LONGOBARDI

Originariamente di religione ariana, i longobardi iniziarono a convertirsi al cattolicesimo grazie alla loro regina Teodolinda, che sposò il re Agilulfo.

Erano affascinati dalla classicità, nonostante il modo cruento e distruttivo con cui avevano conquistato il territorio italiano e annientato l'aristocrazia latina. Tuttavia la lingua con la quale si diedero delle leggi fu quella latina, mentre riconoscevano la chiesa cattolica come espressione del mondo classico.

La monumentalità degli edifici e la perfezione delle manifestazioni artistiche li meravigliarono e lentamente cominciarono ad identificarsi con il territorio in cui dominavano e abitavano, attraverso il riferimento al mondo classico e all'iconografia del potere imperiale.

COPERTA DELL'EVANGELARIO DI TEODOLINDA



Evangelario: libro liturgico, riccamente Miniato, contenente i passi dei Vangeli che i diaconi dovevano leggere nel corso della messa.

La regina Teodolinda donò alla basilica di San Giovanni battista di Monza questa coperta, aderente alla compostezza di stampo classico.

La coperta è composta da un supporto in legno rivestito di lamine d'oro con cornice ad alveoli.

Ciascuna delle due facce è divisa in 4 quadranti da una croce gemmata: all'interno di ognuno troviamo motivi angolari a "L", fascette con inciso il nome della donatrice e il motivo di dono e cammei antichi.

Fra le città più importanti rette dai longobardi merita particolare attenzione quella di Cividale del Friuli che può vantare ancora l'esistenza di architetture e sculture di età e fattura longobarda.

ALTARE DEL DUCA RATCHIS



Ci dà molte informazioni sui metodi di rappresentazione artistica dei longobardi.

È costituito da quattro lastre in pietra d'Istria, tutte scolpite a bassorillevo e, in origine, anche colorate.

Il drappo reca la "maestà del signore", il fianco destro
"l'adorazione dei Magi", quello sinistro "la visita di Maria
vergine alla cugina Elisabetta" e il fronte posteriore due croci.

I personaggi sono sagome piatte dalle mani e dai visi sproporzionati, con i grandi occhi fissi nel vuoto; le loro vesti

appaiono attraversate da fasci di pieghe parallele, con disinteresse verso la consistenza delle stoffe e dei corpi sottostanti.

Tutte le parti delle lastre lasciate libere dalle figure sono state riempite da stelle, fiori e croci, a tal punto che sembra che l'antico artefice avesse quasi paura a lasciare degli spazi non scolpiti.

Problemi Di Storia Longobarda In Garfagnana

Huangqi Zhang

Problemi Di Storia Longobarda In Garfagnana:

Whispering the Secrets of Language: An Mental Quest through Problemi Di Storia Longobarda In Garfagnana

In a digitally-driven world where screens reign great and quick communication drowns out the subtleties of language, the profound strategies and psychological nuances hidden within words often get unheard. However, nestled within the pages of **Problemi Di Storia Longobarda In Garfagnana** a charming literary prize pulsing with fresh thoughts, lies an exceptional quest waiting to be undertaken. Published by an experienced wordsmith, this charming opus attracts readers on an introspective journey, gently unraveling the veiled truths and profound affect resonating within ab muscles fabric of every word. Within the mental depths of this touching review, we shall embark upon a genuine exploration of the book is key subjects, dissect its interesting writing design, and succumb to the powerful resonance it evokes strong within the recesses of readers hearts.

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