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.

INSTRUCTORS
Caroline A. Wamsler and Johanna Fassl

COURSE DURATION, MEETING TIMES AND MEETING LOCATIONS
Between June 10 and July 19, 2019
Tuesdays: 9:00am – ca. 3:30pm (break included)?TBC
Thursdays: 9:00 – 11:00am? TBC
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.
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 11.
2. **Journal/Sketchbook (25%)**: A visual and written record chronicling your explorations of Venetian art due Tuesday, July 16.
3. **Term Essay (30%)**: Part 1 due Tuesday, July 2. Term essay due Thursday, July 18.
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

<table>
<thead>
<tr>
<th>Score Range</th>
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<td>95-100</td>
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<td>90-94</td>
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<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 11: Venice – A City in the Lagoon under the Protection of Saint Mark**
Meet at 9:00amat San Giorgio Maggiore

Readings:

Further Readings:

Basic Resources:

**Session 2 – Thursday, June 13: Torcello – Origins in the Lagoon**
Meet at 8:30amat the Fondamente Nove “A” Vaporetto stop

Readings:


**Session 3 – Tuesday, June 18: 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.)

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**Session 4 – Thursday, June 20: Monumental Sculpture and the Venetian Family Workshop**

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

Readings:


Further Readings:


**Viewing List:**

• 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.

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**Session 5 – Tuesday, June 25: 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 27: The Monumental Altarpiece**

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

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 Zaccaria: second chapel on the left, Bellini, *San Zaccaria Altarpiece* (1505).

**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, July 2: Term Essay – Part 1 due**

**Session 7 – Tuesday, July 2: Morning - Venetian Painting at the turn of the Cinquecento**

**Afternoon – Venetian Domestic Architecture**

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

**Readings:**


**Additional Readings:**

Viewing List:
- Scuola di San Giorgio degli Schiavoni: paintings by Carpaccio
- Fondaco dei Turchi
- Fondaco dei Tedeschi
- 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 4: 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.

Additional Readings:

Viewing List:
- Madonna dell’Orto: Tintoretto, Presentation of the Virgin, Adoration of the Golden Calf, Last Judgment
- San Sebastiano, Veronese’s frescos and paintings throughout the church

Session 9 – Tuesday, July 9: Field Trip – Vicenza: Palladian Architecture, Public and Private
Meet at TBD on the steps in front of the stazione
Readings:

Session 10 – Thursday, July 11: Review Exam
Meet at 9am at the Ca’Foscari Classrooms at San Basilio

Session 11 – Tuesday July 16: Journal due

Session 11 – Tuesday, July 16: High Renaissance and Baroque Architecture
Meet at 9:00am at San Giorgio Maggiore
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

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**Session 12 – Thursday, July 18: Term Essay – due**

**Session 12 – Thursday, July 18: 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).

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**WRITTEN ASSIGNMENTS**

1. **Journal/Sketchbook – due Session 11: Tuesday, July 16.**
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](http://www.chicagomanualofstyle.org/tools_citationguide.html)).

2. **Term Essay – Part I due Tuesday, July 2, complete paper due Thursday, July 18**
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, July 2 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 18:**
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](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
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, 1995).
Frederick Ilchman, Titian, Tintoretto and Veronese: Rivals in Renaissance Venice (Boston and New York, 2009).
Michelangelo Muraro, Treasures of Venice (Cleveland, 1963).

Monographs – Painting
Caroline Campbell, Bellini and the East (London, 2005).
Peter Humfrey, Cima da Conegliano (Cambridge, 1983).
Terisio Pignatti and Filippo Pedrocco, Giorgione (New York, 1999).
Carlo Ridolfi, The Life of Titian (University Park, 1996).
Paul Joannides, Titian to 1518: The Assumption of Genius (New Haven, 2002).
Sylvia Ferino-Pagden (ed.), Late Titian and the Sensuality of Painting (Venice, 2008).
Phylip Rylands, Palma il Vecchio (Cambridge, 1992).
Peter Humfrey, Lorenzo Lotto (New Haven, 1997).
Carlo Ridolfi, The Life of Tintoretto and of his children Domenico and Marietta (University Park, 1984).

Monographs – Architecture
Deborah Howard, Jacopo Sansovino (New Haven, 1975).
Manuela Morresi, Jacopo Sansovino (Milan, 2000).
Bruce Boucher, Andrea Palladio (New York, 1998).
Tracy Cooper, Palladio’s Venice (New Haven, 2005).

Monographs – Sculpture
Anne Markham Schulz, Giambattista and Lorenzo Bregno (Cambridge, 1991).
Anne Markham Schulz, Antonio Rizzo, Sculptor and Architect (Princeton, 1982).
Anne Markham Schulz, The Sculpture of Tullio Lombardo (New York, 2014).

History
Margaret King, Venetian Humanism in the Age of Patrician Dominance (Princeton, 1986).
John Martin and Dennis Romano, Eds., Venice Reconsidered: The History and Civilization of an Italian City-state, 1297-1797 (Baltimore, 2000).
**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?)
722  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 Maggiore 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
1511  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
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<th>Key Works</th>
<th>Date(s)</th>
<th>Description</th>
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<td>Torcello Cathedral (founded)</td>
<td>639</td>
<td>Pala d’Oro (first version; modified in 1105, 1209, 1342)</td>
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<tr>
<td>Basilica di San Marco (founded)</td>
<td>832</td>
<td>Mosaics, Basilica di San Marco (with additions continuing into 18th century)</td>
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<td>New Torcello Cathedral</td>
<td>1004</td>
<td>Scrovegni Chapel (&quot;Arena Chapel&quot;), Giotto, Padua</td>
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<td>New/Contarinian Basilica di San Marco</td>
<td>1040s-1090s</td>
<td>Francesco Dandolo tomb lunette, Paolo Veneziano</td>
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<td>Fondaco dei “Turchi”</td>
<td>1100-1200</td>
<td>Pala feriale, Paolo Veneziano with sons Luca and Giovanni</td>
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<td>Ca’ Farsetti</td>
<td>1200-1300</td>
<td>Venice as Justice, Jacobello del Fiore</td>
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<td>Ca’ Loredan</td>
<td>1303-1306</td>
<td>Santa Sabina Polyptych and Four Fathers of the Church triptych, Antonio Vivarini and Giovanni d’Alemagna</td>
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<td>Santa Maria Gloriosa dei Frari (Frari) founded</td>
<td>1330</td>
<td>Judgment of Solomon, Bartolomeo Bon</td>
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<tr>
<td>Santi Giovanni e Paolo (Zanipolo) founded</td>
<td>1333</td>
<td>Porta della Carta, Bartolomeo Bon; St. John, Donatello</td>
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<td>Palazzo Ducale (south and west wings)</td>
<td>1340-1424</td>
<td>High Altar, Donatello, Basilica del Santo, Padova</td>
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<td>Ca’ D’Oro begun</td>
<td>1421</td>
<td>Gattamelata, Donatello</td>
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<td>1421-1424</td>
<td>Francesco Foscari tomb, Niccolò di Giovanni Fiorentino</td>
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<tr>
<td>Ca’ Foscari begun</td>
<td>c.1450</td>
<td>Pietro Mocenigo tomb, Pietro Lombardo (with Tullio &amp; Antonio); Nicolò Tron tomb, Antonio Rizzo</td>
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<td>Arsenal Gate, Antonio Gambello (attributed); Ca’ del Duca, Bartolomeo Bon</td>
<td>1460</td>
<td>St. Vincent Ferrer Altarpiece, Giovanni Bellini</td>
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<tr>
<td>San Michele in Isola, Mauro Codussi</td>
<td>1468-1469</td>
<td>Antonello da Messina in Venice</td>
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<td>San Giobbe Altarpiece and Frari Triptych, Giovanni Bellini</td>
<td>1481</td>
<td>San Giobbe Altarpiece and Frari Triptych, Giovanni Bellini</td>
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<tr>
<td>Santa Maria dei Miracoli, Pietro Lombardo</td>
<td>1489</td>
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<td>1483-</td>
<td>Scala dei Giganti, Antonio Rizzo</td>
<td>Lombardo workshop (finished by Codussi)</td>
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<td>1485-</td>
<td>Scuola Grande di San Marco (façade), Lombardo workshop (finished by Codussi)</td>
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<td>1496-</td>
<td>Clock Tower, Codussi (attributed)</td>
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<td>1536</td>
<td>Mint (Zecca), Sansovino</td>
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<td>1537</td>
<td>Marciana Library, Sansovino</td>
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1486-1495: Sculptures for Scuola Grande di San Marco façade, Lombardo workshop (esp. Tullio)
1491-1500: Andrea Vendramin tomb, Tullio Lombardo
1494: Colleoni monument, Andrea Verrocchio
1504-1506: *Bernabò Altarpiece*, Tullio Lombardo
1530: *St. John the Baptist*, Sansovino
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<tr>
<th>Year</th>
<th>Location, Artist(s)</th>
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<td>Sacristy Door, Sansovino</td>
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<td>c.1562</td>
<td>San Francesco della Vigna (façade, Palladio; interior, Sansovino, 1534)</td>
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<td>Veronese paints at San Sebastiano</td>
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<td>Feast in the House of Levi, Veronese</td>
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<td>Re-decor of Ducal Palace after fire</td>
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<td>1586-1590</td>
<td>Procuratie Nuove, Scamozzi &amp; Longhena</td>
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<td>Tiepolo paints at the Gesuati</td>
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### TERMINOLOGY

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<td>Central plan</td>
<td>Linear Perspective</td>
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**Linear Perspective**
- Impasto
- Isocephalic
- Contrapposto

**Atmospheric Perspective**
- Trecento
- Quattrocento
- Cinquecento
- Seicento
- Settecento

**Picture plane**
- Palazzo
- Piano nobile
- Androne