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Review of *L'immagine dell'imperatore Ottone III*, by Gerhart B. Ladner

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back upon itself with this suggestion of a remedy. He doubly denies all his forms now
and indeed makes a form, a poem, of "dreit nien."

Foudatz with its associated sounds, patterns, and openings conveys repression rather
than freedom. It is the language of feminization and impotence. For example, the
supposedly hypersexual Farai un vers, pos mi sonelh develops through the poet-perso-
na's linguistic and physical castration to his wounded/diseased closure, where the
power of poetic display counters the bonds of secrecy. The artist is the hero, not the
sexual phenomenon; it is a poem as much about the function of poetry and poets as
it is about carnal knowledge. For Ab la dolchor del temps novel Kendrick argues that
Guillaume and his lady have taken the real possession of love as witness, "the piece
and the knife." I would argue that this poem works very much as Farai un vers de
dreit nien, with the final line, "nos n'avem la pessa e'l coutel," functioning as the
contraclau exposing the turning between form and distinction that is the poetic tour
de force.

Acknowledging stylistic differences, Kendrick still undervalues the way troubadours
tended to group together via imitation, exchanges of poems, and tenso constructions. Indeed, troubadour vocabulary was highly limited, but there are profound differences
in the way that narrow semantic field is manipulated in sound and space. Nevertheless,
Kendrick's book is a scintillating tour de force. It is rewarding reading for all trou-
badour specialists and particularly beneficial if it provokes them.

PATRICIA STABLEIN HARRIS, Folger Shakespeare Library

GERHART B. LADNER, L'immagine dell'imperatore Ottone III. Preface by Charles Pietri.
(Conferenze, 5.) Rome: Unione Internazionale degli Istituti di Archeologia, Storia
illustrations.

This brief essay has two distinct parts: a thirty-page biographical review and an
eleven-page survey of images of the emperor Otto III (980–1002). The biography
emphasizes the emperor's associations with a roll call of famous personalities: his
mother, Theophano, and grandmother Adelheid; Gerbert of Aurillac; Heribert of
Cologne; Johannes Philagathos; St. Adalbert of Prague; St. Nilus of Rossano; St.
Bernward of Hildesheim; St. Romuald of Ravenna et al. These were domineering
figures, who variously inspired, cajoled, and hectored the young ruler into espousal
of their own preoccupations: the creation of a universal empire based in Rome
(renovatio romana) and the ascetic, even eremitic, pursuit of individual spiritual im-
provement. In the end these had become Otto's own most personal aspirations.
Ladner firmly rejects the practical suspicion that they were mutually contradictory
quests, claiming that the emperor's attraction to both was the sign of an elevated and
expansive moral character: "strong and likable, an imperial figure to whom, finally,
many submitted themselves with instinctive devotion" (p. 43).

Appended to the biography is a summary account of fifteen images of Otto III in
ivory, manuscript illuminations, coins and bulls, beaten gold, and an appropriated
antique cameo. All are conveniently reproduced (though one could wish for better
color, and there is a critical error — Otto III for Otto II — in the caption to figure
15). Much depends on a detached manuscript leaf in Chantilly, identified by Carl
Nordenfalk and others as an image of Otto II, but by Ladner as Otto III. Depicting
the emperor enthroned and attended by sweet-demeanored personifications labeled
"Italia," "Alemannia," "Francia," and "Germania," this would be the first represen-
tation of Otto's idea of universal empire, "the imperial ideology that was his own" (p.

Oliver Leaman’s *Averroes and His Philosophy* provides “an introduction to the philosophical thought” of Averroes. He is chiefly interested in Averroes’ arguments concerning “the importance of philosophy in acquiring” “an understanding of the world,” “the principles behind its structure,” and “the language we use to describe it.” He divides the text into three main parts: “Metaphysics”; “Practical Philosophy”; “Reason, Religion, and Language.” There is an awkwardness which is immediately apparent: the three main divisions of the text and the three major arguments of the book do not correspond.

Leaman’s “Introduction: The Cultural Context” touches on the “frontier” character of Muslim Spain and North Africa and the rough-and-ready political setting in which philosophizing occurred, noting Averroes’ formation in Malikite jurisprudence and Ash’arite theology. Although it is clear and has some merit, it could quite possibly be abbreviated with little loss to the reader.

Though Leaman’s book introduces the reader to some of the main themes in the philosophical thought of Averroes, the text itself seems rather a collection of essays than a unified book. The individual essays are often clear, even to the novice, but the principles of organization are not. Since “Averroes . . . argues that the answers to ethical questions are to be found in a . . . study of metaphysics” (p. 132), part 2 with its ethical questions should have been presented before part 1, and part 1 rewritten to include the corresponding answers. This would provide a more unified treatment in a second edition, since part 1, though philosophically interesting as it stands, consists of essays with no apparent connection to part 2. Also, since the doctrine of *pros hen* equivocation, dealt with in part 3, seems to be the key to Leaman’s “non-exotericist” interpretation of Averroes, his presentation might be more persuasive if part 3, in a rewritten form, came at the beginning of the book.

Part 1, “Metaphysics,” is divided into an introduction and three main divisions. The