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Between the image and the word. Research methods applied to study the depictions of *Iudicium Sanguinarium Iudaeorum contra Jesum Christum Salvatorem Mundi*

Nearly 100 images known under the title *Iudicium Sanguinarium Iudaeorum contra Jesum Christum Salvatorem Mundi* depict the trial of Christ in a unique convention, entirely different from the *Bible* sources and known Apocrypha. Found everywhere across Europe, these depictions have constituted the core research material. In the images, the trial takes place in praetorium, in the presence of 19 members of the Sanhedrin, Caiaphas and Pontius Pilate, as well as Jewish officials, soldiers and a crowd of Jews. The depictions are accompanied by a number of inscriptions, such as the wording of Pilate's sentence and statements defending or accusing Christ assigned to individual figures. The message of the inscriptions in all the paintings and engravings is similar, regardless of the language in which they were written. In this work, the indirect comparative research method is presented, which allowed decoding the iconography of the *Iudicium Sanguinarium Iudaeorum contra Jesum Christum Salvatorem Mundi* depictions. This method is based on gathering extensive source material within a given subject, including works of art and literature of the period.. Almost always the key to the right decoding of the iconography of an image is finding its graphic original, which most often presents many more details than the image itself. By its definition, comparative research defines the area of mutual influence between the image and the written word. Extensive interdisciplinary research encompassed fine arts, history, law, theology, patrology and religious literature dating from the 5th to 18th centuries. Complemented by preliminary archive research, the findings of the study allowed us to answer the question regarding the motive behind the creation of each of these images, as well as their function. The indirect comparative research method has led us to the correct decoding of the images' ideological message, which resulted in setting the paintings and engravings in their socio-cultural context. The creation of the *Iudicium Sanguinarium* depictions is directly connected with the propaganda Apocrypha of 1580. This is why the studied images have been included in the propaganda art.