

The City of Light and Colour: Art, Architecture and Music in Renaissance Venice

Start date	7 th October 2016	End date	9 th October 2016
Venue	Madingley Hall Madingley Cambridge		
Tutors:	Shirley Smith Heather Edwards	Course code	1617NRX023
Director of Programmes			Emma Jennings
For further information on this course, please contact			Public Programme Coordinator, Clare Kerr clare.kerr@ice.cam.ac.uk or 01223 746237
To book	See: www.ice.cam.ac.uk or telephone 01223 746262		

Tutor biography

Shirley Smith graduated from the University of East Anglia with First Class Honours in the History of Art and winner of the Dissertation Prize, specialising in the Italian and Northern Renaissance. She was a part-time lecturer at The University of East Anglia and continues to lecture with the Board of Continuing Education of the University of Cambridge, running Residential Weekend courses and Day Schools. She is a Fellow of the Royal Society of Arts and lectures to the National Association of Fine Arts and Decorative Societies (NADFAS), the Arts Collectors' Fund and various other Arts Societies. Shirley is particularly keen to set the art and architecture of the period in the context of the society for which it was produced. Her latest essay on '*The Fresco Decoration in the Sistine Chapel: Biblical Authority and the Church of Rome*' appears in 'The Bible and the Arts' published by Edinburgh University Press in 2014.

Heather Edwards studied music at Manchester, Newcastle and Birmingham Universities, graduating in 1975 from Newcastle with First Class Honours and the Stephenson Prize for Arts degrees. From 1980 until the closure of the School of Music in 2014 Heather taught the viol and lectured on Renaissance music at the University of East Anglia. Early English chamber music is a particular love and she enjoys sharing her delight in the performance and history of the works of this wonderful era. Heather is an honorary researcher in music and dementia with the Norfolk and Suffolk Foundation Mental Health Trust and a trustee of Age UK Norwich.

Course programme

This course needs no prior knowledge of Venetian art or architecture

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	City of Light and Colour: Physical and Cultural Influences Shirley Smith
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Venice as a Musical Centre: Workshops and Printing Presses Heather Edwards
10:30	Coffee
11:00 – 12:30	Colour, Space and Sonority: The Art of Ritual Shirley Smith
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Colour, Space and Sonority: The Sound of Spectacle Heather Edwards
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Polyphony and Harmony: The Salons of Venice Heather Edwards
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Polyphony and Harmony: The Architecture of New Rome Shirley Smith
10:30	Coffee
11:00 – 12:30	Civic Splendour: The Venetian Scuole, Art and Music Shirley Smith & Heather Edwards
12:45	Lunch

The course will disperse after lunch

Course syllabus

This course needs no prior knowledge of Venetian art or architecture

Aims:

1. To evaluate the use of art, architecture and music as a means of glorifying the Republic of Venice, its people and its institutions.
2. To examine the effect of cultural and geographic traditions on the art, architecture and music of renaissance Venice.
3. To consider to what extent Venice's Republican and commercial interests replaced the focus on a princely court as a stimulus for patronage.

Content:

The course will begin by looking at the cultural traditions of Venice as they affected the art, architecture and music of Venice.

The themes of light, colour and space will then form the basis of our exploration of Venetian life and institutions in this period through the music of Willaert, the Gabrielis and Monteverdi, the art of Bellini, Titian Tintoretto and Veronese and the architecture of Sansovino and Palladio.

Whilst studying the works themselves, consideration will also be given to the needs and demands of the patrons and to the major social and cultural influences of the period.

Presentation of the course:

By means of digital slides and recordings, we shall study the ways in which art, architecture and music were used in Venice during this period as a means of glorifying the Republic and its people. Each session will comprise a mixture of lecturing by the tutors with time spent on questions and discussions using the learning outcomes as a starting point to clarify the aims of the course.

As a result of the course, within the constraints of the time available, students should be able to:

- As a result of the course, within the constraints of the time available, students should be able to:
1. Recognise the influence of Venice's unique cultural and physical situation on the art, architecture and music of the period studied.
 2. Assess the role played by propaganda in the patronage of the period studied and how this was influenced by Venice's position as a merchant Republic.
 3. Identify the major artists, architects and composers of the period and what each contributed both to the specific demands of the commission and to the development of Venetian art, architecture and music in the wider context.
 4. Evaluate what, if any, correlation existed between the art, architecture and music of Venice at this time and to what extent it tapped into the spirit of the Renaissance.

Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Author	Title	Publisher and date
PRIMARY SOURCES		
DAVID CHAMBERS & BRIAN PULLEN, EDS.	<i>Venice: A Documentary History</i>	(Blackwell 1993)
OLIVER STRUNK, ED	<i>Source Reading in Music History</i>	Norton 1950
THOMAS CORYAT	<i>Coryat's Crudities</i>	London 1611
BACKGROUND READING		
D. CHAMBERS	<i>Imperial Age of Venice 1380-1580</i>	Thames & Hudson 1970
J.J. NORWICH	<i>History of Venice</i>	Penguin 2012
B. PULLAN	<i>Rich and Poor in Renaissance Venice: the Social institutions of Catholic State</i>	ACLS History E Book Project 2008
IAIN FENLON, ED.	<i>Man and Music – The Renaissance (esp. Ch.3: "Venice the Theatre of the World")</i>	Macmillan 1989
SECONDARY SOURCES		
D. HOWARD	<i>Architectural History of Venice</i>	Yale 2002
ED. STEFANO ZUFFI	<i>Art in Venice</i>	Harry Abrams 2002
OTTO PACHT	<i>Venetian Painting in the 15th century</i>	Harvey Miller Publishers 2005
D. ROSAND	<i>Painting in Cinquecento Venice: Titian, Veronese and Tintoretto</i>	Cambridge University. 1998
P. FORTINI-BROWN	<i>Art and Life in Renaissance Venice</i>	Abrams Art History 2005

NORBERT HUSE ET AL	<i>The Art of Venice: Architecture, Sculpture and Painting 1460-1590</i>	University of Chicago Press 1993
DENIS ARNOLD	<i>Giovanni Gabrieli</i>	Oxford Studies of Composers, 1974
H.C ROBBINS LANDO & JOHN JULIUS NORWICH	<i>Five Centuries of Music in Venice</i>	Thames & Hudson 1991
ED. DENIS ARNOLD & NIGEL FORTUNE	<i>The Monteverdi Companion</i>	Faber 1968

Useful web sites for both new and second-hand books:

New:

Blackwell Books: bookshop.blackwell.co.uk
Amazon books

Second Hand

Bookfinder.com
Amazon books

Web Gallery of Art for biographies and work of artists

Website addresses

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 19 July 2016