

YEAR COURSE PROGRAMME 2018–19

EARLY MEDIEVAL: 300-1250

Fridays 28 September 2018 to 12 July 2019 (over three terms)
11.10-15.30

(Each term includes optional gallery talks, commencing at 10.00 and repeated at 15.30)

The period between 313 and 1250 is arguably the most varied in the history of European art and architecture. In the west it encompasses the Late Antique, Early Christian, Carolingian, Ottonian, Anglo-Saxon, Romanesque and Early to High Gothic periods, and, in the east, the Early and Middle Byzantine eras. This was an epoch that witnessed dramatic political change and was dominated by the burgeoning power of the church.

The Roman Empire disintegrated in the 5th century leading to the fragmentation of Western Europe, but the period that followed, described by conventional wisdom as the “Dark Ages”, saw the production of objects that reveal sophisticated taste and technical accomplishment. By 1000 stable nation states had emerged, and, simultaneously, a more international visual aesthetic was forged, through marriage alliances, pilgrimage, trade, and the Crusading movement which brought West and East into close contact with one another.

The course is focused upon the visual arts of this intriguing period, many of which are represented in the V&A's abundant medieval collections: architecture and sculpture, metalwork and enamels, silks and embroidery, ivory carving and manuscript illumination, wall painting and mosaic. Contextual issues such as political structures and philosophical thought, patterns of patronage and devotion, and the inheritance of the Classical world are investigated, to interpret further the surviving artefacts and monuments. The materials and techniques employed by the typically anonymous, frequently monastic, craftsmen of the period are explored, and a series of case studies, revolving around works of seminal importance, provide a focus within the major themes of the course.

Course Director

Dr Sally Dormer is a specialist medieval art historian and lecturer who gained her MA in Medieval Art History and a PhD on medieval manuscript illumination at the Courtauld Institute, University of London. She is Dean of European Studies, a study abroad semester for undergraduates from the University of the South and Rhodes College, USA, and teaches, or has taught, for the Art Fund, the Arts Society (formerly NADFAS), Art Pursuits and Swan Hellenic.

Tabernacle, copper & bronze gilt, champlevé enamel & walrus ivory carving on a wooden substructure & base, German, c.1180

Course Consultant

Dr Catherine Oakes is Director of Studies in Art History at the University of Oxford, Department of Continuing Education. She is a specialist medieval art historian and lecturer who gained her PhD from the University of Bristol. Dr Oakes has published widely and is the author of *Ora Pro Nobis: The Virgin as Intercessor in Medieval Art and Devotion* (Brepols, 2008). She also teaches, or has taught, for the Arts Society and Swan Hellenic.

Other Lecturers Include:

Anna Eavis, English Heritage

Dr Cecily Hennessy, Lecturer, Christie's Education

Professor Henry Mayr-Harting, retired Regius Professor of Ecclesiastical History, University of Oxford

Dr John McNeill, History of Art, Continuing Education, Oxford University

Dr Anna McSweeney, University of Sussex

Rev. Gordon Mursell, retired Bishop of Stafford and Lecturer, University of Glasgow

Dr Richard Plant, Independent lecturer

Dr Angus Stewart, University of St Andrews

Autumn Term Programme & Dates: Fridays, 28 September – 14 December 2018

Early Medieval 300-800

The first term covers the period between the early fourth century and 800. In 313 the Emperor Constantine issued the Edict of Milan, thereby granting Christianity tolerated status for the first time. As the Roman Empire collapsed, Christianity flourished, and a specifically Christian visual iconography evolved, relying heavily, for inspiration, on the weakening tradition of pagan Antiquity. This is the period when purpose-built churches began to be constructed, and the codex, or book, gradually replaced the roll as a means of storing text and accommodating illustrations.

In the Byzantine Empire, beliefs specific to the Eastern Church, combined with the tenacious persistence of Classical Antiquity, and exotic influences borrowed from neighbouring states produced a distinctive artistic aesthetic. Theological concerns, provoked and enhanced by fear of Islam's dramatic territorial gains in the early seventh century, led to Iconoclasm (726-843). Figurative Christian images were banned in the Byzantine world, existing images were destroyed, and artists from the Byzantine Empire fled to Western Europe to find work, thereby effecting artistic inter-change between East and West.

In Western Europe, the collapse of the Roman Empire resulted in a transfer of political power to initially peripatetic, illiterate and pagan, and subsequently, more settled, literate and Christian peoples. A patchwork of

kingdoms was established by, among others, the Visigoths in Spain, the Ostrogoths and Lombards in Italy, and the Anglo-Saxons in England; and in 800, Charlemagne, the Frankish king, unified his possessions in present-day France, Germany, and northern Italy in an attempt to recreate the empire of the Romans. Buildings and artefacts produced in these regions, from the 6th to the late 8th centuries, demonstrate distinctive regional styles, complex intellectual agendas, and considerable skill on the part of craftsmen.

28 September

From Pagan to Christian

10.30 Introduction *Sally Dormer*

11.10 The Classical Background: From Plato to Augustine *Gordon Mursell*

12.30 Early Medieval Thought *Gordon Mursell*

14.30 The Early Medieval World View
Gordon Mursell

5 October

The Birth of Christian Art

11.10 Art before the Edict of Milan
Werner de Saeger

12.30 Case Study: The Arch of Constantine
Werner de Saeger

14.30 Constantine and Constantinople
Werner de Saeger

12 October

Early Christian Architecture

11.10 The Historical Background to 800
Sally Dormer

12.30 Early Christian Architecture in the 4th and 5th centuries *John McNeill*

14.30 Case Study: Santa Sabina, Rome
John McNeill

19 October

Mosaics 4th – 10th Centuries

11.10 Floor Mosaics *Cathy Oakes*

12.30 Wall and Vault Mosaics *Cathy Oakes*

14.30 Icons before Iconoclasm *Cathy Oakes*

26 October

Early Christian Luxury Goods

10.00 Gallery Talk

11.10 Sarcophagi *Sally Dormer*

12.30 Ivories *Sally Dormer*

14.30 Goldsmiths' Work *Sally Dormer*

15.30 Gallery Talk

2 November

The Birth of the Book

11.10 From Roll to Codex *Sally Dormer*

12.30 Secular Manuscripts *Sally Dormer*

14.30 Early Christian Gospel Books
Sally Dormer

9 November

Ravenna and Rome

11.10 Female Patrons and Patronage
Eileen Rubery

12.30 Case Study: Santa Maria Antiqua, Rome
Eileen Rubery

14.30 The Ostrogoths and Ravenna
Sally Dormer

16 November

The Development of Iconography

11.10 Case Study: San Vitale, Ravenna
Sally Dormer

12.30 The Ivory Throne of Maximian
Sally Dormer

14.30 Images of the Virgin 313-800
Cathy Oakes

23 November

Justinian

10.00 Gallery Talk

11.10 Justinian and Constantinople
Cecily Hennessy

12.30 Case Study: Hagia Sophia *Cecily Hennessy*

14.30 Case Study: St Catherine's Monastery,
Sinai *Cathy Oakes*

15.30 Gallery Talk

30 November

Art at the Peripheries

11.10 Migration Period Jewellery *Meg Boulton*

12.30 Case Study: Sutton Hoo *Meg Boulton*

14.30 The Art of the Celtic Church *Meg Boulton*

7 December

The Northumbrian Renaissance

11.10 Early Anglo-Saxon Architecture
Meg Boulton

12.30 Insular Manuscripts *Meg Boulton*

14.30 Case Study: The Franks Casket
Meg Boulton

14 December

Early Anglo-Saxon Art

10.00 Gallery Talk

11.10 Mercian Manuscripts *Meg Boulton*

12.30 Anglo-Saxon Stone Crosses *Meg Boulton*

14.30 Visigothic Spain *Rose Walker*

15.30 Gallery Talk

Spring Term Programme & Dates: Fridays, 11 January – 5 April 2019

Early Medieval 800–1050

In 800, Charlemagne, King of the Franks, was appointed Emperor of the Romans by Pope Leo III. Charlemagne, and the dynasty of Carolingian emperors that followed him, sought actively to revive the world of Christian Antiquity, instigating what has been termed a renaissance. The Saxon Ottonian Emperors who assumed the imperial title in the 960s continued to revere the Antique past, as well as seeking to emulate the aesthetics of the Byzantine Empire for political ends. The commission of many Carolingian and Ottonian churches, books, metal work and ivory carvings was linked to imperial patronage, frequently through the intermediary of monastic foundations, which flourished under influential abbots, and became the main centres of learning and craftsmanship during this period. In Anglo-Saxon England, where the visual arts flourished from the late 10th to mid 11th centuries, much influenced by developments on the Continent, monasteries such as those at Winchester and Canterbury, played an even greater role in the realm of craftsmanship. By the late 10th century the ripple effect of Iconoclasm began to wane in Western Europe, and it became acceptable, once more, to produce monumental, three-dimensional sculpture.

The year 1000 was greeted with anxiety, and its passing with a general air of relief. The confident mood of the new millennium saw the emergence of a united and centralized church in the West, which became the most powerful

organization of the high Middle Ages, dominated by the monastic orders; both the well-established and newly founded, such as the Cistercians. As a result, unprecedented investment was placed in church buildings, many of them inspired by aspects of surviving Roman monuments. Lectures will consider the emergence of the mighty Romanesque style. Case studies on monuments such as St Philibert, Tournus and Durham Cathedral, will highlight the many regional stylistic variations.

11 January

The Carolingians

10.45 Introduction *Sally Dormer*

11.10 The Historical Background 800-1050
Sally Dormer

12.30 Charlemagne and the Carolingian Renaissance *John McNeill*

14.30 Carolingian Architecture *John McNeill*

18 January

Carolingian Book Production

11.10 Carolingian Manuscript Illumination
Sally Dormer

12.30 Case Study: The Utrecht Psalter
Sally Dormer

14.30 Islamic Art in Europe *Anna McSweeney*

25 January

The Carolingian Empire and the East

11.10 Carolingian Metalwork *Sally Dormer*

12.30 The Crucifixion in Carolingian Art
Cathy Oakes

14.30 Iconoclasm and 9th-century Rome
Eileen Rubery

1 February

Ottonian Art I

11.10 The Vikings *Frances Parton*

12.30 Ottonian Art and Power I: Emperor Otto III
Henry Mayr-Harting

14.30 Ottonian Art and Power II: Emperor Henry II
Henry Mayr-Harting

8 February

Ottonian Art II

10.00 Gallery Talk

11.10 Ottonian Church Architecture
Richard Plant

12.30 Bernward of Hildesheim: a Great Patron of Ottonian Art
Henry Mayr-Harting

14.30 The Origins and Aesthetic Ideals of Ottonian Art
Henry Mayr-Harting

15.30 Gallery Talk

15 February

Invaders and the Impact of Invasion

11.10 King Alfred and Anglo-Saxon Art c. 900
Meg Boulton

12.30 Early Medieval Textiles *Meg Boulton*

14.30 Early Medieval Scandinavian Art and Architecture *Frances Parton*

22 February

Byzantium 9th–11th Century

10.00 Gallery Talk

11.10 Byzantine Art 843-1050 *Cecily Hennessy*

12.30 Case Study: Hosios Loukas *Cecily Hennessy*

14.30 The Iconography of Imperial Power
Cecily Hennessy

15.30 Gallery Talk

1 March

Late Anglo-Saxon Art

11.10 The Monastic Reform Movement and the “Winchester School” *Cathy Oakes*

12.30 Case Study: The Benedictional of St Ethelwold *Sally Dormer*

14.30 Drawing: Technique and Purpose in Anglo-Saxon Art *Sally Dormer*

8 March

Late Anglo-Saxon Architecture

11.10 Anglo-Saxon Architecture *Richard Plant*

12.30 Late Anglo-Saxon Sculpture: Stone and Ivory *Meg Boulton*

14.30 The Rise of the Vernacular *Meg Boulton*

15 March

The Emergence of Romanesque Architecture

10.00 Gallery Talk

11.10 First Romanesque Architecture *John McNeill*

12.30 Case Study: St Philibert, Tournus *John McNeill*

14.30 Mozarabic Art and Beatus of Liebana *Rose Walker*

15.30 Gallery Talk

22 March

Romanesque Contexts: Historical and Philosophical

11.10 Historical background: Europe 1050-1200 *Cathy Oakes*

12.30 Pilgrimage and the Cult of Relics *Cathy Oakes*

14.30 The New Monastic Orders *Gordon Mursell*

29 March

Burgundy and Aquitaine

11.10 Burgundian Architecture and Sculpture *Cathy Oakes*

12.30 Case Study: Gislebertus and Autun *Cathy Oakes*

14.30 Poitevin Architecture and Sculpture *Cathy Oakes*

5 April

Romanesque England

11.10 English Romanesque Architecture *Richard Plant*

12.30 Case Study: Durham Cathedral *Richard Plant*

14.30 Case Study: The Cloisters Cross *Cathy Oakes*

Summer Term Programme & Dates: Fridays, 3 May – 12 July 2019

Early Medieval 1050–1250

The first half of the third term continues an exploration of Romanesque art in all its varied manifestations: from the hieratic wall paintings of Catalonia to the gilded enamels of the Meuse and Rhine valleys; from the glittering mosaics of Norman Sicily to the elaborately illuminated manuscripts of 12th-century England.

In the mid twelfth century the mood of Western Europe changed, with the emergence of what was dubbed the “New” style of architecture in Paris, termed “Gothic” from the 17th century. Craftsmen increasingly strove to de-materialize the massiness

of the Romanesque and construct buildings that reached new heights and allowed more light to pervade their interior spaces. This is the period when experimental Gothic buildings were constructed in the Ile de France, followed by the mature High Gothic cathedrals of Chartres and Bourges. Paris was very much the epicenter of new developments, which were then eagerly adopted, often with native embellishments, by neighbouring realms.

The approach to figurative art also underwent a profound change, moving from the highly designed dynamism of the Romanesque, to something more natural, gracious and even classical. This revolution in taste is explained by seismic shifts in the philosophy that dominated theological circles, as well as the growth in importance of towns and commerce, increasing literacy of the upper echelons of society, and the declining importance of monasticism. From the 1220s, the devotional practices introduced by the newly founded mendicant orders also played an important role.

Relations between the East and West deteriorated during the late 12th century, as the Crusading movement increased in sometimes misplaced zeal. The Sack of Constantinople by the armies of the Fourth Crusade in 1204 spelled the beginning of the end for the Byzantine Empire, it was ruled by a series of Latin Emperors until 1261, but led to a fresh and exciting influx of Byzantine influence, especially in Italy.

3 May

The Road to Santiago De Compostela

10.45 Introduction *Sally Dormer*

11.10 Case Study: The Toulouse School *Cathy Oakes*

12.30 From Le Puy to the Pyrenees *Jethro Lyne*

14.30 The Camina Franca *Jethro Lyne*

10 May

Patrons and Patterns of Devotion

11.10 Romanesque Catalonia *Rose Walker*

12.30 Romanesque Images of the Virgin *Cathy Oakes*

14.30 Secular Patrons and Secular Art *Cathy Oakes*

17 May

Romanesque Walls and Floors

10.00 Gallery Talk

11.10 Mosaic Floors *Cathy Oakes*

12.30 Case Study: Bayeux Tapestry *Richard Plant*

14.30 Wall-paintings *Sally Dormer*

15.30 Gallery Talk

24 May

The Art of the Romanesque Book

11.10 English Monastic Libraries *Sally Dormer*

12.30 The English Romanesque Psalter *Sally Dormer*

14.30 Henry of Blois as Patron *Sally Dormer*

31 May

Sicilian Kings and Byzantine Emperors

11.10 Middle Byzantine Art 1050-1250 *tbc*

12.30 Making Mosaics in Norman Sicily
Eileen Rubery

14.30 Sicily and the Wider World
Umberto Bongianino

7 June

Romanesque Art and Architecture in Italy

11.10 The North *Eileen Rubery*

12.30 The South *Eileen Rubery*

14.30 The Centre *Jethro Lyne*

14 June

The Romanesque Metalworker

10.00 Gallery Talk

11.10 Mosan and Rhenish Metalwork
Sally Dormer

12.30 Limoges enamels *Sally Dormer*

14.30 Case Study: Nicholas of Verdun and the
Klosterneuberg Ambo *Cathy Oakes*

15.30 Gallery Talk

21 June

German Romanesque

11.10 Rhenish Architecture *Richard Plant*

12.30 Bronze Doors *Richard Plant*

14.30 The Patronage of Henry the Lion
Cathy Oakes

28 June

The 'New Style' of Architecture

10.00 Gallery Talk

11.10 Abbot Suger and Saint Denis *Richard Plant*

12.30 High Gothic Architecture: Chartres and
Bourges Cathedrals *Richard Plant*

14.30 Stained Glass *Anna Eavis*

15.30 Gallery Talk

5 July

The Rise of Gothic in England

11.10 Canterbury and Becket *Richard Plant*

12.30 Early English Architecture *Richard Plant*

14.30 Early Gothic Manuscripts *Sally Dormer*

12 July

The Crusades

11.10 Heretics and Infidels: the theory of
Crusade *Gordon Mursell*

12.30 The 4th Crusade *Sally Dormer*

14.30 Crusader Castles *Angus Stewart*

The V&A reserves the right to alter the programme at short notice if circumstances make it necessary. If you are booking for a particular day please confirm the programme of the day with the V&A booking office a few days in advance.

Certificate Option

The certificate option offers the chance to study the subject in greater depth. It is designed to suit both the returning student and those keen to attempt academic study for the first time. In recent years Certificate students have gone on to further study at, amongst others, the Courtauld Institute, Birkbeck College and Christie's Education.

The option involves 18 seminars throughout the year which take place on Fridays and begin promptly at 10.05. In these seminars, tutors cover topics complementary to the main programme and encourage students to participate in discussion.

There are opportunities for:

- Studying objects in the V&A's collections
- Developing study skills: researching, essay writing, referencing and compiling bibliographies.
- Individual discussion with the course tutor
- Acquiring a reader's ticket for the National Art Library at the V&A

Certificate requirements

Up to 15 students will be accepted for the Certificate option.

They will be required to:

- Attend at least 75 percent of the seminars
- Submit two object reports of 500 words
- Submit two essays, one of 2,000, the other of 4,000 words

Upon satisfactory completion of these conditions, the V&A will award the Certificate. The course tutor is happy to discuss the certificate option with any potential student.

Certificate tutors: Dr Sally Dormer and Dr Cathy Oakes

Course Fees

£1992 per year, £1873 Senior,
£1600 Disabled Person/Jobseeker

£845 per term, £794 Senior,
£640 Disabled Person/Jobseeker

£75 per day, £70 Senior,
£57 Disabled Person/Jobseeker

£410 certificate option

External visits may incur
additional costs.

Booking and Further Information

All courses are listed and available to book online at vam.ac.uk/courses from 14 May 2018 at 9am. Our Bookings team are also available by calling 020 7942 2000 from 9.00 – 17.30, Monday – Sunday to take bookings or answer questions.

Subject to availability, tickets to attend an individual term will be made available twelve weeks before the term starts. Day tickets will be made available two weeks before the start of each term

Please note the full fee applies to V&A Members, patrons, and students. Discounts are available for seniors, jobseekers and disabled people. A carer may accompany a registered disabled course student for free.

Refunds are only given in cases of extenuating circumstances such as illness or other personal difficulty and are not guaranteed. Any refund must be applied for no less than fourteen days after an event. If approved, 90% of the price of the ticket will be refunded. 10% will be retained for administration costs.