

## Novelle Italiane Il Duecento Il Trecento A Cura Di Lucia Battaglia Ricci

Italica et Romanica Anonimo romano Boccaccio und die bildenden Künste Lorenzo di Niccolò called Lorenzo Veneziano Die  
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am 21 april 1997 feiert prof dr drs h c max pfister herausgeber des lessico etimologico italiano lei und seit 1989 der zeitschrift für  
romanische philologie zrp ehemaliger präsidnt und ehrenmitglied des vorstands der société de linguistique romane seinen 65  
geburtstag zu diesem anlaß haben schüler freunde und kollegen des jubilars eine dreibändige festschrift zusammengestellt die in  
annähernd einhundert beiträgen die zentralen schwerpunkte seiner lehr und forschungstätigkeit beleuchten lexikologie und  
lexikographie der romanischen sprachen philologische probleme der textedition fragen der kontaktlinguistik des sprachvergleichs und  
der grammatikalischen beschreibung romanischer sprachen diverse bereiche der dialektologie und der onomastik themen der externen  
sprachgeschichte und der wissenschaftsgeschichte der romanistik der festschrift beigefügt sind ein verfasser und sachindex sowie das  
verzeichnis der schriften von max pfister

vom ende mittelalterlicher buchtradition und vom beginn moderner historiographie gustav seibt verbindet die literatur mit der  
geschichtswissenschaft und entdeckt in der chronik des anonimo romano ein frühes zeugnis historischen bewusstseins

the reception of boccaccio s works began early on throughout europe this is reflected impressively in the splendidly illuminated

manuscripts of filocolo filostrato and teseida de casibus virorum illustrium de mulieribus claris and the decameron the stories of the decameron an entertaining and profound universe illustrating the all too human were depicted on wedding chests and in panel paintings and wall frescoes they were brought into the modern age primarily by pier paolo pasolini s film re enactment dating from 1971 this volume focuses on boccaccio s drawings and the development of his portrait iconography the illuminated manuscripts and their courtly patrons and on the impact of the decameron and its stories which are so significant in art history and theory

das repertorium germanicum rg gehört zu den pfeilern der am deutschen historischen institut dhi rom betriebenen grundlagenforschung in seiner über 100 jährigen geschichte hat es sich von einem findmittel zu einem komplexen registrierwerk zur kirchen und kuriengeschichte entwickelt das in verbindung mit dem tochterunternehmen repertorium poenitentiariae germanicum rpg gestiegenen ansprüchen gerecht wird der sammelband greift neue fragestellungen an die repertorien auf die auswahl reicht von netzwerkanalysen bis hin zu kulturgeschichtlichen themen wie heraldik und gerontologie gezeigt wird auch der nutzen für die erhellung grenzüberschreitender verflechtungen und die methodische reflexion historischer elitenforschung die neuen digitalen techniken sowie die zusammenarbeit mit der germania sacra und dem repertorium academicum germanicum eröffnen weitere potentiale für künftige forschungen

die beiträge der festgabe für gerhard ernst umreißen themengebiete die den regensburger romanisten im rahmen von forschung und lehre immer wieder beschäftigt haben so vor allem die varietätenlinguistik unter besonderer berücksichtigung des römischen stadtdialekts oder die sprachgeschichte dabei läßt sich eine ausrichtung auf die italienische die französische und schließlich auch die rumänische sprache feststellen die unter diachronischem oder synchronischem blickwinkel zu objektsprachen der studien in diesem

band werden

das buch widmet sich dem passionsbild in italien im kontext einer intensivierten auf das leiden christi zielenden frömmigkeitspraxis um 1300 im zentrum der fallstudie steht die monumentale kreuzigung christi des in deutschland bislang unbekanntes maestro di sant anastasia erstmals werden die einstige aufstellung und funktion dieses hauptwerkes spätmittelalterlicher skulptur in verona rekonstruiert und zugleich dessen künstlerische strategien und wirkmechanismen untersucht indem es erstmals in die ikonographisch ikonologische bildtradition eingeordnet wird kann die spezifische rolle der bilder für die frömmigkeitsbewegung im 14 jahrhundert exemplarisch aufgezeigt werden gerade vor dem hintergrund der sich wandelnden idee vom leiden christi tritt das innovative potential des maestro di sant anastasia um so deutlicher hervor somit wird eine neue perspektive zum verständnis der bislang zu unrecht kaum beachteten skulptur des spätmittelalters im veneto eröffnet

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