

**San José State University**  
**Department of Art & Art History**  
**ARTH 187C: Venetian Renaissance Art, Section 1, Spring, 2018**

**Course and Contact Information**

<b>Instructor:</b>	Dr. Christy Junkerman
<b>Office Location:</b>	Art 117
<b>Telephone:</b>	408-924-433-
<b>Email:</b>	<a href="mailto:christy.junkerman@sjsu.edu">christy.junkerman@sjsu.edu</a>
<b>Office Hours:</b>	Monday 12-1; Wednesday 9:30-10:30 or by appointment
<b>Class Days/Time:</b>	MW 10:30-11:45
<b>Classroom:</b>	Art 135
<b>Department Office:</b>	Art 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

**Course Description**

This course will study the rich and interesting history of Venetian art. The emphasis will be on the art of the Renaissance and its great painters and architects (Bellini, Carpaccio, Titian, Tintoretto and Veronese, Mauro Codussi, Sansovino and Palladio), but we will begin with a look back to the earlier art and architecture of the city, especially at the Basilica of San Marco. The focus on one urban center will give us an opportunity to analyze architecture, sculpture and painting within the context of the social, institutional and political structures of this unique city. Venetian history has an unparalleled degree of continuity, and the ideology of the city, richly woven with myths of origin, has a particularly strong link to the art produced there by resident artists and foreigners alike. Venice was a city on display--then as now--to an endless stream of travelers, but it was also on display to itself, and through its painting, sculpture and architecture shaped its own ideal image as a city divinely favored and uniquely stable and just. It was also a city of merchants. Located at a point of intersection between both eastern and western Christianity and Europe and the Moslem world of the Middle East and North Africa, Venice provides a fascinating opportunity to study artistic influence across cultural divides.

**Course Learning Outcomes (CLO) (Required)**

Upon successful completion of this course, students will be better able to:

(CLO 1) Recognize major works of art from this foundational period in western art and demonstrate a strong knowledge base about the social context of Italian art and art patronage. (Identifications and Essays in Quizzes and Exams)

(CLO 2) Demonstrate an understanding of the implications of new techniques such as linear perspective and spatial projection, oil paint. (Quiz and Exam Essays)

(CLO 3) Apply primary sources to the understanding of Renaissance art theory and the interpretation of Renaissance art. (Paper II)

(CLO 4) Use a more sophisticated vocabulary for writing and talking about art. (Quiz and Exam Essays, Papers)

(CLO 5) Produce a visual analysis of a work of Renaissance art and understand the process of visual thinking that it engages. (Paper I)

(CLO 6) Write more clearly and effectively. (Papers I and II)

As in any university course, Art History 187C does not *give* you these competencies but creates an opportunity for you to work toward achieving them. The university is not (so far) a business and you are not simply buying content. You must work hard to learn and to develop your skills. We will observe and write about the creativity of great artists, learn to gauge what we know against what we don't know, learn to think and talk about things like ambiguity and nuance and improve our precision in speaking and writing. These are not things that can simply be quantified; however, I will work hard to gauge your progress. I will read your work carefully and do my best to apply standards that are both high and fair, giving you feedback that you can learn from **if** you make the effort to read it will equal care and try to apply it in your work. If you have trouble, be sure to ask for help.

## **Required Texts/Readings**

### **Textbook**

Frederick Hartt and David Wilkins, *The History of Italian Renaissance Art*, Pearson Prentice Hall, Seventh Edition, 2011.

In addition to the assigned reading in the textbook, I will post additional readings on the course website which are aimed to convey the “texture” of life in Renaissance Venice and to suggest some of the complex relationships between art and life in the city. These will include several primary sources and will include the resources you need for the final paper.

### **Additional Reading on the Course Website:**

#### **Primary Sources**

Marino Sanuto, “Praise for the City of Venice”

Cassiodorus, “Letter to the Tribunes” 537.

Jacob Voragine, “The Life of Saint Mark” *Legenda Aurea* (the Golden Legend), 13<sup>th</sup> C.

Jacob Voragine, “The Eleven Thousand Virgins” *Legenda Aurea*, 13<sup>th</sup> C.

Philippe de Commines, “Description of the City of Venice” 1494.

Sante Brasca, “A Pilgrim’s Impressions.” 1480.

Arnold von Harff, “Venice, Mistress of the Seas,” 1497.

Leonbattista Alberti, “The Perfect Country House,” 1450.

### **Art and the “Texture of Life” in Renaissance Venice**

Hills, Paul. “Venetian Glass and Renaissance Self-fashioning, *Concepts of Beauty in Renaissance Art*,” Frances Ames-Lewis and Mary Rogers, eds., Ashgate, 1998, 163-177.

Howard, Deborah, "Venice and Islam in the Middle Ages," *Architectural History*, Vol. 34, 1991, 59-74.

Howard, Deborah, "Death in Damascus: Venetian in Syria in the Mid-Fifteenth Century," *Muqarnas*, Vol. 20, 2003, 143-157.

Humfrey, Peter. "The Venetian Trade Guilds as Patrons of Art in the Renaissance," *Burlington Magazine*, Vol. 128, 1986, 317-330.

Humfrey, Peter. "Competitive Devotions: The Venetian *Scuole Piccole* as Donors of Altarpieces in the Years around 1500," *Art Bulletin*, 70, 1988, 401-23.

Matthew, Louisa C., "*Vendecolori a Venezia: the Reconstruction of a Profession*," *Burlington Magazine*, Vol 144, 2002, 680-86.

Romano, Dennis, "Aspects of Patronage in Fifteenth-and Sixteenth-Century Venice," *Renaissance Quarterly*, Vol. 46, 1993, 712-733.

Pincus, Debra, "Venice and the Two Romes: Byzantium and Rome as a Double Heritage in Venetian Cultural Politics," *Artibus et Historiae*, Vol. 13, 1992, 101-114.

## Library Liaison

Our Library Liaison is Aliza Elkin. She can be reached by email at: [aliza.elkin@sjsu.edu](mailto:aliza.elkin@sjsu.edu)  
She maintains an excellent Website: <https://libguides.sjsu.edu/Art>

## Course Requirements, Assignments and Determination of Grades

Written work for the course will include two in-class quizzes, a mid-term and a final examination. If it seems necessary, I will replace one of the quizzes with a series of impromptu and unannounced in-class exercises. Two formal papers will be assigned; one will require close looking, thinking and comparison of two paintings and the other will require an imaginative application of recent work in the social history of art to Venetian Renaissance art. Papers must be turned in on time. If some unexpected circumstance makes this impossible, you must email by class time to inform me about any delay.

Grades will be determined according to the following weights:

Quizzes--10%	Papers--45%
Mid-term--20%	Final exam--25%

I will use the following general rubric for grading papers—a more specific rubric may be included in assignments:

40 points	The paper shows a nuanced and thoughtful understanding of the issues presented by the art as developed in lectures, reading and your own thinking and looking.
30 points	The paper is well-structured with a clear and well-supported thesis, good paragraphs with topic sentences.

- 20 points      The paper employs correct English grammar and mechanics.
- 10 points      The paper follows specific requirements of the assignment.

I do use plus or minus grades and will adhere to the university percentages for letter grades. There will be two events of interest to art history this semester, on February 22 or 23 and on Saturday, April 21. I will explain this in more detail as these events draw near.

**Classroom Protocol**

The citizens of the state of California subsidize your education at a level that is much higher than you probably realize. You owe it not only to yourself, but also to them to attend **every** class and make the most of it. I shouldn't have to put in writing that you are expected to be on time with your cell phone turned off and put away. That is simply mature behavior expected of any college student. If an emergency situation makes it necessary for you to make or receive a call during class time, you must inform me *before* class.

Laptops present a new set of issues in the classroom. I would advise you not to use yours in class--they can be distracting to you and those shiny moving screens are a big distraction and visual annoyance to other students. If you must use a laptop for note taking, I am going to ask that you let me know and email your notes to me, so I can see that you are indeed using the machine for that purpose. This is a new requirement on my part because the use of screens seems increasingly to distract students.

**University Policies**

Please follow the link to university policies below and read the policy on Academic Integrity and know that I will not tolerate plagiarized papers. The assignments do not require research, but **if** you choose to do some research, you must be careful to avoid using any sentences or phrases from your sources and you must include a **bibliography** of any sources you cite, including museum wall texts. I am quite practiced at analyzing student writing and will accept no plagiarism. **A paper that contains any plagiarized passages will be given 0 points.**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

**Art History 187C / Art of Renaissance Venice, Spring, 2018  
Course Schedule**

This is an ideal schedule; it is easy to get behind, especially if we take time for discussion. The topics are thus subject to some revision and condensation, but I will make every effort to adhere to exam and quiz times. You will be notified in class and by email if there are necessary changes to the due dates.

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 24	Introduction

		Familiarize yourself with the text and its resources including the maps at the beginning.
2	January 29	Origins of the City Primary Source: Marino Sanuto, “Praise for the City of Venice”
2	January 31	Venice and its Mythic History Hartt and Wilkins: 17-25. Primary Source: Cassiodorus, “Letter to the Tribunes”
3	February 5	The Basilica of Marco—Venice and Byzantium
3	February 7	Mosaics of San Marco and the Theft of the Relics of St. Mark Primary Source: The Life of Saint Mark in the <i>Legenda Aurea</i> (the Golden Legend) Gothic Venice: The Mendicant Churches
4	February 12	Gothic Venice: The Mendicant Churches
4	February 14	The Ducal Palace Howard, Venice and Islam (read pages 65-68) Pincus, “Venice and the Two Romes”
5	February 19	Venetian Palaces: The <i>Casa Fondaco</i> Howard, Venice and Islam (68-71)
5	February 21	<b>First Quiz</b> 15 <sup>th</sup> C Painting in Venice and Padua Hartt and Wilkins, 28-32, 149-152, 393-7
6	February 26	Andrea Mantegna Hartt and Wilkins, 397-410
6	February 28	Donatello in Padua Hartt and Wilkins, 257 (mid-page)-259.
7	March 5	Venetian Altarpieces: Antonello and Giovanni Bellini Hartt and Wilkins, 411-424
7	March 7	Venetian Narrative Painting in the <i>Scuole</i>
8	March 12	Venetian Narrative Painting in the <i>Scuole</i> <b>First Paper Due in Class</b>
8	March 14	Carpaccio's Saint Ursula Cycle Primary Source: “The Eleven Thousand Virgins” <i>Legenda Aurea</i>
9	March 19	The Byzantine Revival in Architecture c. 1500: The Architecture of Mauro Codussi Hartt and Wilkins, 428-433
9	March 21	<b>Midterm Exam</b> <b>Spring Break, March 26-30</b>
10	April 2	State Patronage in the Fifteenth Century Hartt and Wilkins, 591-616
10	April 4	Portraits and The New Secular Painting Matthew, “ <i>Vendecolori a Venezia</i> ”
11	April 9	Portraits and The New Secular Painting
11	April 11	State Patronage in the Sixteenth Century: The Architecture

		and Sculpture of Jacopo Sansovino Hartt and Wilkins, 641-2
12	April 16	16 <sup>th</sup> C Religious Painting Hartt and Wilkins, 592-612 (this is for several lectures)
12	April 18	<b>Second Quiz</b> 16 <sup>th</sup> C Religious Painting
13	April 23	16 <sup>th</sup> C Religious Painting
13	April 25	Venetian Altarpieces Humfrey, “Competitive Devotions”
14	April 30	Titian's <i>Poesie</i> Hills, “Venetian Glass and Renaissance Self-fashioning”
14	May 2	Palladio Hartt and Wilkins, 643-647
15	May 7	Palladio and Veronese at the Villa Barbaro
15	May 9	<b>Second Paper due in class</b> Tintoretto Hartt and Wilkins, 624-632
16	May 14	The Decoration of the Ducal Palace after 1577
Final Exam	Monday, May 21	<b>Final Exam</b> , 9:45-12:00, in our classroom