

Week V: Feb. 6: **The Sacred and the Profane in the Netherlands**

- Snyder, *Northern Renaissance Art*, 399-400, 404-409.
- Craig Harbison, *Mirror of the Artist*, 77-80, 144-5, 160-4.

Feb. 9: **The Sacred and the Profane in Germany**

- Snyder, *Northern Renaissance Art*, 289-95.
- Creighton Gilbert, *History of Renaissance Art*, 350-1, 353, 357.

Week VI: Feb. 13: **Art and the Reformation**

- Stephanie Porras, *Art of the Northern Renaissance*, 148-69.

***Feb. 16: Test 1 (required, in class, unless you have an accommodation through Ventus to write it elsewhere)**

***Feb. 15-17 Quiz 2 (required) available on onQ**

***Feb. 15-17 Bonus Quiz #1 (optional) available on onQ**

Family Day and February Break: Feb. 20-24

Week VII: Feb. 27: **Portraiture and Politics: Holbein**

- Snyder, *Northern Renaissance Art*, 375-91.

March 2: **The Living Flesh: Giorgione and the Young Titian**

- Paoletti and Radke, *Art in Renaissance Italy*, pp. 355-361.
- David Jaffé, ed. *Titian*, pp. 100-111.
- Paul Hills, *Venetian Colour*, pp. 186-92, 215-17.

Week VIII: March 6: **Art and Illusion: Correggio and Giulio Romano**

- Marcia Hall, *After Raphael*, 96-102.
- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 572-7.

March 9: **Stylish Styles: Mannerism in Sculpture and Architecture**

- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 544-50, 552-4, 662-4.
- Stephen J. Campbell and Michael W. Cole, *Italian Renaissance Art*, 2nd ed., vol. II: pp. 495-7, 566-8, 606-9.

*March 10 – Essay due, 5:00 pm, on onQ (details below)

Week IX: March 13: **Stylish Styles: Mannerism in Painting**

- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 558-63, 577-80.
- Marcia Hall, *After Raphael*, 218-224.

*March 14-16 - Quiz 3 (required) available on onQ

March 1

- Stephen J. Campbell and Michael W. Cole, *Italian Renaissance Art*, 2nd ed., vol. II: pp. 454-6, 531-4, 616, 626-7, 682-3, 689.
- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 570-2.

March 23: The Late Michelangelo

- Marcia Hall, *After Raphael*, 132-136, 176-81.
- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 654-9.

Week XI: March 27: Pittura di Macchia: The Late Titian

- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 606-13.
- Paul Hills, *Venetian Colour*, pp. 224-6.

March 30: Art and the Counter Reformation

- Stephen J. Campbell and Michael W. Cole, *Italian Renaissance Art*, 2nd ed., vol. II: 518-20, 558-61, 581-92, 616-7.

*April 3 – **Test 2** (required)- (**required, written in class, unless you have an accommodation through Ventus to write it elsewhere**)

*April 3-5 -Quiz 4 (required) available on onQ

*April 3-5 – Bonus Quiz 2 (optional) available on onQ

April 6 – Other Ways of Telling the Story

April 10 – Exam review

Attendance and Participation in Class

You are expected to attend all classes. Unless you have an accommodation that requires the use of a computer during class, please do not use a computer or other device during lecture but instead take notes using a pen and paper. If you do use your computer to take notes, please do not have any other applications (messages, email, browsing, etc.) open during class. The quizzes, tests, and final exam are all structured to assess your understanding of the material presented in class, and so the best way to succeed in this class is to attend, pay attention, and participate in any discussions. If you cannot make it to a particular class because of illness or a serious crisis, and do not have a classmate who can give you the notes, please let me know.

Readings

All required readings, which are listed above, are available online on e-reserves, through the link on onQ (except for the reading for the first class, for which see the link above).

Test Format

Tests will be written in class (unless you have an accommodation through Ventus to write it elsewhere) on the dates listed on the schedule above. For each test, you will be asked to write **two brief comparison essays**. For each essay, you will be given 2 images that we have studied in this course, along with identifying captions (artist, title, date). Write a brief essay for each comparison, comparing the two images point by point and coming to a conclusion. You may choose to discuss

patronage, style, materials, subject matter, scale, original location, social context, purpose, reception during the period, or any other topics that you deem appropriate to this comparison. Do not praise the works, criticize them, or say that one is in any way better than the other, and do not include subjective comments on how the pieces make you feel.

Quizzes (required)

There are four required quizzes, each available on onQ at the dates noted above. These are multiple choice quizzes on onQ, each 10 questions in length, and you will be given 15 minutes to do the quiz (unless you have an accommodation for extra time, registered in Ventus, so that I can make the appropriate exception on onQ). The quizzes will ask such questions as who the artist is, what the subject matter is, or what the medium is, or who the patron is of a specific work. There could also be questions about, for example, the original physical context of a work or its intended use. All of the works on the quizzes are works that were studied in class (since the beginning of the term for the first quiz and since the previous quiz for subsequent quizzes). There will NOT be questions about dates. There will be one question per page, and you will not be able to go back to a previous page once you have completed the question. Each student will be given different questions in a different order.

Bonus Quizzes (optional)

At around the time of each test, there will be a bonus quiz on onQ. Play the “unknown” images game! You will be given images that we have not studied in this class (but by artists that we have studied) and asked to identify them by correctly identifying the artist (from a list of names). On each bonus quiz, you can earn a bonus of up to 2.5% of your total grade for the course! You will have only 5 minutes to do the quiz once you start. Each student will be given different images in a different order. Once you have completed a question, you cannot go back.

Essay

***Please note that in order to allow for extenuating circumstances, there is a 72 hour grace period for the essay. Essays submitted to onQ up to 72 hours after the deadline will not be penalized. Any essays submitted after that time without an extension negotiated with Prof.**

grace period, short-term academic accommodations of 3 days or less will only be considered in exceptional circumstances. Please see below for more information on academic accommodations.

Write an essay (no less than 5 pp. no more than 6 pp. (including footnotes or endnotes but not including title page, images, or bibliography), typed, double-spaced, 12 point font, 1” margins, uploaded to onQ as a PDF document or Microsoft Word document) on one work of Renaissance art from the sixteenth century (1500s), focusing on interpreting that work of art using one or more written primary sources. (Some of the artists we study in this course, including Leonardo da Vinci, made works in the late 1400s – these are also possibilities, but artists outside of the scope of this course, such as Botticelli, are not.) Primary sources are documents written in the Renaissance (as opposed to modern scholarly interpretations). There are many primary sources available to you in English written in the Renaissance about Renaissance artists and artworks. You will find below lists of primary sources available to you online and in hard copy on reserve at Stauffer library. *Please note that you should not cite the modern scholarly introduction, notes, or postscript from these books, but just the actual words written in the Renaissance. Some artists themselves (such as

Leonardo, Dürer, Bronzino, Cellini, and Michelangelo) were writers. Vasari wrote biographies of Italian artists (as well as a discussion of Dürer's art), many of whom were his personal friends. Other writers wrote lives of the Northern artists (included in Holt's and Stechow's collections). Dolce, a friend of Titian, wrote a dialogue comparing Titian's, Raphael's,

Ignatius of Loyola, *Spiritual Exercises*, available online in English: https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_hathitrust_hathifiles_uiug_30112000597846

Heinrich Kramer and James Sprenger, *Malleus Maleficarum* (The Hammer of Witches), <http://www.malleusmaleficarum.org/table-of-contents/>

Leonardo da Vinci, *A Treatise on Painting*, available online in English:

<https://books.google.ca/books?id=2iVFAAAAYAAJ&dq=Leonardo+da+Vinci+a+treatise+on+painti>

Dürer, Albrecht. *Literary remains of Albrecht Dürer*. Ed. William Martin Conway. Cambridge: Cambridge UP, 1889. (ND588 .D9 C7)

Erasmus, Desiderius. *The Collected Works of Erasmus*, vol. 66, *Spiritualia*. Toronto: University of Toronto Press, 1988. (PA 8500.1974, v. 66)

Gilbert, Creighton, ed.. *Italian Art, 1400*

You will be given four topics, from which you will choose three. Please do not use the same example in more than one essay. (I.e. you need to discuss in total 18 different examples.) Discuss each example in detail and come to a conclusion, comparing and contrasting your examples. The four topics on the exam will be taken from the following list of possible topics:

Discuss images of the Madonna and Child and how they balance humanity and divinity.

Discuss portraits of men and women made in Italy and the North and how they reflect period gender ideals.

Discuss works commissioned by two patrons, comparing and contrasting the works they commissioned.

Discuss how architecture and sculpture in the sixteenth century in Italy follow and depart from the classical tradition.

Discuss how works of art could be used to convey political messages.

Discuss how the Reformation and Counter Reformation affected the arts.

Discuss the new status of the artist, giving specific examples that demonstrate the ways in which artists were given unprecedented status and control over their works in the sixteenth century.

Discuss works that depict classical mythology and how nudity and sex were depicted and interpreted in this Christian society.

Quizzes will receive number grades. Tests, the paper, and the exam will receive letter grades. The final grade in the course will be a letter grade. For further information on the grading policy, please see: <http://www.queensu.ca/art/art-history/ba/grading-policy>

Late Policy

Unless there are serious extenuating circumstances (for which see below), research papers received after the end of the grace period will receive a deduction of 1/3 of a letter grade per day (and so a B paper would receive a B- if submitted in the first 24 hours after the deadline, etc.). Please contact me as soon as possible if you have any questions or concerns or think you may need an extension.

Academic Consideration for Students in Extenuating Circumstances

The Senate Policy on Academic Consideration for Students in Extenuating Circumstances was approved in April, 2017. Queen's University is committed to providing academic consideration to students experiencing extenuating circumstances that are beyond their control and which have a direct and substantial impact on their ability to meet essential academic requirements. Each Faculty has developed a protocol to provide a consistent and equitable approach in dealing with requests for academic consideration for students facing extenuating circumstances. Arts and Science undergraduate students can find the Faculty of Arts and Science protocol and the portal where they submit a request at: <http://www.queensu.ca/artsci/undergraduate/student-services/academic-consideration>

Students in other Faculties and Schools should refer to the protocol for their home Faculty.

Academic Integrity

Please see: <http://www.queensu.ca/art/art-history/ba/academic-integrity>

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