This seminar examines the intersection of art and the five canonical senses—sight, hearing, smell, taste, and touch—in Renaissance and Baroque Europe. Though visual art was perceived primarily by means of sight, obviously, in recent years scholars have increasingly turned to thinking about how the other senses may have been implicated in the historical reception of works of art. Readings will address this issue from a variety of perspectives, ranging from straightforward representations of acts associated with a particular sense, to works of art that demanded the simultaneous engagement of multiple senses.