

Venice's unique geographical location in the reflective waters of the Adriatic and at the crossroads between East and West has had a profound impact on all aspects of Venetian life and culture. This course will investigate the artistic production of the Lagoon City between the fourteenth and eighteenth centuries. The compelling works of Venetian artists, such as Carpaccio, Bellini, Giorgione and Titian, Tintoretto and Veronese, as well as the great civic and religious monuments, including the Palazzo Ducale, the great mendicant churches, and the Basilica di San Marco, will be considered in light of the sophisticated political and social systems of the Venetian Republic. Issues such as the development of the distinctive urban fabric, the invention of a civic iconography, the role of the artist, and the Venetian workshop practices, as well as the impact of the Islamic world, and private and corporate patronage, will be examined.

INSTRUCTOR

Caroline A. Wamsler

COURSE DURATION, MEETING TIMES AND MEETING LOCATIONS

Between June 9 and July 18, 2019

Tuesdays: 9:00am – ca. 3:30pm

Thursdays: 9:00 – 11:00am

Location – Each session listed below identifies the meeting location.

NOTE: Please review the **exact time and location information** included in this syllabus carefully **and** stay posted for changes as we might need to make adjustments. Please arrive on time, as we will often move to another location shortly after gathering.

COURSE REQUIREMENTS, GRADING, AND CLASS AND UNIVERSITY POLICIES

Attendance: The success of this course will depend on the participants' presence and active participation. Accordingly students are required to attend all scheduled class sessions, field trips and organized group activities. Absences will affect a student's grade and can result in failure of the class. Absences due to sickness or religious observances must be communicated to the instructor as far in advance as possible and in writing. As this course uses Venice as its classroom students must be punctual and prepared to traverse the city on foot and by boat. Please also be prepared to be flexible both mentally and physically, as we might have to adjust our plans according to unanticipated and unscheduled monument and museum closings, etc.

Class Conduct: As our class will be conducted outside, in public, and in museums and churches, come prepared to spend prolonged periods of time both outside and inside buildings. *Wear comfortable shoes and bring protection against the sun and rain (hat, sunscreen, umbrella – as appropriate), and be prepared to enter churches (Guidelines for respectful attire: no shorts/skirts above the knee, no bare shoulders, no hats worn inside).* The use of laptops, tablet computers, and other digital devices in class tends to be distracting and is discouraged unless you are using them as presentation tools. I encourage you to take your notes and make drawings by hand, but do use these essential electronic tools for your work outside of class. It is common courtesy to turn your cell phones off and keep them off during class. Please also keep other distractions (eating, leaving the group, etc.) to a minimum. We will make frequent water and bathroom breaks, but if you have a need, surely someone else in the class feels the same way, so do inform the instructor.

Assignments: Students will be expected to complete all assigned readings ("Readings"), view assigned objects ("Required Viewing"), prepare in-class presentations, and participate in, initiate and lead discussions. Written assignments have to be submitted the day that they are due. Several assignments will require you to visit sites within the city, so you should schedule ample time to complete these site visits and assignments. "Further Readings" and "Viewing Lists" are resources for further inquiry, but not required assignments.

If you anticipate any conflicts or problems meeting any of the deadlines notify the instructor well in advance. Extensions will only be given under extenuating circumstances with ample advance notice. Absences and unexcused lateness of assignments will affect your grade, and incomplete assignments can result in failure of the class.

Evaluation:

1. **Review Exam (20%):** Thursday, July xx.
2. **Journal/Sketchbook (25%):** A visual and written record chronicling your explorations of Venetian art due Tuesday, July xx.
3. **Term Essay (30%):** Part 1 due Tuesday, July xx. Term essay due Thursday, July xx.
4. **In-class participation (25%):** Class discussions and participation form an essential part of this course. Students will be asked to give presentations on specific works of art and architecture and will lead discussions based on the readings and their research.

Grading Scale

95 - 100	A	83 - 86	B	73 - 76	C	63 - 66	D
90 - 94	A-	80 - 82	B-	70 - 72	C-	60 - 62	D-
87 - 89	B+	77 - 79	C+	67 - 69	D+	below 59	F

ACADEMIC HONESTY:

Please read and carefully review Columbia University’s Undergraduate Guide to Academic Integrity www.college.columbia.edu/academics/academicintegrity. Academic integrity is expected of all students and plagiarism or any other form of academic dishonesty will not be tolerated. Offenses will result in a failing grade and will be referred to the Dean’s Office.

SCHEDULE

Session 1 – Tuesday, June 9: *Venice – A city in the Lagoon*

Meet at 9:00am at San Giorgio Maggiore

Readings:

- David Rosand, “Introduction,” “Chapter 1: Miraculous Birth,” in *Myths of Venice: The Figuration of a State* (Chapel Hill, 2001) 1-46.
- Marin Sanudo, “Praise of the City of Venice, 1493,” in David Chambers and Brian Pullan, eds. *Venice: A Documentary History 1450-1630*, 4-20.
- Edward Muir, “Myth of Venice,” in *Civic Ritual in Renaissance Venice* (Princeton, 1981), 13-23.
- Cassiodorus, “Senator, Praetorian Praefect, to the Tribunes of the Maritime Population” in *Letters of Cassiodorus*, ed. Thomas Hodgkin (London, 1886), and Project Gutenberg on Line (<http://www.gutenberg.org/files/18590/18590-h/18590-h.htm>), Letter 24.

Basic Resources:

- Selections from Marilyn Stokstad, *Art History*, rev. ed (Upper Saddle River, 2005).

Further Reading:

- Elizabeth Crouzet-Pavan, “Toward an Ecological Understanding of the Myth of Venice,” in *Venice Reconsidered: The History and Civilization of an Italian City-State, 1297-1797*, ed. J. Martin and D. Romano (Baltimore and London, 2000), 39-66.

Session 2 – Thursday, June 11: *Pax Tibi Marce Evangelista Meus – The Protection of Saint Mark*

Meet at 9am in the Piazzetta di San Marco, between the columns

Readings:

- David Rosand, “Chapter 2: The Peace of Saint Mark” in *Myths of Venice: The Figuration of a State* (Chapel Hill, 2001) 47-95.

Further Readings:

- Juergen Schulz, "Urbanism in Medieval Venice," in *City States in Classical Antiquity and Medieval Italy: Athens and Rome, Florence and Venice*, ed. Anthony Molho, Kurt Raaflaub, and Julia Emlen (Stuttgart, 1991), 419-445.
- Fabio Barry, “Walking on Water: Cosmic Floors in Antiquity and the Middle Ages,” *Art Bulletin* 89 (2007), 627-656, esp. 627-642.

Session 3 – Tuesday, June 16: *Civic Identity and the Emergence of Venetian Painting and Sculpture*

Meet at 9:00am in the Piazzetta di San Marco between the columns

Readings:

- Deborah Howard, “The Palazzo Ducale,” *Venice and the East* (New Haven and London, 2000), 171-188.
- Caroline A. Wamsler, “Merging heavenly court and earthly council in trecento Venice,” in *Negotiating Secular and Sacred in Medieval Art: Christian, Islamic, and Buddhist*, Edt. by Alica Walker and Amanda Lyster (Burlington, 2009), 55-74.

Further Readings:

- Michelangelo Muraro, “Art as an Instrument of Power: The Ducal Palace,” in *Venice: The Church of St. Mark’s* (New York, 1986), 85 – 113.

Viewing List:

- If you travel outside of Venice during your time in Italy, make certain to take a close look at the civic palaces of the mainland cities (ie. Palazzo Vecchio in Florence, Palazzo della Ragione in Padua, etc.)

Session 4 – Thursday, June 18: *Monumental Sculpture and the Venetian Family Workshop*

Meet at 8:30am in front of Santi Giovanni e Paolo

Readings:

- David Rosand, “Introduction: The Conditions of Painting in Renaissance Venice,” in *Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto* (Cambridge, 1997), 1-34.
- Lorenzo G. Buonanno, “A Charitable Façade? The Sculptural Decoration of the Scuola Grande di San Marco,” *Confraternitas* 21 (2010), 6-16.

Required Viewing:

- San Zaccaria: Chapel of San Tarasio, Antonio Vivarini and Giovanni d’Alemagna, *Santa Sabina Polyptych* (1443) and *Virgin Polyptych* (1443). Reach the San Tarasio Chapel via the sacristy, entrance on the right side of the nave. A small admission fee might apply, bring the receipt to class for reimbursement.
- San Zaccharia: second chapel on the left, Bellini, *San Zaccaria Altarpiece* (1505).

Further Readings:

- Debra Pincus, “Introduction” and “Chapter 1: Office of the Doge and the Civic Tomb,” *The Tombs of the Doges of Venice* (Cambridge, 2000), 1-13.

Viewing List:

- San Giovanni in Bragora: Cima da Conegliano, *Baptism of Christ* (1494).
- San Giovanni in Crisostomo: Tullio Lombardo, *Coronation of the Virgin* – north side, second altar. While there also look at Giovanni Bellini’s *Saints Christopher, Jerome and Louis of Toulouse* (1513) – first altar on the south side, and Sebastiano del Piombo *San Giovanni Crisostomo with six Saints* (1510-11), behind the high altar.

Session 5 – Tuesday, June 23: Influences from the Mainland – Field Trip to Padova

Meet at TBD on the steps in front of the stazione

Readings:

- Sarah Blake McHam, Selections from “Padova, Treviso, Bassano,” in *Venice and the Veneto*, ed. Peter Humfrey (Cambridge, 2008), 207-228.
- Anne Derbes and Mark Sandona, “Barren Metal and the Fruitful Womb: The Program of Giotto’s Arena Chapel in Padua,” *Art Bulletin* 80 (1998), 274-291.

Additional Readings:

- Mary Pardo, “Giotto and the ‘Things Not Seen, Hidden in the Shadow of Natural Ones,’” *Artibus et Historiae* 18 (1997), 41-53.
- Geraldine Johnson, “Approaching the Altar: Donatello’s Sculpture in the Santo,” *Renaissance Quarterly* 52 (1999), 627-666.

Session 6 – Thursday, June 25: The Monumental Altarpiece

Meet at 8:45am in front of Santa Maria dei Frari

Readings:

- David Rosand, *Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto* (Cambridge, 1997), Chapter 2, “Titian and the Challenge of the Altarpiece,” 35-61.

Additional Readings:

- Debra Pincus, “The Doge and the Franciscans: The Tomb of Francesco Dandolo in the Chapter House of the Frari,” in *The Tombs of the Doges of Venice* (Cambridge, 2000), 105-120.
- Rona Goffen, “Chapter 1: Santa Maria Gloriosa dei Frari: The Ca’ Grande of Venice” and “Chapter 2: Bellini and the Ca’ Pesaro in the Frari,” *Piety and Patronage in Renaissance Venice: Bellini, Titian, and the Franciscans* (New Haven, 1986), 1-29 and 30-72.

Viewing List – if you have not yet seen these works:

- Santi Giovanni e Paolo: Giovanni Bellini (?), *Saint Vincent Ferrer Altarpiece* (1464-68), Reconstruction of Bellini, *Saint Catherine of Siena Altarpiece* (early 1470s, destroyed 1867)
- San Giovanni in Crisostomo: Giovanni Bellini, *Saints Christopher, Jerome and Louis of Toulouse* (1513) – first altar on the south side, and Sebastiano del Piombo, *San Giovanni Crisostomo with six Saints* (1510-11), high altar. While there also look at Tullio Lombardo, *Coronation of the Virgin* – north side, second altar.

Session 7 – Tuesday, June 30: Term Essay – Part 1 due
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Session 7 – Tuesday, June 30: Morning - Venetian Painting at the turn of the Cinquecento Afternoon – Venetian Domestic Architecture

Meet at 8:30am in front of the Accademia.

Readings:

- Patricia Fortini Brown, “The Eyewitness,” and “Miraculous Processes,” Selections from Chapters 8 and 9 in *Venetian Narrative Painting in the Age of Carpaccio* (New Haven and London, 1988), 125-132, and 142-152.
- Patricia Fortini Brown, “To Live *Nobile*,” Selections from Chapter 3 of *Private Lives in Renaissance Venice: Art, Architecture, and the Family* (New Haven and London, 2004), 53-89.
- Deborah Howard, Selections on Venetian Domestic Architecture from *The Architectural History of Venice* (New Haven, 2002), 31-41, 96-110.

Required Viewing:

- Carpaccio Paintings in the Scuola Dalmata di San Giorgio Schiavone, Calle Furlani, Castello.

Additional Readings:

- David Rosand, *Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto* (Cambridge, 1997), Chapter 2, "Titian's *Presentation of the Virgin in the Temple* and the Scuola della Carità," 62-106.
- Juergen Schulz, "The Social Background" in *The New Palaces of Medieval Venice* (University Park, 2004), 29-44.
- Deborah Howard, "Palaces," *Venice and the East* (New Haven and London, 2000), 133-169.
- Patricia Fortini Brown, "Not Having the Name of Palazzo," from *Private Lives in Renaissance Venice* (New Haven, 2004), 23-50.

Viewing List:

- Fondaco dei Turchi
- Fondaco dei Tedeschi
- Ca' Loredan and Ca' Farsetti
- Ca' Foscari
- Palazzo Corner-Spinelli (Codussi, begun 1497)
- Palazzo Dolfin later Manin (Sansovino, begun 1538)
- Palazzo Corner, San Maurizio (Sansovino, begun ca. 1545)
- Palazzo Grimmani, near Santa Maria Formosa - collecting (Sanmicheli, begun ca. 1532)

Session 8 – Thursday, July 2: Titian's Contemporaries – Giorgione, Tintoretto, and Veronese

Meet at 8:30am in front of the Accademia

Readings:

- Frederick Ilchman, "Venetian Painting in the Age of Rivals," from *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice* (Boston, 2009), 21-40.
- "Veronese before the Inquisition, 1573." Reprinted in *Venice: A Documentary History, 1450-1630*, ed. David Chambers and Brian Pullan (Toronto, 2001), 232-236.
- Pietro Aretino, "Aretino Encourages and Criticizes Tintoretto, 1548," in David Chambers and Brian Pullan, eds. *Venice: A Documentary History 1450-1630*, 431-432.
- Alessandro Caravia, "Criticism of the Scuole Grandi, 1541," in David Chambers and Brian Pullan, eds. *Venice: A Documentary History 1450-1630*, 213-216.

Additional Readings:

- Giorgio Vassari, "Giorgione," from *Lives of the Painters, Sculptors and Architects*, trans by Gaston du C. de Vere (New York, 1996), 640-645.
- Palma il Giovane, "The Elderly Titian at Work," in David Chambers and Brian Pullan, eds. *Venice: A Documentary History 1450-1630*, 440-441.
- Peter Humphrey, "Veronese's High Altarpiece for San Sebastiano: A Patrician Commission for a Counter Reformation Church," in *Venice Reconsidered*, eds. John Martin and Dennis Romano (Baltimore and London, 2000), 365-388.

Viewing List:

- Madonna dell'Orto: Tintoretto, *Presentation of the Virgin, Adoration of the Golden Calf, Last Judgment*
- San Salvatore: Titian, *Annunciation*.

Session 9 – Tuesday, July 7: Field Trip – Vicenza: Palladian Architecture, Public and Private

Meet at TBD on the steps in front of the stazione

Readings:

- James Ackerman, "Chapter 1: Palladio and His Time," "Chapter 2: Villas," and "Chapter 5: Principles of Palladio's Architecture," from *Palladio* (London, 1966), 19-35, 36-81, and 160-186.

Session 10 – Thursday, July 9: Review Exam

Meet at TBD at the Ca'Foscari Classrooms at San Basilio

Session 11 – Tuesday July 14: Journal due

Session 11 – Tuesday, July 14: High Renaissance and Baroque Architecture

Meet at 9:00am at the very tip of the Punta della Dogana

Readings:

- Deborah Howard, Selections from *The Architectural History of Venice* (New Haven, 2002), 116-128, 132-134, 144-153, 160-186.
- Tracy Cooper, *Palladio's Venice* (New Haven, 2006), 105-146, 229-258.
- Andrew Hopkins, "The Influence of Ducal Ceremony on Church Designs in Venice," *Architectural History* 41 (1998), 30-48.

Additional Readings:

- Maria Loh, Selection from "Strategies of Repetition from Titian to Padovanino," (PhD Dissertation, University of Toronto, 2003), 1-13.

Viewing List:

- Palladio, San Francesco della Vigna
- Alessandro Vittoria, Palazzo Balbi
- Longhena, Palazzo Pesaro
- Giuseppe Sardi, Santa Maria degli Scalzi

Session 12 – Thursday, July 16: Term Essay – due

Session 12 – Thursday, July 16: Tiepolo and Painting in 18th Century Venice

Meet at 8:30am at the Gesuati

Readings:

- Svetlana Alpers and Michael Baxandall, "Chapter 1: A Taste for Tiepolo" from *Tiepolo and the Pictorial Intelligence* (New Haven, 1996).

WRITTEN ASSIGNMENTS

1. Journal/Sketchbook – due Session 11: Tuesday, July 14.

Throughout the semester students should keep a visual and written record chronicling their visual and intellectual explorations of art in Venice. Use the viewing lists and additional readings in the syllabus as departure points and expand upon these suggestions as you independently explore Venice's art and its urban fabric. This is an opportunity for students to take charge of their own learning, to take their learning beyond the confines of class discussions, and to be creative. The journals should record these independent intellectual explorations.

The finished journal should include at least 6 substantial entries. These entries may take a variety of formats: annotated sketches and drawings, notes or analytic essays written in response to class discussions or readings, photographs and other visual material with notes that record reactions to set issues, reviews of exhibitions or installations related to the course subject. There is no set format, but the final product should reflect initiative, critical thinking, and active engagement with the visual and written material of the course.

This is not a research assignment, but if you consult outside sources, remember to cite them properly. Clearly identify all works and buildings by name, location and artist/architect (if known). If you rely on outside sources, make certain to cite them appropriately (the University of Chicago Manual of Style – for the quick guide see: http://www.chicagomanualofstyle.org/tools_citationguide.html).

2. Term Essay – Part I due Tuesday, June 30, complete paper due Thursday, July 16

Write a 8-page critical research paper on a single work of art that you can study first hand and that relates to the material of the course.

Choosing a work: Select a work that you can study in person that appeals to you and that you want to get to know better. You might choose to focus on a work or issue upon which you presented in class, but this essay should offer a clear evolution of previously presented and discussed materials. If you have any questions or concerns about your selection you should consult the instructor.

Assignment: Write a critical in-depth analysis of the work and explore the issues it raises. Your investigation should depart from the work itself, and you should not rely on secondary sources for your visual analysis. Instead, study the work carefully, take notes, and prepare a sketch/study. To this end you should plan to spend significant time with the work. Thereafter, identify the issues the work raises, and the themes you want to explore. Some of the issues around which you might find fruitful paths of investigation include social and historical context, patronage, content, attribution and studio practices, gender, artistic style, and relationship to earlier masters.

Deadlines: There are two deadlines associated with this project:

By Tuesday, June 30 you need to submit the following materials for review (Part I):

- A written paragraph identifying the work you have chosen and outlining the issues you intend to explore
- The notes and sketches that you took when you studied the work in person
- A written formal analysis of the work
- A preliminary annotated bibliography

The final paper is due on Thursday, July 16:

Please submit the paper with a coversheet indicating the topic and your name. The body of the text should be double or 1 ½ spaced, and it should be polished, well written and spell-checked. Acknowledge any outside sources you consult in footnotes or endnotes, and include a bibliography. You should include a reproduction of the work under investigation and any comparative works to which you might make references. Clearly identify the illustrations and include all available facts, i.e. artist, title, date, medium, location. Submit Part I of the paper assignment with the final paper.

Resources:

- You might find the attached “Elements of a Formal Analysis” and the relevant passages in Sylvan Barnet, *A Short Guide to Writing About Art* (New York, 1997) or Donna K. Reid, *Thinking and Writing about Art History* (Upper Saddle River, NJ, 2004) helpful as you construct your analysis.
- For proper formatting you might consult the University of Chicago Manual of Style. Make certain you use a format appropriate for the humanities. For the quick guide see: http://www.chicagomanualofstyle.org/tools_citationguide.html.

Evaluation: You will be evaluated on strength of thesis and argument, integration of visual and written materials, organization, clarity and accuracy of written language, citations, illustrations and bibliography.

ELEMENTS OF A FORMAL ANALYSIS

In our study of works of art and architecture, there are many aspects we might consider, and many questions we might ask. These include questions of authorship, purpose, execution, patronage, reception, and meaning. One of the fundamental issues in art history, however, remains the consideration of the work itself – its content and its form. What does it represent? And how is this being represented?

It is the latter of these two questions that stands at the center of a formal analysis. A thorough investigation of the formal elements of a work of art grows out of careful observation, and expands upon mere description through critical analysis. It considers the work's forms, its lines, and color, spatial construction, composition and materials. Following is a list of some of the questions you might ask of the work as you engage in its analysis, and some of the issues you might want to consider. In your own formal analysis, however, you should not let these questions limit your inquiry, instead engage with the work and let it guide your investigation.

In addition to this write-up, you might want to consult Donna K. Reid, *Thinking and Writing about Art History* (Upper Saddle River, NJ, 2004), and Sylvan Barnett's *A Guide to Writing About Art* (New York, 2005), especially Chapter 2.

Some initial questions and facts to consider:

- Who made it? For whom was it made? When was it made?
- What is represented? What is the subject?
- Out of what is it made? What is its size? What is its condition?
- What did the work originally look like, and where would it have been located?
- What is your first response to the work? How do you encounter the work?
- What guides the eye? Where does it come to rest, where does it focus?

The principal elements that make up the formal construction of a work of art, and that will help you answer the final two sets of questions posed, include:

- **Form, Frame, and Pictorial Area:**
What is the shape and structure of the object (two dimensional, three dimensional, square, round, irregular, natural)? What is its size and its scale? How is the form framed? How is its pictorial area defined?
- **Composition:**
How are the forms within the object arranged in relation to each other (balanced, asymmetrical, scattered)? What are the proportions between the work and the elements within? Do these elements overlap with each other, do they fit within the prescribed area, or are they cut off? How do they relate to each other (intuitive, formalized/mathematical, natural, symbolic)?
- **Line:**
Line can refer to the work's shape or form (contour line), but also to a concrete line within the work or an invisible line (a line of sight, a visual axis, implied).
Is it drawn, painted or sculpted? What is its shape? Is it angular or curvy (curvilinear), vertical, horizontal, diagonal? Delicate or bold? Visible or implied (a sightline, an axis)? Is there a repetition, a rhythm that dominates the work? Do the lines in the work function as boundaries? Are they assertive elements in their own right? Are there lines that are not obvious and visible but nonetheless guide the compositional arrangement of the work?

- **Space, Mass and Volume:** Space contains objects, and mass and volume are contained within the space.
How is the space in the work organized? Is the work primarily two-dimensional? Does it suggest a three dimensional space? Is there any pictorial depth? If yes, how is this illusion created (perspective, overlapping, diminution, foreshortening). How does a three-dimensional object engage the space around it? How do foreground, middleground and background relate (continuous/receding gradually or abruptly)? Are there other strong volumetric forms? How do they relate to the work and to each other? How does the site condition the work?
- **Color and Light:** Color and Light are inseparably intertwined as all light reveals color. Color has several attributes: hue (green, blue, red), value (relative lightness or darkness of the color), and saturation (intensity, brightness or dullness of the color).
How do the colors (or lack of colors) function within the work? Are they realistic, symbolic or abstract? Intense and pure or modulated and mute, bright or subdued? How are they placed and used within the work – do they highlight certain elements, contrast with each other, or create a unity among several elements?
What is the light source, from where does it enter, and what does it highlight? Does it look real or artificial? How does it relate to natural light? Does it cast shadows? How do these shadows function within the work (clarify forms or space, obscuring certain elements, creating a mood)?
- **Texture:**
Is the surface of the work smooth or rough? Is that a function of the medium or artificially created? Is it on the surface or depicted, is it real or illusionary? How is it created? How does it communicate tactility? How does it affect your impression of the work?
- For three-dimensional works and sculptures you might also consider the following:
Is there an ideal or preferred view point? What are the effects of natural light? How does the work engage the space it occupies? How does the work relate to its environment? How does the site condition the work and your experience of the work?

Finally you might consider:

- How do all these elements work together? Do they create unity, rhythm, pattern, disorder? Do they communicate a message? What is that message?
- What is the relationship established between the work and the viewer? How does the viewer engage with the work? How and what does the work communicate to its viewer?

These elements of a formal analysis also function as the basic building blocks of visual literacy, which refers, in part, to the ability to read images and to engage with them. As you study images consider these aspects and actively engage with the works.

GLOSSARY

aerial or atmospheric perspective, cartoon, chiaroscuro, composition, contrapposto, foreground, middleground and background, foreshortening, ground plane, horizon line, iconography, iconology, linear / painterly, linear perspective, orthogonals, personification, picture plane, pictorial space, sinopia, spatial continuity
tondo, trompe l'oeil, vanishing point

FOR FURTHER READING

The bibliography on Venetian art is vast. The following is a small list of some useful sources in English that also contain further bibliographic references.

Art and Architecture – Surveys and Broader Studies

- Bernd Aikema and Beverly Louise Brown, Eds., *Renaissance Venice and the North: Crosscurrents in the Time of Bellini, Dürer, and Titian* (New York, 2000).
- Victoria Avery, *Vulcan's Forge in Venus' City. The Story of Bronze in Venice 1350-1650* (Oxford, 2011).
- David Alan Brown, *Giorgione, Titian, and the Renaissance of Venetian Painting* (Washington, 2006).
- Patricia Fortini Brown, *Private Lives in Renaissance Venice: Art, Architecture, and the Family* (New Haven, 2004).
- Patricia Fortini Brown, *Venice and Antiquity: The Venetian Sense of the Past* (New Haven, 1996).
- Patricia Fortini Brown, *Narrative Painting in the Age of Carpaccio* (New Haven, 1988).
- Patricia Fortini Brown, *Art and Live in Renaissance Venice* (New York, 1997).
- Stephano Carboni, Ed., *Venice and the Islamic World, 828-1797* (New Haven, 2007).
- Otto Demus, *The Mosaics of San Marco, Venice* (Chicago, 1988).
- Rona Goffen, *Piety and Patronage in Renaissance Venice : Bellini, Titian, and the Pesaro* (New Haven and London, 1986).
- Paul Hills, *Venetian Colour* (New Haven, 1999).
- Deborah Howard, *Architectural History of Venice* (New Haven, 2002).
- Deborah Howard, *Venice and the East: The Impact of the Islamic World on Venetian Architecture, 1100-1500* (New Haven, 2000).
- Peter Humphrey, *Painting in Renaissance Venice* (London and New Haven, 1995).
- Peter Humphrey, *The Altarpiece in Renaissance Venice* (London and New Haven, 1993).
- Norbert Huse and Wolfgang Wolters, *The Art of Renaissance Venice: Architecture, Sculpture and Painting, 1460-1590* (Chicago, 1990).
- Frederick Ilchman, *Titian, Tintoretto and Veronese: Rivals in Renaissance Venice* (Boston and New York, 2009).
- Michael Levey, *Painting in Eighteenth-Century Venice* (New Haven, 1959 [1994]).
- Alison Luchs (ed.), *Tullio Lombardo and Venetian High Renaissance Sculpture* (New Haven 2009).
- Alison Luchs, *Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530* (Cambridge, 1995).
- Jane Martineau and Andrew Robison, Eds., *The Glory of Venice: Art in the Eighteenth Century* (New Haven and London, 1994).
- Michelangelo Muraro, *Treasures of Venice* (Cleveland, 1963).
- Tom Nichols, *Renaissance Art in Venice: From Tradition to Individualism* (London, 2016).
- Otto Pächt, *Venetian painting in the 15th century: Jacopo, Gentile and Giovanni Bellini and Andrea Mantegna* (London, 2003).
- Debra Pincus, *The Tombs of the Doges* (Cambridge, 2000).
- David Rosand, *Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto* (Cambridge, 1997).
- David Rosand, Ed., *Interpretazioni veneziane: studi di storia dell'arte in onore di Michelangelo Muraro* (Venice, 1984).
- David Rosand. *The Myths of Venice: The Figuration of a State* (Chapel Hill, 2001).
- Mark Roskill, *Dolce's Aretino and Venetian Art Theory of the Cinquecento* (Toronto, 2000)
- John Ruskin, *The Stones of Venice* (New York, 1891).
- Juergen Schulz, *Venetian Painted Ceilings of the Renaissance* (Berkeley, 1968).
- Manfredo Tafuri, *Venice and the Renaissance* (Cambridge, 1989).
- Hans Tietze, *The Drawings of the Venetian Painters in the 15th and 16th centuries* (New York, 1944).
- Ettore Vio, Ed., *St. Mark's: the Art and Architecture of Church and State in Venice* (New York, 2003).
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IMPORTANT DATES IN VENETIAN HISTORY

421	Mythical foundation of Venice on March 25 th
452	Attila the Hun sacks Aquileia
568	Lombard invasions of northern Italian peninsula
639	First church of Santa Maria Assunta, Torcello (rebuilt in 864, and 1004)
697	Election of first Doge (Paoluccio Anafesto? Orso Ipato?)
742	Malamocco established as Venetian capital
775	S. Pietro on Olivolo island (now Castello) becomes cathedral of Venice
810	Attempted invasion of the Franks under Pepin.
c.811	Capital moved to Rialto area (modern-day Venice)
828/829	Body of Saint Mark brought to Venice from Alexandria
832	Founding of first church of Saint Mark, Venice
976	Fire destroys first church of Saint Mark
1070	Third church of Saint Mark largely finished; dedicated 1094
1096	First Crusade
1172-78	Construction of the <i>Palatium Communis</i> , predecessor of the Palazzo Ducale
1177	“Peace of Venice” (Doge Sebastiano Ziani negotiates peace between Pope Alexander III and Emperor Frederick Barbarossa)
1204	Fourth Crusade, Sack of Constantinople
1260-1261	First <i>scuole</i> founded (<i>Scuole grandi</i> of Santa Maria della Carità, San Giovanni Evangelista, San Marco)
1309	Tiepolo Conspiracy; Birth of the Council of Ten
1323	<i>Serrata del Maggior Consiglio</i> (Closing of the Great Council makes membership in the legislative body of the Venetian Republic hereditary)
1338	Venice gains control of Treviso on mainland
1340	Start of the reconstruction of the Palazzo Ducale
1347-49	First outbreak of the plague/Black Death in Venice
1379-1381	War of Chioggia (against Genova)
1402-06	Padova, Verona and Vicenza ceded to Venice
1423-1457	Rule of Doge Francesco Foscari; main period of Venetian expansion into the mainland (Padova, Vicenza, Verona, Brescia, Bergamo)
1453	Fall of Constantinople to Sultan Mehmed II
1509-1516	Wars with the League of Cambrai
1571	Battle of Lepanto
1576	Severe plague; Titian dies; Redentore church founded
1630	Severe plague; Santa Maria della Salute founded in 1631
1669	Venetian possession of Crete ends
1797	Lodovico Manin, last Doge of Venice, dissolves Venetian government under pressure from Napoleon.
1798-1806	Venice under Austrian rule
1806-1814	Venice under rule of Napoleon
1814	Rule of Venice returns to Austria
1846	Railroad bridge to Venice built (joined by automobile bridge in 1933)
1848	Daniele Manin leads uprising for Independence
1866	Venice joins new nation of Italy
1915	Bombardment of Venice in WWI
1966	Great Flood
1979	Carnival revived
2003	Construction begins on M.O.S.E. flood protection project

KEY WORKS

639	Torcello Cathedral (founded)				
832	Basilica di San Marco (founded)				
1004	New Torcello Cathedral	976	Pala d'Oro (first version; modified in 1105, 1209, 1342)		
1040s-1090s	New/Contarinian Basilica di San Marco				
1100-1200	Fondaco dei "Turchi"		Mosaics, Basilica di San Marco (with additions continuing into 18 th century)		
1200-1300	Ca' Farsetti Ca' Loredan				
1330	Santa Maria Gloriosa dei Frari (Frari) founded	1303-1306	Scrovegni Chapel ("Arena Chapel"), Giotto, Padua		
1333	Santi Giovanni e Paolo (Zanipolo) founded	1339	<i>Francesco Dandolo tomb lunette</i> , Paolo Veneziano		
1340-1424	Palazzo Ducale (south and west wings)	1343	<i>Pala feriale</i> , Paolo Veneziano with sons Luca and Giovanni		
1421-	Ca' D'Oro begun	1421	<i>Venice as Justice</i> , Jacobello del Fiore	c.1420	<i>Judgment of Solomon</i> , Bartolomeo Bon
		1443	<i>Santa Sabina Polyptych</i> and <i>Four Fathers of the Church triptych</i> , Antonio Vivarini and Giovanni d'Alemagna	1438	Porta della Carta, Bartolomeo Bon; <i>St. John</i> , Donatello
c.1450	Ca' Foscari begun	1444		1446-1448	High Altar, Donatello, Basilica del Santo, Padova
1460	Arsenal Gate, Antonio Gambello (attributed); Ca' del Duca, Bartolomeo Bon	1464-1468	<i>St. Vincent Ferrer Altarpiece</i> , Giovanni Bellini	1447-1453	<i>Gattamelata</i> , Donatello
1468-	San Michele in Isola, Mauro Codussi	1475-1476	Antonello da Messina in Venice	1457	Francesco Foscari tomb, Niccolò di Giovanni Fiorentino
1481-1489	Santa Maria dei Miracoli, Pietro Lombardo	c.1480-1481	<i>San Giobbe Altarpiece</i> and <i>Frari Triptych</i> , Giovanni Bellini	1476-1481	Pietro Mocenigo tomb, Pietro Lombardo (with Tullio & Antonio); Nicolò Tron tomb, Antonio Rizzo

1483-	Scala dei Giganti, Antonio Rizzo				
1485-	Scuola Grande di San Marco (façade), Lombardo workshop (finished by Codussi)	1492	<i>Baptism of Christ</i> , Cima da Conegliano	1488- 1495	Sculptures for Scuola Grande di San Marco façade, Lombardo workshop (esp. Tullio)
1496- 1500	Clock Tower, Codussi (attributed)	1495	St. Ursula Cycle, Carpaccio	1491- c.1500	Andrea Vendramin tomb, Tullio Lombardo
		1496	<i>Procession in the Piazza San Marco</i> , Gentile Bellini	1494	Colleoni monument, Andrea Verrocchio
		c.1500	<i>Castelfranco Altarpiece</i> , Giorgione		
1502	Palazzo Vendramin- Calergi, Codussi	1500	<i>View of Venice</i> , Jacopo de' Barbari		
		1505	<i>San Zaccaria Altarpiece</i> , Giovanni Bellini	1504- 1506	<i>Bernabò Altarpiece</i> , Tullio Lombardo
		1509	Organ shutters for San Bartolomeo, Sebastiano del Piombo		
		c.1510	<i>Tempest</i> , Giorgione		
		1516- 1518	<i>Assumption</i> , Titian		
1513	Procuratie Vecchie	1518- 1526	<i>Pesaro Altarpiece</i> , Titian		
		1526	<i>St. Peter Martyr</i> , Titian		
		1532	<i>San Lorenzo Giustinian altarpiece</i> , Pordenone	c.1530	<i>St. John the Baptist</i> , Sansovino
1536	Mint (Zecca), Sansovino	1534	<i>Presentation of the Virgin</i> , Titian		
1537	Marciana Library, Sansovino				

1538	Loggetta, Sansovino				
1538-	Palazzo Dolfin, later Manin, Sansovino	1548	<i>Miracle of the Slave</i> , Tintoretto	1546	Sacristy Door, Sansovino
		1555-	Veronese paints at San Sebastiano	1555	Venier tomb, Sansovino
c.1562	San Francesco della Vigna (façade, Palladio; interior, Sansovino, 1534)	1559-64	<i>Annunciation</i> , Titian	1556	<i>Mars and Neptune</i> , Sansovino
1566	San Giorgio Maggiore, Palladio (façade: 1607-1611)	1564-1587	Tintoretto paints at San Rocco		Scala d'Oro (continues for decades)
		1572-1573	<i>Feast in the House of Levi</i> , Veronese		
		1576	<i>Pietà</i> , Titian		
1577	Il Redentore, Palladio	1577	Re-decoration of Ducal Palace after fire		
1586-1540	Procuratie Nuove, Scamozzi & Longhena				
1588-1591	Rialto Bridge, Antonio da Ponte	1594	<i>Last Supper</i> (San Giorgio Maggiore), Tintoretto		
		1627	<i>Inspiration of St. Jerome</i> , Johann Liss	1600	<i>Luganegheri Altarpiece</i> , Alessandro Vittoria
1631	Santa Maria della Salute, Baldassare Longhena	1638	<i>San Liberale Persuading the Emperor</i> , Padovanino		
1652	Ca' Pesaro, Longhena	1640	<i>St. Lawrence Distributing Alms</i> , Bernardo Strozzi		
		1684	<i>Martyrdom and Apotheosis of San Pantalon</i> , Fumiani		
1726	Gesuati church, Giorgio Massari	1737-1739	Tiepolo paints at the Gesuati		
		1740-1744	Tiepolo paints at Scuola dei Carmini		

TERMINOLOGY

Basilica	Central plan	Linear Perspective
Nave	Longitudinal plan	Atmospheric Perspective
Transept	Greek Cross plan	Picture plane
Aisle		Vanishing Point
Narthex	Quadriga	Orthogonal
Crossing	Relic	Pictorial Space
Choir	Spolia	Chiaroscuro
Chancel/Presbytery	Bricolage	
Apse		Impasto
Choir screen	Veneto-byzantine	Isocephalic
Iconostasis/Tramezzo	Romanesque	Contrapposto
Chapel	Gothic	
Sacristy	Renaissance	In situ
Baptistry	Baroque	Altarpiece
Facade		Triptych
Campanile	Fresco	Polyptych
Portico	Arriccio	
Colonnade	Intonaco	Trecento
Chapter House	A secco	Quattrocento
Refectory	Tempera	Cinquecento
		Seicento
Spandrel	Relief	Settecento
Pendentive	Lost-wax process	
Squinch	Enamel	Palazzo
Vaults	Intarsia	Piano nobile
Cross/groin vault	Revetment	Androne
Barrel vault	Mosaic	
Cupola/Dome	Diaper pattern	
Stilted arches		
Ogee arch	All'antica	
Crenellations	Terrazzo veneziano	
Tracery		
Quatrefoil	Doge	
Aedicule	Oligarchy	
	Maggior Consiglio	
Ionic Order		
Doric Order	Scuola piccola	
Corinthian Order	Scuola grande	
Composite Order	Sala del Capitolo	
Base	Sala dell'Albergo	
Column		
Capital	Condottiere	
Entablature	Equestrian Monument	
Architrave		
Frieze	Mendicant Orders:	
Cornice	Franciscans	
Metope	Dominicans	
Triglyph		
Pediment		
Pilaster		
Pier		