

Il Medioevo Profilo Di Un Millennio

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nel Medio Evo Sic hostes lanua frangit Storia della Marina pontificia nel Medio Evo dal 728 al 1499 per il p. Alberto Guglielmotti *Centro italiano di studi sull'alto Medioevo* G nter Holtus Uwe Neddermeyer G nter Holtus Ferdinand Gregorovius Ferdinand Gregorovius Philippe Buc Maureen Catherine Miller Carlrichard Br hl Karen Rose Mathews Ferdinand Gregorovius Alberto Guglielmotti Rebecca M ller

das Irl 8 b nde mit halbb nden 1988 2005 beschreibt zum ersten mal in einem einzigen einheitlich konzipierten werk ausf hrlich alle romanischen sprachen ihre dialekte und die von ihnen abgeleiteten kreolsprachen in der gesamtheit ihrer aspekte darstellung des sprachsystems in gegenwart und geschichte funktionieren des systems in den texten und in der gesellschaft hinzu kommen die historisch vergleichenden die kontrastiven und die sprachtypologischen also einzelsprachen bergreifenden beschreibungen die f r das verst ndnis des faches romanistik aber auch f r die allgemeine sprachwissenschaft und die anthropologie und die ethnologie von besoc sind  hnlich fach bergreifende bedeutung haben die b nde i 1 und i 2 mit der darstellung vergangener und heutiger sprachwissenschaftlicher methoden und der vorstellung der verschiedenen bereiche einer sprache im allgemeinen das Irl einzelnen bereich eine erste inhaltliche terminologische und bibliographische orientierung und weist zugleich auf m gliche themen f r weitere forschungen insbesondere im jeweiligen schlu kapitel desiderata hin

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in this provocative account maureen miller challenges traditional explanations of the process that changed the nature of religious institutions and religious life itself in the diocese of verona during the early and central middle ages building on substantial archival research she shows how demographic expansion economic development and political change helped transform religious ideals and ecclesiastical institutions into a recognizably medieval church

in conflict commerce and an aesthetic of appropriation in the italian maritime cities 1000 1150 karen rose mathews analyzes the relationship between war trade and the use of spolia appropriated objects from past and foreign cultures as architectural decoration in the public monuments of the italian maritime republics in the eleventh and twelfth centuries this comparative study addressing five urban centers argues that the multivalence of spolia and their openness to new interpretations made them the ideal visual form to define a distinct mediterranean identity for the inhabitants of these cities celebrating the wealth and prestige that resulted from the paired endeavors of war and commerce while referencing the cultures across the sea that inspired the greatest hostility fear or admiration

stadttore kirchen und der kommunalpalast dienten im genua des 12 bis 15 jahrhunderts der präsentation zahlreicher antiker spolien und mittelalterlicher trophäen skulpturen inschriften militärischen abzeichen und andere objekte die oft als kriegsbeute nach genua gelangt waren standen so an prominenten für die städtische identität zentralen orten vor augen ihre bedeutung und ihre wahrnehmung in einer städtischen öffentlichkeit untersucht diese arbeit als erste monographie zur genueser spolienv Verwendung trägt sie zu einem differenzierten bild des spoliengebrauchs in italien bei beleuchtet aspekte mittelalterlicher stadtkultur und versteht sich nicht zuletzt als studie zur kunst des mittelalterlichen genua das trotz seiner eminenten historischen bedeutung noch zu selten im mittelpunkt des forschungsinteresses steht der vergleich mit den seemächten pisa und venedig aber auch mit der selbstdarstellung zeitgenössischer herrscher lässt strategien der städtischen wie der familiären legitimation durch spolien ebenso klar hervortreten wie die formen der antikenrezeption die von der künstlerischen überarbeitung der spolie bis zur aufnahme antiker repräsentationsgattungen reicht einen schwerpunkt bilden die im dienst

der kommune auf den kreuzzügen und in den schachten gegen pisa und venedig erbeuteten trophäen sie werden weit über genua hinausgreifend in den kontext eines verbreiteten in der antike wurzelnden trophäenwesens gestellt dem ni kommunen eine identitätstiftende funktion zukam mit den doria kommt eine führende genueser adelsfamilie in den blick an deren familienkirche sich antike spolien und mittelalterliche trophäen mit monumentalen ehreninschriften und zeremoniellem schlachtengedenken zu einer vielschichtigen triumphalsymbolik verbinden im dienst der profanen memoria einzelner familienmitglieder erfährt dieses programm noch im 16 jahrhundert gleichsam eine fortsetzung durch andrea doria und erscheint so als modell für eine erfolgreiche instrumentalisierung der vergangenheit mit dieser fassadenausstattung wird ein bislang wenig beachtetes monument des trecento erstmals umfassend in seiner bedeutung als träger visuell erfahrbarer propaganda gewürdigt

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