and the British Library in London. I also want to render my thanks to Ilse Slot and Maarten Prot for helping me out with the Latin, and to Yvonne Vermijn who assisted me with the Old French. Andy Duncan was so kind as to correct a chapter in the early stage of my research. Rosi Wiegmann translated the summary into German. And Thomas Belyea meticulously read and corrected the whole text and therefore improved it enormously. I highly appreciate their help. Lastly, I am thankful for the support my family and husband have given me.