Questioning the 12th Century: Historiography, Visual Cultures, and Global Middle Ages

DU1713c Seminář: od Konstantina po Giotta
Spring Semester

During the 12th century a cultural and economic revival took place; many historians trace the origins of the Renaissance to this time. The balance of economic power slowly began to shift from the region of the eastern Mediterranean to western Europe. The Gothic style developed in art and architecture.

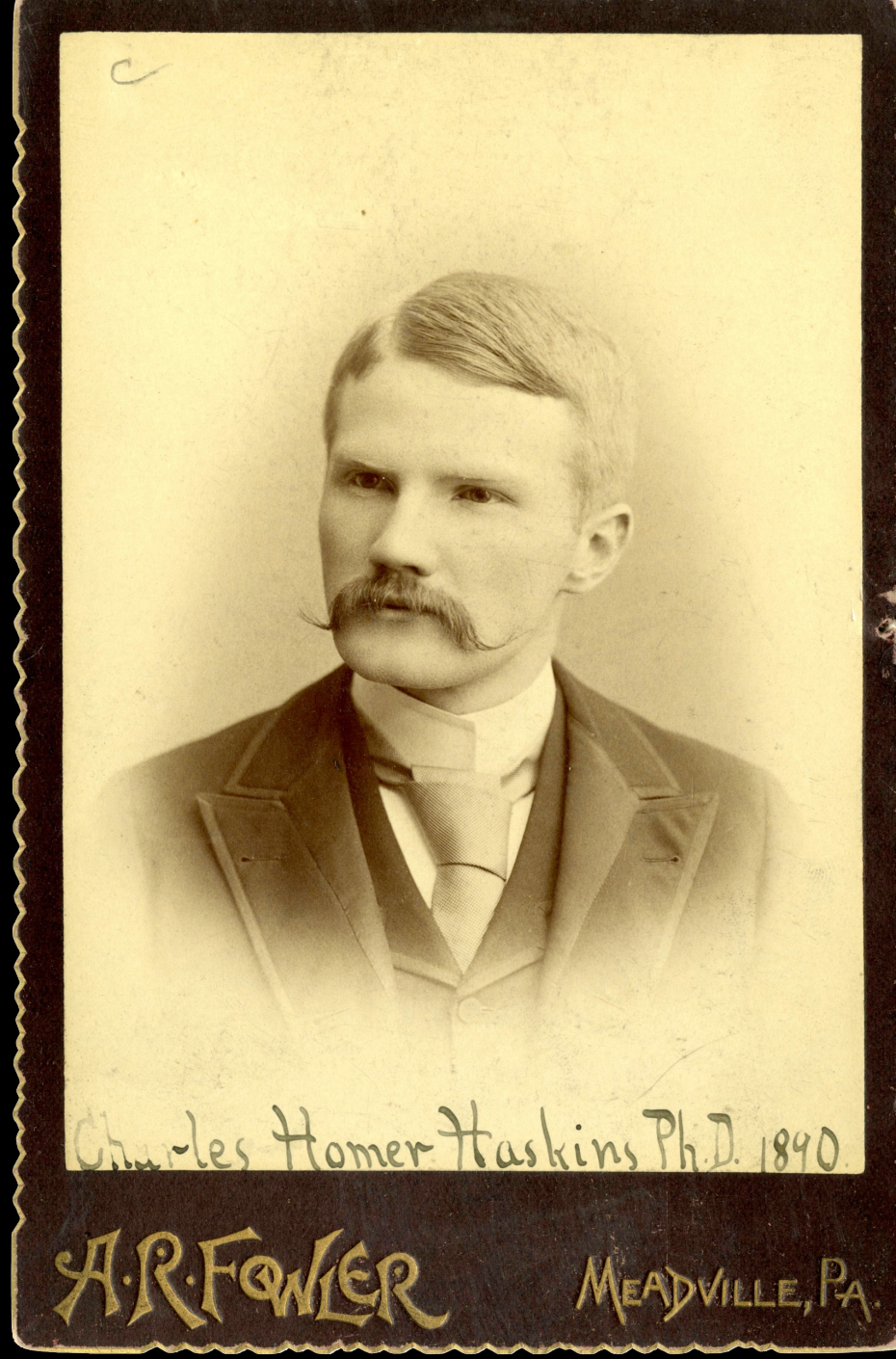
Encyclopedia Britannica

https://www.britannica.com › event › Middle-Ages

Middle Ages | Definition, Dates, Characteristics, & Facts

[The 12th century in Europe] was in many respects an age of **fresh and vigorous life**. The epoch of the Crusades, of the rise of towns, and of the earliest bureaucratic states of the West, it saw the **culmination of Romanesque art and the beginnings of Gothic**; the emergence of the vernacular literatures; the **revival of the Latin classics and of Latin poetry** and Roman law; the **recovery** of Greek science, with its Arabic additions, and of much of Greek philosophy; and the origin of the first European universities. The 12th century left its signature on higher education, on the scholastic philosophy, on European systems of law, on architecture and sculpture, on the liturgical drama, on Latin and vernacular poetry.

Charles Homer Haskins, *The Renaissance of the Twelfth Century*, Cambridge 1927, p. VIII



Renaissance?

(Theodosian Renaissance) (379–395)

Carolingian Renaissance (800–900)

(Macedonian Renaissance) (867–1056)

Ottonian Renaissance (936–1002)

Twelfth-Century Renaissance (1100–1200)

“Humanist Renaissance” etc… (1400….)

ΝΥΞ
ΗΣΑΙΑΣ
ὄρθρος

NVX

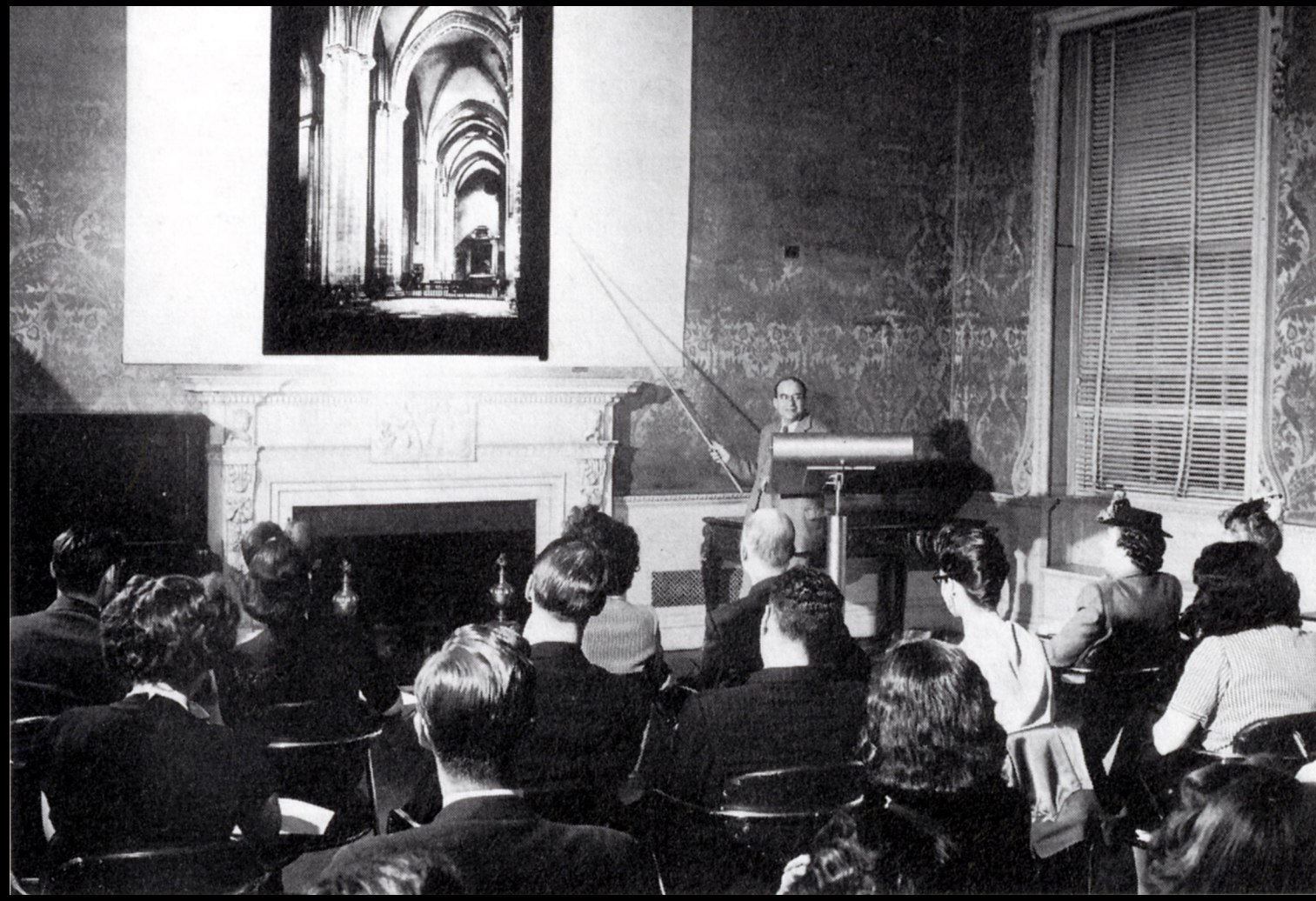
NICOMACHO

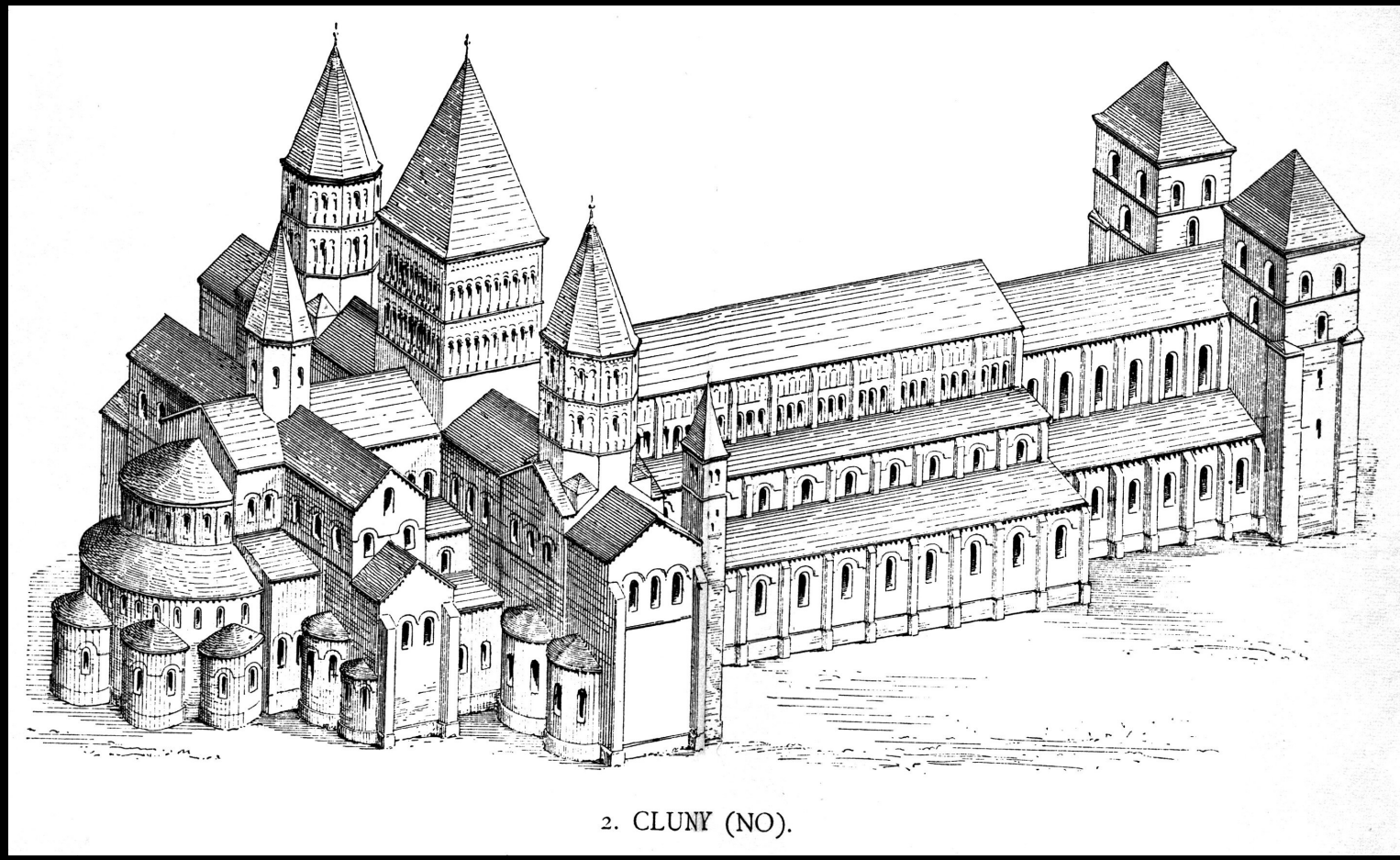
RENAISSANCE AND RENASCENCES

By ERWIN PANOFSKY

FOR many centuries the history of Europe has been divided into three periods: Antiquity, the Middle Ages, and the Modern Era, the latter ushered in by the Italian Renaissance. This scheme determines the curricula of our colleges and universities; it underlies the organization of our museums and Learned Societies; it plays a part in our everyday speech and thought. No matter where the main incisions are made (as a rule Antiquity ends approximately with the 5th Century A. D. while the Modern Era begins somewhere around 1400 in Italy and somewhere around 1500 in the countries north of the Alps): we generally conceive of history in terms of those three periods and thereby accept the Italian Renaissance as a, quite literally, epoch-making event.

This system of periodization was, characteristically, evolved by the Renaissance itself, and it was summed up, about the middle of the 19th Century, by two great scholars, Jules Michelet of Paris and Jacob Burckhardt of Basle. However, their all-too-impressive characterization of the Renaissance as "the discovery of the world and of man" — apparently implying that the Middle Ages had not been aware of either — was bound to arouse opposition. Generations of scholars set out to prove what Michelet and Burckhardt had never seriously questioned: that the Italian Renaissance, howsoever defined, did not emerge like Athene from the head of Zeus. It was shown that innumerable tendencies, ideas, inventions and discoveries credited to the Modern Era had announced themselves in the Middle Ages; that, conversely, the





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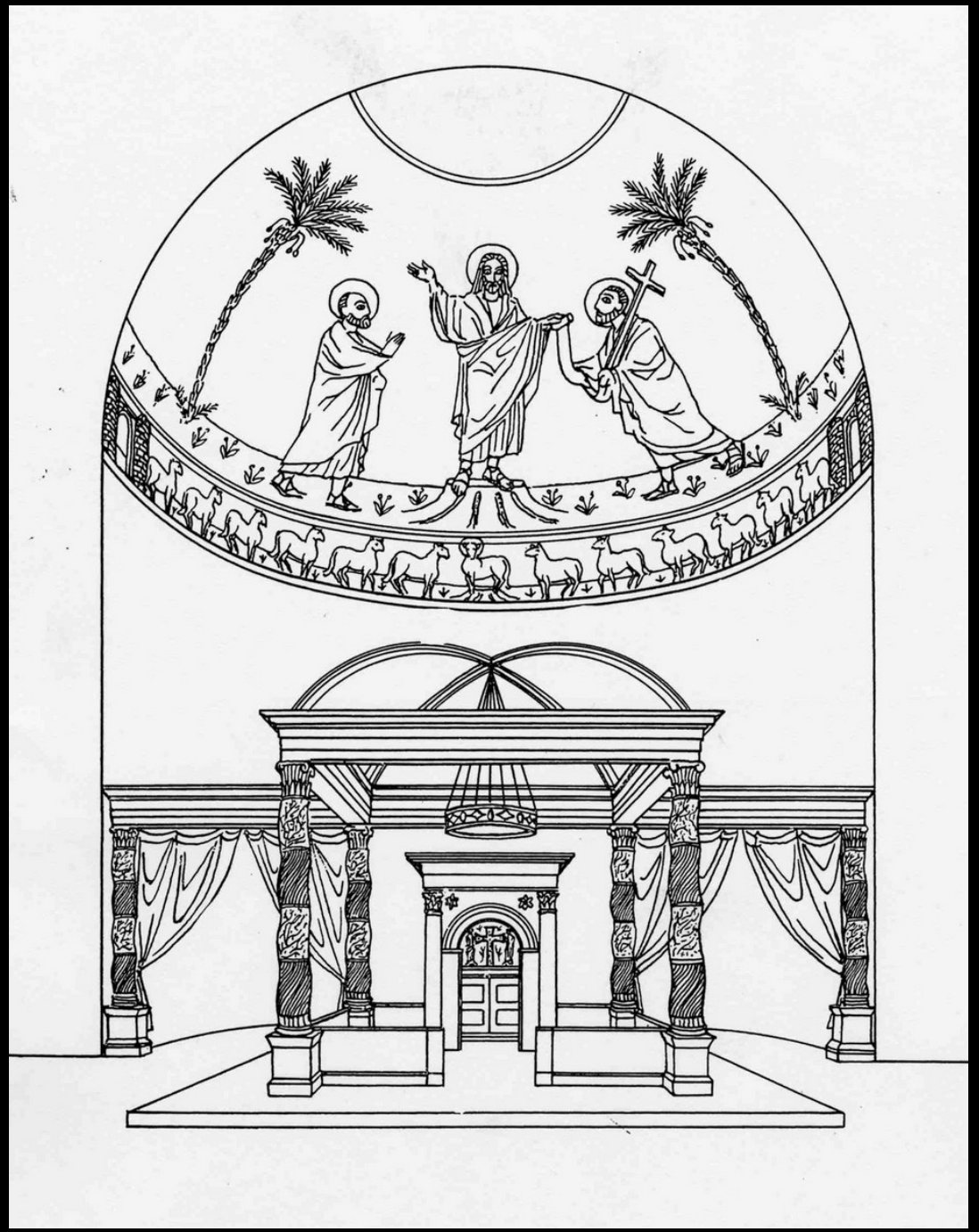
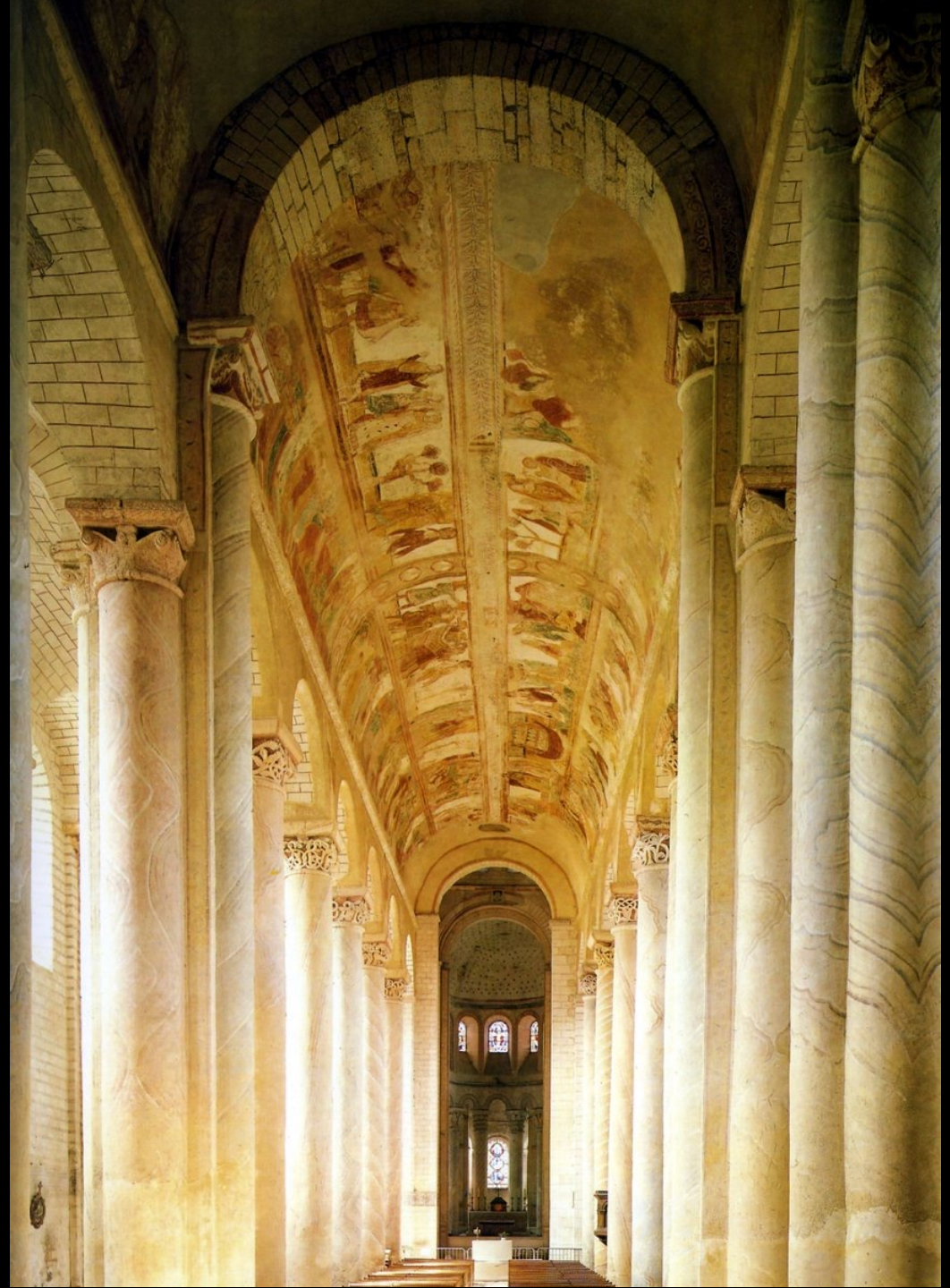
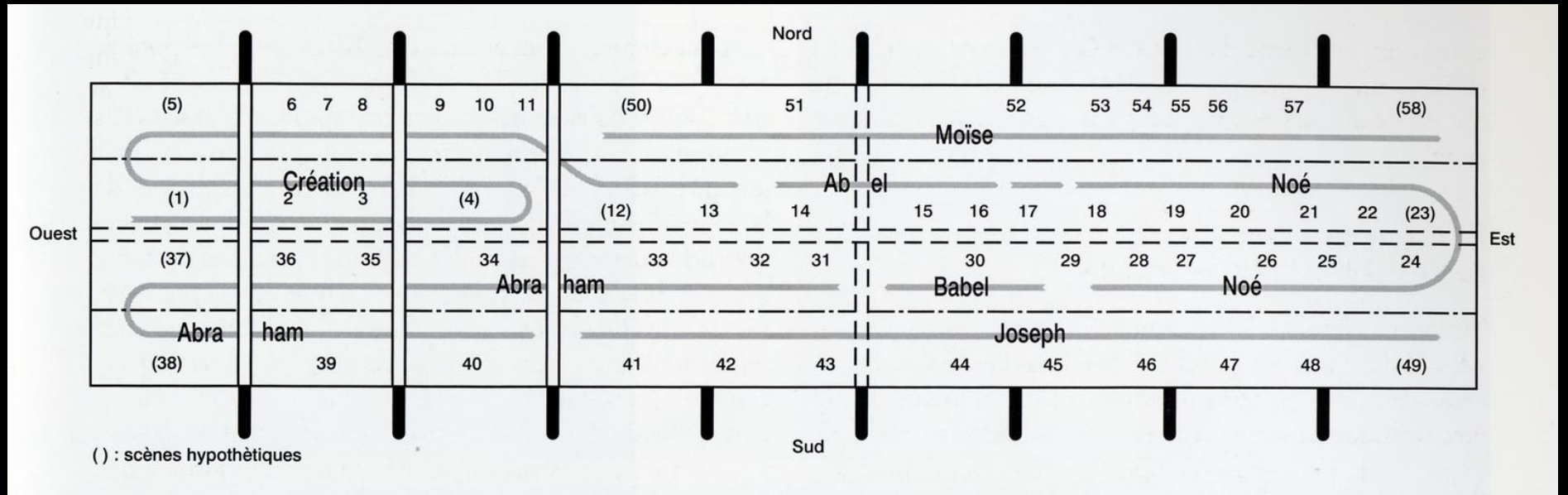


Saint-Gilles-du-Gard



Saint-Savin-sur-Gartempe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The Invention of the “Romanesque”

Romanesque adjective

Ro·man·esque ˌrō-mə-ˈnesk

: of or relating to a style of architecture developed in Italy and western Europe between the Roman and the Gothic styles and characterized in its development after 1000 by the use of the round arch and vault, substitution of piers for columns, decorative use of arcades, and profuse ornament

Romanesque noun

Gothic 1 of 2 adjective

Goth·ic ˈgä-thik

1 **a :** of, relating to, or resembling the Goths, their civilization, or their language

b : TEUTONIC, GERMANIC

c : MEDIEVAL sense 1

d : UNCOUTH, BARBAROUS

2 **a :** of, relating to, or having the characteristics of a style of architecture developed in northern France and spreading through western Europe from the middle of the 12th century to the early 16th century that is characterized by the converging of weights and strains at isolated points upon slender vertical piers and counterbalancing buttresses and by pointed arches and vaulting

Gothic cathedrals

b : of or relating to an architectural style reflecting the influence of the medieval Gothic

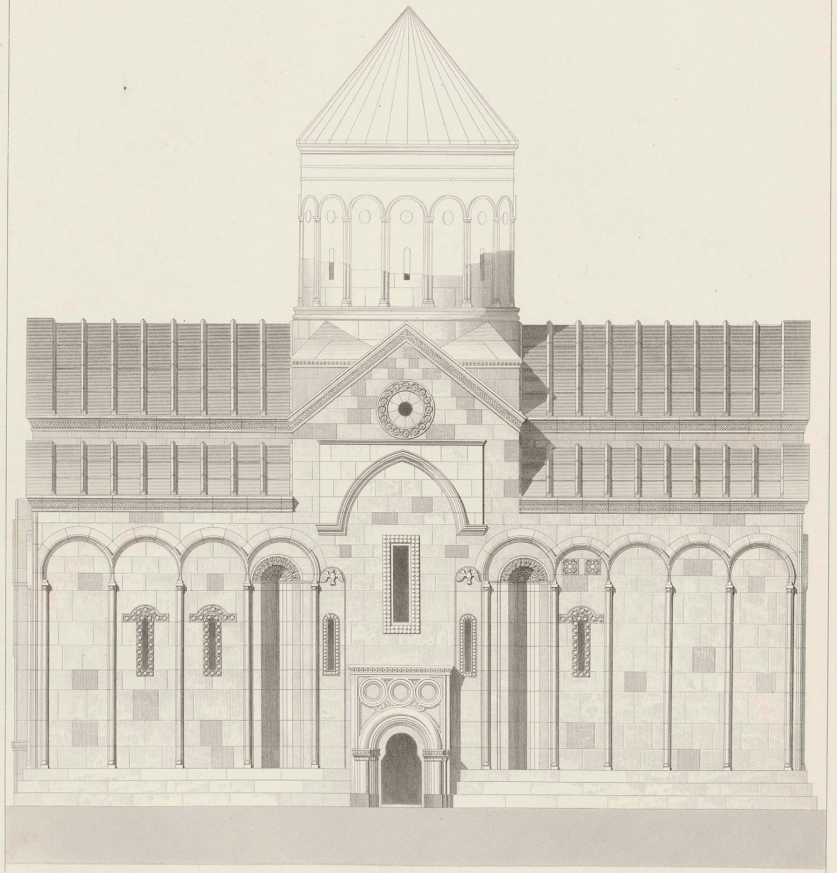
3 **often not capitalized :** of or relating to a style of fiction characterized by the use of desolate or remote settings and macabre, mysterious, or violent incidents

Gothic novels

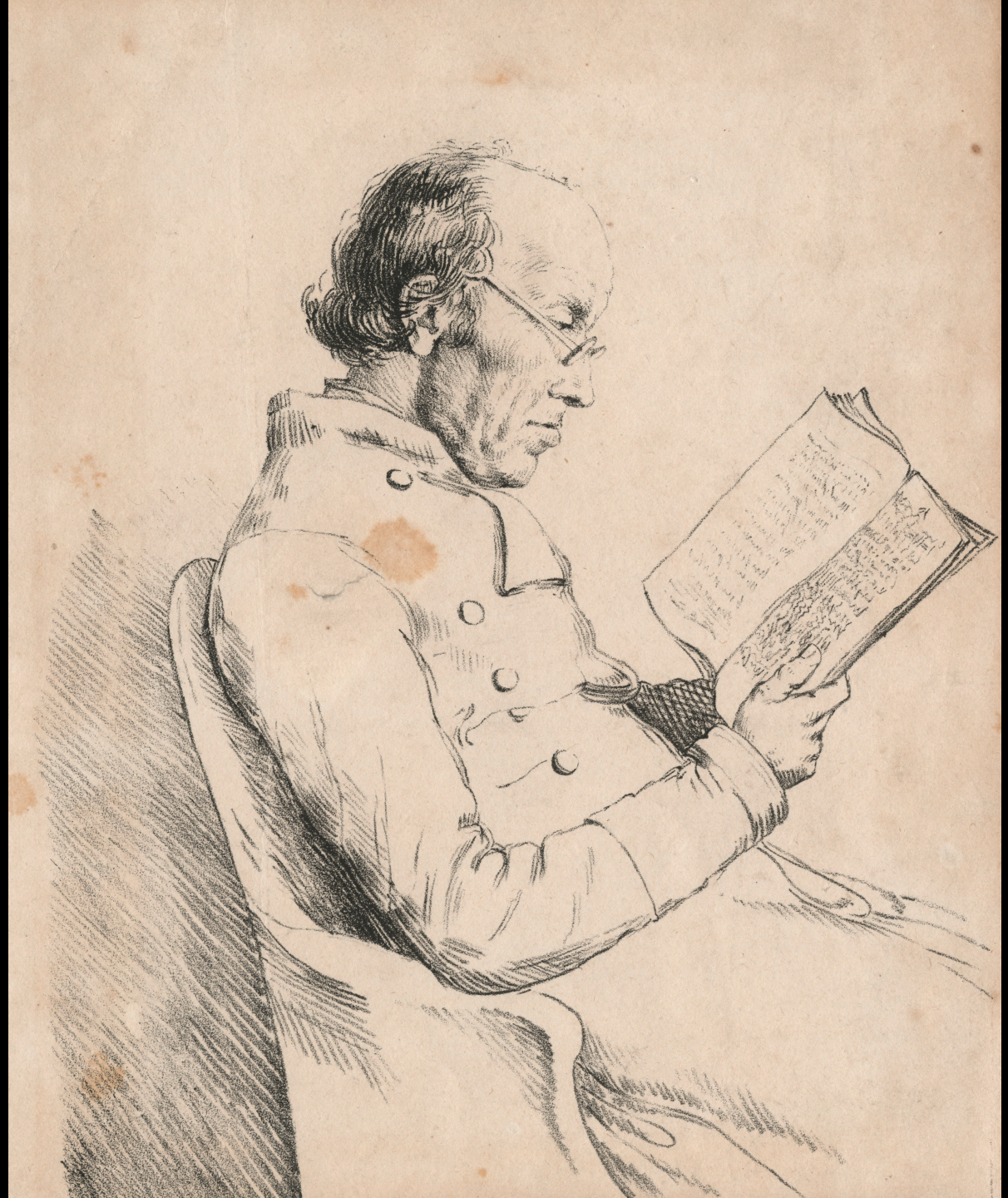
Saint-Sernin, Toulouse

Saint-Etienne, Sens

THE LIWAN OR SANCTUARY OF THE MOSQUE OF IBN-TULOON.



FACE LATÉRALE DE LA CATHÉDRALE.



« architecture romane »

Charles Duhérissier de Gerville (1769-1853)

COURS
D'ANTIQUITÉS
MONUMENTALES,

PROFESSÉ A CAEN, EN 1830,

PAR M. DE CAUMONT,

SECRÉTAIRE DE LA SOCIÉTÉ DES ANTIQUAIRES DE NORMANDIE, MEMBRE DE LA SOCIÉTÉ ROYALE DES ANTIQUAIRES DE FRANCE, DE LA SOCIÉTÉ DES ANTIQUAIRES D'ÉCOSSE, DE L'ACADÉMIE ROYALE D'HISTOIRE DE MADRID, ET DE PLUSIEURS AUTRES COMPAGNIES SAVANTES FRANÇAISES ET ÉTRANGÈRES.

HISTOIRE

DE

L'ART DANS L'OUEST DE LA FRANCE,

DEPUIS LES TEMPS LES PLUS RECULÉS JUSQU'AU XVIIe. SIÈCLE.

QUATRIÈME PARTIE.

Moyen Age.

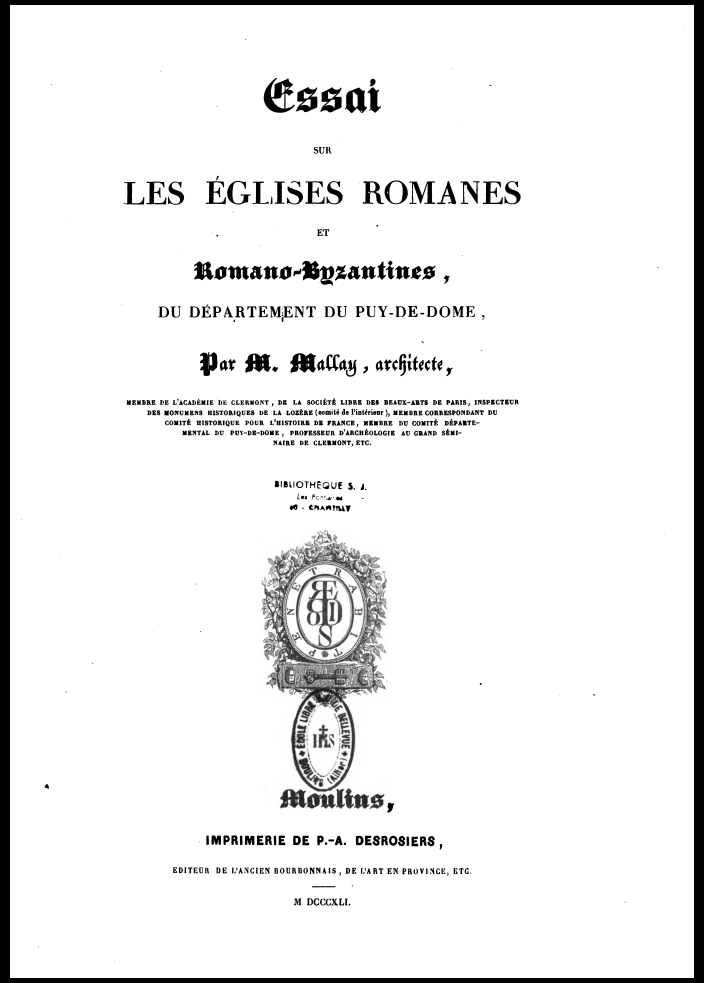
ARCHITECTURE RELIGIEUSE.

PARIS,

CHEZ LANCE, RUE CROIX-DES-PETITS-CHAMPS, N°. 50;
CAEN, T. CHALOPIN, IMPRIMEUR, RUE FROIDE.
ROUEN, FRÈRE, SUR LE PORT.
LONDON, DULAU ET CO, BOOKSELLER SOHO-SQUARE.

1831.

C 6247



Essai

SUR

LES ÉGLISES ROMANES

ET

Romano-Byzantines,

DU DÉPARTEMENT DU PUY-DE-DOME,

Par M. Mallay, architecte,

MEMBRE DE L'ACADÉMIE DE CLERMONT, DE LA SOCIÉTÉ LIBRE DES BEAUX-ARTS DE PARIS, INSPECTEUR DES MONUMENS HISTORIQUES DE LA LOZÈRE (comité de l'intérieur), MEMBRE CORRESPONDANT DU COMITÉ HISTORIQUE POUR L'HISTOIRE DE FRANCE, MEMBRE DU COMITÉ DÉPARTEMENTAL DU PUY-DE-DOME, PROFESSEUR D'ARCHÉOLOGIE AU GRAND SÉMINAIRE DE CLERMONT, ETC.

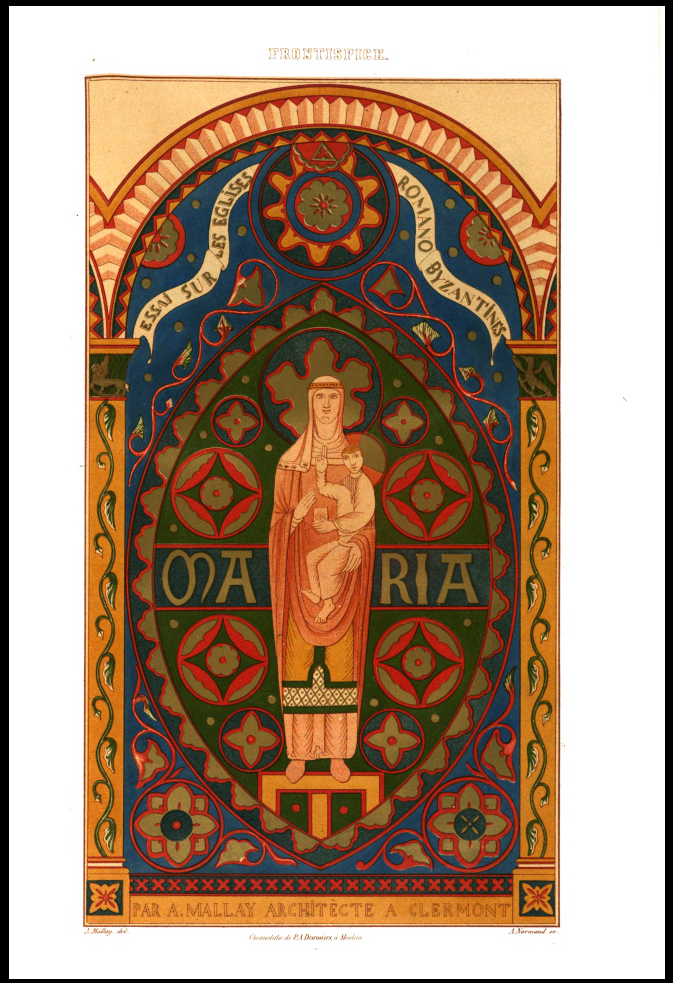
BIBLIOTHEQUE S. J.
CHANTILLY

Moulins,

IMPRIMERIE DE P.-A. DESROSIERS,

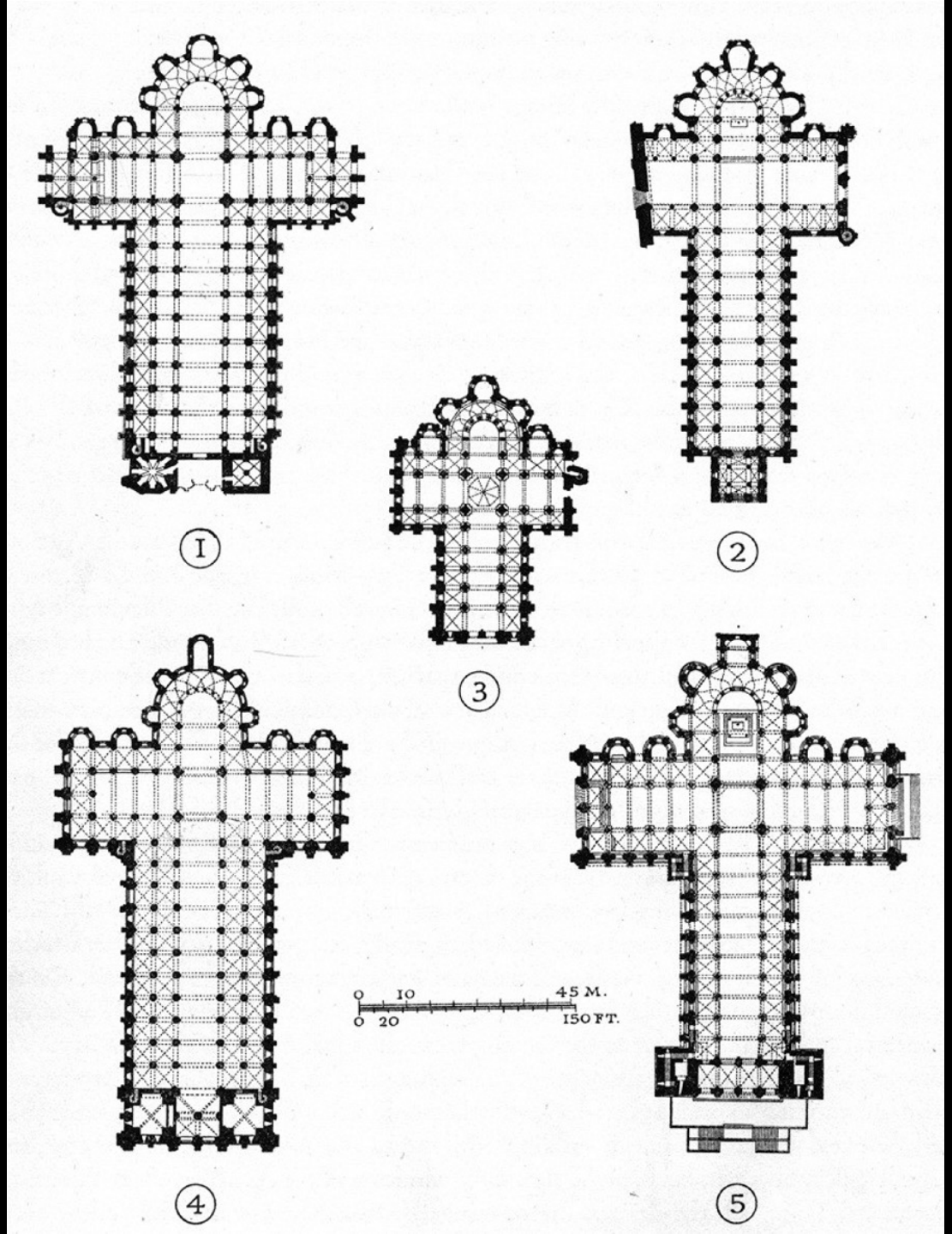
ÉDITEUR DE L'ANCIEN BOURBONNAIS, DE L'ART EN PROVINCE, ETC.

M DCCCXLI.



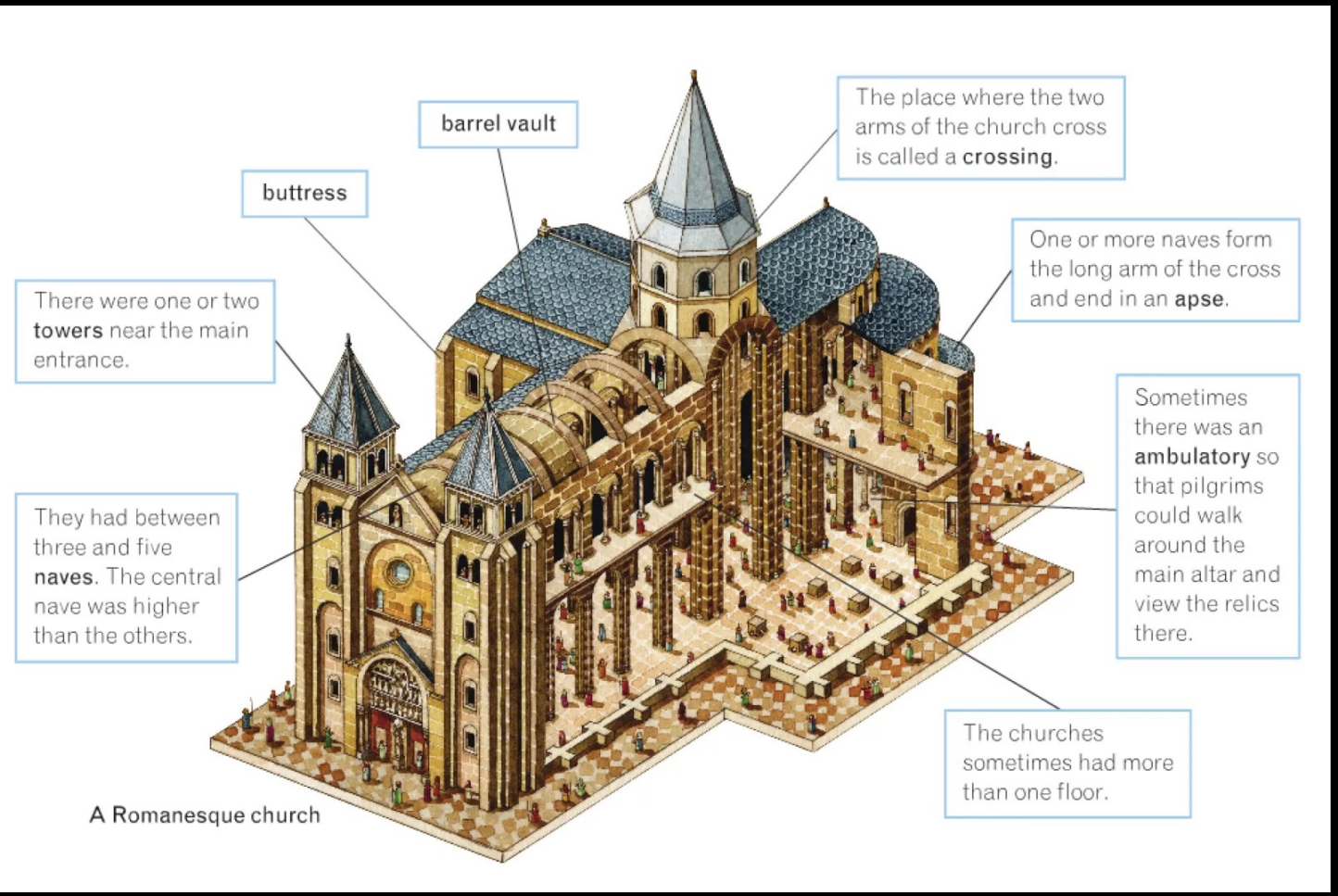
"I have applied the term 'Romanesque' to the oldest monuments, where the sculptural ornamentation is not perceptible, and which are distinguished by the simplicity of their plans and the heaviness of their ornaments. By 'Romano-Byzantine' style, I mean buildings where the architecture of Byzantium penetrated with force and blended with the style that had originated in the wake of the Roman domination. Finally, I qualify as 'Byzantine' the buildings where the rules of Greek architecture predominate, and hide, under the multiplicity of ornaments and sculpture, the simplicity of the Roman conceptions."

Aymon-Gilbert Mallay, *Essai sur les églises romanes et romano-byzantines*, Moulins 1841, p. XXIV



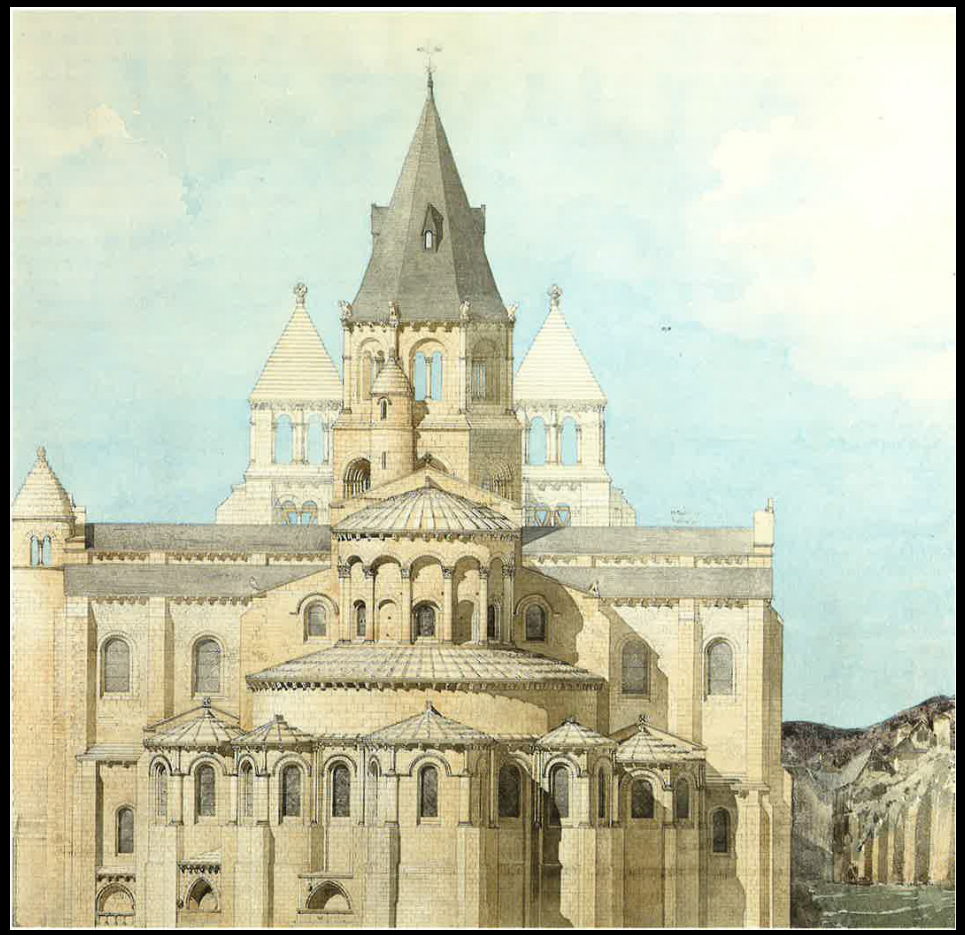
1. Saint-Martin de Tours
2. Saint-Martial de Limoges
3. Sainte-Foy de Conque
4. Saint-Sernin de Toulouse
5. Santiago de Compostela

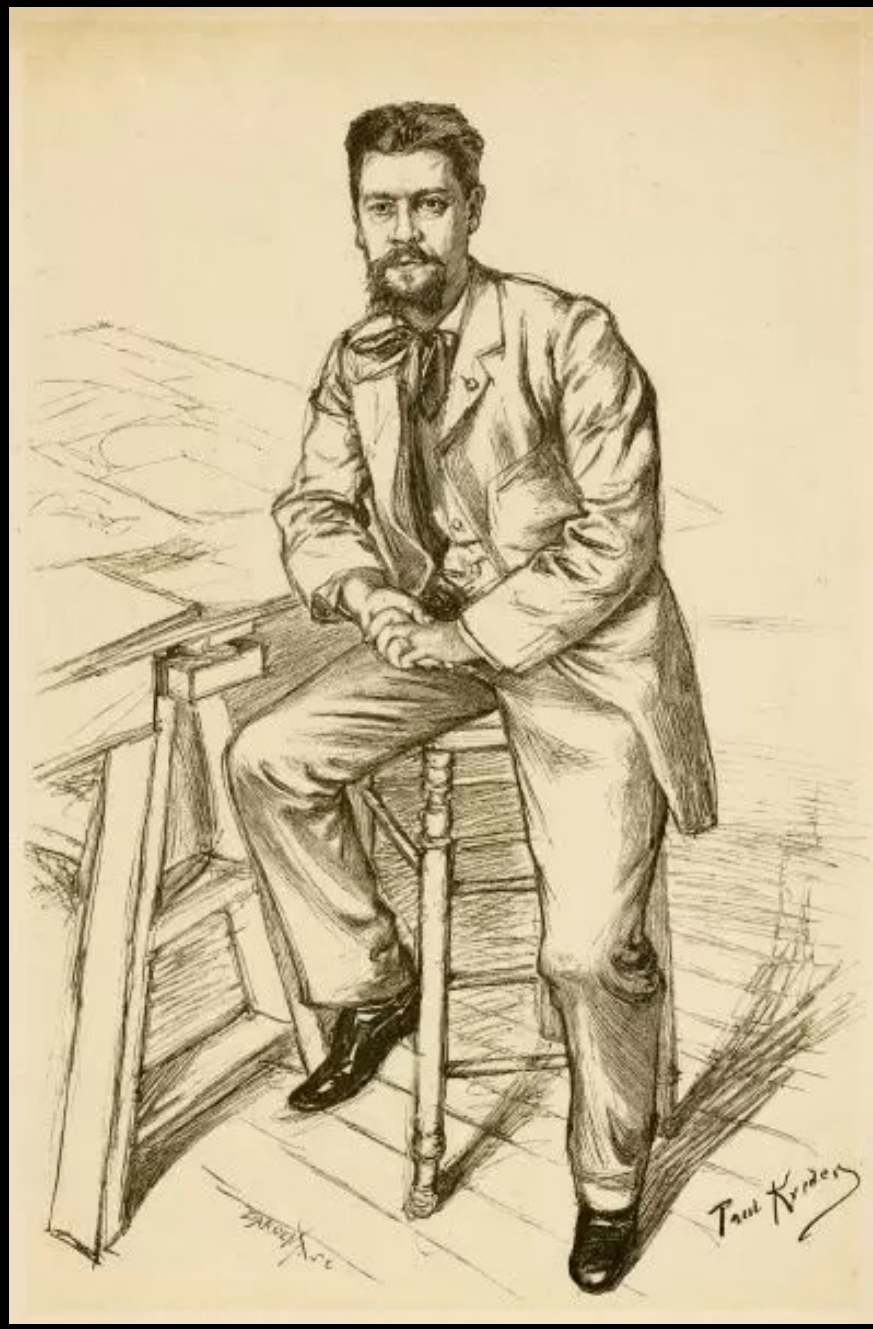
from Kenneth John Conant, *Carolingian and Romanesque Architecture, 800 to 1200*, Harmondsworth 1959



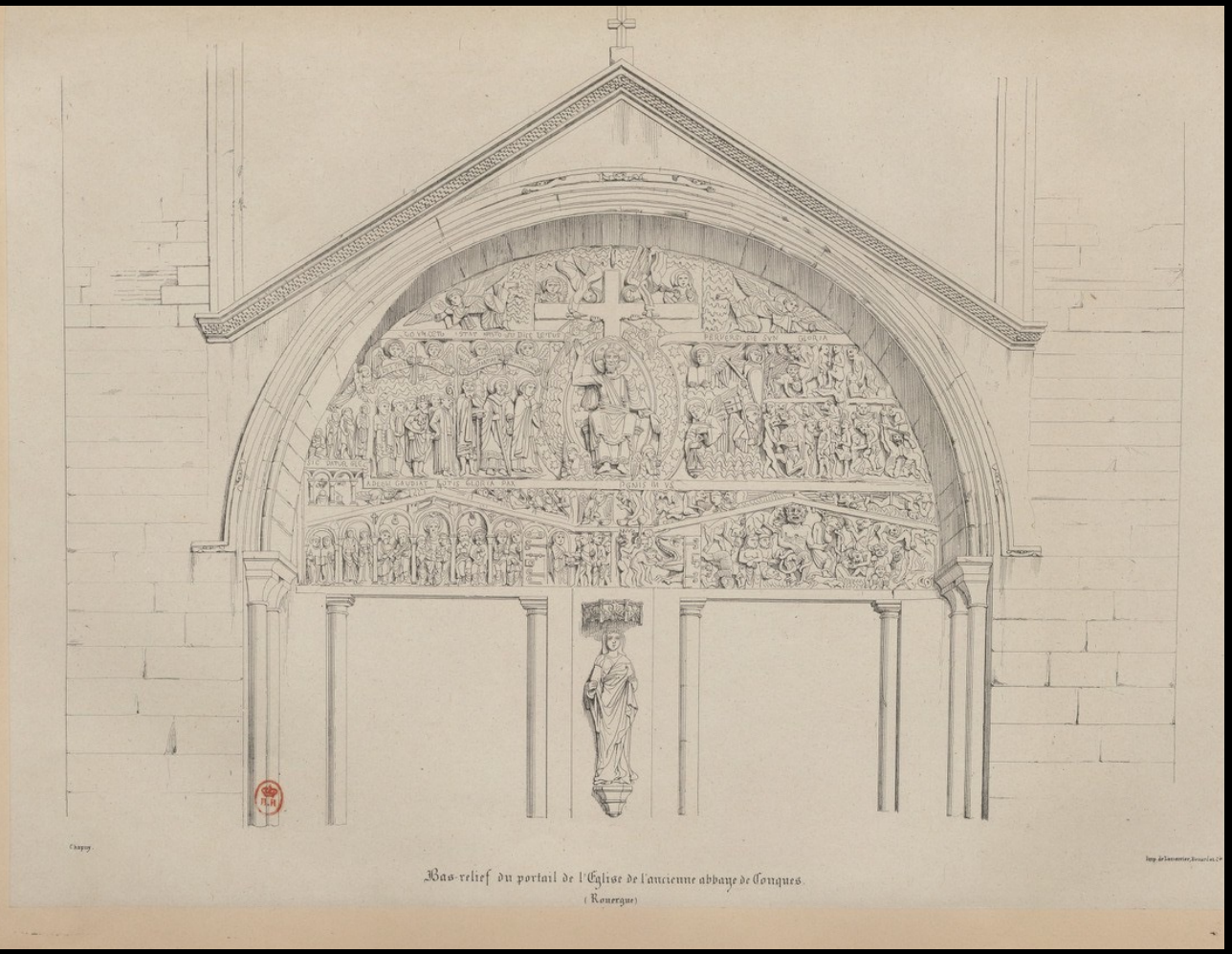
A Romanesque church

Conques, 1100?

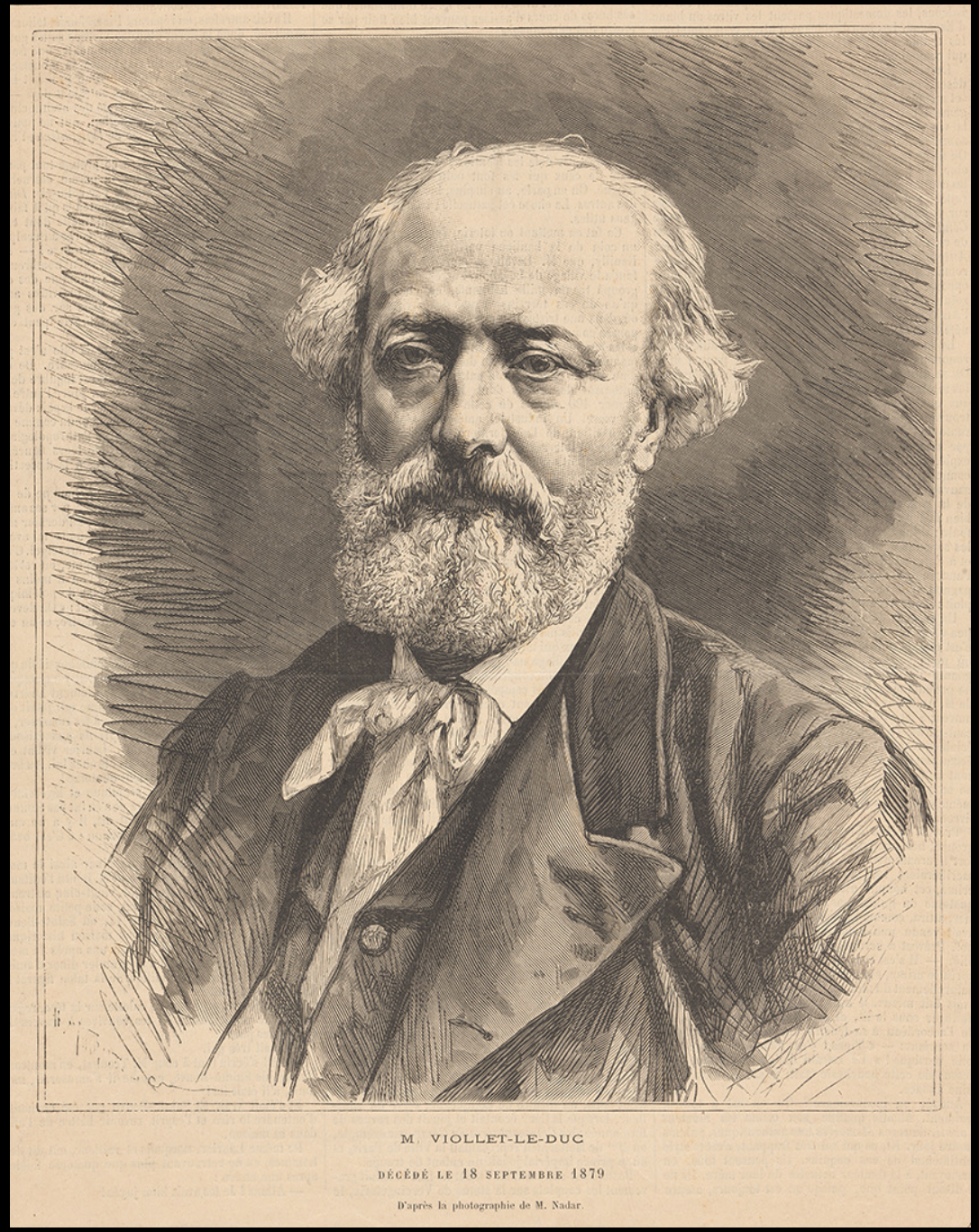




Jean-Camille Formigé (1845–1926)

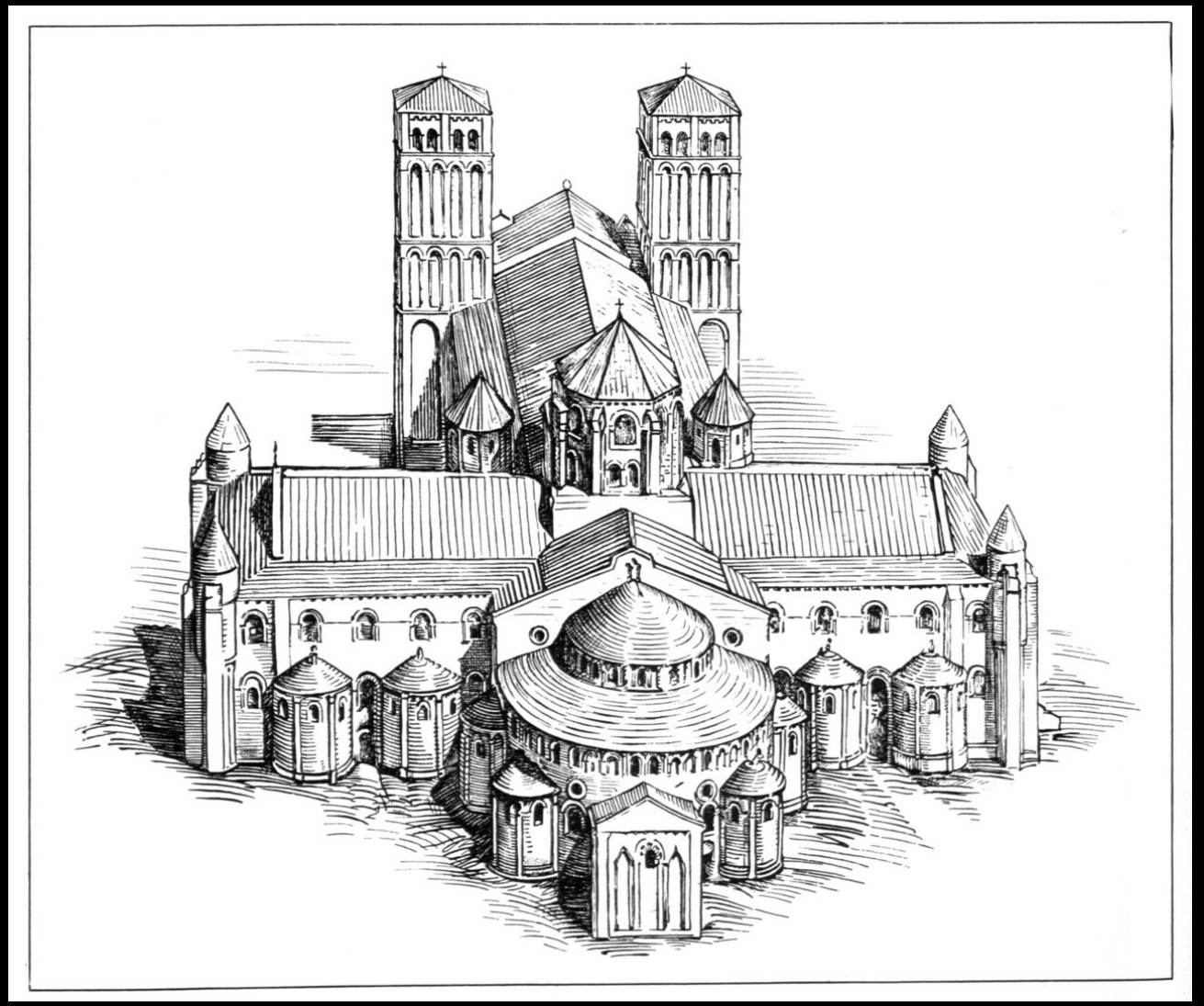


Bas-relief du portail de l'Eglise de l'ancienne abbaye de Conques.
(Rouergue)



“RESTORATION, s. f. The word and the act are modern. To restore a building is not to maintain, repair, or remake it; it is to restore it to a completed state that may never have existed at any given time”.

“Restauration”, in *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle*, Paris 1854



Portail Occidental
Westtor
West Door
Portal occidental
Portale occidentale

Transept nord :
fresque romane - Christ roman
Querschiff Nord :
fresko im romanischen stil - Christus im romanischen stil
North transept :
romanesque fresco - romanesque Christ
Crucero norte :
fresco románico - Cristo románico
Transetto nord :
affresco romanico - Cristo romanico

Grand Orgue
Große Orgel
Great Organ
Gran Organo
Grande Organo

Cryptes
Krypta
Crypts
Criptas
Cripte

Porte Miègeville
Porte Miègeville
Porte Miègeville
Puerta Miègeville
Porto Miègeville

Porte des Comtes
Grafentor
Porte des Comtes
Puerta de los Condes
Porta dei Conti

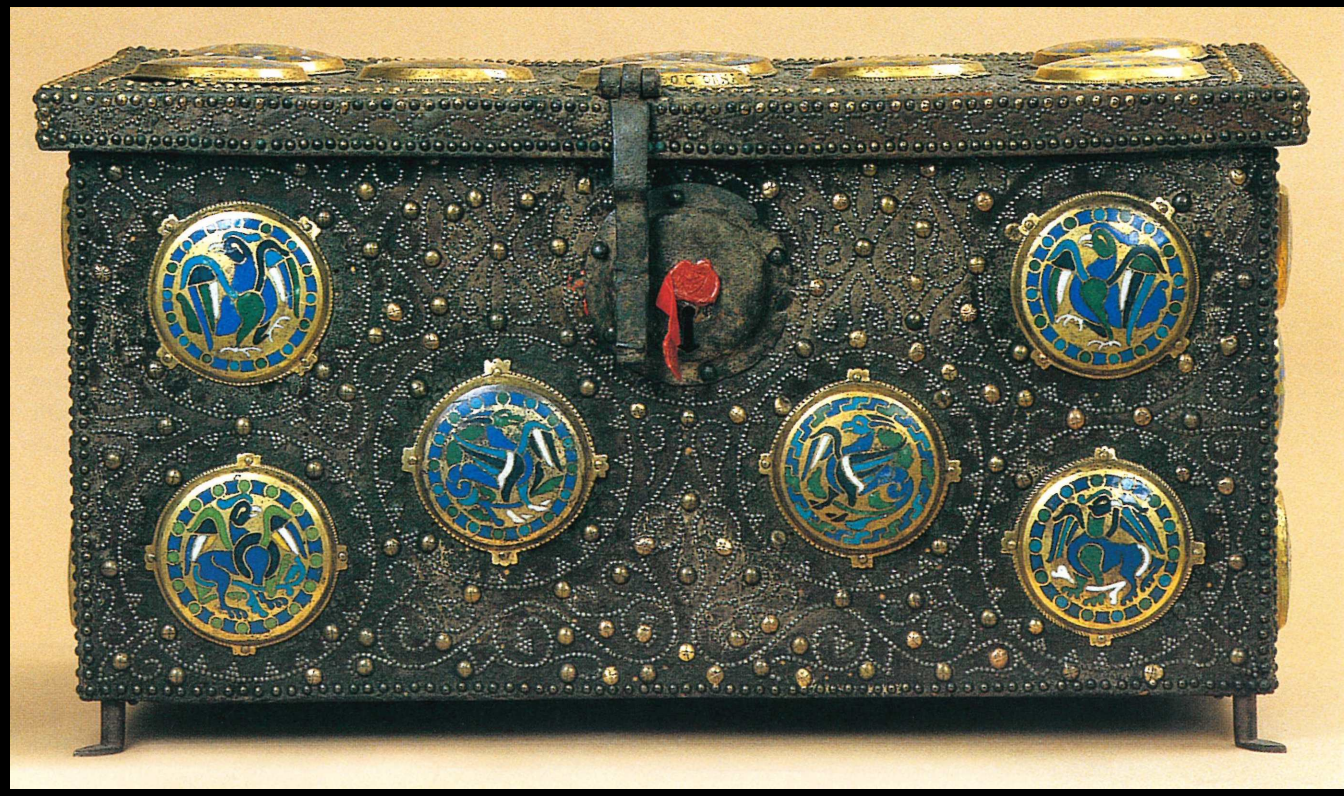
Autel et baldaquin
du XVIII ème siècle
Altar und baldachin aus dem 18 Jahrundert
18th Century altar and canopy
Altar y baldaquín del siglo XVIII
Altare e baldacchino del XVIII secolo

Autel consacré en 1096
par Urbain II
Im jahre 1096 von Urban II geweihter Altar
Altar consecrated by Urban II in 1096
Altar consacrado en 1096 por Urbano II
Altare consacrato nel 1096 da Urbano II

The idea of “style 1200”

"This exhibition is the first to concentrate on the art of the late twelfth and early thirteenth century. In the earlier development of medieval art one would hardly find another phase of such short duration that could boast of a similarly concentrated, many-sided, and international character of its artistic production. [...] According to conventional periodization, the arts around 1200 had to be called both 'early Gothic' and 'late Romanesque'. However [...] the labels Romanesque and Gothic are not sufficiently precise to encompass the concrete art-historical situation prevailing toward the end of the twelfth and the beginning of the thirteenth century"

Konrad Hoffmann, Introduction to the catalogue *The Year 1200*, Metropolitan Museum, NYC, 1970



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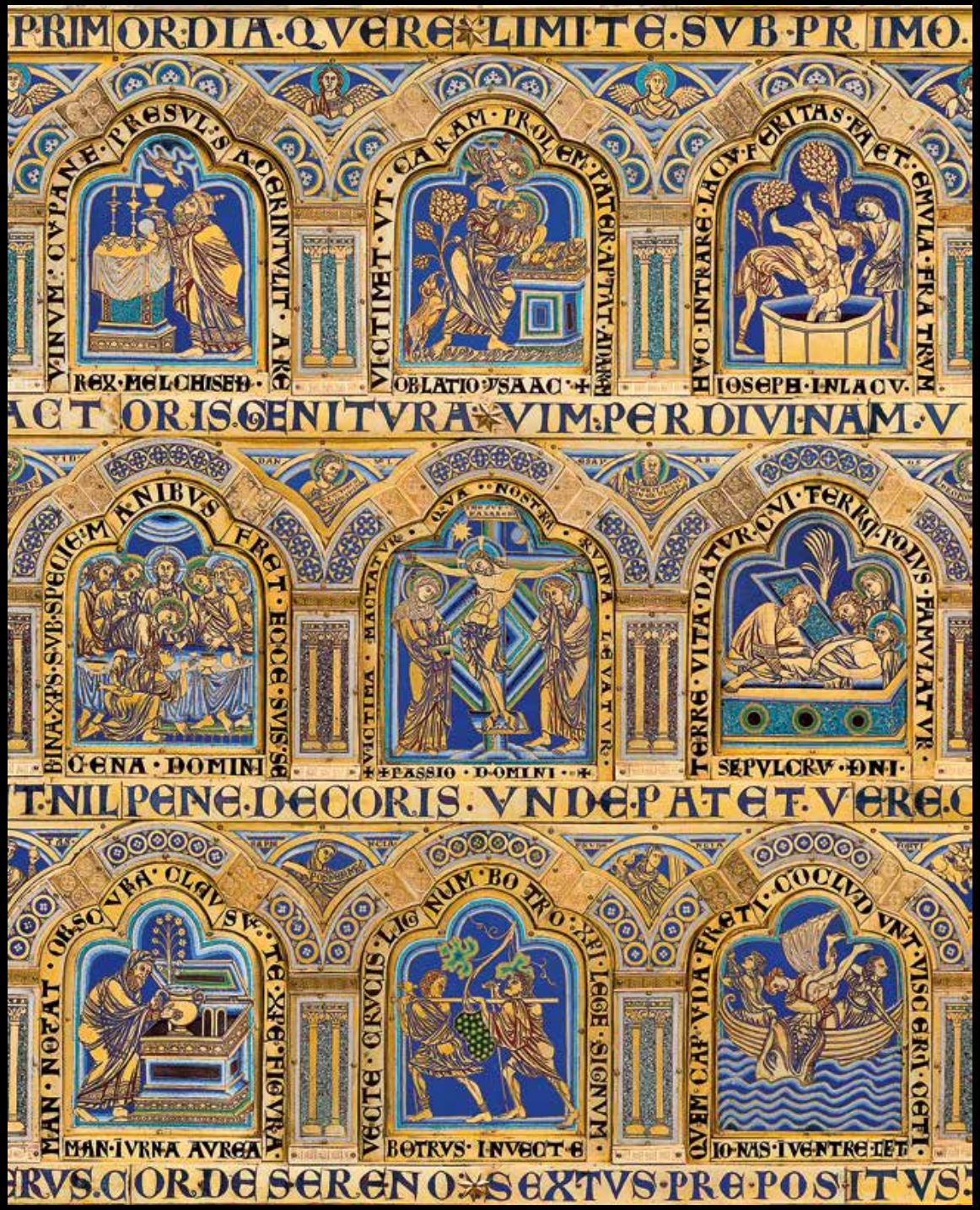
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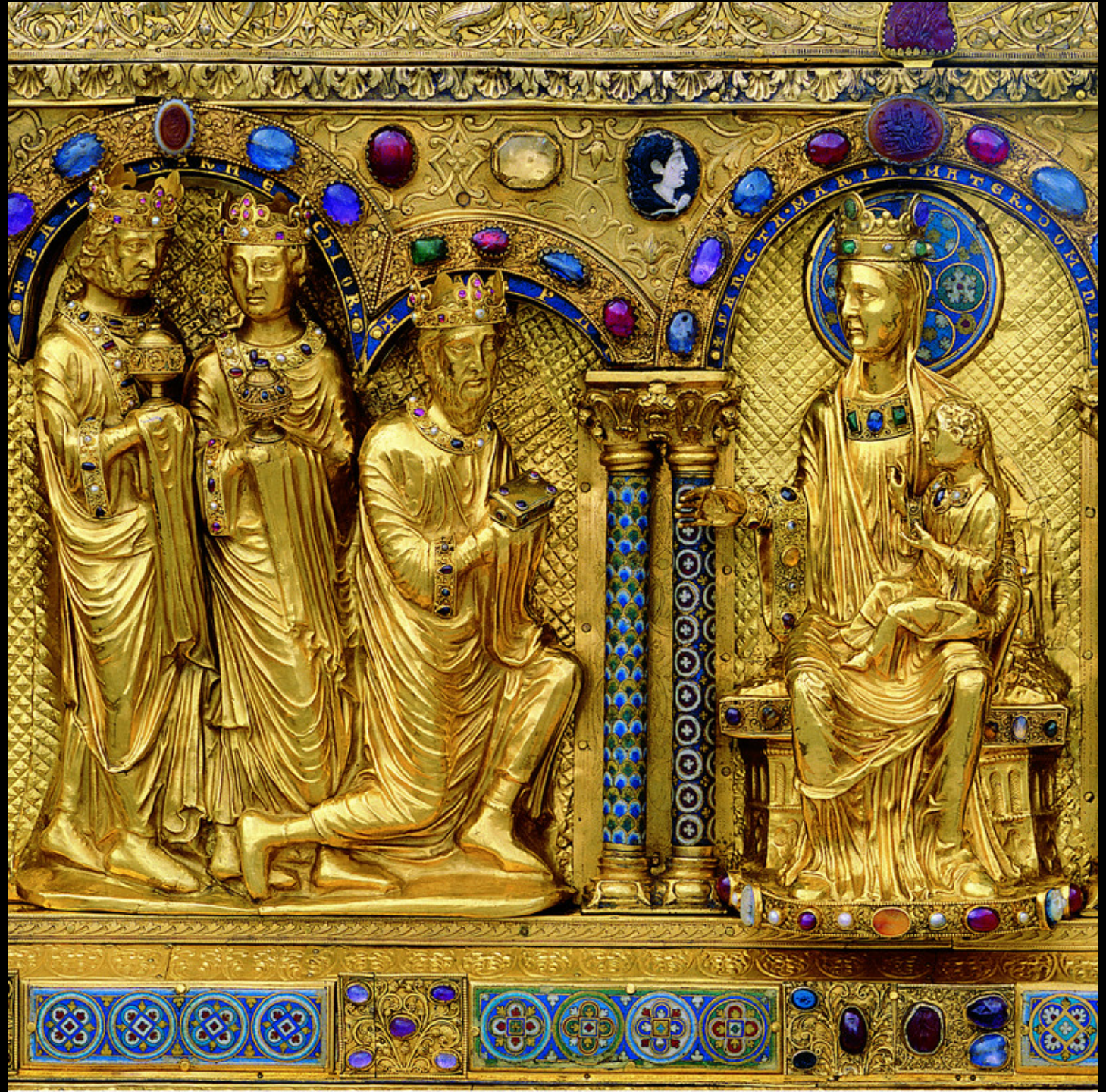

Seminar essays

- ca. 4 pages (7200 signs) + bibliography at the end

- Pick one twelfth-century object/monument and, after consultation with me (in person or email) read the most recent bibliography

- Recontextualize the object and its bibliography within the question of the 12th-century. Is is part of global Middle Ages? Is it going against the idea of the 12th-century as a moment of transformation or is it fully part of this discourse? Are there historiographical problems linked with this object? Etc.

- Do not hesitate to write me if you have questions or doubts

•Possible subjects include:

•Palermo: “exporting” Norman Romanesque in the 12th century?
•Cloister of Monreale: a meeting of workshops and traditions
•Rotunda of St. Catherine in Znojmo: cult of the Premyslids or cultural crossroads
•The liturgical space and images of the church of San Clemente in Rome and the Gregorian Reformation
•Late Antique Revival, St. Trophime in Arles or Saint-Gilles-du-Gard
•St. Nicholas of Verdun and the ambo of Klosterneuburg, the Style 1200
• The Cloister’s Cross: Religious exclusion through images

CENOBIUM digitalisation project:

http://cenobium.isti.cnr.it/monreale/capitals

SIMILABIMVS ISTI + DE LIGNO CRVCIS, IACOBI DENS, IGNATII Q: IN SVPRA SCRIPTI. REQVIESCVNT. CORPORE. CRISTI. + QVAM LEX AREN TEM SET CRVS

THE YEAR 1200

I THE EXHIBITION

Renesance & Baroko

Prof. Dr. Achim Timmermann
University of Michigan

Navicule ac de caracis...:
A Brief History of Medieval Votive Ships

The presentation explores the material and visual evidence for medieval ex-voto ship models, gifted to shrines after surviving shipwreck or prevailing in a naval battle. Focusing on the half millennium between c. 1000 and c. 1500, we will explore the materiality of these objects, their contexts of (re-)use, what is known about their patrons and artists, and the relationship between ship models and their large-scale counterparts – most notably the cog and the carrack – deployed in medieval Europe's expanding theatres of commerce, warfare, and exploration.

15. května 2023

18:00

Knihovna Hanse Beltinga, Veveří 28, Brno

R'n'B Speciál

cemsbrno.org

MUNI ARTS Seminář dějin umění
Centrum pro studium raného novověku