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, GRADEING, 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.
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

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<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A</td>
<td>95-100</td>
<td>90-94</td>
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<td>B</td>
<td>87-89</td>
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ACADEMIC HONESTY:
Please read and carefully review Columbia University’s Undergraduate Guide to Academic Integrity [www.college.columbia.edu/academics/academicintegrity](http://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:

Basic Resources:

Further Reading:
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:
Further Readings:

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:
Further Readings:

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:
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:
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:

Additional Readings:

Session 6 – Thursday, June 25: The Monumental Altarpiece
Meet at 8:45 am in front of Santa Maria dei Frari
Readings:

Additional Readings:

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)

Session 7 – Tuesday, June 30: Term Essay – Part 1 due

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:

Required Viewing:
• Carpaccio Paintings in the Schuola Dalmata di San Giorgio Schiavone, Calle Furlani, Castello.
Additional Readings:


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:


Additional Readings:


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:

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:
- Tracy Cooper, Palladio’s Venice (New Haven, 2006), 105-146, 229-258.
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

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:
- 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 viewpoint? 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

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).
Deborah Howard, Architectural History of Venice (New Haven, 2002).
Peter Humphrey, Painting in Renaissance Venice (London and New Haven, 1993).
Frederick Ilchman, Tintoretto and Veronese: Rivals in Renaissance Venice (Boston and New York, 2009).
Michael Levey, Paintings 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).
Michelangelo Muraro, Treasures of Venice (Cleveland, 1963).
Mark Roskill, Dolce’s Aretino and Venetian Art Theory of the Cinquecento (Toronto, 2000).
Johannes Wilde, Venetian Art from Bellini to Titian (Oxford, 1974).

Monographs – Painting

Sylvia Ferino-Pagden (ed.), *Late Titian and the Sensuality of Painting* (Venice, 2008).

**Monographs – Architecture**
Tracy Cooper, *Palladio's Venice* (New Haven, 2005).

**Monographs – Sculpture**
Anne Markham Schulz, *Giambattista and Lorenzo Bregno* (Cambridge, 1991).

**History**
**IMPORTANT DATES IN VENETIAN HISTORY**

421  Mythical foundation of Venice on March 25th
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 Palatium Communis, 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 scuole founded (Scuole grandi of Santa Maria della Carità, San Giovanni Evangelista, San Marco)
1309  Tiepolo Conspiracy; Birth of the Council of Ten
1323  Serrata del Maggior Consiglio (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

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<th>Year(s)</th>
<th>Work/Location</th>
<th>Date(s)</th>
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<tr>
<td>639</td>
<td>Torcello Cathedral (founded)</td>
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<tr>
<td>832</td>
<td>Basilica di San Marco (founded)</td>
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<tr>
<td>1004</td>
<td>New Torcello Cathedral</td>
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<td>1040s-1090s</td>
<td>New/Contarinian Basilica di San Marco</td>
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<td>1100-1200</td>
<td>Fondaco dei “Turchi”</td>
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<td>1200-1300</td>
<td>Ca’ Faretto</td>
<td>1303-1306</td>
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<td>1330</td>
<td>Santa Maria Gloriosa dei Frari (Frari) founded</td>
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<td>1333</td>
<td>Santi Giovanni e Paolo (Zanipolo) founded</td>
<td>1339</td>
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<td>1340-1424</td>
<td>Palazzo Ducale (south and west wings)</td>
<td>1343</td>
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<td>1421</td>
<td>Ca’ D’Oro begun</td>
<td>1421</td>
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<td>c.1450</td>
<td>Ca’ Foscari begun</td>
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<td>1460</td>
<td>Arsenal Gate, Antonio Gambello (attributed); Ca’ del Duca, Bartolomeo Bon</td>
<td>1464-1468</td>
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<td>1468-</td>
<td>San Michele in Isola, Mauro Codussi</td>
<td>1475-1476</td>
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<td>1481-1489</td>
<td>Santa Maria dei Miracoli, Pietro Lombardo</td>
<td>c.1480-1481</td>
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<td>Pala d’Oro (first version; modified in 1105, 1209, 1342)</td>
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<td>Mosaics, Basilica di San Marco (with additions continuing into 18th century)</td>
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<td>Scrovegni Chapel (“Arena Chapel”), Giotto, Padua</td>
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<td>Francesco Dandolo tomb lunette, Paolo Veneziano</td>
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<td>Pala feriale, Paolo Veneziano with sons Luca and Giovanni</td>
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<td>Venice as Justice, Jacobello del Fiore</td>
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<td>Santa Sabina Polyptych and Four Fathers of the Church triptych, Antonio Vivarini and Giovanni d’Alemagna</td>
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<td>Judgment of Solomon, Bartolomeo Bon</td>
<td>c.1420</td>
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<td>Porta della Carta, Bartolomeo Bon; St. John, Donatello</td>
<td>1438</td>
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<td>High Altar, Donatello, Basilica del Santo, Padova</td>
<td>1446-1448</td>
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<td>Gattamelata, Donatello</td>
<td>1447-1453</td>
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<td>Francesco Foscari tomb, Niccolò di Giovanni Fiorentino</td>
<td>1457</td>
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<td>Pietro Mocenigo tomb, Pietro Lombardo (with Tullio &amp; Antonio); Nicolò Tron tomb, Antonio Rizzo</td>
<td>1476-1481</td>
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<td>1483-</td>
<td>Scala dei Giganti,</td>
<td>Antonio Rizzo</td>
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<td>Antonio Rizzo</td>
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<td>1485-</td>
<td>Scuola Grande di San Marco</td>
<td>Lombardo workshop (finished by</td>
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<td>(façade), Lombardo workshop</td>
<td>Codussi)</td>
<td>1495</td>
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<tr>
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<td>(finished by Codussi)</td>
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<tr>
<td>1496-</td>
<td>Clock Tower, Codussi (attributed)</td>
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<td>1495</td>
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<tr>
<td>1500</td>
<td></td>
<td>St. Ursula Cycle, Carpaccio</td>
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<td>1496</td>
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<td></td>
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<td>c.1500</td>
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<tr>
<td>1502</td>
<td>Palazzo Vendramin-Calergi,</td>
<td>Codussi</td>
<td>1500</td>
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<tr>
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<td>Codussi</td>
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<td>1505</td>
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<td>1509</td>
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<td>c.1510</td>
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<td>1510-</td>
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<td>1532</td>
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<td>c.1530</td>
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<tr>
<td>1536</td>
<td>Mint (Zecca), Sansovino</td>
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<td>1534</td>
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<tr>
<td>1537</td>
<td>Marciana Library, Sansovino</td>
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<tr>
<td>Earliest</td>
<td>Location</td>
<td>Building</td>
<td>Date(s)</td>
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<tr>
<td>1538-</td>
<td>Loggetta, Sansovino</td>
<td>Palazzo Dolfin, later Manin, Sansovino</td>
<td>1548</td>
</tr>
<tr>
<td>1538-</td>
<td></td>
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<td>1555-</td>
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<tr>
<td>c.1562</td>
<td>San Francesco della Vigna (façade, Palladio; interior, Sansovino, 1534)</td>
<td>1559-64</td>
<td><em>Annunciation</em>, Titian</td>
</tr>
<tr>
<td>1566</td>
<td>San Giorgio Maggiore, Palladio (façade: 1607-1611)</td>
<td>1564-1587</td>
<td>Tintoretto paints at San Rocco</td>
</tr>
<tr>
<td>1577</td>
<td>Il Redentore, Palladio</td>
<td>1572-1573</td>
<td><em>Feast in the House of Levi</em>, Veronese</td>
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<tr>
<td>1577</td>
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<td>1576</td>
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<tr>
<td>1586-1540</td>
<td>Procuratie Nuove, Scamozzi &amp; Longhena</td>
<td>1577</td>
<td>Re-decoration of Ducal Palace after fire</td>
</tr>
<tr>
<td>1588-1591</td>
<td>Rialto Bridge, Antonio da Ponte</td>
<td>1594</td>
<td><em>Last Supper (San Giorgio Maggiore)</em>, Tintoretto</td>
</tr>
<tr>
<td>1631</td>
<td>Santa Maria della Salute, Baldassare Longhena</td>
<td>1638</td>
<td><em>San Liberale Persuading the Emperor</em>, Padovanino</td>
</tr>
<tr>
<td>1652</td>
<td>Ca’ Pesaro, Longhena</td>
<td>1640</td>
<td><em>St. Lawrence Distributing Alms</em>, Bernardo Strozzi</td>
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<tr>
<td>1684</td>
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<tr>
<td>1726</td>
<td>Gesuati church, Giorgio Massari</td>
<td>1737-1739</td>
<td>Tiepolo paints at the Gesuati</td>
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<td>1740-1744</td>
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**Artworks:**
- *Miracle of the Slave*, Tintoretto, 1548
- Veronese paints at San Sebastiano, 1555
- *Annunciation*, Titian, 1559-1564
- Tintoretto paints at San Rocco, 1564-1587
- *Feast in the House of Levi*, Veronese, 1572-1573
- *Pietà*, Titian, 1576
- Re-decoration of Ducal Palace after fire, 1577
- *Last Supper (San Giorgio Maggiore)*, Tintoretto, 1594
- *San Liberale Persuading the Emperor*, Padovanino, 1638
- *St. Lawrence Distributing Alms*, Bernardo Strozzi, 1640
- *Martyrdom and Apotheosis of St. Lawrence*, Fumiani, 1684
- Tiepolo paints at the Gesuati, 1737-1739
- Tiepolo paints at Scuola dei Carmini, 1740-1744
- *Scala d’Oro (continues for decades)*
- *Mars and Neptune*, Sansovino, 1556
- *San Liberale*, Alessandro Vittoria, 1600
TERMINOLOGY

Basilica
Nave
Transept
Aisle
Narthex
Crossing
Choir
Chancel/Presbytery
Apse
Choir screen
Iconostasis/Tramezzo
Chapel
Sacristy
Baptistery
Facade
Campanile
Portico
Colonnade
Chapter House
Refectory
Spandrel
Pendentive
Squinch
Vaults
Cross/groin vault
Barrel vault
Cupola/Dome
Stilted arches
Ogee arch
Crenellations
Tracery
Quatrefoil
Aedicule
Ionic Order
Doric Order
Corinthian Order
Composite Order
Base
Column
Capital
Entablature
Architrave
Frieze
Cornices
Metope
Triglyph
Pediment
Pilaster
Pier

Central plan
Longitudinal plan
Greek Cross plan
Quadriga
Relic
Spolia
Bricolage
Veneto-byzantine
Romanesque
Gothic
Renaissance
Baroque
Fresco
Arriccio
Intonaco
A secco
Tempera
Relief
Lost-wax process
Enamel
Intarsia
Revetment
Mosaic
Diaper pattern
All’antica
Terrazzo veneziano
Doge
Oligarchy
Maggior Consiglio
Scuola piccola
Scuola grande
Sala del Capitolo
Sala dell’Albergo
Condottiere
Equestrian Monument
Mendicant Orders:
Franciscans
Dominicans

Linear Perspective
Atmospheric Perspective
Picture plane
Vanishing Point
Orthogonal
Pictorial Space
Chiaroscuro
Impasto
Isocephalic
Contrapposto
In situ
Altarpiece
Triptych
Polyptych
Trecento
Quattrocento
Cinquecento
Seicento
Settecento
Palazzo
Piano nobile
Androne