



# V&A

YEAR COURSE  
PROGRAMME  
2019-20

V&A Academy  
Early Medieval: 300 – 1250



## YEAR COURSE PROGRAMME 2019–20

### EARLY MEDIEVAL:300–1250

**Fridays from 27 September 2019 to 10 July 2020**

Over 3 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, with a MA in Medieval Art History and a PhD on medieval manuscript illumination from the Courtauld Institute, University of London. She is Dean of *European Studies*, an under-graduate study-abroad semester for two American universities, and teaches, or has taught, for the Arts Society, Art Pursuits, Gresham College and Swan Hellenic.

#### 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 with a PhD from the University of Bristol, has published widely and is the author of *Ora Pro Nobis: the Virgin as Intercessor in Medieval Art and Devotion* (Brepols, 2008). She teaches, or has taught, for the Arts Society and Swan Hellenic.

## AUTUMN TERM PROGRAMME & DATES:

Fridays, 27 September – 13 December 2019

### Autumn term: 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 7th 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 interchange 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.

### 27 September

#### From Pagan to Christian

- 10.30 Introduction *Sally Dormer*
- 11.10 Regular and Secular: Cultivating Life in the Early Middle Ages *Alessandro Scafi*
- 12.30 Union and Dissolution in Christendom: Early Heresies and the Rise of Islam *Alessandro Scafi*
- 14.30 The Early Middle Ages: A History of Scholarship *Cathy Oakes*

### 4 October

#### The Birth of Christian Art

- 11.10 Art before the Edict of Milan *Steve Kershaw*
- 12.30 Case Study: The Arch of Constantine *Steve Kershaw*
- 14.30 Constantine and Constantinople *Steve Kershaw*

### 11 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*

### 18 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

### 25 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*

### 1 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*

### 8 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*

### 15 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*

### 22 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

### 29 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*

### 6 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*

### 13 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, 10 January – 27 March 2020

### Spring Term: 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 centers 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.

#### 10 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*

#### 17 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*

#### 24 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*

#### 31 January

##### 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*

#### 7 February

##### Ottonian Art II

- 10.00 Gallery Talk
- 11.10 Ottonian Church Architecture *Richard Plant*
- 12.30 Bernward, Bishop of Hildesheim and Hitda, Abbess of Meschede: great patrons of Ottonian Art *Henry Mayr-Harting*
- 14.30 The Origins and Aesthetic Ideals of Ottonian Art *Henry Mayr-Harting*
- 15.30 Gallery Talk

#### 14 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*

#### 21 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

#### 28 February

##### 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*

#### 6 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*

#### 13 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

#### 20 March

##### Romanesque Contexts: Historical and Philosophical

- 11.10 Historical background: Europe 1050–1250 *Cathy Oakes*
- 12.30 Pilgrimage and the Cult of Relics *Cathy Oakes*
- 14.30 The new orders: Cistercians, Carthusians and the Mendicants *Cathy Oakes*

#### 27 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*

## SUMMER TERM PROGRAMME & DATES:

Fridays, 24 April–10 July 2020

### Summer term: 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.

### 24 April

#### Romanesque England

- 10.45 Introduction Sally Dormer
- 11.10 English Romanesque Architecture *Richard Plant*
- 12.30 Case Study: Durham Cathedral *Richard Plant*
- 14.30 Case Study: The Cloisters Cross *Cathy Oakes*

### 1 May

#### The Road to Santiago de Compostela

- 11.10 Case Study: The Toulouse School *Jethro Lyne*
- 12.30 From Le Puy to the Pyrenees *Jethro Lyne*
- 14.30 The Camina Franca *Jethro Lyne*

### 8 May

#### Patrons and Patterns of Devotion

- 11.10 Wall Paintings *Sally Dormer*
- 12.30 Romanesque Images of the Virgin *Cathy Oakes*
- 14.30 Secular Patrons and Secular Art *Cathy Oakes*

### 15 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 Romanesque Catalonia *Rose Walker*
- 15.30 Gallery Talk

### 22 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*

### 29 May

#### Sicilian Kings and Byzantine Emperors

- 11.10 Middle Byzantine Art 1050–1250 *Eileen Rubery*
- 12.30 Making mosaics in Norman Sicily *Eileen Rubery*
- 14.30 Sicily and the wider world *Umberto Bongianino*

### 5 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*

### 12 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

### 19 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*

### 26 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

### 3 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*

### 10 July

#### The Crusades

- 11.10 Crusading and Outremer *Angus Stewart*
- 12.30 Crusader Castles *Angus Stewart*
- 14.30 The 4th Crusade *Sally Dormer*

### Guest Lecturers Include:

*Dr Meg Boulton*, Lecturer,  
University of York

*Anna Eavis*, Curatorial Director,  
English Heritage

*Dr Cecily Hennessy*, Academic Director,  
Christie's Education

*Dr Steve Kershaw*, Lecturer, Continuing  
Education, University of Oxford

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

*Dr John McNeill*, Lecturer, Continuing  
Education, University of Oxford

*Dr Anna McSweeney*, Lecturer in Art  
History, University of Sussex

*Dr Richard Plant*, Independent lecturer,  
formerly Christie's Education

*Dr Alessandro Scafi*, Lecturer in Medieval  
and Renaissance Cultural History, The  
Warburg Institute, University of London

*Dr Angus Stewart*, Lecturer,  
University of St Andrews

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.

### Term and Day Tickets

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 four weeks before the start of each term.

### Booking and Further Information

Course tickets will be available for priority booking for V&A Members from 9.30am Monday 6 May 2019. This only applies to the new 2019–20 Year, Short and Weekend V&A Academy Course programme and does not include Art Pursuits Abroad cultural tours or any other V&A Academy events. General booking will open on 9.30am Monday 13 May 2019, subject to availability. All courses are listed and available to book online at [vam.ac.uk/courses](http://vam.ac.uk/courses). Our Contact Centre team are also available by calling 020 7942 2000 from 9.30 – 17.30, Monday – Sunday to take bookings over the phone or answer questions.

Please see each course listing for details of ticket prices. Seniors (over 60s) are eligible for a ticket price reduction with further reductions available for ES40 holders and registered disabled people. A carer may accompany a registered disabled course student for free, please inform the Contact Centre team when booking. No further price reductions on the full ticket price are available to V&A Members, patrons or students.

### Refunds

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.

Cover: DETAIL Panel, Ivory, The Resurrection, Switzerland, 875-900

Inside cover: DETAIL Tabernacle, Walrus ivory figures mounted in a setting of gilt copper and enamel on an oak core. Cologne, ca. 1180.

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