DESCRIPTION:
This course provides a critical account of the Renaissance north and south of the Alps, with a special emphasis on works housed in Viennese collections. The purpose of the course is not only to provide an overview of Renaissance art, but also to compare how key themes develop in different areas. Some of these themes are related to genres: altarpieces, prints, portraits, private devotional images, narrative painting, and popular imagery all have versions that appear in both north and south, but they differ in their forms. In accounting for those differences, we consider not only the artistic sources available to artists (the differences between a realist and classical notion of “nature,” for instance), but also the different social, political and institutional contexts surrounding the art in each place. In this light, religious and political structures; class and social divisions; differing notions of identity and authority; relationship to intellectual culture; and varieties of patronage will all become key themes.

Because Vienna offers a unique opportunity to see the great works of both northern and southern Renaissance art collected in one place, we will make active use of the city’s collections. This will include visits to the Kunsthistorisches Museum to talk about paintings you will be studying in class (among others, this includes works by van Eyck, van der Weyden, Dürer, Baldung, Cranach, Altdorfer, Bruegel, and Heemskerck in the north; and by Mantegna, Bellini, Perugino, Messina, Raphael, Correggio, Giorgione, Titian, Veronese, Parmigianino, and Bronzino from Italy) and may also include visits to the Palais Liechtenstein and/or the Akademie der Bildenden Künste. Museum visits offer the incomparable possibility of seeing works of art in person; they therefore form a key component of the class.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Interest in the subject matter.

METHOD OF PRESENTATION:
Lecture and discussion format, with excursions to see many of the works under consideration in person. Lecture centers around presentation of slides in digital form; class participation is invited, often involving discussion of relevant readings. Where possible we will study works first-hand, in class visits to Viennese collections (primarily the Kunsthistorisches Museum).

Readings will be posted on Moodle, as will handouts such as slide lists.

REQUIRED WORK AND FORM OF ASSESSMENT:
The course expectations include: active participation in class discussions, active participation in museum visits and on-site discussions; completion of all readings in time for class; writing an initial “looking paper” to practice visual analysis of a work of art; taking an in-class midterm exam; writing an analysis paper that involves both close looking and basic research on an object or pair of objects (topics to be assigned); taking a written final exam.

- Visual paper - 15%
- Midterm exam - 25%
- Analysis paper - 25%
- Final exam - 25%
- Class participation - 10%

LEARNING OUTCOMES:
By the end of the course students will be able to:
• Demonstrate a basic understanding of the developments in European art from circa AD 1400 to 1600, including:
  o The ability to evaluate and contextualize key works of major artists,
  o Articulating developments in artistic technique and style,
  o Expressing the role/status of the artist in society, and
  o Comparing characteristics of key artistic movements;
• Demonstrate an understanding of the ways in which art reflected and contributed to Renaissance Europe’s contemporary social, economic, religious, and political developments;
• Evaluate the role of the forces shaping art and artists, including patronage, class, race, gender, and politics; and
• Compose exemplary visual and analytical papers using the skills, methodology, and vocabulary demonstrated in class lectures and discussions, and in required readings.

ATTENDANCE POLICY:
Consistent and regular attendance and participation is required in accordance with Center policy. Students should be in class, on time, prepared, and attentive. Laptops are permitted for note-taking exclusively. Texting in class is not tolerated.

CONTENT:
Progressing from the late 14th century to the late 16th, the course will address such questions as: Where and why did artistic culture flourish in the Renaissance? How can we understand the various ideas of “naturalism” in this era, and why was this concept important? Why was classical antiquity revived in Italy—which version of the “classical,” and whose interests did it serve? What devotional and political interests were served by “realism” in northern Europe? How did early modern rulers and nobles use the visual arts to establish political identities (the KHM’s heavy concentration of works commissioned and/or owned by Hapsburg and North Italian nobles is important here)? How did early modern artistic culture address not only elites, but populist ideas? How was religious change—and the resistance to it—spread by both old and emerging media?

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<th>Week</th>
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• Humfrey, “The Bellini, Vivarini and the Beginning of the Renaissance Altarpiece in Venice,” in Borsook and Superbi, eds., pp. 139-152.  
• Van Os, “The Culture of Prayer” and “Devotional Themes,” pp. 50-129. |
| Week 3 | Signs of Status: Portraits and Court Art | • Berger, pp. 87-120.  
• Cole, Chapter 1.  
Ozment, “Chapter 5: Marketing Luther,” pp. 119-147.  
Silver, “God in the Details: Bosch and Judgment(s),” pp. 626-650. |
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| Week 6 | Dürer, Altdorfer, Patinir: Classical Imitation and Naturalistic Invention | Panofsky, pp. 43-59 on the Apocalypse.  
| Week 8 | Titian, Veronese and Venetian Rivalry | Ilchman, "Venetian Painting in an Age of Rivals," pp. 21-40.  
Puttfarken, “Titian’s poesie for Philip II as Painted Tragedies.”  
### Week 9

- Inexplicable Imagery: Bruegel and Italian Mannerism
- Shearman, Introduction to Mannerism.

### Week 10

- Origins of the Counter-Reformation: Tintoretto; Tying up loose ends

### REQUIRED READINGS:

- Chartier, Roger, ed., The Culture of the Print: Power and Uses of the Print in Early Modern Europe