

Application for a fellowship at the JNIAS

Dr. Thomas Ertl

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Jawaharlal Nehru University, New Delhi 110067, India

Dear Members of the JNIAS Advisory Board,

At the moment, I am working on a project on the spread of silk textiles in late Medieval Europe. One important part of this project is research on the technical and artistic interactions between the East and the West of Eurasia. I would very much appreciate an opportunity to study these intercultural encounters at the Jawaharlal Nehru Institute of Advanced Study sometime next year. Additionally, as an Associate Editor of “The Medieval History Journal” (SAGE Publications) it would be a great opportunity for me to intensify my relations with my Indian colleagues and Indian historical science in general. I would like to stay six months or one year at the JNIAS. The JNU centre I would like to be associated with would be the Centre for Historical Studies.

Please contact in the case of interest the two following referees:

- Prof. Monica Juneja, University of Heidelberg, Cluster of Excellence “Asia and Europe in a Global Context”, Vossstraße 2, 69115 Heidelberg, Germany, juneja@asia-europe.uni-heidelberg.de, +49 (0) 6221 54 4322.
- Prof. Michael Matheus, Director of the German Historical Institute in Rom, Via Aurelia Antica, 391, 00165 Roma, Italia, matheus@dhi-roma.it, +39 06 660492-1.

Enclosed please find my Curriculum Vitae and a research proposal. It would please me greatly if you were to consider my application with interest.

Yours sincerely,

Thomas Ertl

Curriculum Vitae

Dr. Thomas Ertl

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Education

Undergraduate 1988-1995 University of Vienna (History, Art History, Medieval History). With honors.

Master of Advanced Studies 1992-1995: Fellowship at the Austrian Historical Research Institute in Vienna

PhD 02/1999 University of Vienna: „Studien zum Kanzlei- und Urkundenwesen Kaiser Heinrichs VI.“ With honors.

Habilitation 01/2006, Free University of Berlin: „Religion und Disziplin. Selbstdeutung und Weltordnung im frühen deutschen Franziskanertum“

Academic Employment

04/1996-03/1999 Researcher at the Austrian Historical Research Institute in Vienna

10/1999-09/2005 Assistant Professor at the Friedrich-Meinecke-Institut of Free University in Berlin

09/2006-08/2007 Guest Lecturer at the German Historical Institute in Rome

Winter term 2007 Associate Professor at the University of Heidelberg

2008-2009 Visiting Chair of Medieval History at the Georg-August-Universität Göttingen

2009/10 Visiting Chair at the Friedrich-Alexander-Universität Erlangen

since April 2010 Senior Lecturer at the Friedrich-Meinecke-Institut of Free University in Berlin

Memberships

- Member of the *Società di Studi Francescani*;

- *Associate Editor* of „The Medieval History Journal“. Sage Publications (Los Angeles - London - New Delhi - Singapore)

Publications

Dr. Thomas Ertl

Monographs

1. Studien zum Kanzlei- und Urkundenwesen Kaiser Heinrichs VI. (Österreichische Akademie der Wissenschaften, Denkschriften 303; Forschungen zur Geschichte des Mittelalters 4), Wien 2002.
2. Religion und Disziplin. Selbstdeutung und Weltordnung im frühen deutschen Franziskanertum (Arbeiten zur Kirchengeschichte 96), Berlin/New York 2006.
3. Seide, Pfeffer und Kanonen. Globalisierung im Mittelalter (Geschichte erzählt 10), Darmstadt 2008.
4. Alle Wege führten nach Rom. Italien als Zentrum der mittelalterlichen Welt (*to be published in fall 2010*).
5. *In preparation*: Seidenfieber. Luxusstoffe, schöne Leute und großes Kapital im mittelalterlichen Europa.

Edited Volumes

1. Thomas Ertl/Michael Limberger (Hg.), Die Welt 1250-1500 (Globalgeschichte. Die Welt 1000-2000, Bd. 2), Wien 2009.
2. Pompa papale. Lusso e cultura materiale alla corte papale nel basso medioevo (1420-1527) (Nuovi Studi Storici) [*in print*].
3. Europas Aufstieg als Problem. Eine globalgeschichtliche Verortung des europäischen Mittelalters. Dreiteilige Konferenzreihe am Centro Italo-Tedesco Villa Vigoni, Lovenjo di Menaggio (Como) in den Jahren 2009-2011 (*in preparation*).

Articles

1. Die Geschichte Innsbrucks 1180-1239, dargestellt anhand der überlieferten Urkunden, in: Tiroler Heimat 61 (1997) 35-75.
2. Ein unbekanntes Urkundenfragment Heinrichs VI. Ergänzende Studien zum Fälschungskomplex von Trapani, Sizilien, in: Mitteilungen des Instituts für Österreichische Geschichtsforschung 105 (1997) 472-476.
3. Sonne und Mond, Die Turmbekrönung am Stephansdom zwischen den beiden Türkenbelagerungen, in: Wiener Geschichtsblätter 52 (1997) 65-82. (co-authored with Birgit Ertl)
4. Mandate Heinrichs VI. und Konrads IV. in einer *ars dictandi* des frühen 13. Jahrhunderts, in: Deutsches Archiv 54 (1998) 121-139.
5. Otto von St. Blasien rekonstruiert den triumphalen Einzug Heinrichs VI. in Palermo (1194), in: Römisch-historische Mitteilungen 43 (2001) 227-256.
6. Kanonistik als angewandte Wissenschaft. Balduin von Brandenburg und der Streit um die Brandenburger Bischofswahl, in: Handschriften, Historiographie und Recht. Winfried

- Stelzer zum 60. Geburtstag, hg. von Gustav Pfeifer (Mitteilungen des Instituts für Österreichische Geschichtsforschung, Ergänzungsband 42) Wien/München 2002, 9-37.
7. Auf der Suche nach Zucht und Ordnung. Die Mendikanten des 13. Jahrhunderts zwischen Pluralisierung und Kontrollverdichtung, in: Zeitschrift für historische Forschung 29 (2002) 483-523.
 8. Balduin von Brandenburg und seine Summe zum Liber Extra. Autor - Genese - Gedanken zur Edition, in: Quellenvielfalt und editorische Methoden, hg. von Matthias Thumser und Janusz Tandeki (Publikationen des Deutsch-Polnischen Gesprächskreises für Quellenedition 2), Toruń 2003, 271-306.
 9. Alte Thesen und neue Theorien zur Entstehung des Kurfürstenkollegiums, in: Zeitschrift für historische Forschung 30 (2003) 619-642.
 10. Von der Entsakralisierung zur Entpolitisierung ist es nur ein kleiner Schritt. Gedanken zur Rolle des Politischen und Ritualen anlässlich einer neueren Arbeit zum ottonischen Königtum, in: Zeitschrift für Geschichtswissenschaft 52 (2004) 301-317.
 11. Der Regierungsantritt Heinrichs VI. im Königreich Sizilien (1194). Gedanken zur zeremoniellen Bewältigung der *unio regni ad imperium*, in: Frühmittelalterliche Studien 37 (2003) 259-289.
 12. Da Tancredi di Lecce ad Enrico di Svevia. Continuità e cesure nella cancelleria regia fra età normanna ed età sveva, in: Tancredi. Conte di Lecce, Re di Sicilia. Atti del Convegno internazionale di studi. Lecce, 19-21 febbraio 1998, hg. von Hubert Houben - Benedetto Vetere (Saggi e Testi 16), Galatina 2004, 155-174.
 13. *Gemeinsam mit Stefan Esders*: Auf dem Sprung in eine planetarische Zukunft. Mediävistische Annäherungen an ein interkulturelles Europa und seine Nachbarn, in: Historische Zeitschrift 279 (2004) 127-146.
 14. Mission im späten Mittelalter. Kontinuitäten und Neuansätze zwischen Spanien und China, in: Im Zeichen des Kreuzes. Mission, Macht und Kulturtransfer seit dem Mittelalter, hg. von Bernd Hausberger (Expansion - Interaktion - Akkulturation 7), Wien 2004, 51-78.
 15. Der China-Spiegel. Gedanken zu Chinas Funktionen in der deutschen Mittelalterforschung des 20. Jahrhunderts, in: Historische Zeitschrift 280 (2005) 305-344.
 16. Kontrollverdichtung. Bettelmönche als Sittenwächter, Gewissenspolizei und Rechtsgelehrte, in: *fundiert*. Das Wissenschaftsmagazin der Freien Universität Berlin 01/2005 [zum Thema „Sicherheit“], 88-95.
 17. Ihr irrt viel umher, Ihr jungen Leute. Der mittelalterliche Franziskanerorden zwischen europäischer Entgrenzung und regionaler Beschränkung, in: Vita communis und ethnische Vielfalt. Multinational zusammengesetzte Klöster im Mittelalter. Akten des Studententags Rom, 26. Januar 2005, hg. von Uwe Israel (Vita Regularis), Münster 2006, 1-35.
 18. Silkworms, Capital, and Merchant Ships. The European Silk Industry in Medieval World Economy, in: The Medieval History Journal 9/2 (2006) 243-270.
 19. Mediävistik und Chinahistorie. Vom Nutzen der chinesischen Geschichte für die Deutung des europäischen Mittelalters, in: Zeitschrift für Weltgeschichte 7 (2006) 9-34.

20. Byzantinischer Bilderstreit und fränkische Nomentheorie. Imperiales Handeln und dialektisches Denken im Vorfeld der Kaiserkrönung Karls des Großen, in: Frühmittelalterliche Studien 40 (2006) 13-42.
21. Stoffspektakel. Zur Funktion von Kleidern und Textilien am spätmittelalterlichen Papsthof, in: Quellen und Forschungen aus italienischen Archiven und Bibliotheken 87 (2007) 139-185.
22. *gemeinsam mit Petra Weigel*: Brandenburg/Havel: Franziskaner, in: Brandenburgisches Klosterbuch. Handbuch der Klöster, Stifte und Kommenden bis zur Mitte des 16. Jahrhunderts, hg. von Heinz-Dieter Heimann, Berlin 2007, Bd. 1, 278-288.
23. *gemeinsam mit Michael Limberger*: Vormoderne Verflechtungen von Dschingis Khan bis Christoph Columbus, in: Thomas Ertl/Michael Limberger (Hg.), Die Welt 1250-1500 (Globalgeschichte. Die Welt 1000-2000, Bd. 2), Wien 2009, 11-28.
24. Deutsche Einflusszone oder multiethnische Drehscheibe? Zentraleuropa, in: Thomas Ertl/Michael Limberger (Hg.), Die Welt 1250-1500 (Globalgeschichte. Die Welt 1000-2000, Bd. 2), Wien 2009, 56-81.
25. Netzwerke des Wissens. Die Bettelorden, ihre Mobilität und ihre Schulen, in: Aufbruch in die Gotik. Der Magdeburger Dom und die späte Stauferzeit. Landesausstellung Sachsen-Anhalt, hg. von Matthias Puhle, Mainz 2009, Bd. 1, 312-323.
26. „Erschlagt sie alle ...“. Das Ketzer-Feindbild und seine Instrumentalisierung im lateinischen Mittelalter 1000-1500, in: Krieg im mittelalterlichen Abendland, hg. von Andreas Obenaus/Christoph Kaindel (Krieg und Gesellschaft) Wien 2010, 370-391.
27. Des Papstes neue Schlichtheit. Liturgische Gewänder und päpstliche Ikonographie um 1500, in: Pompa sacra. Lusso e cultura materiale alla corte papale nel basso medioevo (1420-1527) (Nuovi Studi Storici), hg. von Thomas Ertl (*in print*).
28. Das Seidennetzwerk. Zur Organisation des italienischen Seidenhandels in Europa im späten Mittelalter, in: Handelsnetzwerke im spätmittelalterlichen Fernhandel, hg. von Gerhard Fouquet (Vorträge und Forschungen 72), Ostfildern 2010, 263-282.
29. Die Seidenstraße zur Zeit von Marco Polo. Geographie - Bedeutung - Mythos, in: hg. von Sabine Pentz (*in print*).
30. Opus Anglicanum in Italien. Die Gier der Päpste nach englischen Stickereien im späten Mittelalter, in: Reiche Bilder. Aspekte zur Produktion und Funktion von Stickereien im Spätmittelalter, hg. von Uta-Christiane Bergemann (*in print*).
31. Venezianische Seide für Tiroler Grafen. Gedanken zur Funktion luxuriöser Textilien am Fürstenhof um 1300, in: Der Schlern. Monatszeitschrift für Südtiroler Landeskunde 84 (2010) 10-27.
32. Neue Synthesen zur Rettung des Mittelalters, in: ZHF 36 (2009) 629-649.

Reviews in the following journals: Historische Zeitschrift, Zeitschrift für Historische Forschung and others

Organization of Conferences and Panels

Dr. Thomas Ertl

- Europe's Globality before Globalization: [Panel] *Leipzig. Erster Kongress für Welt- und Globalgeschichte, 23. September 2005. Speakers: T. Ertl, J. Pahlitzsch, F. Schmieder, D. Weltecke.* [Tagungsbericht in: <http://geschichte-transnational.clio-online.net/tagungsberichte/id=1001>]
- Bilderstreit als Argumentationsrepertoire. Zur Instrumentalisierung von Denkmustern und Begriffen der byzantinischen Bilderdiskussion (8./9. Jahrhundert): [Panel] 46. *Deutscher Historikertag, Konstanz, 19.-22. September 2006. Speakers: T. Ertl, S. Esders, B. Fricke, B. V. Pentcheva, A. Berger.*
- Heiliger Pomp. Luxus und materielle Kultur am spätmittelalterlichen Papsthof 1420-1527. *Giornata di Studi am Deutsche Historischen Institut in Rom. 15. Februar 2007.* [Conference report : <http://hsozkult.geschichte.hu-berlin.de/termine/id=6596>; *Rivista di Storia della chiesa in Italia* 62 (2008) 246-254 (Elena di Maggio/Daniele Lombardi)].
- Vormoderne Verflechtungen. Weltregionen und ihre wechselseitigen Beziehungen 1250 bis 1500, 14.02.2008-16.02.2008, Villa Vigoni, Lovenno di Menaggio (Como). [Conference Report: <http://hsozkult.geschichte.hu-berlin.de/tagungsberichte/id=1983>]
- Europas Aufstieg als Problem. Eine globalgeschichtliche Verortung des europäischen Mittelalters. Dreiteilige Konferenzreihe am Centro Italo-Tedesco Villa Vigoni, Lovenno di Menaggio (Como) in den Jahren 2009-2011 [Conference Report/Tagungsbericht: <http://hsozkult.geschichte.hu-berlin.de/tagungsberichte/id=2573>].

Research Proposal

Dr. Thomas Ertl

Almost a hundred years ago, Otto von Falke, in his standard work on silk weaving, appraised the research on silk in the Middle Ages with the following words: "Silk played a significant role throughout the cultural history of the Middle Ages. In the millennium from late antiquity to the Renaissance, it represented a bridge connecting nations in the exchange of art forms between East Asia, the Near East and the Occident. With the silk cloths, late antique ornaments were transferred to Persia, Persian patterns to Byzantium and to China, Chinese back again to regions of Islam as far as Andalusia and Italy. No other art product of the Middle Ages

comes anywhere near the importance of silk as a connecting link between East and West and as a source of graphic art. The enigmatic questions concerning the interrelations in art between Asia and Europe cannot be answered without a thorough knowledge of silk textiles”¹. One still has to agree with these words. From the point of view of current historical research, which in the age of globalization takes an increased interest in processes of trans-cultural cross-currents, the study of medieval silk fabrics, their production, marketing and use offers the opportunity to examine the dependencies between the artistic mind, technical skills, entrepreneurial options and political conditions in Europe and Asia.

My own research is focused on the period between the 14th and 16th centuries, an epoch, in which European silk production and consumption spread enormously. Europe’s courtly and urban culture was deeply influenced by this process. So were technical and economic structures. Last but not least, the international silk trade within Western Europe was one driving force for the creation of an integrated market and a common taste in Europe. Perhaps a similar process unfolded in the East, since in the 14th and particularly in the 15th century, the export of Indian textiles to Southeast Asia expanded considerably.

So far, I have written a few articles on special questions in this field. I have a book in preparation, which will combine the different levels of economic, social, technical and artistic change in order to devise a general depiction of Western Europe’s society in an age of transition. Trans-cultural comparison will be one important vehicle to profile these specific European characteristics. India, with its famous silk production, its intense contacts with the Middle East and East Asia, and its genuine und multifaceted traditions, will play a prominent role in this comparative approach.

A stay at JNIAS would certainly foster this comparative dimension of the project. The comparison of silk production and consumption in Europe and India would help to clarify the divergent development of the two world regions. The spread of silk use in diverse social milieus, technical aspects of silk production, and iconographic traditions would be elements of this comparative study. Organization and patronage of silk weaving, as well as local and international trading, would be other fields to be compared. One of the most remarkable differences between the two regions seems to be the relevance of state factories in India. Under the reign

¹ Otto von Falke, *Kunstgeschichte der Seidenweberei*, 2 Vol., Berlin 1913, p. 1.

of the Delhi sultan Muhammad bin Tughluq († 1351), the Sultanate's state factory has been described as follows: "The Sultan of Delhi has a tiraz factory in which there are four thousand manufacturers of silk, making all kinds of textiles for robes of honor, robes and presents, besides the cloth of China, Iraq and Alexandria which is brought there" (Qalqshandi). State controlled production on such a scale did not exist in Western Europe, where small workshops were owned by private businessmen or family enterprises. But state production was only one sort of silk production in India. Private workshops and international trade too supplied the Indian market.

The divergent conditions of production can serve as a basis for the comparison of consumer habits. Who wore silk textiles in India, who did so in Europe? Written sources yield much information on this theme. This is true for India, where Sanskrit, Persian and vernacular literatures shed important light on the costumes of the people and the textiles made in the country and imported from outside. In Europe, written sources of various kinds can be studied - like inventories and testaments, trading books and account books, and legislation on consumption and luxury. At the JNIAS I would pay attention to this evidence. One promising project could be a comparative study of the Mughal Emperor Akbar's († 1605) and French king Francis' I. († 1547) economic policy, which in both cases fostered the textile industry regarding it as a key sector of "national" prosperity. Such an approach could elaborate both the foundations and the concrete measures of the Mughal Emperor's and the French king's policy making. However, I mainly would like to focus on one different perspective, which seems to me both stimulating and innovative, namely the comparative study of silk textiles in painting.

Since most medieval textiles are lost, painting is an important source for any study of textile use in the past. This has been recognized by European scholars, who have written a lot about the role of textiles in Europe's medieval society, based mainly on painted images. Among those works, Klesse's book about silk textiles in 14th century Italian painting is maybe the most important one. The same observation certainly is true for Indian costume and textile history. There are, however, no special studies on the function and historical dimension of textiles in Indian painting so far. The most important observations are still to be found in general works like that of B.N. Goswamy on Indian Costumes. As of date there is also a lack

of comparative research on European and Indian painting looking at the very specific role of textiles in this medium.

Both the Western and the Indian painting developed out of an artistic tradition that was almost entirely religious. At the end of the Middle Ages, more worldly themes began to be incorporated in paintings from both regions - due to the Renaissance in the West and the arrival of cultural influences from outside, most notably from Muslim rulers in India. Nevertheless, painters continued to create an ideal version of reality, rather than attempt to mirror it. This filtered relation between the painted and historical reality has to be kept in mind because costumes and textiles are affected by this idealization, too.

In the period, in which the Italian silk industry delivered its products and its taste to most countries of occidental Europe, between the 14th and the 16th centuries, different categories of painting prevailed in the West and in the East. While in Europe, panels and book illustration are most important for this research, in India it is miniature painting, which gives an interesting insight in the courtly life and the textiles worn by princes and peoples. The European tradition reaches back to the Early Middle Ages and has, therefore, a very long tradition. India's earliest surviving illustrated manuscripts contain only a few images. But the number of illustrations grew over time and in the 16th century illuminated manuscripts and albums often devoted more space to painting than to text. In order to display power, wealth and lavishness, clothing and textiles played a key role both in the European and the Indian painting of this period. The artists expended considerable energy on the depiction of textiles, which reflect in the above-mentioned way the respective clothing traditions. In India many of them are block-printed or tie-dyed in the traditional western-Indian style. This changed in the 15th century, when Persian influence grew stronger. But the effort spent in the depiction of textiles and decorative patterns was untouched by this cultural change, which was important mainly for Northern India. In the European case, the depiction of textiles has been studied intensely because it sheds much light on the development of material and forms, which changed dramatically in the 14th century.

Even at a first glance, there are both differences and similarities between the European and the Indian production, appearance, and consumption of silk textiles.

While production circumstances seem to diverge considerably, the use of silk textiles as means to demonstrate social hierarchy and to emphasize a courtly lifestyle was shared by both cultures. An inter-cultural comparison of the depiction of silk and other textiles in European and Indian painting, not yet undertaken, will provide a better understanding of forms and functions of these materials in the West and the East. JNIAS certainly would be an optimal place to advance this project.

Selected literature:

- Bhandari, Vandana, *Costume, Textiles and Jewellery of India. Traditions in Rajasthan*, New Delhi 2004.
- Becker, John, *Pattern and Loom. A Practical Study of the Development of Weaving Techniques in China, Western Asia and Europe*, Copenhagen 1987.
- Bhushan, Jamila Brij, *The Costumes and Textiles of India*, Bombay 1958.
- Bühler, Alfred, *Patola Influences in Southeast Asia*, in: *Journal of Indian Textile History* 4 (1959) 4-46.
- Chandra, Moti, *Indian Costumes and Textiles from the 8th to the 12th century*, in: *Journal of Indian Textile History* 5 (1960) 1-41.
- Chandra, Moti, *Costumes and Textiles in the Sultanate Period*, in: *Journal of Indian Textile History* 6 (1961) 5-61.
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- Cummins, Joan, *Indian Painting from Cave Temples to the Colonial Period*, Boston 2006.
- Ertl, Thomas, *Worms, Capital, and Merchant Ships. The European Silk Industry in Medieval World Economy*, in: *The Medieval History Journal* 9/2 (2006) 243-270.
- Falke, Otto von, *Kunstgeschichte der Seidenweberei*, 2 Bde., Berlin 1913 [English edition entitled: *Decorative Silks*, London 1936].
- Goswamy, Brijinder N., *Indian Costumes in the Collection of the Calico Museum of Textiles, Vol. V: Historic Textiles of India (Historic textiles of India at the Calico Museum 5)*, Ahmedabad 2000.
- Klesse, Brigitte, *Seidenstoffe in der italienischen Malerei des 14. Jahrhunderts (Schriften der Abegg-Stiftung Riggisberg 1)*, Bern 1967.

- Kuhn, Dieter, *Science and Civilisation in China, Vol. 5: Chemistry and Chemical Technology, Pt. 9: Textile technology I: Spinning and Reeling*, Cambridge 1988.
- Lavanya, B., *History, miniature art, and women. Medieval Deccan 15th-17th century A.D.*, Delhi 2008.
- Ray, Jogesh Chandra, *Textile Industry in Ancient India*, in: *Journal of the Bihar and Orissa Research Society* 3/2 1917.
- Verma, Som Prakash, *Art and Material Culture in the Paintings of Akbar's Court*, New Delhi 1978.
- Wardwell, Anne E., *The Stylistic Development of 14th and 15th Century Italian Silk Design*, in: *Aachener Kunstblätter* 47 (1976/77) 177-226.
- Wardwell, Anne E., *Flight of the Phoenix: Crosscurrents in Late Thirteenth- to Fourteenth-Century Silk Patterns and Motifs*, in: *Bulletin of the Cleveland Museum of Art* 74 (1987) 1-35.
- Wardwell, A. E., *Panni tartarici: eastern Islamic silks woven with gold and silver (13th and 14th centuries)*, in: *Islamic Art* 3 (1989) 95-173.