
ART HISTORY 225/325
IMAGING THE RENAISSANCE
COURSEGUIDE: SEMESTER 2, 2019



Domenico Ghirlandaio, 'Birth of the Virgin', c. 1486-1490.

Imaging the Renaissance

Art History 225/325

Co-taught by Art History and History, School of Humanities
Faculty of Arts, The University of Auckland

Courseguide Contents

	Page(s)
Lecturer Contact Details	1
Introduction; Course Objectives and Learning Outcomes	2
Lecture Programme	3
Class Times and Academic Expectations	4
Assessment	5
Tutorial Programme	6-8
Stage 2 Essay Questions	9
Stage 3 Essay Questions	10-11
Essay and Exam Reading Lists	12-17
Tutorial Images and Readings	After p. 17

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Introduction

'All history involves representation, and all representations are part of history.'

(Peter Burke)

'Imaging the Renaissance' offers an examination of major topics within the society and culture of Europe between c. 1400 and c. 1700, especially as expressed in visual images. The structure is thematic and the course will combine the differing approaches of historians and art historians to the Renaissance period, broadly defined. Topics include the Renaissance Court, Merchant Culture, Carnival, Food, Masculinities, Femininities, Witchcraft, and Death. Examples will be taken from Northern Europe and from Italy, drawing on the work of artists such as Bruegel, Holbein, Dürer, Mantegna, Ghirlandaio, Michelangelo and Titian.

Each topic will be discussed in two consecutive lectures. The first will provide historical background material and an introduction to historiographical issues surrounding the weekly theme. The second will focus on important artworks and their interpretation. This will be complemented by discussion of key images and readings on the topics in tutorials.

Course Objectives and Learning Outcomes

We have designed the course so that students who complete Art History 225/325 are expected to achieve the following learning outcomes:

- Improve their knowledge of European society and art during the Renaissance period.
- Gain familiarity with a number of significant visual representations of past societies and develop the skills to evaluate them effectively in both oral and written formats.
- Engage with scholarship on an inter-disciplinary basis, learning to appreciate and adopt methodologies used both by historians and by art historians.

More generally, successful completion of Art History 225/325 will help students to develop skills that are consistent with the [Graduate Profile](#) of the University of Auckland and the Bachelor of Arts degree. Anticipated skills include the following specific Graduate Profile capabilities:

- Able to define, contextualize and address questions or problems through multi- and/or interdisciplinary enquiry.
- Able to conceive and formulate questions based on synthesising information and ideas from multiple sources and diverse perspectives.
- Express and present information and ideas clearly, coherently, and persuasively in a variety of forms to diverse audiences.

Note: This course is listed in the Major Schedules for Art History and History. Students may use it to fulfil part of their degree requirements in either Art History or History (but not both).

Lecture Programme

Week 1	Monday 22 July	Introduction Topic 1: Late Medieval Religion (Tutorials start in week 1)
Week 2	Monday 29 July	Topic 2: The Renaissance Court
Week 3	Monday 5 August	Topic 3: Merchant Culture
Week 4	Monday 12 August	Topic 4: Carnival
Week 5	Monday 19 August	Topic 5: Food
Week 6	Monday 26 August	<u>In-Class Test</u> ; Essay Workshop (No tutorials this week)
	Monday 2 September Monday 9 September	Mid-Semester Break
Week 7	Monday 16 Sept	Topic 6: Print and the Book
Week 8	Monday 23 September	Topic 7: The Reformation
		<u>Essay Due 9pm, Wednesday 25 September</u>
Week 9	Monday 30 September	Topic 8: Masculinity
Week 10	Monday 7 October	Topic 9: Femininity and the Home
Week 11	Monday 14 October	Topic 10: Witchcraft
Week 12	Monday 21 October	Topic 11: Death Conclusion and Course Review

Class Times and Academic Expectations

All lectures are on Monday from 10am to 12pm. Tutorials will be held on Monday at 3pm for Stage 2 and on Thursday at 11am for Stage 3. Students should attend the two-hour lecture and one tutorial each week. Tutorial participation is a vital aspect of the course: this means not just turning up, but doing the weekly readings before class and taking part in discussion with your peers and the tutor/lecturer. Note also that assessment at both stages is closely linked to work done in tutorials, so that students whose attendance is poor are unlikely to do well. The penalty for frequent non-attendance at tutorials without apologies is that any coursework submitted may be marked without corrections or comments, thus removing the chance to make improvements through formative feedback. **Work which is submitted late without a pre-arranged extension may have marks deducted, at the discretion of teaching staff.** If you think you are likely to submit your essay late, contact one of the course lecturers to discuss the situation. We are very willing to consider extensions for genuine reasons (eg: medical or family issues), but we need to hear from you in order to do so.

Art History 225 and 325 are taught concurrently. Students should be aware that the assessment tasks and expectations of achievement for the two courses are different even though the classes are common to both levels. Be sure which course you are enrolled in and comply with the requirements for the correct level. Art History 325 is intended to be more academically challenging than Art History 225 as it:

- Sets separate essay questions which demand more specific engagement with historiographical and methodological issues.
- Requires knowledge of a larger and more specialized set of secondary readings.
- Asks students to submit a longer essay and a final essay (rather than an exam) thus demanding a more sophisticated and thorough consideration of a particular course topic.

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Assessment

Stage 2

In-class test **20%** (One hour)
Held during lecture time at **10am, Monday 26 August**
(week 6)

Essay **40%** 2000 words
Due date: **9pm, Wednesday 25 September** (week 8)

Exam **40%** (Two hours)
Date and time to be advised

Stage 3

In-class test **20%** (One hour)
Held during lecture time at **10am, Monday 26 August**
(week 6)

Essay 1 **40%** 2500 words
Due date: **9pm, Wednesday 25 September** (week 8)

Essay 2 **40%** 2500 words
Due date: **9pm, Wednesday 30 October**
(during exam period)

You must submit all required pieces of coursework (and the exam for stage 2 students) in order to pass the course. Incomplete coursework may result in a fail grade (DNC – Did Not Complete) on your academic record.

Essays need to be submitted only in electronic format, to be uploaded to Canvas.
Paper versions are not necessary.

For further information on essay writing and referencing, see the **History Coursework Guide**, posted to Canvas.

Tutorial Programme

Please note: all weekly tutorial ‘focus’ images are available for viewing in colour either in the course PowerPoint slides, in the file titled ‘Tutorial Focus Images and Reading Questions - 2019’ (posted to Canvas), or online via Google Images. Black-and-white versions are provided in this courseguide for reference.

Tutorial 1, Week 1, Monday 22 July (Stage 2) & Thursday 25 July (Stage 3)

Focus Image for Topic 1: Late Medieval Religion
Dedication folio, *The Hours of Mary of Burgundy*, c. 1467-80.

Secondary Reading: John H. Arnold, ‘Images’, in *Belief and Unbelief in Medieval Europe*, London, 2005, pp. 50-57.

Tutorial 2, Week 2, Monday 29 July (Stage 2) & Thursday 1 August (Stage 3)

Focus Image for Topic 2: The Renaissance Court
Rogier van der Weyden, ‘Philip the Good of Burgundy and his Court’, 1448.

Secondary Reading: Malcolm Vale, ‘Courts, Art, and Power’, in J. J. Martin, ed., *The Renaissance World*, New York, 2007, pp. 287-306.

Tutorial 3, Week 3, Monday 5 August (Stage 2) & Thursday 8 August (Stage 3)

Focus Image for Topic 3: Merchant Culture
Hans Holbein the Younger, ‘Portrait of George Gisze’, 1532.

Secondary Reading: Paula Nuttall, ‘The Florentine Colony in Bruges’, in *From Flanders to Florence: The Impact of Netherlandish Painting, 1400-1500*, New Haven, 2004, pp. 43-51.

Tutorial 4, Week 4, Monday 12 August (Stage 2) & Thursday 15 August (Stage 3)

Focus Image for Topic 4: Carnival
Pieter Bruegel the Elder, ‘The Battle Between Carnival and Lent’, 1559.

Secondary Reading: Peter Burke, ‘The World of Carnival’, in *Popular Culture in Early Modern Europe*, 3rd edn, Farnham, 2009, pp. 255-86.

Tutorial 5, Week 5, Monday 19 August (Stage 2) & Thursday 22 August (Stage 3)

Focus Image for Topic 5: Food
Pieter Aertsen, 'Meat Stall', 1551.

Secondary Reading: Ethan Matt Kavaler, 'Pieter Aertsen's Meat Stall: Diverse Aspects of the Market Piece', in W. Kloek and G. Lemmens, eds, *Netherlands Yearbook for History of Art*, The Hague, 1990, pp. 67-92.

Week 6, Monday 26 August (Stage 2) & Thursday 29 August (Stage 3)
No tutorial

Mid-semester break

Tutorial 6, Week 7, Monday 16 September (Stage 2) & Thursday 19 September (Stage 3)

Focus Image for Topic 6: Print and the Book
Sebald Beham, 'The Roman Clergy's Procession into Hell', 1524.

Secondary Reading: Keith Moxey, 'The Media: Woodcuts and Broadsheets', in *Peasants, Warriors, and Wives: Popular Imagery in the Reformation*, Chicago, 1989, pp. 19-34.

Tutorial 7, Week 8, Monday 23 September (Stage 2) & Thursday 26 September (Stage 3)

Focus Image for Topic 7: The Reformation
Lucas Cranach the Elder, 'Luther Preaching to the Wittenberg Congregation' (predella of the Wittenberg altarpiece), 1547.

Secondary reading: Christiane Andersson, 'Popular Imagery in German Reformation Broadsheets', in Gerald P. Tyson and Sylvia S. Wagonheim, eds, *Print and Culture in the Renaissance: Essays on the Advent of Printing in Europe*, Newark, 1986, pp. 120-50.

Tutorial 8, Week 9, Monday 30 September (Stage 2) and Thursday 3 October (Stage 3)

Focus Image for Topic 8: Masculinity

Titian, *Charles V with a Dog*, 1533

Secondary reading: Patricia Simons, 'Homosociality and Erotics in Italian Renaissance Portraiture' in Joanna Woodall, ed., *Portraiture: Facing the Subject*, Manchester, 1997, pp. 29-47.

Tutorial 9, Week 10, Monday 7 October (Stage 2) & Thursday 10 October (Stage 3)

Focus Image for Topic 9: Femininity and the Home

Domenico Ghirlandaio, 'Birth of the Virgin', c. 1486-1490.

Jacqueline Musacchio, 'Conception and Birth', in Marta Ajmar-Wollheim and Flora Dennis, eds, *At Home in Renaissance Italy*, London, 2006, pp. 124-35.

Tutorial 10, Week 11, Monday 14 October (Stage 2) & Thursday 17 October (Stage 3)

Focus Image for Topic 10: Witchcraft

Hans Baldung, *Witches' Sabbath*, 1510.

Secondary Reading: Merry E. Wiesner, 'Witchcraft', in *Women and Gender in Early Modern Europe*, 2nd edn, Cambridge, 2000, pp. 264-83.

Tutorial 11, Week 12, Monday 21 October (Stage 2) & Thursday 24 October (Stage 3)

Focus Image for Topic 11: Death

Hieronymus Bosch, 'Death and the Miser', c. 1490.

Secondary Reading: Sophie Oosterwijk, 'Sensing Death: The Danse Macabre in Early Modern Europe', in A. Sanger and S. Kulbrandstad Walker, eds, *Sense and the Senses in Early Modern Art and Cultural Practice*, Farnham, 2012, pp. 77-92.

Stage 2 Essay Questions

Essay: 40% 2000 words

Due date: 9pm, Wednesday 25 September (week 8)

Choose **ONE** of the following questions relating to the weekly topics from the first part of the course and write an essay in response.

You must answer on a different course topic from the one you chose for your in-class test answer.

****Please note these questions are for Stage 2 students. For Stage 3, see pp. 10-11.****

1. **Late Medieval Religion.** Why were images an important aspect of religious experience in the period before the Reformation (ie: before c. 1500)?
2. **The Renaissance Court.** Why do artists and image-makers appear to have been so central to the expression of princely power and culture in Renaissance courts?
3. **Merchant Culture.** To what extent can representations of merchants help to inform us about mercantile life and culture in the Renaissance period?
4. **Carnival.** Why and in what ways are images of Carnival useful for explaining the popular culture of the Renaissance period?
5. **Food.** To what extent can images help us to understand Renaissance attitudes to food?

****Please note these questions are for Stage 2 students. For Stage 3, see pp. 10-11.****

Stage 3 Essay Questions – First Essay

Essay: 40% 2500 words

Due date: 9pm, Wednesday 25 September (week 8)

Choose **ONE** of the following questions relating to the weekly topics from the first part of the course and write an essay in response.

You must answer on a different course topic from the one you chose for your in-class test answer.

****Please note these questions are for Stage 3 students. For Stage 2, see p. 9.****

1. **Late Medieval Religion.** Is it possible for modern observers to explore successfully the impact of images on religious beliefs in the pre-Reformation period (ie: before c. 1500)?
2. **The Renaissance Court.** Renaissance courts have sometimes been described as culturally constructed entities which were jointly fashioned by princes and their image-makers. Is this an accurate assessment?
3. **Merchant Culture.** Examine the relationship between mercantile culture and portraits of merchants during the Renaissance period. How cautious should we be when using these portraits as evidence for the self-image and values of the mercantile classes?
4. **Carnival.** Scholars have used the phrase ‘carnavalesque’ to describe popular festivals during the Renaissance. To what extent is this a useful term and how is it reflected in images from the period?
5. **Food.** What different themes have critics identified as important in Renaissance images involving food? Why is there such a variety of possible interpretations?

****Please note these questions are for Stage 3 students. For Stage 2, see p. 9.****

Stage 3 Essay Questions – Second Essay

Essay: 40% 2500 words

Due date: 9pm, Wednesday 30 October (during exam period)

Choose **ONE** of the following questions relating to the weekly topics from the second part of the course and write an essay in response.

****Please note these questions are for Stage 3 students. For Stage 2, see p. 9.****

(Stage 2 students will have the opportunity to write on one of these later course topics in the exam.)

6. **Print and the Book.** Assess the impact of early printed material (with regard to both image and text) on European culture during the Renaissance period. Why have scholars emphasized print's transformative influence?

7. **The Reformation.** In what ways have modern commentators demonstrated the importance of the image to the success of the Reformation? How adequate were images as a medium for disseminating new religious ideas?

8. **Masculinity.** How successfully have scholars used portraits to demystify the increasingly performative nature of masculinity during the Renaissance period?

9. **Femininity and the Home.** How fully have images of femininity and domestic life allowed scholars to reach consistent conclusions about prevailing Renaissance views on the topic?

10. **Witchcraft.** To what extent can images and other evidence help us to arrive at a comprehensive explanation of the witchcraft phenomenon during the Renaissance period?

11. **Death.** What different approaches have scholars taken when examining images of dying and the dead from the Renaissance? How successful have their efforts been in enhancing our understanding of attitudes to death during the period?

****Please note these questions are for Stage 3 students. For Stage 2, see p. 9.****

Essay and Exam Reading Lists

Recommended Text

There is no compulsory textbook for this course. Students wanting a text providing good general background information on the period could consult the following:

Jerry Brotton, *The Renaissance: A Very Short Introduction*, Oxford, 2006.

This is available as an e-book. Follow the links from the Library Catalogue.

Research and Reading List Items

Most items listed below will be available electronically via the University Library website or via links provided in the 'Reading Lists' section of the course Canvas page. Remember that some important items are already provided for you in this courseguide. There is an extensive secondary literature on all of the topics covered in the course. The reading lists below should be adequate for all research requirements for essays, test and exam but you may wish to identify further items through the Library catalogue and databases. If in doubt, ask for advice.

Topic 1. Late Medieval Religion

Arnold, John H., 'Images' in *Belief and Unbelief in Medieval Europe*, London, 2005, pp. 50-57. (In courseguide)

De Hamel, Christopher, 'Books for Everybody', in *A History of Illuminated Manuscripts*, London, 1986, pp. 159-85.

Goffen, Rona, 'Introduction: Masaccio's Trinity and the Early Renaissance', in *Masaccio's Trinity*, Cambridge, 1998, pp. 1-32.

Hamilton, Bernard, 'Lay People's Knowledge of the Christian Faith', in *Religion in the Medieval West*, 2nd edn, London, 2003, pp. 73-86.

Inglis, Eric, ed., *The Hours of Mary of Burgundy: Codex Vindobonensis 1857 Vienna*, London, 1995, pp. 1-24.

Kamerick, Kathleen, 'Diverse Doctrines: Religious Instruction and Holy Images', in *Popular Piety and Art in the Later Middle Ages: Image Worship and Idolatry in England, 1350-1500*, Houndmills, 2002, pp. 43-68.

Swanson, R. N., 'Modes of Acquisition', in *Religion and Devotion in Europe, c.1215-c.1515*, Cambridge, 1995, pp. 71-91.

Wieck, Roger S., 'Introduction', in *Painted Prayers: The Book of Hours in Medieval and Renaissance Art*, New York, 1997, pp. 9-25.

Topic 2. The Renaissance Court

- Belozerskaya, Marina, 'Through Fifteenth-Century Eyes: The Burgundian Dukes in the International Arena', in *Rethinking the Renaissance: Burgundian Arts across Europe*, Cambridge, 2002, pp. 47-75.
- Cole, Alison, 'The Art of Diplomacy: Mantua and the Gonzaga', in *Art of the Italian Renaissance Courts*, London, 1995, pp. 142-69.
- Cordaro, Michele, 'The Most Beautiful Room in the World', in *Mantegna's Camera degli Sposi*, New York, 1993, pp. 11-27 and 70-75.
- Lindquist, Sherry, "'The Will of a Princely Patron" and Artists at the Burgundian Court', in Stephen J. Campbell, ed., *Artists at Court: Image-Making and Identity, 1300-1550*, Boston, 2004, pp. 46-56.
- Osborne, June, 'Federico as a Patron of Learning', in *Urbino: The Story of a Renaissance City*, London, 2003, pp. 92-101.
- Paravicini, Werner, 'The Court of the Dukes of Burgundy: A Model for Europe?' in R. Asch and A. Birke, eds, *Princes, Patronage and the Nobility*, Oxford, 1991, pp. 69-102.
- Vale, Malcolm, 'Courts, Art, and Power', in J. J. Martin, ed., *The Renaissance World*, New York, 2007, pp. 287-306. (In courseguide)
- Vanderjagt, Arjo, 'The Princely Culture of the Valois Dukes of Burgundy', in Martin Gosman et al., eds, *Princes and Princely Culture, 1450-1650*, Leiden, 2003, vol. 1, pp. 51-79.

Topic 3. Merchant Culture

- Campbell, Lorne, *Renaissance Portraits*, New Haven, CT, 1990, pp. 30-37.
- Clarke, Paula C., 'The Soderini Brothers' Economic World', in *The Soderini and the Medici: Power and Patronage in Fifteenth-Century Florence*, Oxford, 1991, pp. 92-122.
- Cowan, Alexander, 'The Urban Economy', in *Urban Europe, 1500-1700*, London, 1998, pp. 3-31.
- Foister, Susan, 'The Hanseatic Portraits', in *Holbein and England*, New Haven, 2004, pp. 206-14.
- Hunt, Edwin S., and James M. Murray, *A History of Business in Medieval Europe, 1200-1550*, Cambridge, 1999, pp. 151-66 and 195-203.
- Najemy, John, 'The Luxury Economy and Art Patronage', in *A History of Florence 1200-1575*, Malden, 2006, pp. 307-40.
- Nuttall, Paula, 'The Florentine Colony in Bruges', in *From Flanders to Florence: The Impact of Netherlandish Painting, 1400-1500*, New Haven, 2004, pp. 43-51. (In courseguide)
- Snyder James, 'Hans Holbein the Younger', in *Northern Renaissance Art: Painting, Sculpture and the Graphic Arts from 1350 to 1575*, Upper Saddle River, NJ, 2nd edn, 2005, pp. 368 and 375-93.

Topic 4: Carnival

- Burke, Peter, 'The World of Carnival' in *Popular Culture in Early Modern Europe*, 3rd edn, Farnham, 2009, pp. 255-86. (In courseguide)
- Davis, Natalie Zemon, 'The Reasons of Misrule', in *Society and Culture in Early Modern France*, London, 1975, pp. 97-123.
- Gibson, Walter, 'Festive Peasants before Bruegel: Three Case Studies and Their Implications', *Simiolus: Netherlands Quarterly for the History of Art*, 31, 4, 2004-05, pp. 292-309.
- Hutton, Ronald, 'The Ritual Year in England c. 1490-c.1540', in *The Rise and Fall of Merry England: the Ritual Year, 1400-1700*, Oxford, 1994, pp. 5-48.
- Muir, Edward, 'Carnival and the Lower Body', in *Ritual in Early Modern Europe*, 2nd edn, 2005, pp. 93-124.
- Pleij, Herman, 'Literary Refreshment', in *Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life*, trans. Diane Webb, New York, 2003, pp. 147-62.
- Roberts-Jones, Philippe and Françoise, 'From Carnival to Lent', in *Bruegel*, Paris, 2012, pp. 114-22.
- Sullivan, Margaret A., 'Collections for Collectors', in *Bruegel and the Creative Process, 1559-1563*, Farnham, 2010, pp. 53-100.

Topic 5: Food

- Albala, Ken, *Eating Right in the Renaissance*, Berkeley, 2002, chs 2 and 3.
- Bendiner, Kenneth, 'The Market', in *Food in Painting: From the Renaissance to the Present*, London, 2004, pp. 31-51.
- Cowan, Brian, 'New Fashions, New Tastes: Food Fashions after the Renaissance', in Paul Freedman, ed., *Food: The History of Taste*, Berkeley, 2007, pp. 196-231.
- Houghton, Charlotte, 'This was Tomorrow: Pieter Aertsen's *Meat Stall* as Contemporary Art', *Art Bulletin* 86, 2, 2004, pp. 277-300.
- Irmscher, Günter, '*Ministrae voluptatum*: Stoicising Ethics in the Market and Kitchen Scenes of Pieter Aertsen and Joachim Beuckelaer', *Simiolus* 16, 4, 1986, pp. 219-32.
- Kavaler, Ethan Matt, 'Pieter Aertsen's Meat Stall: Diverse Aspects of the Market Piece', in W. Kloek and G. Lemmens, eds, *Netherlands Yearbook for History of Art*, The Hague, 1990, pp. 67-92. (In courseguide)
- Sullivan, Margaret A., 'Aertsen's Kitchen and Market Scenes: Audience and Innovation in Northern Art', *Art Bulletin* 81, 2, 1999, pp. 236-66.
- Varriano, John, 'Erotic Appetites', in *Tastes and Temptations: Food and Art in Renaissance Italy*, Berkeley, 2009, pp. 118-140.

Topic 6: Print and the Book

- Andersson, Christiane, 'Popular Imagery in German Reformation Broadsheets', in Gerald P. Tyson and Sylvia S. Wagonheim, eds, *Print and Culture in the Renaissance: Essays on the Advent of Printing in Europe*, Newark, 1986, pp. 120-50. (In courseguide)
- Bartrum, Giulia, 'Albrecht Dürer', in *German Renaissance Prints, 1490-1550*, London, 1995, pp. 22-45.
- Davis, Natalie Zemon, 'Printing and the People', in *Society and Culture in Early Modern France*, London, 1975, pp. 189-226.
- Eisenstein, Elizabeth L., 'Western Christendom Disrupted', in *The Printing Revolution in Early Modern Europe*, 2nd edn, Cambridge, 2005, pp. 164-208.
- Koerner, Joseph, 'Albrecht Dürer: A Sixteenth-Century *Influenza*', in Giulia Bartrum, ed., *Albrecht Dürer and His Legacy: The Graphic Work of a Renaissance Artist*, London, 2002, pp. 18-38 (and catalogue entries 77-91 at pp. 143-53).
- Landau, David, and Peter Parshall, 'How Prints became Works of Art: The First Generation', in *The Renaissance Print, 1470-1550*, London, 1994, pp. 33-65.
- Laube, Daniela, 'The Stylistic Development of German Book Illustration, 1460-1511', in Daniel De Simone, ed., *A Heavenly Craft: The Woodcut in Early Printed Books*, Washington, 2004, pp. 46-71.
- Moxey, Keith, 'The Media: Woodcuts and Broadsides', in *Peasants, Warriors, and Wives: Popular Imagery in the Reformation*, Chicago, 1989, pp. 19-34. (In courseguide)

Topic 7: The Reformation

- Andersson, Christiane, 'Popular Imagery in German Reformation Broadsheets', in Gerald P. Tyson and Sylvia S. Wagonheim, eds, *Print and Culture in the Renaissance: Essays on the Advent of Printing in Europe*, Newark, 1986, pp. 120-50. (In courseguide)
- Eisenstein, Elizabeth L., 'Western Christendom Disrupted', in *The Printing Revolution in Early Modern Europe*, 2nd edn, Cambridge, 2005, pp. 164-208.
- Koerner, Joseph Leo, *The Reformation of the Image*, London, 2004, chs 5 and 11.
- Lindberg, Carter, 'The Dawn of a New Era', in *The European Reformations*, 2nd edn, Chichester, 2010, pp. 54-86.
- Moxey, Keith, 'The Media: Woodcuts and Broadsides', in *Peasants, Warriors, and Wives: Popular Imagery in the Reformation*, Chicago, 1989, pp. 19-34. (In courseguide)
- Noble, Bonnie, 'The Wittenberg Altarpiece: Communal Devotion and Identity', in *Lucas Cranach the Elder: Art and Devotion of the German Reformation*, Lanham, MD, 2009, pp. 97-137.
- Scribner, Robert, 'Incombustible Luther: The Image of the Reformer in Early Modern Germany', *Past and Present*, 110, 1986, pp. 38-68.
- Snyder, James, 'Lucas Cranach the Elder', in *Northern Renaissance Art: Painting, Sculpture and the Graphic Arts from 1350 to 1575*, Upper Saddle River, NJ, 2nd edn, 2005, pp. 337-60.

Topic 8: Masculinity

- Baker, Nicholas Scott, 'Power and Passion in Sixteenth-Century Florence: The Sexual and Political Reputations of Alessandro and Cosimo I de' Medici', *Journal of the History of Sexuality* 19, 2010, pp. 432-57.
- Biow, Douglas, 'Facing the Day: Reflections on a Sudden Change in Fashion and the Magisterial Beard', in *On the Importance of Being an Individual in Renaissance Italy*, Philadelphia, 2015, pp. 181-206.
- Campbell, Lorne, and Philip Attwood, *Renaissance Faces: Van Eyck to Titian*, London, 2008, pp. 116-27.
- Fisher, Will, "'Had it a codpiece, 'twere a man indeed': The Codpiece as Constitutive Accessory in Early Modern English Culture", in Bella Mirabella, ed., *Ornamentalism: The Art of Renaissance Accessories*, Ann Arbor, MI, 2011, pp. 102-29.
- Foyster, Elizabeth A., 'Constructing Manhood', in *Manhood in Early Modern England*, Harlow, 1999, pp. 28-54.
- Freedman, Luba, 'Charles V: The *Concetto* of the Emperor', in *Titian's Portraits through Aretino's Lens*, University Park, PA, 1995, pp. 115-43.
- Shepard, Alexandra, 'Manhood, Credit and Patriarchy in Early Modern England c. 1580-1640', *Past and Present* 167, 2000, pp. 75-106.
- Simons, Patricia, 'Homosociality and Erotics in Italian Renaissance Portraiture', in Joanna Woodall, ed., *Portraiture: Facing the Subject*, Manchester, 1997, pp. 29-47. (In courseguide)

Topic 9: Femininity and the Home

- Campbell, Lorne, and Philip Attwood, *Renaissance Faces: Van Eyck to Titian*, London, 2008, pp. 238-41.
- Kent, Dale, 'Women in Renaissance Florence', in D.A. Brown, ed., *Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women*, Princeton, NJ, 2001, pp. 25-47.
- Musacchio, Jacqueline, 'The Social, Physical, and Demographic Context for Renaissance Childbirth', in *The Art and Ritual of Childbirth in Renaissance Italy*, New Haven, CN, 1999, pp. 17-33.
- Musacchio, Jacqueline, 'Conception and Birth', in M. Ajmar-Wollheim and F. Dennis, eds, *At Home in Renaissance Italy*, London, 2006, pp. 124-35. (In courseguide)
- Pope-Hennessy, J., and K. Christiansen, 'Secular Paintings in Fifteenth-Century Tuscany: Birth Trays, Cassone Panels and Portraits', *Metropolitan Museum of Art Bulletin* 38, 1980, pp. 4-64.
- Sommerville, Margaret, 'The Basis of Subjection', in *Sex and Subjection: Attitudes to Women in Early-Modern Society*, London, 1995, pp. 8-39.
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