Course Description
This course studies Venetian society and culture through the visual arts. Venice was a center of maritime trade in the late medieval and early modern Europe. Situated on the northeast coast of Italy, Venice was a hub for merchants, pilgrims, diplomats, soldiers, and sailors traveling around the Mediterranean region. These encounters shaped Venice’s rich visual and material culture, which integrated features from other parts of Italy, northern Europe, the Byzantine Empire, Ottoman Turkey, North Africa, and Classical Greece and Rome into a distinctive aesthetic. In this course, we will study the major monuments (e.g., the church of San Marco and the Ducal Palace) and the celebrated artists (e.g., the Bellini family, Titian, Palladio, and Tiepolo). We will also consider other media that are often left out of art history surveys but were equally important to Venetian art, including the city’s famous glass production, luxury textile industry, print and publishing, and mosaics. We will examine these eclectic art forms in relation to the city’s geography, trade, contacts with foreign cultures, as well as class and gender hierarchies.

Lectures, discussions, and assignments are designed to help students situate works of art within their historical context and develop the skills of visual analysis, critical reading, and writing. ARTH 343 fulfills the Mason Core requirement in the Arts.

Learning Objectives
This course is designed to help students not only to gain a familiarity with the major monuments and artists of late medieval and early modern Venice, but also to consider topics of broader relevance, such as the value and functions of art in society. In this semester you will:

• Consider relationship between the physical environment and artistic processes. In the case of Venice, how did the fact that the city was built on islands in a lagoon affect both the materials and designs of its art and architecture?
• Examine the functions of artworks in their original social and cultural contexts (religious, courtly, civic, commercial, etc.).
• Consider the creative solutions artists adopted to produce a work that fulfilled those functions.
• Study the effects of cross-cultural encounters—in war, diplomacy, trade, and travel—on artistic production.
• Learn to analyze formal elements of art objects using the appropriate art historical vocabulary.
• Learn to read primary and secondary sources critically.
• Develop the skills of presenting observations and arguments in academic writing.
Textbook and Readings
The recommended (but not required) textbook for this course is:


It is a handy reference if you want background on architecture, but it is not a necessity (it is also out of print). Required readings will be posted on Blackboard each week. These include texts on historical context, studies of particular artists, or discussions of particular methods and viewpoints in art history. We will discuss these texts in class, so please complete the readings assigned for the specific day before coming to class.

Course Requirements
Attendance and Participation 5%
Test 1 15%
Test 2 20%
Paper 1 15%
Paper 2 25%
Final exam 20%

Attendance and participation
It is important that you attend class regularly and on time. Doing the readings is NOT a substitute for coming to lectures, because in class I will synthesize and present information from various sources, and I will often use monuments to explore specific themes. Your starting attendance/participation grade (i.e., you attend all lectures but do little else) will be a B-. Active, informed participation in discussion will improve that grade. Conversely, more than two unexcused absences, chronic late attendance, or disruptive behavior will negatively affect your grade. If you are unable to attend class because of medical or family emergency, please provide me with documentation as soon as possible.

Tests and Final exam
There will be 2 tests and a final exam (all take-home). The focus of these exams will be your ability to discuss major monuments and the themes introduced in lectures and readings. All exams will involve short essays on works of art and/or readings, as well as longer essays on thematic topics. Detailed guidelines on format and instructions for submission will be provided over the course of the semester.

THERE WILL BE NO MAKE-UP TESTS OR EXAMS WITHOUT WRITTEN DOCUMENTATION OF ILLNESS, FAMILY EMERGENCIES, ETC. Please notify me as soon as possible if you have problems.

Papers
There are two paper assignments for this course. The first assignment, due in week 7, will require observing and analyzing works of art at the National Gallery in Washington D.C. The second paper, due in week 13, will ask you to consider artistic production in historical context. This second paper will involve some basic research and the application of concepts discussed in the course to a problem-solving exercise. Detailed instructions for both assignments will be provided later in the semester.
In the interest of fairness, papers MUST be submitted on time to receive full credit. Hard copies of papers are due in class on the specified dates. Students will incur a 3% penalty per day for late papers. PAPERS MORE THAN 10 DAYS LATE WILL NOT BE ACCEPTED. In cases of medical or other serious problems, please document them and let me know as soon as possible.

### Grading scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>97-100</td>
</tr>
<tr>
<td>A</td>
<td>93-96.5</td>
</tr>
<tr>
<td>A-</td>
<td>90-92.5</td>
</tr>
<tr>
<td>B+</td>
<td>87-89.5</td>
</tr>
<tr>
<td>B</td>
<td>83-86.5</td>
</tr>
<tr>
<td>B-</td>
<td>80-82.5</td>
</tr>
<tr>
<td>C+</td>
<td>77-79.5</td>
</tr>
<tr>
<td>C</td>
<td>73-76.5</td>
</tr>
<tr>
<td>C-</td>
<td>70-72.5</td>
</tr>
<tr>
<td>D</td>
<td>60-69.5</td>
</tr>
<tr>
<td>F</td>
<td>&lt; 60</td>
</tr>
</tbody>
</table>

### Add-drop deadlines

Please note the following add-drop deadlines:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 28, 2020</td>
<td>Last day to add a class</td>
</tr>
<tr>
<td>February 5, 2020</td>
<td>Last day to drop a class with 100% tuition refund</td>
</tr>
<tr>
<td>February 11, 2020</td>
<td>Last day to drop with 50% tuition refund</td>
</tr>
<tr>
<td>February 12 – 24, 2020</td>
<td>Unrestricted withdrawal period (no tuition refund)</td>
</tr>
<tr>
<td>February 25 – March 30, 2020</td>
<td>Selective withdrawal period</td>
</tr>
</tbody>
</table>

It is your responsibility to observe the add-drop deadlines to ensure that you are properly registered for specific courses.

### Tech requirements and policy

All students must activate their e-mail accounts on campus. I will ONLY use your GMU email addresses. If you prefer to use a commercial account, you must activate the forwarder on your GMU account. Readings, course updates, information on assignments and examinations will be available on Blackboard.

Please be respectful of your peers and your instructor when using electronic devices.

- Cell phones must be put on silent.
- Please do not engage in activities that are unrelated to class. Such disruptions show a lack of professionalism and may affect your participation grade.

### English as a second language

If English is not your first language, feel free to discuss with me any concerns you have about the writing assignments. Please, however, give me plenty of notice (at least a week) before the paper is due. You may also consider consulting the Writing Center (https://writingcenter.gmu.edu/).

### Standards of Academic integrity

Strict adherence to the Honor Code as defined in the undergraduate catalogue is expected. Plagiarism, cheating on examinations, and all other instances of academic dishonesty will be
reported to the Honor Committee, and may result in a failing grade for the course. Please consult the Office for Academic Integrity for a full description of the code and the honor committee process.

Students with disabilities
Any student who feels s/he may need an accommodation based on the impact of a disability should see me and contact the Office for Disability Services (ODS) at 993-2474. All academic accommodations must be arranged through the ODS. If you qualify for accommodation, the ODS staff will give you a form detailing appropriate accommodations for your instructor. Please note that this form must be provided to me at least two weeks before the first test.

SCHEDULE
(You will be notified in advance of changes)

Week 1
January 22 Introduction
Reading:
Patricia Fortini Brown, “Venezianità: The Otherness of the Venetians,” in Art and Life in Renaissance Venice (New York: Abrams, 1997), pp. 9-37. [You can keep referring back to this reading throughout the semester.]

Week 2
January 27 The City on the Lagoon: Geography, Ecology, and Visual Culture
January 29 Origins and the Myths and Venice
Readings:

Week 3
February 3 Venice and the Byzantine Empire
February 5 Port City: Trade and Connectivity across the Mediterranean
Readings:

Week 4
February 10 Mark, the Patron Saint of Venice
February 12  Appropriations and Spolia in San Marco; test 1 review
Readings:
Madden, *Venice: a New History*, pp. 41-46.

**Week 5**
February 17  *Take-home Test 1. Class does not meet.*
February 19  The Doge’s Palace and the Imagery of the State
Readings:

**Week 6**
February 24  Prime Real Estate: Palaces on the Grand Canal
February 26  Dress, Rituals and Identities in Urban Spaces
Readings:

**Week 7**
March 2    Ladies, Nuns, Courtesans: Gender Categories in Venetian society
March 4    Venice and the Ottoman Empire: Rivals and Trading Partners; **Paper 1 due**
Readings:

**Week 8**
*March 9  Spring break*
*March 11  Spring break*

**Week 9**
March 16  Cross-Cultural Exchanges with the Ottoman Turks
March 18  The Business of Art: Venetian Painters and their Practices
Readings:


**Week 10**
March 23  *Take-home Test 2. Class does not meet.*
March 25  The Venetian Altarpiece: From Opulence to Naturalism
Readings:

**Week 11**
March 30  *Colorito: The Venetian Approach to Painting in the Renaissance*
April 1   *Class does not meet. Instructor at a conference.*
Readings:

**Week 12**
April 6   Visual Poems: Mythological Paintings in Venice
April 8   Exporting Venetian painting: Titian’s international career
Readings:

**Week 13**
April 13  Devotion, Community, Self-Promotion: Tintoretto’s Art in the Scuole
April 15  Splendor and Censorship in the Counter Reformation: Veronese’s Art; Paper 2 due
Readings:

**Week 14**
April 20  Claiming the Classical Heritage in Architecture: Sansovino and Palladio
April 22  Repetition and Renewal: Legacy of the Venetian Renaissance in the 17th Century
Readings:

**Week 15**
April 27    Tiepolo: Spectacles for a Republic in Decline
April 29    Painting for the (Grand) Tourists: Venice in the 18th Century
Readings:

**Week 16**
May 4    Conclusions and review

**May 6**    Final exam (Take-home)