



RENAISSANCE

AUTUMN 2011

BEGINNING WITH...

TWO TUESDAYS in SUMMER

ALTARPIECES

LITURGICAL CHANGE AND THE RISE OF THE MEDIEVAL ALTARPIECE

TUTOR DR CATHY OAKES

TUESDAY 19 JULY

Though its invention came about in the Middle Ages, the altarpiece is rooted in the ancient Church tradition of employing sacred imagery to enhance the liturgy with visual aids (*adiaphora*); its formal development shaped by vernacular traditions in Christian sacred art. Particular customs of liturgical and devotional practice allowed the priest celebrating Mass to emerge from behind his altar, his back to the congregation. Vividly decorated panels above, indeed soaring above, head height, were then created to visually reinforce the Catholic devotion to the Eucharist with the communion of saints instructing, urging, and delighting.

MEET 11 am INSCAPE Whitehall
ENDS 4 pm V & A

COST £55 members, £65 non-members, including sandwich lunch with cordial, with a 20% discount if you book both this day and Tuesday 26 July, see below.

DEVOTION BY DESIGN: ITALIAN ALTARPIECES 1300-1500

TUTOR CLARE FORD-WILLE

TUESDAY 26 JULY

A number of the 40 pieces in the National Gallery summer exhibition, *Devotion by Design: Italian Altarpieces before 1500*, have never been on public display before. Drawing on the wealth of scientific examination and scholarly study undertaken in the field over the past 30 years this exhibition investigates the original functions and appearances, as well as formal, stylistic and typological developments of altarpieces. Several will be free-standing or with frames removed enabling closer examination of their construction. An illustrated lecture in INSCAPE Whitehall will place these works in their original contexts before visiting the exhibition.

MEET 11 am INSCAPE Whitehall
ENDS 4 pm National Gallery

COST £65 members, £75 non-members, including coffee, exhibition entry and sandwich lunch with cordial, with a 20% discount if you book both this day and Tuesday 19 July

RENAISSANCE PAGEANTS: A NEW VIEW OF HAMPTON COURT

TUTOR DR RICHARD WILLIAMS

THURSDAY 22 SEPTEMBER

On the aspiring Gothic gatehouse of Hampton Court curious terracotta roundels, like eyes on a rearing basilisk, depict Roman emperors paying homage to their patron prince Cardinal Wolsey. Such contrasts of decoration and architecture are typical of the English Renaissance, determined to preserve romance in the new world of order. We see how the English under Wolsey, Henry VIII and later monarchs used Hampton Court to put Britain on the Renaissance map of Europe. Fascinating paintings of historic events, such as the Field of the Cloth of Gold, and, Mantegna's dazzling *Triumph of Caesar* series, with its great procession of shields, banners, and trophies, adorn the walls.

MEET 11 am Hampton Court

ENDS 4 pm Hampton Court

COST £70 members, £80 non-members including entry

500 YEARS OF VASARI

TUTOR DR MICHAEL DOUGLAS-SCOTT

FRIDAY 23 SEPTEMBER

Giorgio Vasari (1511-1574) artist, artists' biographer, art theoretician, and member of the founding faculty of the first formal academy of art, regarded great art as that produced by those who could select, imitate and adjust 'the most beautiful things in nature' in a way both 'realistic' and 'unforced'. Artists who did not draw, and whose sense of form was eccentric, like Titian, were deplored. Artists like Leonardo and Rafael who with almost divine ease created graceful harmonies of composition and colouring, led the rebirth, the *rinascita*, a much heralded emergence from barbarian mud.

MEET 11 am INSCAPE Whitehall

ENDS 4 pm National Gallery

COST £65 members, £75 non-members including coffee, sandwich lunch with cordial

THE GRAND TOURIST

TUTOR NICHOLAS FRIEND

THURSDAY 3 NOVEMBER

The Grand Tour was a rite of passage for wealthy young Englishmen, a three-year European culture course, beginning in Paris and ending in Naples. Grand Tourists drove their tutors to despair, and Roman art dealers to delight, by their idiocy. There were connoisseurs amongst them: Lord Leicester of Holkham; Robert Adam the architect; and William Beckford the writer. And good artists to serve them: Pompeo Batoni brilliantly posing English milords among Roman antiquities, and glorious vedutisti such as Canaletto, Guardi and Pannini; even the less well-off could return with Piranesi etchings.

MEET 11 am INSCAPE Whitehall

ENDS 4 pm National Gallery

COST £65 members, £75 non-members including coffee, sandwich lunch with cordial

LEONARDO DA VINCI COMES TO LONDON

TUTOR CLARE FORD-WILLE

ORIGINS OF A MASTER: HIS PRECURSORS AND EARLY LIFE: **OVERVIEW**

WEDNESDAY 9 NOVEMBER INSCAPE WHITEHALL DAY

MATURITY: HIS MASTERPIECES AND PATRONS: **EXHIBITION DAY**

WEDS 16 OR WEDS 30 NOVEMBER INSCAPE WHITEHALL AND NATIONAL GALLERY

There has never before been an exhibition devoted to Leonardo the painter. Yet he was the greatest revolutionary in Renaissance art. In his hands, painting became a contribution to philosophy and science rather than merely a craft: all outlines, whether of drawing or thinking, were blurred by him. He was the first artist to raise more questions than he solved, whether by setting the Immaculate Conception in a spiky, dark, rocky landscape, or bringing the terrified anxiety of the Last Supper disciples to life, as if the event was taking place amongst the monks while they ate.

MEET 11 am INSCAPE Whitehall

ENDS 3:30 pm

COST For one day £80 members, £90 non-members including coffee, lunch with wine.
For two days, £145 members, £165 non-members. Places limited to 25 each day.

ARTIST IN QUESTION: MICHELANGELO

TUTOR NICHOLAS FRIEND

THURSDAY 17 NOVEMBER OR TUESDAY 6 DECEMBER

Seen as divine by Vasari and Reynolds, Michelangelo's painting, sculpture, architecture and poetry were far from indifferent to the complex politics, literature and patronage of his own time. His mighty *Last Judgement* in the Sistine Chapel was a visceral response to the sack of Rome by the mutinous armies of the Holy Roman Empire 13 years before; his magnificent dying slaves are eloquent testimony to the anguish of his times; his anteroom to the Bibliotheca Laurenziana was so ahead of its time it even influenced Jackson Pollock; the beauty of his sonnets reveal a truly tortured sensitive soul.

MEET 11 am INSCAPE Whitehall

ENDS 4 pm INSCAPE Whitehall

COST £75 members, £85 non-members including coffee, lunch with wine

MORE THAN MEETS THE EYE

TUTORS JACQUI ANSELL WITH NICHOLAS FRIEND

TUESDAY 29 NOVEMBER

Clothing as statement of one's wealth and social status played a large role in Renaissance society and art. While the early Renaissance period saw women wearing fewer layers, usually of kirtle (frock) and gown, by mid 1500s the women's silhouette was stiff but puffed out and layered. Padding was the rage, whether on sleeves, doublets or stockings; puffs appeared like colourful boils on the chest, back, arms, legs and feet. Doublets were artfully slashed to reveal layers underneath as reaction grew to restrictions against the wearing of more than one colour. We discuss how developments in the vitality and variety of Renaissance costume were paralleled by their portrayal in the painting, architecture and sculpture of the time.

MEET 11 am INSCAPE Whitehall

ENDS 4 pm National Gallery

COST £65 members, £75 non-members including coffee, sandwich lunch with cordial

RENAISSANCE GEMS: LUCCA, PISA, PRATO, PISTOIA AND BARGA

TUTOR CLARE FORD-WILLE

SATURDAY 22 TO THURSDAY 27 OCTOBER 2011

In 1063 **Pisa** celebrated its victory over the Saracens at Palermo with a stunning new cathedral whose grey-green and white marble lacy tiered arcades influenced great churches in **Lucca**, **Pistoia** and **Prato**. Like jewels between the Renaissance clasps of Pisa and Florence, these ancient cities still reverberate with spectacular achievements of the vital artistic transmissions following massive political upheavals.

Inside Pisa's Cathedral and its 12c Baptistry astounding pulpits were sculpted by Nicola Pisano and his son Giovanni in the later 13c. Affirming that Christianity shared with ancient Roman belief a dependence on narrative the Pisani virtually copied an antique Hercules for a figure of Christian Virtue from a nearby sarcophagus. They carved vibrant dramas such as the *Adoration of the Magi* or the *Massacre of the Innocents* providing vigorous visual support for preaching the Christian narratives.

Lucca's silk trade rivalled even that of Byzantium. Modern development has failed to penetrate its massive warm brick ramparts. San Martino, San Michele in Foro, and San Frediano contain important medieval frescoes, while Jacopo della Quercia's Cathedral masterpiece tomb shares with the Pisani the classical influence of the Roman sarcophagi in Pisa. Ancient Rome's influence continues in the eloquently drawn figures, and illusions of architectural space, of the later Lucca art of Lippi, Ghirlandaio and Fra Bartolomeo.

The ancient and prosperous medieval hilltop cathedral town of **Barga** owed its allegiance to Lucca then Florence. Its Duomo, the most prominent example of Romanesque architecture in the Serchio Valley, shows examples of five hundred years of artistic embellishment.

Pistoia, nestled at the foot of the Apennino mountains, sought protection from Florence in the 14c. Inside the black and white striped marble 12c Cathedral is a masterpiece of medieval metalwork, a silver altarpiece studded with 628 figures dedicated to San Jacopo. Underneath the impressive portico of Ospedale del Ceppo is Giovanni della Robbia's polychrome terracotta frieze with lively scenes of peasants and pilgrims.

Prato was sold in 1351 to Florence for 17,500 golden florins. In the Duomo is a Florentine Renaissance masterpiece, the fresco cycle by Filippo Lippi, now magnificently restored. Attached to the corner of the building is Donatello's pulpit of rampaging putti.

COST £1595 members, £1645 non-members, including return flights London-Pisa, all transfers, five nights accommodation, breakfasts, two evening meals with wine, evening concert, private view, all entrance fees and gratuities. No SRS. Deposit £150.

OUR HOTEL HOTEL ILARIA 4* VIA DEL FOSSO 26 LUCCA

SATURDAY 22 OCTOBER PISA
Depart London Gatwick 10:55. Arrive Pisa Airport 14:00. **Pisa:** Piazza dei Miracoli, Duomo, Sinopie Museum, Battistero, Camposanto; transfer to **Lucca;** dinner

SUNDAY 23 OCTOBER BARGA
Walkabout, Duomo and lunch in Barga; Borgo a Mozzano; **Lucca**

MONDAY 24 OCTOBER LUCCA
San Michele in Foro, Duomo, San Frediano; free time; Puccini and Mozart evening concert in San Giovanni Church

TUESDAY 25 OCTOBER PISTOIA
Pistoia: Duomo, Baptistry, Sant'Andrea;
Lucca: Palazzo Mansi, Villa Guinigi

WEDNESDAY 26 OCTOBER PRATO
Prato: Duomo, Museo del Duomo, Santa Maria delle Carceri, Palazzo Datini with private talk by Dr M.R. de Gramatica, Director of Archivio di Stato di Prato;
Lucca, dinner

THURS 27 OCT SAN PIERO A GRADO
Basilica di San Pietro Apostolo. Depart Pisa Airport 14:45. Arrive London Gatwick 15:55

THE FLORENCE OF DANTE, PETRARCH AND BOCCACCIO

TUTOR NICHOLAS FRIEND

FRIDAY 28 TO MONDAY 31 OCTOBER 2011

European culture was totally recast by Dante, Petrarch and Boccaccio in 14c Florence. Inspired by the secular veracity of classical literature and the unabashed realism of classical art, these three writers were revolutionary in their ways of thinking, and writing about painting, love, the individual, and society. Their influence on western art and culture is enormous.

Dante's extraordinary *Divine Comedy* directly inspired Giotto, Petrarch, Boccaccio, and their numerous followers. For Dante Love is the divine gift which redeems man in the eyes of God; his love for Beatrice would be the reason for poetry and for living.

Seventeen when Dante died Petrarch, also celebrated a similarly unrequited passion for 'Laura' in his *Canzoniere*, 366 of the most influential poems in European literature. Seeing women as the true source of inspiration he directly challenged the Catholic concept of happiness as only obtainable in the next world.

Boccaccio invited Petrarch to his home when he returned to Florence from Naples. The two friends established the foundations of Renaissance humanism by rediscovering classical texts and art; they insisted on an unbroken continuity between so-called 'pagan' and Christian creativity. Petrarch left 50 florins to Boccaccio "to buy a warm winter dressing gown" though he had only one year to wear it.

Boccaccio wrote the *Decameron* in Italian vernacular with a vividness of dialogue far surpassing that of his contemporaries writing in formulaic Latin. His biography of one hundred and six historical and mythological women, *De mulieribus claris*, was the first collection in Western literature devoted solely and exclusively to women. In 1373 his lectures on Dante at the Santo Stefano church led to his major *Expositions* on Dante.

It is in this context of a new language for emotion and spirituality that the greatest works of art and architecture in Renaissance Florence must be seen and understood; Giotto's magnificent frescoes of Santa Maria Novella, Masaccio's Brancacci Chapel, Botticelli's humanist paintings, *The Annunciation* of Simone Martini, much praised by Petrarch for painting *vultus viventes* (faces that live) and others in the Uffizi. And Florentine houses, the 14c Casa di Dante, among the storied walls of the 15c Palazzo Davanzati, or the 1450s Palazzo Medici-Riccardi, where Benozzo Gozzoli painted an entire glorious pageant of the *Procession of the Magi*.

COST £1045 members, £1095 non-members, including return flights London-Florence, all transfers, three nights accommodation, breakfasts, two evening meals with wine, private views, all entrance fees and gratuities. No SRS. Deposit £150.

OUR HOTEL GRAND HOTEL MINERVA 4* PIAZZA SANTA MARIA NOVELLA

FRIDAY 28 OCTOBER

Depart London City Airport 09:25 (please note this airport is small, efficient, less stressful and with shorter check in times). Arrive Florence Airport 12:40; San Miniato al Monte; hotel check-in; early evening readings from Dante, Petrarch and Boccaccio; dinner

SATURDAY 29 OCTOBER

Private view of the Baptistery; Campanile, Duomo and Duomo Museum; Santa Maria Novella; Santa Croce

SUNDAY 30 OCTOBER

Uffizi; Palazzo Davanzati; Casa di Dante; private view of Brancacci Chapel; optional return to Uffizi or free time; early evening readings; dinner

MONDAY 31 OCTOBER

Palazzo Medici-Riccardi. Depart Florence Airport 13:15. Arrive London City Airport 14:40

MERCHANTS OF VENICE
LE LORO SCUOLE
TUTOR DR MICHAEL DOUGLAS-SCOTT
THURSDAY 24 TO SUNDAY 27 NOVEMBER

Passing through Venice in 1506 on their way to the Holy Land Sir Richard Guylforde and his chaplain John Whitby witnessed a remarkable sight: 'the most solemne procession that ever I saw... It wold make any man joyous to see it...the grete noumbre of religious folks (with) little children beyrynge in their hand in riche cuppes or other vessayles som plesaunt floures or other well smellynge or rich stuffe, dressed as aungelles...'

Such spectacular processions were the life-blood of medieval Venice. Organised by scuole, charitable associations of laymen, they were the colourful and assertive expression of the prosperous but politically excluded Venetian middle class. Their members practiced a common craft, shared a common national ancestry (Slavs, Greeks, and Albanians), and professed passionate devotion to particular religious cults. They built and embellished the magnificent premises which are at the centre of this unique INSCAPE trip.

In situ, in **Scuola di San Giorgio**, we see Carpaccio's magical representation of George and the Dragon; in **Scuola della Carità**, we witness Titian's Presentation of the Virgin as she stands, alone and unafraid; in **Scuola di San Rocco** 30 masterpieces painted by Tintoretto between 1567 and 1587, utterly unsurpassed in their time. We see the great Tiepolo ceiling in **Scuola de la Carmine**.

In the **Gallerie dell'Accademia** housed in **Scuola Grande of Santa Maria della Carità** we see the superb silver and rock crystal reliquary made for **Scuola di San Teodoro**, and Gentile Bellini's magical painting of the *Miracle of the Relic of the True Cross* made for Scuola di San Giovanni Evangelista; Carpaccio's fairytale narratives for the Scuola di Sant' Ursula; the deep perspectives of Tintoretto's finding of the body of St Mark painted for **Scuola di San Marco**.

The architecture of the scuole is no less remarkable than their contents. The grey and white marble courtyard of **San Giovanni Evangelista** is a light masterpiece by the 15c Venetian Mauro Coducci. He, too, designed the upper parts of **Scuola di San Marco**, while the lower parts show Aslan-like lions at the front of miraculous perspective scenes. **Scuola di San Rocco's** studded marble façade of the early 16c is a radically asymmetrical design for its date.

COST £595 members, £645 non-members including, vaporetta, one evening meal with wine, private views, all entrance fees, evening concert and gratuities. **This cost excludes accommodation and travel to and from the tour.** Deposit £150.

INSCAPE HOTEL PENSIONE ACCADEMIA

DORSODURO VENICE

THURSDAY 24 NOVEMBER

15:00 Pensione Accademia for introductory walk, Scuola di San Giorgio Schiavoni, dinner

SATURDAY 26 NOVEMBER

Gallerie dell'Accademia, Scuola Grande del Carmine, Chiesa di San Trovaso

FRIDAY 25 NOVEMBER

Scuola dei Calegheri, Scuola di San Marco, private visit of Scuola Vecchia della Misericordia and Laboratorio di Restauro (TBC), Scuola dei Mercanti, Church of Madonna dell'Orto, Vivaldi concert at Scuola Grande di San Teodoro

SUNDAY 27 NOVEMBER

Scuola Grande di San Rocco or Mass at San Marco, lunch. Tour ends 13:30.

UK

2011

ABROAD

ISLE OF THANET, KENT
MINSTER ABBEY TO
TURNER CONTEMPORARY
Tuesday 24 to Friday 27 May

A HEBRIDEAN ODYSSEY
Thursday 16 to Wednesday 22 June

CONSTABLE AND SALISBURY
THE SOUL OF LANDSCAPE
WEDNESDAY 22 TO THURSDAY 23 JUNE

OXFORD
25TH ANNIVERSARY SUMMER SCHOOL
Friday 2 to Tuesday 6 September

CAMBRIDGE, AN INSIDER'S VIEW
Thursday 8 to Saturday 10 September

PRIVATE EYE PART II
SUFFOLK SURVIVALS, BECCLES
Tuesday 13 to Thursday 15 September

DORSET
LAND FORMS, ART FORMS & LITERARY FORMS
Friday 30 September to Monday 3 October

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EL GRECO'S SPAIN
Monday 28 March to Saturday 2 April

PALAZZO FARNESE, ROME
Thursday 7 to Saturday 9 April

MANET IN A DAY OR TWO, PARIS
Friday 10 June, or Saturday 11 to Sunday 12 June

PERFECT MARRIAGE IN BURGUNDY
Saturday 25 to Thursday 30 June

FRANK LLOYD WRIGHT'S CHICAGO
Thursday 13 to Friday 21 October

TUSCAN GEMS,
LUCCA, PISTOIA AND PISA
Saturday 22 to Thursday 27 October

FLORENCE
THREE MEN AT THE CENTRE OF THE UNIVERSE
Friday 28 to Monday 31 October

PITT'S PORT
FROM QUINTA TO RABELOS TO PORTO
Friday 11 to Tuesday 15 November

MERCHANTS OF VENICE
LE LORO SCUOLE
Thursday 24 to Sunday 27 November

STOCKHOLM: CHRISTMAS BEGINS
SANTA LUCIA DAY
Saturday 10 to Wednesday 14 December

INDIA
ART, ARCHITECTURE AND BELIEF
Tuesday 17 to Tuesday 31 January 2012