Contents

Acknowledgments ix Abbreviations xii

- 1 Credulity 1
 - Druid portraits * How to relax the paradox * Strange temporalities of the artifact
- 2 Reference by Artifact 25
 Relics of earliest Europe * Creative archeology * Replica chains *
 Reference by typology * Resemblance as an emergent property *
 Relics dependent on labels * Onomastic magic
- 3 Germany and "Renaissance" 61
 Destructive intimacy with the distant past * No German "Middle Ages" * Modernity as disenchantment * A different way to describe modernization * The German career of the heathen forms * Disruption of the substitutional chain by print
- t. Forgery 109

The fabrication of facts * Document forgery as paradigm *
Retrospective tombs * The translation of St. Simpertus * Likeness
without reference * Some misidentified portraits * The true image of
the emperor * The iterable profile * The colossus of Crete *

Mirabilium * The quest for the bones of Siegfried

5 Replica 185

Recovery of the round arch * The return of Romanesque, in two dimensions * Alphabetic archeology * Early experiments in epigraphic perfection * Careerof the Trajanic majuscule in Germany * Publication of icons and relics * Maximilian amplified * Replication of irregular information * Scholarly ambivalence about print * Urban archeology

6 Fiction 255

Learned credulity * Quasi-antiquities * Fictional architecture *

Hypertrophy of alphabetic choice * Ethnologies of form *

Convergences on the epigraphic ideal * Unreadable alphabets *

Banishment, temporal and spatial, of the nude * The tomb of the poet *

The tomb of the emperor * "Colossal puppets" * The tremor of forgery * Fiction and counterfiction

7 Re-enactment 331

Virtual pilgrimage * Devotion folded over on itself * Paradoxes of the signature * Pressures on the referential model * Art and prophecy * The future of credulity

Index 375