

Local Culture

Art and Architecture

Religious architecture

Pre-Romanesque: simple religious buildings. Examples: crypt of the cathedral of St-Bénigne in Dijon and crypts of Flavigny-sur-Ozerain and St-Germain of Auxerre

Romanesque: 11th and 12th centuries, in architecture, sculpture and painting

Early Burgundian Romanesque churches: Abbot Guglielmo da Volpiano built a basilica in Dijon

Cluny: emergence of a new style which spread throughout Burgundy

Vézelay: repudiated the Cluny School and became the synthesis of Burgundian Romanesque architecture

Fontenay: Cistercian architecture in the first half of the 12th century – spirit of simplicity, in keeping with the teaching of St Bernard who objected to the luxury displayed in monastic churches and to abbots such as St Hugh, Peter the Venerable and Suger who believed that nothing could be too rich for the glory of God.

Gothic: middle of the 12th century – pointed vaulting appeared – first appeared in the Parisian region and slowly penetrated Burgundy but did not become widespread in Franche-Comté until the middle of the 15th century and survived until the 17th century when the Renaissance style was already declining in other parts of France.

End of 13th century: lightness in architecture, seeming to defy the laws of gravity

Flamboyant Gothic style: 14th century

Renaissance: 16th century – revival of Antique styles – in Franche-Comté, only for church annexes such as chapels (in Pesmes) or entrance doorways (Collège de l'Arc in Dole)

Modern period: many churches rebuilt in Franche-Comté after the Revolution and the two world wars (Audincourt, Ronchamp and Dole)

As far as the religious orders which dominated the different periods are concerned, remember:

- St Benedict (529): self-sufficient religious communities
- Cluny (910): the Cluny Order grew rapidly and by the 12th century, there were 1450 monasteries all over Europe
- Cîteaux and St Bernard: austere interpretation of Benedictine rules

Civil and military architecture

Gallo-Roman art: the Romans were responsible for many monuments in Burgundy, for example: Autun, built by Emperor Augustus to replace Bibracte, the capital of the Aedui tribe, and which recalls Roman architecture

Middle Ages: in Franche-Comté, power handed over to local lords who felt the need to protect themselves and built castle mounds (earth mounds surrounded by a moat, and surmounted by a square wooden tower, later replaced by a stone tower).

Gothic: houses built by wealthy merchants in Dijon in the 15th century and in some towns like Flavigny-sur-Ozerain and Châteauneuf + part of the Palace of the Dukes of Burgundy in Dijon, the Synodal Palace in Sens and the hospital in Beaune + castles of the 13th century such as Châteauneuf, Posanges and the Ducal Palace in Nevers

Renaissance: towns such as Ancy-le-Franc, Tanlay and Sully. In Franche-Comté, castles were adapted to the new style and reinforced to withstand metal cannon balls.

Classical: Place Royale and Palace of the Dukes of Burgundy in Dijon. In Franche-Comté, Vauban developed bastion layouts (Belfort and Besançon).

19th century: Gustave Eiffel, an engineer from Dijon, specialised in metal construction (mostly bridges and viaducts) + Eiffel Tower in Paris (erected at the universal exhibition in 1889). In Franche-Comté, fortresses were built (Les Rousses) and also impressive viaducts (Morez).

20th century: in Franche-Comté, construction of dams (Génissiat and Vouglans dams)

Rural architecture

Wine-growers: large and comfortable houses – storage rooms protected from fluctuations in temperature by thick stone walls

Rooftops: colourful rooftops at the *Hôtel-Dieu* in Beaune and the *Hôtel de Vogüe* in Dijon (glazed polychrome tiles laid out in geometrical designs carrying symbolic messages, signifying status or reputation)

Painting and sculpture

Pre-Romanesque: sculpture was clumsily executed (crypt of Flavigny-sur-Ozerain)

Romanesque: Cluny School of sculpture – crypt of the cathedral of Auxerre contains 11th century frescoes with Christ on horseback – Anzy-le-Duc: collection of murals discovered in the 19th century – much progress in painting, but not in sculpture

Gothic: influence of Paris and Champagne regions in the composition and presentation of subjects – spread of artistic influence with the advent of the Great Dukes of Burgundy in the 14th century (the Dukes surrounded themselves with artists from Flanders) – the tomb of Philip the Bold has given rise to many imitations. In Dijon, Jean Malouel, Jean de Beaumetz and André Bellechose created an artistic style which was a synthesis of Flemish and Burgundian styles. – in Franche-Comté, many wooden statues of Virgins in a naïve style produced – 14th

century: Claus Sluter (more creativity in sculpture) – art of painting altarpieces and frescoes developed: Jacques Prévost as the only famous artist in Franche-Comté

Renaissance: use of the antique style of medallions and busts in high relief, and replacement of sacred with profane objects – in Franche-Comté, Claude Arnoux (altarpiece of the Chapelle d'Andelot in the Pesmes church) and Denis le Rupt (pulpit and organ loft in Notre-Dame in Dole)

18th-19th centuries: Girodet, Proud'hon and Rude – in Franche-Comté, artists inspired by the Romantic movement (Clésinger, Bretonand, Perraud, Nonotte) and realism (Courbet) – Comtoise clock produced from 1850 onwards (made out of oak wood and then pine wood, as well as enamel for the clock face).