

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

Tentative Schedule of Topics:
Spring 1994

8:50 a.m. MWF

1221 Humanities

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

- Jan. 24 - 1. Introduction
- Jan. 26 - 2. Venice as a Site: Topography and General Aspect of the City
- Jan. 28 - 3. Origins of the City, of the Republic, and of its Institutions
- Jan. 31 - 4. Early Economic and Commercial Development
- Feb. 2 - 5. Venice, Byzantium, and the Early Crusades
- Feb. 4 - 6. The Fourth Crusade and New Maritime Empire
- Feb. 7 - 7. The Emerging Venetian Constitution and Society
- Feb. 9 - 8. Venetian Diplomacy and Colonial Government
- Feb. 11 - 9. Venetian Maritime Technology
- Feb. 14 - 10. Early Venetian Art: Between Byzantine and Gothic
- Feb. 16 - 11. The Serenissima's Shrine: San Marco
- Feb. 18 - FIRST EXAMINATION (On the material of Lectures 1-11)

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

- Feb. 21 - 12. Venice, the Turks, and the Levant, to 1571
- Feb. 23 - 13. Changing Venetian Commerce and Economy
- Feb. 25 - 14. Venice, the Terraferma, and Renaissance Italian Power Politics
- Feb. 28 - 15. The Refinement of the Venetian Constitution
- Mar. 2 - NO CLASS
- Mar. 4 - NO CLASS [replaced by substitute evening sessions, as indicated]
- Mar. 7 - 16. Renaissance Venetian Society
- Mar. 9 - 17. Ethnic Communities in Venice: Greeks and Jews
- Mar. 11 - 18. Renaissance Humanism in Venice, and Venetian Sculpture
- Mar. 14 - 19. The Emergence of Venetian Painting: To Giovanni Bellini
- Mar. 16 - 20. Painting and Painters in 16th-Century Venice
- Mar. 18 - 21. Titian
- Mar. 21 - 22. Veronese and Tintoretto
- Mar. 23 - 23. Architecture and Architects in Venice
- Mar. 23 - 24. [evening class:] Venetian Domestic Architecture: House, Palazzo, and Villa
- Mar. 25 - 25. Venetian Political Iconography: The Palazzo Ducale

SPRING RECESS (Mar. 26 - Apr. 4)

- Apr. 6 - 26. Venetian Ceremonial and Music: Giovanni Gabrieli
- Apr. 8 - SECOND EXAMINATION (On the material of Lectures 12-26)

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

- Apr. 11 - 27. Venice, the Turks, and the Levant, after 1571
- Apr. 13 - 28. Venetian Trade and Industry: Glassware as Art and Commodity
- Apr. 15 - 29. Changing Venetian Society
- Apr. 18 - 30. 17th-Century Venetian Music and Theatre: Monteverdi and Venetian Opera
- Apr. 20 - 31. 17th-Century Venetian Painting: Ricci
- Apr. 22 - NO CLASS [to be replaced by a session at the instructor's home]
- Apr. 25 - 32. 18th-Century Venetian Painting: Tiepolo
- Apr. 27 - 33. The Vedutisti and Canaletto
- Apr. 29 - 34. Society and Life in the Age of Casanova and Goldoni
- May 2 - 35. Musical Life in 18th-Century Venice
- May 4 - 36. Antonio Vivaldi
- May 6 - 37. The Decline of Venetian Society and the End of the Republic

[continued over]

- May 9 - 38. Venice as a Latter-Day Cultural Center
 May 11 - 39. Venice as a Latter-Day Cultural Symbol
 May 13 - 40. Venice and the Threat of Disintegration
 May 18 - FINAL EXAMINATION (On the entire course, but stressing the material of Lectures 27-40: Wednesday 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. Steer, 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 13; 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.