PLEASE NOTE CAREFULLY:

The full set of school regulations and procedures is contained in the Undergraduate Student Handbook which is available online at your MyAberdeen Organisation page. Students are expected to familiarise themselves not only with the contents of this leaflet but also with the contents of the Handbook. Therefore, ignorance of the contents of the Handbook will not excuse the breach of any School regulation or procedure.

You must familiarise yourself with this important information at the earliest opportunity.

COURSE CO-ORDINATOR
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TIMETABLE
Monday 4.00-6.00pm CB203
Wednesday 11:00am-1.00pm CB203

Students can view their university timetable at
http://www.abdn.ac.uk/infohub/study/timetables-550.php

COURSE DESCRIPTION
The course will explore the principal developments in Venetian painting from c1400 until c1600. Aiming to understand the special characteristics of painting in Venice, this course will examine the extraordinary topographical, social, economic and political conditions that influenced artistic production in the city. Studies of individual artists and specific genres will be linked to major themes such as gender, sexuality, devotional practice, religious reform and individual self-fashioning. Students will acquire a familiarity with the works of art, knowledge of the socio-economic and cultural conditions, and the ability to analyse paintings in terms of contemporary literature, art-theory and Christian theology.
INTENDED AIMS AND LEARNING OUTCOMES

Level 3 Aims
1. Analyse the main visual artists and their works from Venice.
2. Understand the main defining qualities of Venetian Renaissance art and its place within the main political, social and religious contexts of its period.
3. Develop team working and presentation skills
4. Develop and refine skills of inquiry, thought, translation and communication through the study of the History of Art.

Level 4 Aims
1. Analyse the main visual artists and their works from Venice.
2. Understand the main defining qualities of Venetian Renaissance art and its place within the main political, social and religious contexts of its period.
3. Respond in a critical and informed manner to a formal presentation.
4. Further develop and refine skills of inquiry, thought, translation and communication through the study of the History of Art

Level 3 Outcomes
1. Further develop skills of analysis and synthesis by frequently comparing and contrasting works of art.
2. Critically analyse, in the period of the course, the changes in the artistic culture of Venice.
3. Identify those features of the Venetian Renaissance tradition which are specific to it.
4. Informed by preliminary reading contribute to discussion and criticism of related topics in seminars.
5. Informed by preliminary reading, reveal knowledge of background relevant to the topic considered in seminars/tutorials.
6. Organise, deliver and discuss a seminar paper on a given topic.
7. Display knowledge and comprehension of the course through the organisation of answers in a written exam.
8. Present a hypothesis and draw conclusions in examination answers which derive from the evidence presented.

9. Identify, explain and discuss selected images in a visual examination.

Level 4 Outcomes

1. Further develop skills of analysis and synthesis by frequently comparing and contrasting works of art.

2. Critically analyse, in the period of the course, the changes in changes in the artistic culture of Venice.

3. Identify those features of the Venetian Renaissance tradition which are specific to it.

4. Informed by preliminary reading lead discussion and analysis of related topics in seminars.

5. Act as a respondent to presentations, presenting a critical analysis of the form and content.

6. Informed by preliminary reading, reveal knowledge of background relevant to the topic considered in seminars/tutorials.

7. Display knowledge and comprehension of the course through the organisation of answers in a written exam.

8. Present a hypothesis and draw conclusions in examination answers which derive from the evidence presented.

9. Identify, explain and discuss selected images in a visual examination.
SEMINAR PROGRAMME

WEEK 1: Monday, 14 September
The History of Venice and the Venetian Republic

Introduction:
To begin the course we will start by surveying the course outline, defining the major themes, and dividing into presentation groups. Each group will be assigned a specific week in which they will lead the tutorial discussion. The second half of the class will be a lecture covering the general history of the period, while describing the rise and decline of the Venetian State. The lecture will explore the place of Venice within a theological, social and political context of Renaissance Italy, and evaluate ‘The Myth(s) of Venice’ paying focusing on the visualisation in Jacopo de’ Barbari’s View of Venice (1500)

Suggested Reading:
Muir, E., Civic Ritual in Renaissance Venice, 1981
Martin, J. and D. Romano (ed.), Venice Reconsidered: The History and Civilization of an Italian City-state, 1297-1797, 2002
Humfrey (ed.), Venice and the Veneto, 2007
Queller, D., The Venetian Patriciate: Reality versus Myth, 1986

WEEK 1: Wednesday, 16 September
The History & Historiography of Venetian Renaissance Painting

Suggested Reading:
Barolsky, P., Giotto’s father and the family of Vasari’s Lives, 1992
Barolsky, P., Why the Mona Lisa Smiles and Other Tales by Vasari, 1991
WEEK 2: Monday, 21 September

Devotional Images I: Church

Key Images:
- Giovanni Bellini, San Giobbe Altarpiece, c1487
- Giovanni Bellini, San Zaccaria Altarpiece, c1505
- Giorgione, Castelfranco Altarpiece, c1505
- Titian, Assunta, 1516-1518
- Titian, Pesaro Altarpiece, 1519-1526

Key Reading:

Suggested Reading:
- Borsook E., et al. (ed.), Italian Altarpieces 1250-1550, 1994, pp.139-176
- Goffen, R., Piety and Patronage in Renaissance Venice, 1986
- Goffen, R., Giovanni Bellini, 1989, pp. 119-190
- Hope, C., 'Altarpieces and the Requirements of Patrons', in Christianity and the Renaissance, 1989
- Humfrey, P., The Altarpiece in Renaissance Venice, 1993
- Meilman, P., Titian and the Altarpiece in Renaissance Venice, 1999

WEEK 2: Wednesday 23 September
Devotional Images II: Home
Key Images:
Giovanni Bellini, *Virgin and Child*, 1460-1464 (Accademia Carrara)
Giovanni Bellini, *Madonna degli Alberetti*, 1485
Giovanni Bellini, *Madonna of the Meadow*, 1505
Giovanni Bellini, *Dead Christ Supported by the Madonna and St John*, 1460 (Brera, Milan)
Giovanni Bellini, *Dead Christ Supported by Two Angels*, 1480-1485
Giovanni Bellini, *The Ecstasy of Saint Francis*, 1475-1480
Giovanni Bellini, *Saint Jerome Reading in a Landscape*, c1480

Discussion Topics:
Evaluate the form and meaning of Giovanni Bellini’s images of the Virgin and Child.
Consider Giovanni Bellini’s images of the Dead Christ within a domestic devotional context.
Examine the domestic function of paintings of Saint Francis or Saint Jerome.

Key Reading:

Suggested Reading:
Humfrey, P., *Painting in Renaissance Venice*, 1995

WEEK 3: Monday, 28 September

Narrative Painting I: Jacopo Bellini and the Scuola di San Marco

Key Images:
- Jacopo Bellini, *Flagellation*, c1450 (Louvre)
- Jacopo Bellini, *Road to Calvary*, c1450 (Louvre)
- Palma Vecchio, *Storm at Sea*, c1528
- Paris Bordone, *Presentation of the Ring to the Doges of Venice*, 1534

Key Reading:

Suggested Reading:
- Degenhart B., et al. (ed.), *Jacopo Bellini, the Louvre Album of Drawings*, 1984

**WEEK 3: Wednesday, 30 September**

**Narrative Painting II: Carpaccio**

**Key Images:**
- Carpaccio, *The Healing of the Madman*, c.1496
- Gentile Bellini, *Procession of the True Cross*, c.1496
- Carpaccio, *Arrival of the Ambassadors*, 1497-1498
- Carpaccio, *The Dream of Saint Ursula*, 1495
- Carpaccio, *St George and the Dragon*, 1502
- Carpaccio, *St Augustine in his Study*, 1502

**Discussion Topics:**
- What were the Scuola di San Giovanni Evangelista, the Scuola di San Giorgio degli Schiavoni and Scuola di Sant’Orsola?
- Explain the narrative sequence in the paintings.
- Discuss the civic and social function of the paintings.

**Key Reading:**

**Suggested Reading:**
- Mazzonis, Q., *Spirituality, Gender and the Self in Renaissance Italy: Angela Merici and the Company of St Ursula (1474-1540)*, 2007

**WEEK 4: Monday, 5 October**

**Portraiture I: Bellini to Giorgione**

**Key Images:**
- Giovanni Bellini, *Portrait of a Young Man in Senator's Garb*, c1480s
- Giovanni Bellini, *Portrait of Doge Leonardo Loredan*, 1501
- Giorgione, *Portrait of a Young Man*, c1508 (Berlin)
- Giorgione, *Self-Portrait as David*, c1507
- Giorgione, *The Warrior (Gerolamo Marcello?)*, c1505

**Key Reading:**

**Suggested Reading:**
- Ferino-Pagden, S., et al. (ed.), *Giorgione: Myth and Enigma*, 2004
- Goffen, R., “Crossing the Alps”, in *Renaissance Venice and the North: crosscurrents in the time of Durer, Bellini and Titian*, pp.114-131
WEEK 4: Wednesday, 7 October

Portraiture II: Titian

Key Images:

- Titian, *Portrait of Gerolamo (?) Barbarigo*, c1510
- Titian, *Portrait of a Lady ('La Schiavona')*, c1510-12
- Titian, *Portrait of a Young Man in a Red Cap*, c1511
- Titian, *Portrait of Giovanni Bellini (?)*, c1511-12 (Copenhagen)
- Titian, *Man with a Glove*, 1520 (Louvre)
- Titian, *Portrait of Laura Dianti*, c1520–25
- Titian, Portraits of Charles V, 1533 and 1548 (Madrid), 1548 (Munich)
- Titian, *Doge Andrea Gritti*, 1546/1548
- Titian, Portraits of Pietro Aretino, 1545 (Florence) and 1548 (Frick)
- Titian, *Pope Paul III and His Grandsons*, (1545–46)
- Titian, *The Vendramin Family*, begun c1540-3, completed c1550-60
- Titian, *Portrait of Jacopo Strada*, 1567-68
- Titian, Self-Portraits, c1560-62 (Berlin) and 1567 (Madrid)

Discussion Topics:

What was new about Titians early portraits?
How did Titian’s portraits change throughout his career?
Choose three examples, and discuss the representation of the sitter.
Evaluate Titian’s self-portraits.

Key Reading:


Suggested Reading:

- Freedman, L., *Titian’s Portraits through Aretino’s Lens*, 1995
Rosand, D. (ed.), *Titian: His World and his Legacy*, 1982

**WEEK 5: Monday, 12 October**

**Eroticism I: Women in Renaissance Venice**

**Key Images:**
- Giorgione, ‘Laura’, 1506
- Titian, ‘Venus of Urbino’, 1538

**Key Reading:**

**Suggested Reading:**
- Bayer, A., (ed.), *Art and Love in Renaissance Italy*, 2008
WEEK 5: Wednesday, 14 October
Eroticism II: Sleeping Venuses and Beautiful Women

Key Images:

Beautiful Women:
- Giorgione, ‘Laura’, 1506
- Titian, Flora, 1515-1517
- Palma Vecchio, A Blonde Women, c1520
- Palma Vecchio, La Bella, c1518-1520
- Titian, Violante, c1510-1515
- Titian, Penitent Magdalene, 1533
- Titian, La Bella, 1536
- Titian, Women in a Fur Coat, 1536

Sleeping Venuses:
- Giorgione, Sleeping Venus, c1510
- Palma Vecchio, Venus, 1520 (Courtauld)
- Girolamo da Treviso, Sleeping Venus, 1523
- Titian, Venus of Urbino, 1538
- Titian, Danae, (Naples, Aspley House, Prado, St Petersburg)
- Titian, Venus and Organist and Little Dog, 1550

Discussion Topics:
- Who are these women? Are they portraits?
- Are these images pornographic? What other function might they have?
- Compare Giorgione’s Sleeping Venus (c1510) and Titian’s Venus of Urbino (1538).

Key Reading:

Suggested Reading:
- Bayer, A., (ed.), Art and Love in Renaissance Italy, 2008 (GoogleBooks / metmuseum.org)
Rogers, M., ‘Reading the Female Body in Venetian Renaissance Art’, in New Interpretations of Venetian Renaissance Painting, 1994, pp.77-90
Rosand, D., 'So-and-so Reclining on her Couch', Titian 500, 1993, pp.101-119
Rylands, P., Palma Vecchio, 1992

WEEK 6: Monday, 19 October
Pastoral Painting I: The Giorgionesque
Key Images:
- Giorgione, Trial of Moses and Judgement of Solomon, c1505
- Giorgione, Adoration of the Magi, c1508
- Titian, Noli me Tangere, c1514
- Titian, Three Ages of Man, c1512

Key Reading:

Suggested Reading:
- Cole, B., Titian and Venetian Painting, 1450-1590, 1999
Colonna, F., *Hypnerotomachia Poliphili (The Strife of Love in a Dream)*, 1499/1999
Hope, C., *Titian*, 1980
Humfrey, P., *Painting in Renaissance Venice*, 1995
Joannides, P., *Titian to 1518*, 2001
Nichols, T., *Titian and the End of the Venetian Renaissance*, 2013

**WEEK 6: Wednesday, 21 October**

**Pastoral Painting II: Iconographic Enigmas**

**Key Images:**
- Giorgione, *Three Philosophers*, c1508
- Giorgione, *The Tempest*, c1509
- Titian, *Concert Champêtre*, c1510
- Titian, *Sacred and Profane Love*, 1514
- Titian, *Three Ages of Man*, c1512

**Discussion Topics:**
- Evaluate interpretations of Giorgione’s *Three Philosophers* and *The Tempest*
- Evaluate interpretations of Titian’s *Concert Champêtre*, *Sacred and Profane Love*, and *Three Ages of Man*

**Key Reading:**

**Suggested Reading:**
Ferino-Pagden, S., et al. (ed.), *Giorgione: Myth and Enigma*, 2004
Holberton, P., 'The "pastorale" or "fete champetre" in the Early Sixteenth Century', in *Titian 500*, 1993, pp.245-62
Humfrey, P., *Titian and his World: Venetian Renaissance Art from Scottish Collections*, 2004
Joannides, P., *Titian to 1518*, 2001
Nagel, A. and L. Pericolo, *Subject as Aporia in Early Modern Art*, 2010
Settis, S., *Giorgione’s "Tempest": Interpreting the Hidden Subject*, 1990

WEEK 7: Monday, 26 October
Mythological Painting I: Titian & Alfonso d’Este

Key Images:
- Giovanni Bellini (and Titian), *Feast of the Gods*, 1514-1529
- Titian, *Worship of Venus*, 1518
- Titian, *Bacchus and Ariadne*, 1520-23
- Titian, *The Bacchanal of the Andrians*, 1523–1526

Key Reading:

Suggested Reading:
- Christiansen, K., ‘Dosso Dossi’s Aeneas frieze for Alfonso d’Este’s camerino’, *Apollo*, Vol. 151, 2000, pp.36-45
WEEK 7: Wednesday, 28 October

Mythological Painting I: Titian & Phillip II

Key Images:
- Titian, *Danae*, 1554 (Aspley House, London)
- Titian, *Venus and Adonis*, 1554 (Prado, Madrid)
- Titian, *Diana and Acteon*, 1556-1559 (Edinburgh/London)
- Titian, *Diana and Calisto*, 1556-1559 (Edinburgh/London)
- Titian, *Rape of Europa*, 1559-1562 (Boston)
- Titian, *Perseus and Andromeda*, 1554-1556 (Wallace Collection)

Discussion Topics:
- Discuss the significance of the nude in Titian’s poesie
- What is the relationship between the textual source and the painted image in Titian’s poesie?
- Where the paintings designed as a series?
- How can we ‘read’ the paintings as poems?
Key Reading:

Suggested Reading:
Cavalli-Bjorkman, G., (ed.), *Bacchanals by Titian and Rubens*, 1987
Nash, J., *Veiled Images*, 1985
Rogers, M., 'Decorum in Lodovico Dolce and Titian's poesie', *Decorum in Renaissance Narrative Art*, 1992, pp.111-120

WEEK 8: Reading Week [NO CLASSES]
WEEK 9: Monday, 9 November
Tintoretto I: Disegno e Colorito
Key Images:
- Tintoretto, *The Miracle of the Slave*, 1548
- Tintoretto, *The Presentation of the Virgin*, 1553-56
- Tintoretto, *St Mark Working Many Miracles*, 1562-1568
- Tintoretto, *The Stealing of the Dead Body of St Mark*, 1562-1566
- Tintoretto, *St Mark Rescuing a Saracen from Shipwreck*, 1562-1566
- Tintoretto, *Paradise*, c1588

Key Reading:

Suggested Reading:

WEEK 9: Wednesday, 11 November
Tintoretto II: The Counter-Reformation
Key Images:
- Tintoretto, *Last Supper*, 1547 (San Marcuola, Venice)
- Tintoretto, *Last Supper*, c1570 (Santo Stefano, Venice)
- Tintoretto, *Last Supper*, c1570 (San Polo, Venice)
- Tintoretto, *Last Supper*, 1592-94 (San Giorgio Maggiore, Venice)
- Tintoretto, *The Apotheosis of St Roch*, 1564 (Scuola di San Rocco)
Tintoretto, *Crucifixion*, 1565 (Scuola di San Rocco)
Tintoretto, *The Brazen Serpent*, 1575-76 (Scuola di San Rocco)
Tintoretto, *St Mary of Egypt*, 1582-87 (Scuola di San Rocco)

**Discussion Topics:**
- What was the Counter-Reformation and what were its implications for art production?
- Compare Tintoretto’s paintings of the ‘Last Supper’ and discuss their patronage.
- Describe Tintoretto’s paintings for the Scuole di San Rocco. To what extent should this be considered a Counter-Reformation programme?

**Key Reading:**

**Suggested Reading:**

**WEEK 10: Monday 16 November**

**Veronese I: Villa Barbaro**

**Key Images:**
- Veronese, *Temptation of St Anthony*, 1552-53
- Veronese, Frescoes in Villa Barbaro, 1560-1561
- Veronese, *Mars Undressing Venus*, 1570s (National Gallery, Edinburgh)
- Veronese, *Mystical Marriage of St Catherine*, c1575
- Veronese, *Crucifixion*, 1580-82
- Veronese, *Apotheosis of Venice*, 1585
Key Reading:

Suggested Reading:
Cocke, R., *Veronese*, 1980

WEEK 10: Wednesday, 18 November
Veronese II: The Inquisition

Key Images:
Veronese, *Feast in the House of Simon*, 1556-1560
Veronese, *Supper in Emmaus*, c1560
Veronese, *Marriage at Cana*, 1563
Veronese, *Feast at the House of Simon*, 1567-1570
Veronese, *Feast at the House of Simon*, 1570-1572
Veronese, *Feast in the House of Gregory the Great*, 1572
Veronese, *Feast in the House of Levi*, 1573
Veronese, *Last Supper*, 1585

Discussion Topics:
Why was Veronese’s painting particularly suited to images of banquets?
Describe the development of Veronese’s feast paintings.
Explain the iconography and symbolism of Veronese’s *Marriage at Cana*?
What was the problem with Veronese’s *Feast in the House of Levi* and what do we learn from his interrogation by the inquisition?
What has changed in the *Last Supper* of 1585?
Key Reading:

Suggested Reading:

WEEK 11: Monday, 23 November

Titian’s Late Style: Materiality

Key Images:
Titian, *The Annunciation*, 1562-64
Titian, *Madonna and Child*, 1565-70
Titian, *Venus Blindfolding Cupid*, c1565
Titian, *St Jerome*, 1570-75
Titian, *Mocking of Christ*, 1570-75
Titian, *Crowning with Thorns*, 1572-76
Titian, *Shepherd and Nymph*, 1575-76
Titian, *The Flaying of Marsyas*, 1576
Titian, *Pietà*, 1576
Key Reading:

Suggested Reading:
Falomir, M., ”Christ Mocked", a Late "Invenzione" by Titian’, Artibus et Historiae, Vol. 28, No. 55, 2007, pp. 53-61
Nichols, T., Titian and the End of the Venetian Renaissance, 2013
Puttfarken, T., Titian and Tragic Painting, 2005

WEEK 11: Wednesday, 25 November

VISUAL TEST
**ASSESSMENT**

**Level 3:**
Student performance in this course is assessed by written examination, visual test, essays and class contribution

2 hour written examination (30%)
1 hour visual test (20%)
Two essays of 2000 words (40%)
Class Contribution based on seminar presentation (10%)

**Level 4:**
Student performance in this course is assessed by written examination, visual test, essays and class contribution

2 hour written examination (30%)
1 hour visual test (20%)
Two essays of 2500 words (40%)
Class Contribution based on seminar presentation (10%)

Students who are retaking the entire course (not just the exam and resits) must submit new essays for their course work. It is not permitted to resubmit previous essays.

*Click to view the University Level Descriptors (ANNEX A).*

*Click to view the University Assessment Scale Band Descriptors (ANNEX B).*
ESSAYS

FIRST ESSAY QUESTION: DEADLINE THURSDAY, 22 OCTOBER 2015

With reference to at least THREE different authors, evaluate the scholarship on ONE painting chosen from the list below (information on what is expected in this assignment will be given on MyAberdeen and in class on Monday, 14 September):

2. Giovanni Bellini, *The Ecstasy of Saint Francis*, 1475-1480
3. Carpaccio, *The Healing of the Madman*, c1496
5. Carpaccio, *St Augustine in his Study*, 1502
7. Giorgione, ‘Laura’, 1506
10. Titian, *Three Ages of Man*, c1512
12. Titian, ‘*Venus of Urbino*’, 1538
13. Tintoretto, *The Miracle of the Slave*, 1548

SECOND ESSAY QUESTION: DEADLINE THURSDAY, 19 NOVEMBER 2015

1. Analyse the disegno-colorito dialectic.
2. Compare Titian’s mythological paintings for Alphonso d’Este and Phillip II
3. With reference to their domestic context, discuss the form and significance of Bellini’s images of the Virgin and Child.
4. Consider paintings by Giorgione, Titian and Palma Vecchio. What do they teach us about contemporary attitudes to women?
5. Offer an iconographical interpretation of Giorgione’s Tempest OR Three Philosophers
6. With reference to at least three examples, discuss the treatment of the individual in Venetian portraiture.

**ASSESSMENT DEADLINES**

Essay 1: Thursday, 22 October 2015
Essay 2: Thursday, 19 November 2015

**SUBMISSION ARRANGEMENTS**

Submit one paper copy with a completed essay cover sheet to the drop boxes in CB008 in 50-52 College Bounds and one electronic copy to Turnitin via MyAberdeen. Both copies to be submitted by 3.00pm on the due date.

Please note: Failure to submit both an electronic copy to TurnitinUK, and an identical paper copy, with the digital receipt attached, will result in a deduction of marks.

Failure to submit to TurnitinUK will result in a zero mark.

**EXAMINATION**

The exam will consist of EIGHT questions of which you should answer TWO.

*Past exam papers can be viewed at [http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/](http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/).*