

HISTORY/MEDIEVAL STUDIES 326 - Mr. Barker  
VENICE AND THE VENETIAN REPUBLIC IN HISTORY AND CULTURE

Tentative Schedule of Topics:  
Spring 1992

8:50 am. MWF

1217 Humanities

I. Medieval Venice: The Rise to Empire and Glory (5th-14th Centuries)

- Jan. 22 - 1. Introduction  
Jan. 24 - 2. Venice as a Site: Topography and General Aspect  
Jan. 27 - 3. Origins of the City, of the Republic, and of its Institutions  
Jan. 29 - 4. Early Economic and Commercial Development  
Jan. 31 - 5. Venice, Byzantium, and the Early Crusades  
Feb. 3 - 6. The Fourth Crusade and New Maritime Empire  
Feb. 5 - 7. The Emerging Venetian Constitution and Society  
Feb. 7 - 8. Venetian Diplomacy and Colonial Government  
Feb. 10 - 9. Venetian Maritime Technology  
Feb. 12 - 10. Early Venetian Art: Between Byzantine and Gothic  
Feb. 14 - 11. The Serenissima's Shrine: San Marco  
Feb. 17 - FIRST EXAMINATION (On the material of Lectures 1-11)

II. Renaissance Venice: The Zenith of Empire and Glory (15th-16th Centuries)

- Feb. 19 - 12. Venice, the Turks, and the Levant, to 1571  
Feb. 21 - 13. Changing Venetian Commerce and Economy  
Feb. 21 - (Friday afternoon: Projected lecture by Stanley Chojnacki; details to follow)  
Feb. 24 - 14. Venice, the Terraferma, and Renaissance Italian Power Politics  
Feb. 26 - 15. The Refinement of the Venetian Constitution  
Feb. 28 - 16. Renaissance Venetian Society  
Mar. 2 - 17. Ethnic Communities in Venice: Greeks and Jews  
Mar. 2 - 18. [evening class:] Renaissance Humanism in Venice and Venetian Sculpture  
Mar. 4 - 19. The Emergence of Venetian Painting: To Giovanni Bellini  
Mar. 6 - 20. Painting and Painters in 16th-Century Venice

SPRING RECESS (Mar. 7-15)

- Mar. 16 - 21. Titian  
Mar. 18 - 22. Veronese and Tintoretto  
Mar. 20 - 23. Architecture and Architects in Venice  
Mar. 23 - 25. Venetian Political Iconography: The Palazzo Ducale  
Mar. 23 - 24. [evening class:] Venetian Domestic Architecture: House, Palazzo, and Villa  
Mar. 25 - 26. Venetian Ceremonial and Music: Giovanni Gabrieli

III. Baroque and Modern Venice: Transformation, Decline, Transfiguration (17th-20th Centuries)

- Mar. 27 - 27. Venice, the Turks, and the Levant, after 1571  
Mar. 30 - 28. Venetian Trade and Industry: Glassware as Art and Commodity  
Apr. 1 - 29. Changing Venetian Society  
Apr. 3 - SECOND EXAMINATION (On the material of Lectures 12-26)  
Apr. 6 - NO CLASS  
Apr. 8 - NO CLASS [replaced by substitute evening sessions, as indicated]  
Apr. 10 - 30. 17th-Century Venetian Music and Theatre: Monteverdi and Venetian Opera  
Apr. 13 - 31. 17th-Century Venetian Painting: Ricci  
Apr. 15 - 32. 18th-Century Venetian Painting: Tiepolo  
Apr. 17 - GOOD FRIDAY (recess Apr. 17-19)  
Apr. 20 - 33. The Vedutisti and Canaletto  
Apr. 22 - 34. Society and Life in the Age of Casanova and Goldoni  
Apr. 24 - 35. Musical Life in 18th-Century Venice  
Apr. 27 - 36. Antonio Vivaldi  
Apr. 29 - 37. The Decline of Venetian Society and the End of the Republic  
May 1 - NO CLASS [to be replaced by substitute session(s)]

- May 4 - 38. Venice as a Latter-Day Cultural Center  
 May 6 - 39. Venice as a Latter-Day Cultural Symbol  
 May 8 - 40. Venice and the Threat of Disintegration

May 15 - FINAL EXAMINATION (On the entire course, but stressing the material of Lectures 27-40: Friday afternoon, May 15, 12:25 p.m., in a room to be announced)

Course Work and Reading Assignments:

All students are to buy and read the following course textbook: Frederic C. Lane, Venice, A Maritime Republic (Johns Hopkins University Press paperback, 1973). Inevitably, this book's treatment does not correspond exactly to what the class lectures will offer, and it would be best to read the book through as early in the course as is found feasible. But it might be suggested that at least pp. 1-223 should be read by the First Examination, pp. 225-388 by the Second Examination, and pp. 391-457 by the Final Examination.

In addition to reading the Lane book, all students are expected to read three more books during the semester. These books are to be chosen from among the following:

One of these, to be read by the First Examination:

- a. W. H. McNeill, Venice: The Hinge of Europe, 1081-1797 (Chicago: University of Chicago Press, 1974)
- b. D. S. Chambers, The Imperial Age of Venice, 1380-1580. (New York: Harcourt, Brace, Jovanovich paperback, 1970)

One of these, to be read by the Second Examination:

- a. O. Logan, Culture and Society in Venice, 1470-1790: The Renaissance and its Heritage (New York: Scribner's, 1972)
- b. J. Stear, A Concise History of Venetian Painting (New York: Praeger paperback, 1970)

One of these, to be read by the Final Examination:

- a. John Ruskin, The Stones of Venice, in one or another edition or abridgement (recommended is that by J. G. Links, New York: Hill & Wang, 1960)
- b. J. Morris, The World of Venice (Revised Edition, New York: Harcourt Brace Jovanovich, 1974).

Copies of these books are placed on reserve, and the earliest start should be made on reading them, as chosen, to avoid the press of competition. These books will be drawn upon in exam questions, while they also provide important supplements to the text and the lectures in ways that will help you get more out of the course. Substitution for these books of other titles is not encouraged, and would be acceptable only with the instructor's express permission.

Attendance at the lectures, doing the reading outlined above, and taking the three examinations is the work required for students taking the course for three credits. Those registered for four credits are expected, in addition to fulfilling the three-credit workload, to write a term paper under the instructor's supervision. These papers are to be between ten and twenty-five pages in length, on a topic that must be approved by the instructor. The papers are to be submitted in the original (ribbon copy) typescript, with full footnoting and bibliographical apparatus, according to standard procedures (follow the Modern Language Association Stylesheet, or other such guides). They are to be submitted on or by class-time, May 4; any papers not handed in by that time (unless allowed in advance with the consent of the instructor) will be treated as late and will be subject to loss of credit. Graduate students are expected to fulfill the four-credit workload, but will receive only three credits for the course. All students must be registered for the correct number of credits they expect, and are responsible for the work appropriate to the credits registered for. Honors students may earn the additional credit under the Honors Program by doing reading or research work to be arranged with the instructor. Any student, regardless of status in the above categories, may substitute a written term paper (exclusive or regardless of any obligation to write for the fourth credit or not) in place of the Second Examination, to be due at the same time as the other papers, under the same standards indicated above, and by agreement made with the instructor before the Second Examination date.

Some further activities in connection with the course are under consideration, and will be discussed subsequently. The instructor's office is 4119 Humanities; office hours will be 9:55-10:45 MWF, or by individual appointment otherwise.