V&A Academy
Late Medieval to Early Renaissance
1250–1500
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, related themes such as literature and dress are introduced, and approaches to the history of the subject are considered. 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, becoming Director in 2010. She gained her B.A. and Ph.D at the Courtauld Institute, 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 Art Fund and the Arts Society, and was formerly 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 and the Arts Society.
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.

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.

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 up until 1500, although their style changed dramatically.

### 24 September

**Contexts: Philosophical and Theological**

**10.30** Introduction *Paula Nuttall*

**11.10** Lady Philosophy and The Eye of Providence: Action and Contemplation in the Late Middle Ages *Alessandro Scafi*

**12.30** Translation, Transition, Transformation: The Ageing of the Middle Ages *Alessandro Scafi*

**14.30** Writing the Story of Art from Pisano to Pisanello: A History of Scholarship Then and Now *Catherine Oakes*

### 1 October

**Contexts: Historical and Devotional**

**11.10** Emperors, Kings, Princes and Merchants: 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*

### 8 October

**Luxury Arts: Gold and Ivory**

**10.00** Gallery Talk

**11.10** Ivory Carving *Sally Dormer*

**12.30** The Goldsmith’s Craft *Sally Dormer*

**14.30** Enamelling Techniques *Sally Dormer*

**15.30** Gallery Talk

### 15 October

**Italian Gothic Sculpture**

**11.10** Case Study: Nicola Pisano – The Pisa Baptistery Pulpit *John Renner*

**12.30** Italian Gothic Sculpture *John Renner*

**14.30** Painting Techniques: Tempera and Fresco *Vicky Leanse*

### 22 October

**Giotto and Italian Painting C. 1300**

**11.10** Assisi and Late 13th Century Painting *John Renner*

**12.30** Case Study: Giotto – the Arena Chapel *John Renner*

**14.30** Florentine Trecento Painting: Giotto and After *John Renner*

### 29 October

**Trecento Painting in Siena**

**11.10** Case Study: Duccio’s Maestà *John Renner*

**12.30** Sienese Panel Painting *John Renner*

**14.30** Sienese Mural Painting *John Renner*

### 5 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*

### 12 November

**Civic Architecture And Church Sculpture**

**10.00** Gallery Talk

**11.10** Italian Gothic Architecture *Sally Dormer*

**12.30** Architectural Sculpture: North and South *Sally Dormer*

**14.30** Castles and Fortified Architecture *Catherine Oakes*

**15.30** Gallery Talk

### 19 November

**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*

### 26 November

**Painting And Manuscripts**

**11.10** Painting in the North 1250–c.1300 *Sally Dormer*

**12.30** Manuscript Painting in England and France: 1300-80 *Catherine Oakes*

**14.30** Books of Hours *Catherine Oakes*

### 3 December

**Sacred And Secular Art**

**10.00** Gallery Talk

**11.10** Stained Glass 1250-1400 *Anna Eavis*

**12.30** Case Study: the Queen Mary Psalter *Sally Dormer*

**14.30** Romance Manuscripts and the Roman de la Rose *Sally Dormer*

**15.30** Gallery Talk

### 10 December

**Secular Buildings**

**11.10** Domestic Architecture and Interiors *Catherine Oakes*

**12.30** Secular Wall Painting *Catherine Oakes*

**14.30** Islamic Spain *Sally Dormer*
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.

7 January
Late Gothic Architecture in England And France
10.55 Introduction Paula Nuttall
11.10 Architecture in France and England: Perpendicular and Flamboyant
Catherine Oakes
12.30 The English Parish Church
Catherine Oakes
14.30 English Alabasters and the Influence of the Golden Legend Sally Dormer

14 January
Textiles And Gem Stones
11.10 Embroidery Catherine Reynolds
12.30 Tapestry Catherine Reynolds
14.30 Late Medieval Jewellery Sally Dormer

21 January
Late Gothic Architecture in Germany and Italy
10.00 Gallery Talk
11.10 Late Gothic Architecture in Germany
Alexandra Gajewski
12.30 Case Study: Milan Cathedral
Alexandra Gajewski
14.30 Europe c.1400 Catherine Reynolds
15.30 Gallery Talk

28 January
Late 14th Century Panels And Portraits
11.10 Bohemian Art Catherine Reynolds
12.30 Case Study: the Wilton Diptych Sally Dormer
14.30 The Development of Portraiture Catherine Reynolds
15.30 Gallery Talk

4 February
Three Royal French Patrons
11.10 Charles V Catherine Reynolds
12.30 Jean de Berry Sally Dormer
14.30 Philip the Bold Paula Nuttall

11 February
Early Netherlandish Painting
10.00 Gallery Talk
11.10 Painting in the North: 1380–1420
Catherine Reynolds
12.30 Early Netherlandish Painting: The Founders Paula Nuttall
14.30 Painting Techniques: Oil Vicky Leanse
15.30 Gallery Talk

18 February
Jan Van Eyck and Rogier Van Der Weyden
11.10 Early Netherlandish Painting: Material and Spiritual Realities Catherine Reynolds
12.30 Case Study: Hubert and Jan van Eyck – the Ghent Altarpiece Catherine Reynolds
14.30 Case Study: Rogier van der Weyden – the Descent from the Cross Paula Nuttall

25 February
Contexts: Corporations, Commerce and Learning
11.10 Guilds Catherine Reynolds
12.30 Markets and Marketing
Catherine Reynolds
14.30 Revival and Renewal: Renaissance Humanism Alessandro Scafi

3 March
Early Renaissance Florence
11.10 Florence: the New Rome Paula Nuttall
12.30 Sculpture in Early Quattrocento Florence Jim Harris
14.30 Case Study: Ghiberti – the Gates of Paradise Jim Harris

10 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

17 March
Masaccio and Early Renaissance Painting
11.10 ‘International Gothic’ 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

24 March
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
15.30 Gallery Talk
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.

21 April
Perspective and Drawing
10.55 Introduction Paula Nuttall
11.10 Perspective and Proportion Andrew Spira
12.30 Case Study: Piero della Francesca and Perspective Andrew Spira
14.30 Drawing Caroline Brooke

28 April
Patronage in Florence And Rome
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

5 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

12 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

19 May
The Influence of Netherlandish Painting
10.00 Gallery Talk
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
15.30 Gallery Talk

26 May
Books and Printing
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

2 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

9 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

16 June
People and Possessions
11.10 The Renaissance Portrait Paula Nuttall
12.30 Renaissance Dress Jane Bridgeman
14.30 Maiolica Terry Bloxham

23 June
Leonardo Da Vinci and New Directions
10.00 Gallery Talk
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
15.30 Gallery Talk

30 June
Late 15th Century Sculpture
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

7 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
Guest Lecturers Include:
Dr Sally Dixon-Smith, Tower of London
Peter Draper, Visiting Professor, Birkbeck, University of London
Dr Anna Eavis, Curatorial Director, English Heritage
Dr Alexandra Gajewski, Reviews Editor, The Burlington Magazine
Dr Jim Harris, Ashmolean Museum, Oxford
Peta Motture, V&A Senior Curator
Dr Catherine Oakes, Director of Studies, University of Oxford, Dept of Continuing Education
Dr Alessandro Scafi, Warburg Institute, University of London
Dr John Renner, Associate Lecturer, Courtauld Institute
Dr Catherine Reynolds, Christie’s manuscript consultant

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 box 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 and Christie’s Education.

The option involves 18 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 each
* 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 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.

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. 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.