

Kristin Dohmen

Summary of the dissertation:

## Hamanns knights tombs Reception and transformation of a French type

The thesis deals with an important group of tombs in the history of medieval art. The object of research is a particular group of figurative tombs for nobles from Marburg, Cappenberg, Bielefeld and Münstereifel. These tombs were brought to art historians attention by Richard Hamann in the year 1929. For the first time the research at hand considers the tombs as particularly instructive examples thus strengthening the basis for medieval studies. They also explain the function of memorial sculpture in medieval history. Interdisciplinary approaches of medieval studies are combined with critical valuation of historical research as well as fundamental research and the interpretation of sources. The up-to-date unpublished sources from the starting point for the specific research of the tombs. Biographic-genealogical aspects, actual church law, the historical-social context and the memorials purpose are the research areas from which the meaning of tombs was elaborated, as well as taking into consideration the medieval mentality about death and memory. The results of the research give a new valuation of these tombs, which from a key position regarding the spectrum of their statement for the development of art history and memorial history in the 14 th century. The tombs reveal contact between artist and patron. They help to find out more about social circumstances intertwined with medieval art commissions. These memorials prove the existence of artistic grave specialists in the western German region of the 14 th century, who were recommended in turn by the closely related noble family. On a social-cultural level these memorials show the importance of royal French art as a distinctive model further more expressing the need for oneself to express social status by the means of art. These memorials are closely related to certain people. They are crucial to the research of medieval memorial sculpture. The memorial from Cappenberg is a paradigm for the shift from a cult ideology to a pure economic ideology thus showing proof of patroned memorials. Whereas the tombs in Marburg, Bielefeld and Münstereifel are keywords showing the relevance of spontaneous and private memorial of the dead.