The two and a half centuries between 1250 and 1500 are some of the richest and most fascinating in the history of western European art. Spanning the periods of the High Gothic and the Renaissance, it was an era of profound cultural, intellectual and social change. Geographically the course encompasses the whole of Western Europe, while emphasising those countries where significant developments took place.

At the core of the course are the visual arts in all their varied manifestations. Many of them are outstandingly represented in the V&A: painting, sculpture and architecture, metalwork and tapestry, stained glass and maiolica, manuscript illumination and prints. Broader issues crucial to artistic developments are also addressed: political and social structures, Christian thought and devotional practice, the rediscovery of classical antiquity, and patronage. The processes and techniques involved in producing works of art and artefacts are investigated, and related themes such as literature and dress introduced. Case studies offer the opportunity to focus on major works of art and their makers within the broader thematic context of the course as a whole.

**Course Director**
Dr Paula Nuttall is an art historian specialising in the Renaissance, and has taught on the Medieval and Renaissance Year Course since its inception in 1993. She gained her B.A. and Ph.D at the Courtauld Institute of Art, writing her doctoral thesis on artistic relations between the Netherlands and Italy. She has published widely in this field, including *From Flanders to Florence, the Impact of Netherlandish Painting, 1400–1500* (Yale 2004), and co-curated the exhibition *Face to Face: Flanders, Florence and Renaissance Painting* at The Huntington, San Marino (California) in 2013. Paula also lectures for the National Gallery, the Art Fund and the Arts Society, and is an Associate Lecturer at the Courtauld.

**Course Tutor and Medieval Consultant**
Dr Sally Dormer was Director of the Late Medieval and Early Renaissance Year Course 1993-2009 and is currently Director of the V&A Early Medieval Year Course. She is a specialist medieval art historian and lecturer who gained an MA in Medieval Art History and a Ph.D on medieval manuscript illumination at the Courtauld Institute. Sally is Dean of European Studies, a study-abroad semester for undergraduate students from the University of the South and Rhodes College, USA, and teaches for the Art Fund, the Arts Society and Swan Hellenic.

The Virgin & Child, Cast of a stucco relief, front view, after & Donatello, Florence, c.1435-40
Autumn Term Programme & Dates:
Tuesdays, 25 September – 11 December 2018

The first term covers the period c.1250–1350, when the fully-fledged Gothic style spread from the Île de France throughout Europe, with Paris in the vanguard of artistic centres. Intellectual life was dominated by the universities, while spiritually the mendicant Dominican and Franciscan orders were increasingly influential in encouraging popular devotion amongst the laity. This is the era of the great late Gothic cathedrals of France and England, whose influence dominated European architecture of the period, and for which much important sculpture and stained glass was produced.

Religious life inevitably also played a crucial part in determining the form and function of small-scale works of art. The course considers liturgical and devotional practices and related objects including altarpieces, vestments, liturgical vessels and Books of Hours. Secular life produced its own art forms, such as manuscripts, tapestry and jewellery. Such objects and their functions remained fundamentally unchanged until 1500, although their style changed dramatically.

Conversely, the beginnings of social and ideological change, fundamental to later developments, were already evident. Towns were emerging as centres of wealth and power and, for the first time, artistic personalities can be identified. A dawning interest in the antique is apparent in the philosophy of theologians and scholars from Thomas Aquinas to Petrarch. In Italy sculptors such as the Pisani were aware of antique sources, while Florentine and Sienese painters achieved unprecedented realism which gradually spread to northern Europe through the travels of artists and patrons.

25 September
Contexts: Philosophical and Theological
10.30 Introduction Paula Nuttall
11.10 The Medieval Universities Gordon Mursell
12.30 Philosophers and Theologians Gordon Mursell
14.30 The Antique Gordon Mursell

2 October
Contexts: Historical and Devotional
11.10 Emperors, Kings and Princes: Secular Authority in Western Europe Sally Dormer
12.30 Popes, Bishops and Friars: Ecclesiastical Authority in Western Europe Sally Dormer
14.30 Late Medieval Devotion to the Virgin Catherine Oakes

9 October
Art, Artefacts and the Liturgy
11.10 Late Medieval Devotional and Liturgical Practice Peter Draper
12.30 Altarpieces and Altars Peter Draper
14.30 Liturgical Vestments, Furniture and Vessels Peter Draper

16 October
Italian Gothic Sculpture
10.10 Looking at Pictures and Objects Paula Nuttall
11.10 Case Study: Nicola Pisano – The Pisa Baptistry Pulpit John Renner
12.30 Assisi and Late 13th Century Painting John Renner
14.30 Painting Techniques: Tempera and Fresco Vicky Leanse

23 October
Giotto and Italian Painting c. 1300
10.00 Gallery Talk
11.10 Case Study: Giotto – the Arena Chapel John Renner
12.30 Italian Gothic Sculpture John Renner
14.30 Florentine Trecento Painting: Giotto and After John Renner
15.30 Gallery Talk

30 October
Trecento painting in Siena
11.10 Case Study: Duccio’s Maestà John Renner
12.30 Siena: Early Trecento Panel Painting John Renner
14.30 Siena: Early Trecento Mural Painting John Renner

6 November
Gothic Church Architecture in Northern Europe
11.10 French Gothic Architecture Sally Dormer
12.30 Gothic Architecture in England, Germany and Spain Sally Dormer
14.30 Case Study: Westminster Abbey Sally Dormer
Spring Term Programme & Dates: Tuesdays, 8 January – 2 April 2019

The second term continues from 1350 to c.1440, by which time new styles and attitudes had emerged both in the North and in Italy. Gothic art reached its apogee in the late 14th century courts of Bohemia, Burgundy and France, where patrons such as Jean de Berry commissioned buildings and sculpture, metalwork and manuscripts of superlative craftsmanship and beauty. Increased interchange occurred across the Alps as Parisian painters became aware of Italian ideas. The florid style of late Gothic architecture continued to evolve until 1500, spreading as far south as Milan and reaching its most fantastical in the German countries.

Growing urbanisation and the rise of the middle classes led to changes in patronage and artistic consumption, which ceased to be the preserve of the Church and the ruling elite. Painters and sculptors sought increasingly to reproduce the world about them both in the North and Italy, although this was often achieved by very different means. In the Netherlands oil painting enabled Jan van Eyck and Rogier van der Weyden to paint with astonishing fidelity to appearances, while in Italy the rediscovery of classical antiquity, promoted by humanist scholars, contributed to the creation of a new realistic style by Donatello, Ghiberti and Masaccio in Florence. The first post-classical theory of art was written by Alberti, and Brunelleschi developed a new architectural style based on classical principles of symmetry and proportion.
12 March
Brunelleschi and Early Renaissance Architecture
10.00 Gallery Talk
11.10 The Classical Language of Architecture Paula Nuttall
12.30 Case Study: Brunelleschi – San Lorenzo Dorigen Caldwell
14.30 Architectural Theory and Practice Paula Nuttall
15.30 Gallery Talk

19 March
Masaccio and Early Renaissance Painting
11.10 Late Gothic Painting in Italy Geoff Nuttall
12.30 Case Study: Masaccio – the Brancacci Chapel Paula Nuttall
14.30 Alberti and Florentine Painting in the wake of Masaccio Paula Nuttall

26 March
Piero Della Francesca and Perspective
11.10 Perspective and Proportion Andrew Spira
12.30 Case Study: Piero della Francesca and Perspective Andrew Spira
14.30 Drawing Caroline Brooke

2 April
Donatello and Early Renaissance Sculpture
10.00 Gallery Talk
11.10 Sculpture Techniques Glyn Davies
12.30 Case Study: Donatello – the Santo Altarpiece Jim Harris
14.30 Tombs and Monuments Jim Harris

Summer Term Programme & Dates:
Tuesdays, 30 April – 9 July 2019

The final term covers the period 1450–1500. In Italy, stylistic innovations spread from Florence to northern Italy, Venice and Rome through the travels of artists such as Donatello and Verrocchio, influencing Mantegna, Bellini and others. Brunelleschi’s perspective, Alberti’s theories, and the mathematical and scientific knowledge of Piero della Francesca and Leonardo da Vinci underscored the increasingly intellectual content of the arts and contributed to the rising status of the artist. So too did a growing engagement with classical antiquity, exemplified by Botticelli’s mythological paintings. Northern Europe remained largely unaffected by renaissance developments, but northern innovations such as oil painting and printmaking spread to Italy and had a transformative impact. Patrons continued to play a crucial role, notably the Medici in Florence, the Gonzaga in Mantua and the Montefeltro in Urbino. As the century progressed, the growth of private wealth fuelled demand for objects made for the home, such as devotional images and portraits, marriage chests and maiolica. Reproductive techniques in media such as terracotta and print evolved to cater for demand down the social scale. Amongst the elite, the rise of collecting, prompted by the cult of Antiquity, also encouraged the development of new art forms, notably small bronzes.

The period concludes with the French invasions of Italy at the end of the century, the new aesthetic ideal embodied in the transition from Early to High Renaissance and the spread of Italian influence north of the Alps, giving Italy an artistic pre-eminence unparalleled before 1500.

30 April
Florence and Rome
10.55 Introduction Paula Nuttall
11.10 The Medici Paula Nuttall
12.30 Case Study: the Cardinal of Portugal’s Chapel at San Miniato, Florence Paula Nuttall
14.30 Art and Patronage in 15th Century Rome Geoff Nuttall

7 May
Patronage in Northern Italy
10.00 Gallery Talk
11.10 The Italian Courts Paula Nuttall
12.30 Case Study: Mantegna – the Camera Picta in Mantua Paula Nuttall
14.30 Allegory and Mythology Caroline Brooke
15.30 Gallery Talk

14 May
Renaissance Venice
11.10 Venice and its Traditions Paula Nuttall
12.30 Venice and the Renaissance Paula Nuttall
14.30 Case Study: Carpaccio and Narrative Cycles in Venice Antonia Gatward Cevizli

21 May
The Influence Of Netherlandish Painting
11.10 Netherlandish Painting: the Founders’ Heritage Paula Nuttall
12.30 Painting in the North outside the Netherlands Catherine Reynolds
14.30 Netherlandish Painting and Italy Paula Nuttall

28 May
Books, Printing and Goldsmiths’ Work
10.00 Gallery Talk
11.10 Manuscripts in the 15th Century: 1420–1500 Catherine Reynolds
12.30 Prints and Printmaking Catherine Reynolds
14.30 15th Century Goldsmiths’ Work Marian Campbell
15.30 Gallery Talk

4 June
Art and Spirituality
11.10 Pessimism, Pathos and Piety Paula Nuttall
12.30 Private Devotional Images Paula Nuttall
14.30 Beyond Brunelleschi: Church Architecture in Italy Dorigen Caldwell

11 June
Secular Architecture in Italy
10.00 Gallery Talk
11.10 The Ideal Renaissance City Jane Bridgeman
12.30 Palaces and Villas Paula Nuttall
14.30 The Domestic Interior in Renaissance Italy Jane Bridgeman
15.30 Gallery Talk

18 June
People And Possessions
11.10 The Renaissance Portrait Paula Nuttall
12.30 Renaissance Dress Jane Bridgeman
14.30 Maiolica Terry Bloxham
25 June
Late Fifteenth-Century Sculpture
10.00 Gallery Talk
11.10 Sculpture in Later 15th Century Florence
Jim Harris
12.30 Italian Bronzes: Techniques and Contexts
Peta Motture
14.30 German Limewood Sculpture
Catherine Wilson
15.30 Gallery Talk

10.00

2 July
Leonardo Da Vinci and New Directions
11.10 Late 15th Century Florentine Painting
Paula Nuttall
12.30 Case Study: Leonardo da Vinci – the Virgin of the Rocks
Paula Nuttall
14.30 The Rise of the Artist
Geoff Nuttall

9 July
Conclusions: Art Around 1500
11.10 From Early to High Renaissance
Paula Nuttall
12.30 Europe on the Eve of the 16th Century
Catherine Reynolds
14.30 Interpretations of the Renaissance
Paula Nuttall

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 16 seminars throughout the year which take place on Tuesdays 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 words, and one 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 Paula Nuttall and Dr Sally Dormer

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.

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.

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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.