

## **Anticipating, recalling, and their occupations in medieval arts**

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### **Abstract:**

The importance of the research came by shedding light on the nature of retrieval and anticipation and the mechanisms of its work with artistic work and by linking between the literary arts and the plastic arts to create an aesthetic based on retrieval and anticipation and through them lies the importance of the research and their close connection with the reality of life, and the current research represents a modest contribution to reading the plastic discourse of medieval drawings, The artist contributes to how to deal with artworks through the two concepts of anticipation and retrieval. The current research goal was to identify (anticipating and retrieval and their work in the Middle Ages). The problem of the current research was determined by trying to find out: What is anticipation and retrieval and their activities and how they were reflected in the medieval arts through the artists' works for the period (476-1500) As for the theoretical framework, it included two topics, the first (time occupations in anticipation and retrieval) and the second (the artistic image of anticipation and retrieval in the Middle Ages). And retrieval according to the forms of religious belief and connotations in the artistic achievement, we also see anticipation and The retrieval changes from one vision to another on the basis of the photographer's personal experiences and religious psychological motives, but in general it does not go beyond the reality followed. As for the recommendations of the research, they are: - The necessity of informing researchers, scholars and arts about anticipating and retrieving that characterized medieval artworks, and to supply libraries that search in The arts of the middle stage with references and their impact on the arts.

**Keywords** (anticipation - recall - occupations - medieval arts)

A- The body of the research | Introduction

Art is a language that man uses to translate his feelings and expressions that stem from his depths, and it does not express man's need as a basic requirement in his life, but rather to satisfy many luxuries within

him. And some defined the arts as the skills that humans use to obtain things of aesthetic value, and that is why the arts can be described as a craft, creativity, experience, simulation or intuition, and regardless of what types of arts are, they remain a strong influence on humans, and express the extent The development of peoples' culture and practice, which is usually embodied in their arts, and a measure of the development of societies, it is the mirror of society that reflects all its features since ancient times until the present, passing through different eras, including the Middle Ages, where art in this era was in line with religion, meeting its cultural and spiritual needs, when it spread Christianity in the provinces of the Roman Empire since the first centuries AD, it did not confront paganism and heavenly religions only, but also faced aspects from a technical point of view, which were embraced by the The Roman people and their affiliated peoples with their philosophical and artistic manifestations, which the Romans inherited from the Greek civilization, and from the beginning of Christianity took a negative attitude towards that art, after that it moved from the stage of rejection and criticism of art and beauty at the time, to a new art for a new spiritual stage and its manifestations represented in the aesthetics that It comes from the heavenly religion, where it is reflected in their artwork through techniques including anticipation and retrieval, where we notice these two concepts in medieval arts appear in literature and novel in temporal systems, which are a number of levels used by the writer that increases the main plot of the subject and adds the text suspense, excitement and aesthetics, and also It is necessary for the novelist to rely on them to solve the problems posed by time, and the time systems consist of three, namely (arrangement, permanence, and frequency), and anticipation and retrieval are two different techniques in order. The narrator narrates events that occurred in the past, i.e., at a later time than the narration of the tale. It is of two types, internal and external, and it is also normal for events to move from the past to the present and up to the future, but it happens that we see the narrator narrating the events that will occur in the future (which will happen later). What will happen in the future, anticipation is a narrative process represented in the event or reference to it in advance. It is worth noting that anticipations do not prove the validity of anticipations and do not assume their occurrence in the future, that is, they may be true or incorrect, their events may or may not occur, and anticipation is of internal or external types. The retrieval is mentioned in medieval arts of events of the Lord Jesus, who was mentioned in the tenth chapter of the Gospel of John in the form of the Good Shepherd carrying on his shoulder. The mentioned belief that the Lord Christ is the faithful shepherd who carries the concerns of his destiny and his nation on his shoulder, as anticipation is mentioned in the Gothic style in which he anticipates events that may occur In the future, when the dead will rise from their graves on the Day of Resurrection, in the work of a prominent sculpture, for the Cathedral of Chartres, a southern entrance hall that completes the story of the redemption of mankind, moving to a new era.

- In light of this, the researcher poses the following question: What is anticipation and retrieval and their activities, and how were they reflected in medieval arts?

Before we go to the theoretical framework, we must mention some terms in the research, including:

Al-Istibak: linguistically and preceded by preceded and preceded by: preceded by, in the words of the Almighty: (and precedents preceded) the angels precede the jinn by listening to the revelation. And the precedence, with the adjective: the danger is placed among the people of the race. And they are preceded, by the fraction, that is: they precede. And she went ahead of the Shah: she gave birth to her child unfinished. And so-and-so: took the lead, and gave him, against. And they raced: racing, and the path: crossed it, and left it until it went astray. (Ben Manzur, 2009, pp. 178-179).

Idiomatically: It is the narrator jumping over a certain period of the story's time and skipping the point reached by the speech to anticipate the future of events, and look forward to what will happen from developments in the events of the novel, and one of its most prominent characteristics is that the information he provides is not characterized by certainty. (Ahmed, 2007, p. 240).

Retrieval: language and back to back and back and back and reference and reference. I brought it back. And returned the cut birds back, and her sector and back. They separated at the beginning of the day and then retreated with the night, that is, each one returned to his place. And he recovered the injured and came back. And he returned the gift and took it back: he took it back. (Al-Zamakhshari, 1998, p. 339).

Idiomatically: it is every return to the past that constitutes a relation to the narration, a remembrance that he makes of his own past and refers us through it to previous events about the point and the connection of the story (Al-Bahrawi, 1990, p. 121)

Occupation: language opposite to emptiness, and the plural is busy and occupied, and he occupied it, he occupied it, he occupied it, he worked with it, he was occupied with it, and I was occupied with him, and so-and-so was busy, he was busy, and a man was occupied by work and employed and occupied and occupied, and so-and-so worked by his command, he is employed. (Ben Manzur, 2009, 355)

Idiomatically: a noun precedes it, and a verb preoccupied with the pronoun or apparel of the preceding noun lags behind, even if this verb is emptied or an occasion to make it a pronoun or a predicate.

The pillars of employment are three, which are:

- 1- The busy one: It is the given name.
- 2- Busy: It is an act or an occasion.
- 3- The busy one: It is the pronoun of the advanced noun or its clothes. (Al-Alusi, 2012, pg. 1)

Theoretical framework the first topic is the work of time in anticipation and retrieval.

#### A- Literary time

(Alan Rob Grier), he says that about time, which is "the length of time that the process of reading the novel takes, because the time of the novel from his point of view ends as soon as the reading is finished," meaning that he does not pay attention to any time other than the time of reading the novel, and he also denies the existence of any relationship Between the time of the events in the novel and the reality, (Al-Qasrawi, 2004, pg. 49), the time in the novel is not related to "a passing time, because on the contrary, the movements are not a static prelude to the moment" (Yaktin, 1997, p. 67) that expresses it, and therefore time The only realization is the time of the novel's presentation, the present time, after which the novel is free from submission to any other time, and its movement is hardly felt and only embodied by the moment of reading, which motivates us to create a space in which it is represented, and the events of the reality that you are talking about, and the events of the novel (Boutghan, 2009, p. 33)

#### B- anticipate

The temporal anticipations are considered the backbone of the forward-looking narrative and its means to fulfill its function in the temporal sequence of the story as a whole. These anticipations work at the functional level as a prelude to later events that are narrated by the narrator, so their goal in this case is to make the reader speculate on an event or anticipate the future of one of the characters ....., as it may be in the form of an announcement of what will happen in the fates Characters such as referring to the possibility of illness, death, or the marriage of some characters ... Perhaps the most prominent characteristic of the anticipatory narrative is that the information it provides is not characterized by certainty. The future of the characters, and uncertain aspirations such as the assumptions and projects of the characters whose future realization is doubtful. There is a note that we come out with from monitoring the types of anticipations that are proven in the studied texts, it is the mismatch of these types in terms of the functions and roles that they appear in the narration.

A- Foresight as a prelude.

B- Foresight as an advertisement. (Bahrawi, 1990, pp. 132-133)

C - take back

And retrieval we mean by a temporal technique that works to go back, that is, the return of memory to past events, in other words, the narrator's return to the retrieval of events, characters and memories. In the narrative text, through which the interaction between the past and the present takes place, and critics consider him the master of narrative patterns. (Sabreen, 2019, p. 27-28) The memorial narration emerged as a narrative feature in the first place with the patterns of the classic novel and the ancient epics, and developed with its development, then moved through it to the works of modern fiction, which remained in it for this narrative tradition and preserved it until it became one of the main sources of fiction writing. The story, in order to be told, must have taken place in a time other than the present, because it is impossible to tell the story, its events have not yet been completed, and this explains the reasonable distance between the time of its narration and the time of the occurrence of the story. The particular as it also has its own present and future, and this past, or other times, can only be understood in the context of the narrative time embodied in the text, i.e. through the signs and signs that point to it and present in it.

Every return to the past constitutes, for the narration, a retrieval that he makes of his own past, referring us through it to previous events from the point the story reached, and among the different literary genres, the novel tends, more than others, to use recollections or recalls and employ it constructively, to meet aesthetic and artistic motives purely in the narrative text. (Al-Bahrawi, 1990, p. 121)

Retrograde varies according to its levels, from the distant past to the past and the recent past, so there are different types of this narrative paradox. (Youssef, 2015, p. 104)

Genette identified three types of callbacks:

1- External retrieval: "The retrieval remains entirely beyond the capacity of the first narration, and at any moment it is not about to interfere with it." (Gennett, 1997, p. 61)

2- The internal retrieval: this retrieval "is the one who recalls events that occurred within the time of the tale, that is, after its beginning, and it is the anti-external retrieval formula." (Al-Shamali, 2006, p. 158)

The second topic: the artistic image of anticipation and retrieval in the Middle Ages

It included: a- Byzantine art b- Romanesque art c- Gothic art

A-Byzantine art:

The art of photography was in its infancy artistic images representing a retrieval and anticipation of basic events, in order to teach a group of people what the history of the saints and the history of Christ is under the supervision of the priests, because he was in the early beginnings of the Byzantine Empire almost did not know how to read, (Antonius, 2008, pg. 49) and I dealt with The church has the reins of art in its hand so that it is only what it likes and loves, it has realized the effect of art on the souls, whether engraved or illustrated, it has imposed on art men harsh censorship for fear that people will deviate from the path of religion and deviate from them what perverts faith, (Okasha, 2002, p. 16) and the guiding character is the most important characteristic Christian art at this time, its first goal was to educate the ignorant, and the church did not allow the existence of science for science nor the existence of art for art, to use art as a tool for education regardless of its aesthetic value, and art is a satisfaction of the naive group that is easily influenced by the impressions of sense, and the common opinion is that art It is not important if every person is able to read and follow an unfettered series of inferences, (Al-Sabbagh, 2003, p. 69), and that what was revealed from the images were known as icons, and they are in the devotional life of the Church an effective teaching message, which is a Also, through simple colors, it announces the Holy Gospel and clarifies the teachings of the Church, and the Bible is nothing but a divine icon portrayed by the Holy Spirit and it triggers the feelings of the believers to a normal life, and that this icon has its strength not in the letters themselves, but in the deep life-giving spirit. (The Syriac, BT, pg. 39)

Among the works of Byzantine art is the page of a manuscript (The Ascension of Christ) from one of the Syriac Gospels (Fig. 1), created by the monk Rabula in the year 586 AD. In it the artist recalled these events (the Ascension of Christ) with his influence on the Roman traditions, in which there is a depiction of Christ, the Virgin and the Apostles. The emperor's retinue in the official court ceremonies. (Satouf, 2014, p. 273).



Figure 1

B- Romanesque Art 1000-1150:

A graphic art in fresco art, of which little appeared in the Romanesque churches, whose themes included retrieving and anticipating stories from the holy books, and these pictures were distinguished by strong external lines. Pictures in manuscripts or the fresco on the walls or on the little glass at that time, used in a primitive and unobtrusive way, it was sketches taken from well-known models, the colors of the fresco were simple, often red, yellow and black, and plant colors such as blue were Pale, with the addition of slices of gold and the use of their own colors, in addition to retrieving and anticipating religious topics on a very large scale and various different topics from daily life, and some painters used animal drawings in them, but the art of painting during this period was not known until after that in In the late Gothic style, in general, all works of drawings and sculpture in Romanesque art were retrieval and anticipation of works that tell of successive and descriptive stories of past events or events that may occur In the future, the artist depicted it, and it would complement the written word, architecture, or the voice of the priest or preacher. (Bishop, 2005, pp. 319-320) One of the works of Romanesque art is the Hundred Years War between the kings of England and France, where the artist recalls the painful events of this war as in (Fig. 2) where it consists of two sides of the right-wing English of knights from the Phalanx armed units for double fighting and the two-headed clubs Stone and short spears, and the left side Norman infantry archers, and the Normans set out from the left, crawling towards the English from the right, rushing towards them, and the climax of this battle near a river in a brutal scene, when the horses jogged between the French and English soldiers joined in combat, and the battle ends with the English fleeing, this contains The scene is a description of the atrocities of war, where we see some soldiers snatching shields from the dead, leaving small, naked bodies scattered in the desert. (Okasha, 2013, pg. 97)



Figure 2

### C - Gothic Art 1150-1400:

Painting Gothic art, after the walls of the churches were filled with wide, high windows, did not provide an opportunity to practice mural and painting art, and unlike Romanesque art, this resulted in the disappearance of thick walls, and the emergence of decoration of windows with paintings and paintings of stained glass, and this style of art was known as stained glass, In the Gothic churches, this type of art reached the peak of this type of art in France during 1200-1250 AD, and this era of stained glass art is considered the golden age, but the lack of building and architecture of churches led to the decline of this type of art, and the colored glass paintings occupied large areas in the walls of Gothic churches. Where in some churches the number of window panels has reached 146. Each panel consists of hundreds of small colored glass pieces connected to lead metal. As for their themes and ideas, they are retrieval and anticipation of religious books (Allam, Bt., p. 34). It seems that the church exploits the power of art's influence on her uneducated subjects. (Ashour, 1959, p. 289)

The Bohemian court culture had an important role in this, as it was a result of quoting from the Italian motifs and paintings, especially in the Sisian painting, where the Gothic style based on zigzag lines was skipped and the quality became unprecedented, which is characteristic of the works in which the passages appeared less sharp and the subjects changed In a flat field of the picture in the style of Italian models in the era of the artist Giotto, with an enrichment in the luster and diversity of colors," where he found in small paintings a special method characterized by a balance in the art of photography with seismic colors. (Gehardt, 2005, p. 55)

The art of painting in Germany became its own styles since 1400 AD, which is a late period compared to the art of the nuggets. The art of painting developed as a result of the confluence of two important axes from the southeast, where the style of photography was influenced by the art of Bohemia and determined its style beyond the limits of Westvilia, but from the northwestern side it was Dutch painting art The early days greatly affected the development of the art of oil painting and the art of painting with colors until the era of the artist "Albrecht Dor". "Kolinrad von Sust" embodied huge statues with the color of the Bohemian courtyard and the usual means of international Gothic art, and this also applies to a large extent on the art of painting in the north Germany by the artist "Frankis" and "Bertram", but their figurative places are characterized by a rustic character. (Gehart, 2005, p. 66)

And that this period the art of photography was founded by Dutch artists, artist Jan van Eyck and artist Roger Campen known as Flemal, as well as the artist "Stefan Lochner" of the Cologne School of Painting, who was influenced by the art of the Bohemian court, and this matter appeared clearly in the use of pink, light green and red colors in The wonderful colors of clothes made his paintings distinctive works that cannot be compared to others, (Gehardt, 2005, p. 67). When the art of Gothic painting flourished, the walls of the church were decorated with paintings speaking of the apostles and saints, more flexible and less rigid. (Naim, 2000, pg. 360) for example The tribute is as in (Fig. 3) by the artist Masaccio, where the subject of the painting is a retrieval and anticipation of the scenes of the story from the Gospel of Matthew, which was not manifested before in a work of art, where the retrieval of past events and anticipation of events first is a religious purpose through the intention of the story to rely on God because in the hand of sustenance He will bring it or not, when the Lord Jesus Christ told Peter in the story to go to the lake to catch the fish and assure him that he will find the required money and pay the tribute to the Roman employee. Masaccio of his work is an expression of his anger at the increase in taxes on public income on Florence to cover the expenses of the war as a result of the defeat at the hands of the Duke, and lies in anticipating events when this painting is a protest against taxes that may have an effect on and results in drawing the attention of the ruling authority may lead to a raise of the tax ( Allam, Bt., 116-117, and this fresco of the Brancaxi church, Masaccio included in the painting a simple, unadorned building on the right, while following its decreasing lines, led to the central space of the painting where the apostles surround Christ who is located at its center in a centrally planned space, and the lake And the mountainous landscape in the distance diminishes according to the landscape as a whole, i.e. we find the foreground is clear while the background is comparatively and increasingly blurry, since the existing world is three-dimensional in all directions and is on one area, and the light, Masaccio understood that it comes from a source, he concluded that it can be shown through To comprehend the environment in which its subject occurs to the light to come from the actual window on the actual wall of the church which was to the right of the fresco, where the light enters from the right and penetrates deep into the painted space, and the person All the characters on the ground devote their attention to the main speaker, as well as these characters have natural size and proportions and are represented in a simple and unadorned way. Just like the people in the other work he did. Joost-Gaugier, (2013, p34))



Figure. 3



Indications Theoretical framework:

- 1- The artwork is the tool through which the artist conveys his experience to the recipient, which he cannot borrow from anyone else.
- 2- Arts reflected in the Middle Ages, the missionary theological teachings of the church and its principles.
- 3- The church was able to employ art for the service of religion.
- 4 - The view of European society to the world in the Middle Ages was symbolic and metaphysical at the same time, and art was preparing for church education, through Christian spiritual contents.
- 5- The subjects of the dark ages drawings included stories from holy books that were characterized by religious sufficiency over ignoring the human body and soul with human rights, as the artist replaced an invisible spiritual connection.

Chapter Three: Research Procedures

First: the research community: the current research community consists of a group of artworks collected through the available sources of books, magazines and internet networks.

Second: The research sample: The current research sample consists of two samples that were chosen intentionally, due to its consistency with the goal of the research and the contrast of its style and fame.

Third: The research tool: The indicators of the theoretical framework were relied upon in the analysis of the research sample.

The research sample

Painting name: The Duke of Berry's Wonderful Book of Hours (A)

Artist Name: Lamburg Brothers



Date of the painting: 1416

Size: 29 x 21 cm

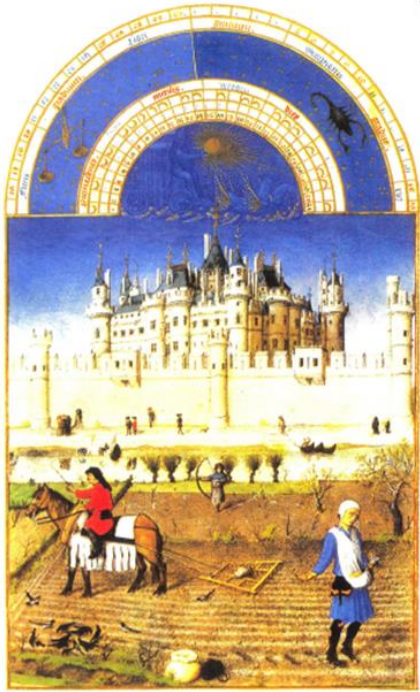
Miniatures on book pages

Ownership: Condé Museum, Chantilly, France

In this painting we see a knight in a loose and precious cloak, wearing a white hat, holding a goshawk in his hand. Two people are heading towards the falconry arena, and at the beginning of the procession is a falcon carrying two falcons on his left hand. And ready to release his falcon, and at the back of his saddle there was a beauty in a gray dress with a white hem, and behind them there was a knight and a knight who were busy flirting with the task of hunting and hunting, and this procession was accompanied by a group of dogs. She covered it with tiled tiles, and at the bottom of the hill there were peasants collecting grain-stalks and placing them on the wagon, while others swam in the water, including a woman who had undressed to jump into the water, and a woman who ran out of her bath, and two continued to swim,” the plaque of the Duke John’s Book of Luxury Hours De Berry ", in the month of August, these events take place in the property of the Duke of De Berry in the city of Itamp, from the retrieval of events and details that took place in August about hunting and its rituals that usually take place in a ruling family and anticipating what will happen to them after the Fishing suit of happiness, fun and abundant fishing.

The research sample

Painting name: The Duke of Berry's Wonderful Book of Hours (b)



Artist Name: Lamburg Brothers

Date of the painting: 1416

Size: 29 x 21 cm

Miniatures on book pages

Ownership: Condé Museum, Chantilly, France

"Book of Luxury Watches Lettering of Duke Jean de Berry", October. The month of sowing and plowing, and these events appear along the left side of the Seine, to the left of the palace wall, "the old royal louvre of Philip Auguste," a back door, and we see small figures approaching on the quay of the Seine next to the river where the boats are, and at the beginning of the scene the surrounding fields from the left side of the river The Seine, where there is a peasant who sows, wears a blue dress and carries a cloth bag that keeps the grains, and there is an area next to it full of grains where the bird picks up the sown grain, and to the left we find a peasant on a horse pulling a plow above him was a heavy stone that penetrated the soil deeply, and there is a bird's nest in the form of an archer. To prevent the birds from devouring the seeds, this painting is a retrieval and anticipation of a very lively image that was in the outskirts of Paris, at the beginning of the fifteenth century. Where the retrieval of the events of plowing and agriculture is by the toiling farmers and anticipating what happens after planting from the production of crops.

These events in the paintings show us the various interests of the court over the course of the seasons over a year, and this manuscript reviews us anticipating and recalling the daily life of the court of the Duke "John de Bree" from month to month.

Conclusions:

## Anticipating, recalling, and their occupations in medieval arts

- 1- The formal construction was characterized by its artistic and aesthetic aspects, by a commitment to the rules of formation, its concepts, and the foundations of its formation to express the feelings of the nodal.
- 2- Most of the artists of the dark ages, through their long artistic career and the creation of many works of anticipation and retrieval, became famous for their sacred art, which was drawn by the laws of the church.
- 3- Anticipation and retrieval showed great energies in creativity and innovation among artists and implemented the method based on religious purposeful topics, which left us with a large number of artworks that testify to their tremendous genius.

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