

Die ausführliche typologische Darstellung wird durch resümierende Kapitel zur Lage der Burgen im Gelände und in der Siedlungslandschaft, ihrer Gestalt und zu ihrem historischen Kontext abgerundet, wobei der Autor in der Regel zu plausiblen Bildern der Barnim-Teltow-Burgenlandschaft kommt. Insbesondere stellt er interessante Überlegungen zum Wandel der Burgenlandschaft beim Übergang der Herrschaft von den Wettinern zu den Askaniern an, nimmt auch – ablehnend – zur These Stellung, die Erzbischöfe von Magdeburg hätten zeitweise am Herrschaftswettbewerb in der Region partizipiert. Die Überzeugungskraft der Darstellungen verringert sich allerdings durch die unzureichenden Datierungsgrundlagen der Burgen, die sich wiederum aus dem begrenzten Forschungsstand – besonders einem Mangel an Ausgrabungen und Jahrringdatierungen – ergeben. Der Autor füllt diese Lücken mit Hypothesen, die nicht immer einleuchten. So nimmt er eine lockere Handhabung des landesherrlichen Befestigungsregals durch die Wettiner und eine umso striktere Praxis bei den Askaniern an. Die Grundlage dafür bilden unter wettinischer Ägide vermeintlich zeitig erbaute und bei der askanischen Herrschaftsexpansion früh

wieder aufgegebene niederadelige Motten. Allerdings kann keine der betreffenden Anlagen näher datiert werden. Ihr Vergleich mit Pendants in den Nachbarräumen legt spätere Ansätze nahe. Abgesehen von solchen Kritikpunkten ist die Schrift eine gelungene und instruktive Darstellung des Burgenbaues in einer Region, die bislang nicht im Zentrum der Burgenforschung stand. Sie ist auch geeignet als Reiseführer bei Burgenexkursionen ins nördliche Berliner Umland. Das Vergnügen wird zwar gemindert durch die reihenspezifisch dürftige Ausstattung des Bandes – mit ausschließlich schwarzweißen Abbildungen, auf denen man manchmal nur wenig erkennt, zumal bei Luftbildern oder alten Karten in Spaltenbreite. Die Illustrationen vermögen den ohnehin eher spröden Reiz der Teltow- und Barnim-Burgen nur andeutungsweise zu vermitteln. Dafür ist das Werk für ein Fachbuch aber auch außerordentlich preisgünstig. Überdies ist es in so gut verständlicher und nachvollziehbarer Weise geschrieben, dass es jedem am mittelalterlich-frühneuzeitlichen Befestigungswesen Interessierten empfohlen werden kann.

Felix Biermann

English summaries

Michael Swithinbank

Stefan Hirschmann: Dvigrad in Istria – an abandoned medieval settlement

Near the municipality of Kanfanar on the Croatian peninsula of Istria lie the ruins of the castle and settlement of Dvigrad, which was an important trading centre in the region in the Middle Ages, due to its strategically favourable location. It is regarded as an excellent example of a symbiosis between sacred and profane buildings, a castle and early urban settlement. From the early Middle Ages, what was originally two castles (Latin Duo Castra = kroat. Dvigrad) developed into a fortified settlement with around 1000 inhabitants, which was never destroyed but only suffered from depopulation and was abandoned towards the end of the 17th century because of the plague and malaria. Dvigrad is first mentioned in documents in 879 AD in connection with the jurisdiction of the patriarchs of Aquileia. Later the Carolingians and Ottomans ruled over the area, but so, increasingly, did the Counts of Görz and, from the later Middle Ages onwards, the maritime power of Venice. The area is now a ruined town, which has only relatively recently begun to arouse interest among

historians and archaeologists. In 1997, the Croatian authorities declared the complex in Dvigrad part of the cultural heritage and slowly began to restore it. In 2001 to 2005, substantial excavations were undertaken, which resulted in pioneering findings about the way of life of people in the Middle Ages, and the age and functioning of the surviving buildings and fortifications. Viewed as a whole, the area does not seem to have been particularly typical of old castles: it is regarded as a unique example of a medieval fortification with an early settlement. Dvigrad has been included in the list of projects for the restoration of the shared cultural heritage in south-eastern Europe. At present, research and conservation work on the ruins is continuing.

Christian Ottersbach: Venetian villas and manor houses on Crete

After the Fourth Crusade, Venice fought Genoa between 1204 and 1209 for possession of the island of Crete, which from then on became one of

the principal colonies of La Serenissima. Settlers arrived from Venice and northern Italy and were assigned fiefs. Small feudal possessions were established under the government of the Republic of Venice. It may be assumed that, as early as the 13th and 14th centuries, towers were built to defend the possessions similar to those on estates in Euboea. They came to symbolise the ruling elite, and design elements imitative of fortifications still played an important role in the 16th and 17th centuries even where estates were not in fact fortified, in the form of cordons or sloping bases ('scarpas'). As well as residential towers and tower houses, villas were also built from the 16th century onwards on the model developed on the mainland with a central hall and apartments along the long sides. The villas were accompanied by outbuildings for use in farming. The urban upper class from Chaniá, Réthimno and Heraklion (Candia) used these villas as summer residences, or else they were used by the rural gentry as the centre of their fiefs.

Venetian architectural influences are mainly visible in ground plans. The most impressive building is the Villa Retonda in Kaláthenes, which was probably built shortly after 1615, taking Scamozzi's Villa Molin in Mandriola as its model.

But in addition to Venetian influences, other architectural traditions also made an impact on the island, such as crusader Gothic, which is reflected by the appearance of cross-ribbed vaults as early as the Renaissance period, or the Catalan/Aragonese Gothic style, as well as Maltese Renaissance architecture, which is visible in the form of severe architectural components with flat niches. During the 'Cretan Renaissance' before the Ottoman conquest of the island in 1645/1669, a quite unique form of the European Renaissance came into being, whose forms and elements survived into the 19th century thanks to Crete's isolated location under Turkish rule.

Roland Möller: The castle complex at Zimmerlehen bei Völs, fiction of a medieval castle?

Below the massive precipice of the Schlern, and above the village of Völs, lies the Zimmerlehen castle complex, which can be seen from far and wide. In 1585, the complex passed into the possession of a noble who served the Habsburgs, Ferdinand von Khuebach, who rejoiced in the title of 'Verwalter der Landeshauptmannschaft an der Etsch, der Burggrafenschaft von Tirol und Viertelhauptmann an der Etsch', reflecting his various administrative and military responsibilities, and between then and 1605 he expanded it. At the time – as a mural which was discovered during the restoration work shows – it was almost exactly square, meas-

uring 41 x 38.5 m, and consisted of three corner towers, with a free-standing rectangular tower to the north-east of the wall and a tower with open gorge, the large residential building, a farm building next to it, and a well with running water in the courtyard. The site was surrounded by defensive walls with loop-holes, and the wall completing the north-east side had a wooden wall walk; the towers were covered with pyramid roofs over merlon caps; the roof was made of wooden tiles. Outside the enclosed building complex, there is only the sacristy, complete with an upper floor, none of which was included in the historic depiction and which was built onto the ground-level chapel in the north-eastern tower around 1594. In that year, Ferdinand von Khuebach married his second wife, Katharina von Trapp, which probably prompted the painting of the rooms in that tower.

Different uses to which the complex was put as from the second half of the 19th century, some of them deviating from its original purposes, resulted in significant damage to the masonry and the interior. Previous successful restoration work, particularly in the south-eastern tower, prompted the owner to have comprehensive restoration work performed on the south-eastern tower, described as a residential chapel tower with sacristy attached, between 1998 and 2005, work which preserved the value of the complex.

With a view to its intended use for residential purposes, one priority was to render the building safe, and it was also necessary to install heating and facilities for a shower and toilet (which are located outside the historic fabric).

After that, the technologically demanding and time-consuming conservation and restoration of the murals began. The murals, which used the secco technique, decorate the ceilings and a vault on the 1st and 2nd floors, as well as all the walls, and contain varied Renaissance ornamentation and, as an ongoing theme, coloured hunting scenes, based on Dutch engravings by Philipp Galle and Jan Stradanus. In parallel with the work in the tower, earthworks proceeded outside the wall, during which the base of a rectangular tower came to light between the northern corner towers, confirming that the picture of the complex which had been found (and which was probably painted shortly before 1594) gave a credible depiction of the complex as it would have appeared at the time. Thanks to substantial expenditure by the owner, supported by the municipality of Völs and the South Tyrol Regional Historic Buildings Agency, on all the conservation work performed so far, this historic castle-like complex at Zimmerlehen provides valuable evidence of the cultural and artistic landscape of South Tyrol.