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Janet T. Marquardt and Alyce A. Jordan, eds., *Medieval Art and Architecture after the Middle Ages*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2009. ix + 389 pp. Figures and notes. \$79.99 (US). ISBN (of hardcover) 978-1-4438-0057-0

Review by Mark Burde, University of Michigan.

Medievalism, as the term is used in literary studies, is most broadly understood as the study of the reception—esthetic, political, or scholarly—since the sixteenth century of European events or artifacts having occurred or been produced in the medieval period. Taken more narrowly and commonly, the term evokes the myriad ways in which the rationalistic, post-Enlightenment West went about rediscovering, reappropriating, and systematically codifying and analyzing its pre-modern past, especially in the hundred-fifty years or so between the rise of romanticism and the end of the Second World War. The two essential sub-branches of inquiry focus on either art or science, which is to say that the medievalism of Eugène Emmanuel Viollet-le-Duc, Victor Hugo, Julien Gracq, or—as novelists—of J.R.R. Tolkien and Umberto Eco is generally treated separately from the contributions made to medieval studies by Gaston Paris, Joseph Bédier, or the Abbé Migne. The Swiss are particularly strong in institutional medievalism, having recently produced exhaustive intellectual biographies of Paris and Bédier, whereas the Americans and the British have been highly prolific in both artistic and institutional medievalism, with entire graduate seminars now offered based on the copious literature of both topics. The French academic establishment has been more hesitant to embrace such approaches, but things are beginning to change, especially with the work of the *Modernités médiévales* group.[1]

For readers having acquired reference points within the increasingly vast medievalism bibliography, the contents of Janet T. Marquardt and Alyce A. Jordan's book fall perhaps most closely in line with the *Studies in Medievalism* series begun in 1979 by the late Leslie J. Workman and continued by his compatriot, the British scholar Thomas Shippey. In this style of approach, although questions of political recuperation and instrumentalization belong to the medievalism project, overt engagement with the paradigms of critical theory usually takes a back seat to detailed analysis and historical contextualization of period-specific documents and edifices. Hence in the collection under review, one comes across an occasional evocation of Edward Said's *Orientalism* or, more gratuitously, Harold Bloom's *Anxiety of Influence*, but Foucault here is not Michel but Nicolas-Joseph, the seventeenth-century bibliophile instrumental in the recovery of the Bayeux tapestry, and the principal Bataille of these essays is not Georges but World War I's encounter with Reims.[2]

The collection got its start in sessions on the reception of medieval art and architecture held at two conferences, first at the International Medieval Congress at Leeds University in 2004, and subsequently at the 2006 meeting of the Medieval Academy of America in Boston. Of the sixteen essays, roughly two-thirds (ten) focus on French topics; the remainder treat British, German, Irish, and Italian questions. In their preface, the editors divide the contributions into two basic groups (subcategories mainly of the art side of the above dichotomy): first, those treating the persistence of the spirit of the medieval in the form of a reconstructed, imagined past (usually architectural); and, second, investigations into the post-medieval afterlife of appropriation undergone by artifacts that survived materially for centuries after their creation (pp. vii-viii). A further goal, as Marquardt puts it in her introduction, is to ask why

“French art has outshone most other areas of medieval cultural studies in status and accessibility” (p. 3), the art-historical equivalent of the “Why France?” question recently addressed by historians in a Cornell University Press book of the same title. The answer, as she sees it, resides in the proliferation of photographic reproductions and analyses that made “the accessibility of French [medieval] examples easy to employ as prototypes by which objects and monuments from other places [might be measured]” (p. 14). In other words, French Carolingian manuscripts, French Romanesque sculpture, and French Gothic cathedrals have attracted more than their fair share of scholarly attention, thanks to national mythologizing and favorable promotional campaigns. This *certainie idée du rayonnement de la France* is the closest the editors come to imposing an organizing principle on their essays, which are presented in chronological order beginning with the reception accorded a fourteenth-century psalter in Tudor England and ending with a Nazi historical exhibition.

Of course, with the changes in reading habits fostered by electronic media, fewer people than ever (aside from reviewers) are likely to feel the urge to read an essay collection cover-to-cover or even between covers, so one could argue that effort spent fighting fragmentation by grouping essays thematically is better channeled elsewhere. Just by chance, chronological order also happens in this case to align the essays in such a way as to save the best for last, a fortuitous coincidence that gratifies and delights a reviewer, who occupies the only position from which such declarations can be made publicly. This is not to denigrate the first thirteen pieces, all of which achieve a satisfactory level of engagement with their material; the quality is less uneven here than one sometimes finds in this type of collection. Rather, I mean to call attention to the superbly evocative and polished nature of the final three pieces, each of which deserves a detailed engagement with its arguments. I devote a separate section to them in the latter portion of this review.

The volume’s first essay by Anne Rudloff Stanton (for titles, see the list below), treats an early fourteenth-century psalter from the British library bearing an inscription asserting it belonged to Queen Mary in the 1550s. Stanton investigates the levels of additional significance that the manuscript’s Marian iconography would have acquired with Mary’s ownership. The next essay by Kerry Paul Boeye turns its attention to a 1706 history of the abbey church of Saint-Denis by the monk Michel Félibien and the ingenious iconographic strategies it deployed to reframe Saint-Denis as a much more worthy candidate for Louis XIV’s attentions than competing institutions such as the school of Saint-Cyr. Grażyna Jurkowlaniec then investigates the middle path taken by sixteenth-century Lutheran reformers between the traditionalist promotion of the display of the crucifix by Catholics and the absolutist prohibition of which it was made the object by Calvinists; their comparative flexibility allowed them to mimic what had theretofore been a typically Catholic knack for reinterpretation of holy imagery. Next comes a piece by Elizabeth Carson Pastan on an important moment in the dissemination of knowledge about the Bayeux Tapestry: the Abbé Bernard de Montfaucon’s publication in 1729 of the engraved reproductions that would make the tapestry known to a broad audience; of images that are not overtly partisan in the original, Pastan argues, Montfaucon offered readings that pushed in a decidedly pro-Norman, anti-English direction.

David Walsh subsequently treats mid-nineteenth-century pictorial depictions by the architectural design artist Émile Sagot of the abbey church of Cluny; Walsh here examines the ways in which the post-Revolutionary ruins were given ennobling reconstructions in print. The following piece, Marian Bleeke’s contribution, investigates a specific instance of the construction of the Irish past through the lens of related but separate nineteenth-century governmental programs for its representation. Next, Mary B. Shepard wades into the early nineteenth-century debate on the origin of the pointed Gothic arch. Focusing on the painter and museum organizer Alexandre Lenoir, she unpacks Lenoir’s theory of the Levantine origin of the form, situating his ideas in the context of his program to shelter art from the reach of post-revolutionary de-royalizing legislation and to trumpet the inherently perfecting tendencies of French culture. Next comes Nancy M. Thompson’s account of the moment when Florence, newly freed from Hapsburg rule in the 1850s, grappled with the problem of how best to turn what had

become a dilapidated carceral structure, the Bargello, into a fitting monument to the glorious Tuscan past. Conservation in this instance clashed with restoration in a complex mix of Risorgimento politics and public works esthetics.

At this point, Alyce A. Jordan's essay turns to broadly similar questions concerning the famous Sainte-Chapelle of Paris and the state of disrepair into which it had fallen by the early nineteenth century. First the July Monarchy and then Louis-Napoléon engaged in a restoration program that "downplayed monarchic claims to sacral kingship and royal prerogative in favor of monarchic piety and consensus building" (p. 211). Newly restored with reconstructed stained glass, the Sainte-Chapelle was transformed from a private space for royal prayer into a secular monument to French monarchic history open to the public. Meredith Cohen's subsequent article develops the architectural legacy of Louis IX from a different perspective, exploring the reception that several waves of later scholars accorded Robert Branner's 1965 study on the "court style" of this king. Here again, power, politics, and art mingle as the question of the extent to which Parisian architecture became identified with the French monarchy is addressed from multiple perspectives in the wake of Branner's research. Following this comes the first of this volume's two exclusively German pieces. Foregrounding the lack of attention paid to Teutonic lands, Andrea Worm proposes to break away from the dominant Anglo-French Gothic Revival model to examine a number of manuscript studies done by eighteenth- and nineteenth-century German scholars on such collections as the *Codex Manesse*, the primary repository for *Minne-Singers'* poems. Germans, it turns out, like their neighbors, also read vanished utopias into their medieval documents. Because of the specificity of the German political situation, however, they tended to gravitate much more deliberately toward vernacular texts, esteemed for their precious testament to the language seen to unite all Germans.

Donna L. Sadler then returns things to the French domain with what is the first of the volume's two studies devoted to the Reims cathedral. Implicitly echoing the tensions between restoration and conservation made in Thompson's piece on Florence, Sadler traces a history of reconstruction done on the edifice over three hundred years beginning in the seventeenth century. Not surprisingly, although at times restorers did seek to replicate thirteenth-century models, "the more common solution was to repair the battered sculpture in the style of the restorers' day," with special emphasis inevitably placed on promoting the agenda of royalty (p. 276). In the following essay, Kathryn Brush tackles for the first time in the collection a disciplinary question, asking what fundamental role the arrival just after World War I of a set of twelfth-century carved stone capitals at Harvard's art museum may have played in constituting the study of medieval art in the United States. Harvard's Arthur Kingsley Porter is the central figure here, a foundational researcher who shakes up received opinion with his Bédieresque hypothesis (my comparison, not hers) that romanesque sculpture owed its success to the network of exchange promoted by French and Spanish pilgrimage routes, and not to native, hermetic French genius.

Concluding the collection, as mentioned above, are three articles that I found particularly captivating and well-argued. What they all share is an attention to the fine details of the range of emotions that the artifacts of a remembered and reconstructed Middle Ages can conjure up. Elizabeth Emery's "The Martyred Cathedral: American Attitudes Toward Notre-Dame de Reims During the First World War" examines the stages by which the Reims cathedral, generally regarded as one of the best-preserved examples of the high Gothic style, was gradually brought into the forefront of an American collective imaginary, not without propagandistic overtones, as the symbol of a martyred France savaged by barbarian Germans. The cathedral was bombed particularly hard at the very beginning and the very end of the war, with "What is happening to Reims?" gradually shifting by 1920 to "What is to be done about Reims?" Emery makes a strong case that the post-World War I vogue for medieval art and culture, to which we owe the founding of the Medieval Academy of America, is traceable in large measure to the way in which the Great War "made the art of the European Middle Ages a topic of popular debate" (p. 331).

Laura Morowitz's article, "The Cathedral of Commerce: French Gothic Architecture and Wanamaker's Department Store," echoes Emery's piece nicely by picking up where the preceding story left off. The question here is how medieval art was packaged (more or less literally—since the topic here is Christmas shopping displays) for a receptive public in one of the most innovative American department stores of the interwar years. Morowitz tells a fascinating tale that interweaves Calvinist ideals, the Social Gospel movement, commerce, and, of course, medieval art: "Like the village craft shop, the medieval cathedral could symbolize Wanamaker's fair contract with his workers, but could also evoke the pre-industrial social values of honesty, integrity, and face-to-face exchanges embodied in his business guarantee of a fixed price and respect for customers. This 'old world' credo could serve to counteract the notion of an exploitative department store, playing on the dreams and fears of a mass audience" (p. 355).

Finally, William J. Diebold tackles the problem of how the early medieval period was represented in a little-studied Nazi exhibition entitled "German Greatness" (*Deutsche Grösse*) that traveled to six Third Reich cities between 1940 and 1942. Of course, Diebold avers at the outset, "the show was deeply and frankly ideological" (p. 364). But ideology is not generally monolithic, he contends, and proceeds to demonstrate with great skill how the attractiveness of several foundational Germanic figures of late antiquity and the early medieval period—Arminius, Theodoric, Charlemagne—varied depending on whose National Socialistic gaze was being cast back to them and when it was being cast. "The early Middle Ages was a fraught period in the Nazi understanding of the past, because it was seen to involve pagan and Christian, ethnic and non-ethnic Germans, Germany and Europe," Diebold writes. "In each case, the Germanophilic, neo-pagan trend of Nazi historiography that dominated during the formative years of the Party, and in the period immediately following Hitler's seizure of power in 1933, clearly favored the first term of these pairs. After the start of the Second World War, however, when the Nazi goal of German domination in Europe appeared a reality, the second term of each pair came to have at least equal importance to the first" (p. 363). Take, for example, Charlemagne and the eighth-century Saxon duke whom he repressed, Widukind. The strict Germano-centrism of earlier Nazism favored the pagan germanic rebel over the Belgian-born Christian emperor, but by 1940, political realities were crowding out ideological purity as the Third Reich cast about for suitable models of imperial greatness. Diebold's intriguing summary of the compromise solution implicitly peddled by the exhibition (p. 375) is only one of the many reasons to read his essay in full.

As regards the mechanics of these articles, one wishes for signs of a firmer editorial hand. Several passages could have stood revision for clarity and logic. Although some targets of the penciled emendations in my copy fall on the quibbling end of the spectrum (comma splice on p. 289, sixth line; subjunctive called for rather than indicative on p. 238, first line; "Nicaise" on p. 281, line 11 needs to be possessive case), others constitute more serious problems. The third line on p. 33 is improperly typeset, with logical flow garbled mid-sentence by a repeated line of type; the figure on p. 282 is much too small to illustrate the point it is meant to support; the font size in the notes on p. 85 is inconsistent; and conspiratorially minded readers could get the impression that several authors entered into collusion with the copyeditors to promote the use of "principle" as an adjective, since it occurs on three widely separated occasions (pp. 45, 91, and 171, the last as its author's translation of the Italian "*principali*"). Also present are the kind of slip-ups that everyone makes in drafts: the incorrectly remembered name of the prominent critic (John [W.] Baldwin, not "James" on p. 214 n. 21) or of the title of a journal in a field outside of one's own (Modern Language *Studies*, not "Association" on p. 361, n. 33); the footnoted original language passage that omits part of the passage translated in the body of the essay (p. 269, n. 34); and the mistake that no spell-check program will ever catch ("*sonder*" for "*sondern*" on p. 383, n. 23). Many of these are inevitable and inconsequential in small numbers. In the aggregate, however, these problems reflect poorly on the copyediting of this collection and detract unnecessarily from the overall quality of the whole, which, as far as content goes, runs from medium-good to excellent.

LIST OF ESSAYS

Janet T. Marquardt, "Introduction"

Anne Rudloff Stanton, "Queen Mary and her Psalter: A Gothic Manuscript in Tudor England"

Kerry Paul Boeye, "Re-Framing Saint-Denis for the Sun King: A Spectacular History"

Grażyna Jurkowlaniec, "Remnants of a Shared Past: Medieval Monumental Crucifixes after the Reformation"

Elizabeth Carson Pastan, "Montfaucon as Reader of the Bayeux Tapestry"

David Walsh, "An Image of Cluny by Emile Sagot"

Marian Bleeke, "George Petrie, the Ordnance Survey, and Nineteenth-Century Constructions of the Irish Past"

Mary B. Shepard, "L'Oeuf Sacré: Alexandre Lenoir's *Cour Arabe* and the Pointed Arch"

Nancy M. Thompson, "Reviving 'the past greatness of the Florentine people': Restoring Medieval Florence in the Nineteenth Century"

Alyce A. Jordan, "Nineteenth-Century Restoration Politics: Recrafting Monarchy in the Stained Glass Windows of the Sainte-Chapelle in Paris"

Meredith Cohen, "Branner's 'Court Style' and the Anxiety of Influence"

Andrea Worm, "The Study of Medieval Illuminated Manuscripts in German Scholarship ca. 1750-1850"

Donna L. Sadler, "The Persistence of the Royal Past on the West Façade of Reims Cathedral"

Kathryn Brush, "The Capitals from Moutiers-Saint-Jean (Harvard University Art Museums) and the Carving of Medieval Art Study in America after World War I"

Elizabeth Emery, "The Martyred Cathedral: American Attitudes toward Notre-Dame de Reims during the First World War"

Laura Morowitz, "The Cathedral of Commerce: French Gothic Architecture and Wanamaker's Department Store"

William J. Diebold, "The Early Middle Ages in the Exhibition *Deutsche Grösse* (1940-1942)"

NOTES

[1] See www.modernitesmedievales.org.

[2] Compare Bruce Holsinger's *The Premodern Condition: Medievalism and the Making of Theory* (Chicago, Ill.: University of Chicago Press, 2005), a study of the medievalist underpinnings of the thought of Bataille, Lacan, Barthes, Derrida, and Bourdieu.

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