

The Hebrew University of Jerusalem

Syllabus

VENICE UNMASKED: EXPLORING CULTURE IN CONTEXT - 27195

Last update 18-02-2014

HU Credits: 4

Degree/Cycle: 2nd degree (Master)

Responsible Department: School of the Arts and School of History

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Prof. Ruth HaCohen and Prof. Dror Wahrman

Coordinator Email: ruth.hacohen@huji.ac.il

Coordinator Office Hours: Tuesday 15:00-16:00

Teaching Staff:

Prof Ruth HaCohen
Prof Dror Wahrman

Course/Module description:

Venice is a unique phenomenon in the old world. Aristocratic republic centuries before the end of the European monarchy in the French Revolution; a vibrant commercial and industrial city along many centuries before the invention of capitalism, an authentic connection between east and west centuries before the global trend and the politically correct, and a city that whose denizens used to wear masks six months a year, before post modernism deconstructed the concept of identity. How come? And what does it teach us? We will study this extraordinary culture as a model for a historical-cultural analysis. In the end of the seminar we will travel together to the city for a week-long tour directed by the course's professors.

Course/Module aims:

Instructing and developing ways to study unique culture over a longue duree, clarifying the proper modes for connecting divergent disciplinary perspectives, while sharpening methodological questions and exploring interpretative potential and boundaries. The major emphasis is on figuring out the multiple links between various cultural treasures and the material, economical and political contexts that brought them about and were further enriched by them.

Learning outcomes - On successful completion of this module, students should be able to:

To apply the above research tools into their own research

Attendance requirements(%):

90%

Teaching arrangement and method of instruction: The course is based on a good deal of reading of variety of texts, exposure to works of art, music and film, which will be discussed in class in detail. This will be accompanied by a reflective process on the modes of learning and inference. The course includes a seven-day tour to the city in which students will get to know the city while actively exchanging knowledge on sites, historical contexts, works of art and the like.

Course/Module Content:

אוברטורה ונציאנית: המיתוס של ונציה במראות, מלים, צלילים; הרפובליקה המיתולוגית; עיר של תהלוכות, השתקפויות, ו"אחיזות עיניים" אחרות; סן מרקו וונציה הביזנטית; ונציה לפני ולפנים: חזון אוגוסטינוס על פי קרפצ'ו וחזיונות אחרים; תרבות הקורט/זנות: הבתולה הנפקנית, הנשואה החסודה ומשוררות אחרות – ורוניקה פרנקו (1546-1591), שרה קופיה סולם עם "נגיעות" של קזנובה; ונציה ופירנצה: אסכולת ג'ורג'ונה וצלילי הצבעים; חופש מחשבה בתור הזהב של ונציה: האקדמיות, אריסטו (המשופר) וחרם האפיפיור; הפילוסוף והפריזיט על הבמה האופראית; ונציאנים ו"אחריהם": יהודים, מוסלמים ושאר נתינים מן האימפריה; קרנבל ונציאני: מסכות וטייפולו; "מוות בוונציה" וחורבות אחרות – השראה דקדנטית

Required Reading:

Elisabeth Crouzet-Pavan, *Venice Triumphant: The Horizons of a Myth*, trans. L. G. Cochrane, Baltimore, 2002, pp. 10-18, 26 (bottom) – 28, 43 (top) to 45, 46-56.
Patricia Brown, *Private Lives in Renaissance Venice*, New Haven, 2004, pp. 23-44.
Robert C. Davis, 'Why Bridges', in his *The War of the Fists: Popular Culture and Public Violence in Late Renaissance Venice*, Oxford, 1994, pp. 13-46. [for next time, 19-32 can be skimmed faster]
Gasparo Contarini (1483-1542), *The Commonwealth and Government of Venice* (trans. Lewes Lewkenor), London, 1599
Edward Muir, *Civic Ritual in Renaissance Venice*, Princeton, 1981, chapters 3 ("A Grateful Pope and a Dowered Bride", pp. 103-134) and 4 pt I ("Twelve Wooden Marys", pp. 135-156)
Boccaccio, *Decameron*, day IV story 2
Don Handelman, 'The Palio of Sienna', in his *Models and Mirrors: Towards an Anthropology of Public Events*, Cambridge, 1998, pp. 116-135
Deborah Howard and Laura Moretti, *Sound and Space in Renaissance Venice*, New Haven, 2010, pp. 1-42
Eleanor Selfridge-Field, *Song and Season: Science, Culture, and Theatrical Time in Early Modern Venice*, Stanford UP, 2007, pp. 21-22; 54-73.
Patricia Fortini Brown, *Venetian Narrative Painting in the Age of Carpaccio*, New Haven, 1988, pp. 1-4 (middle), 79-86, 125-132, 156-164 (without 157)
Alexander Nagel and Christopher Wood, 'Interventions: Toward a New Model of Renaissance Anachronism', *Art Bulletin* 87 (2005): 403-15
Margaret Rosenthal, *The Honest Courtesan: Veronica Franco, Citizen and Writer in Sixteenth-Century Venice*, University of Chicago press, 1992, pp. TBA
Jewish Poet and Intellectual in Seventeenth-Century Venice: The Works of Sarra Copia Sulam in Verse and Prose, compiled and edited by D. Harran, Chicago, 2009, selections
Giacomo Casanova, *History of My Life*, excerpts
Walter Pater, "The School of Giorgione", 1877;
<http://www.victorianweb.org/authors/pater/renaissance/7.html>
Andrew Eastham, "Walter Pater's Acoustic Space: 'The School of Giorgione', Dionysian "Anders-streben", and the Politics of Soundscape", *The Yearbook of English Studies* 40:1/2 (2010), pp. 196-216
לאה דובב, "ג'ורג'ונה: כמו קול המים", מתוך ששה מבטים על ציור-מוזיקה, ירושלים: מוסד ביאליק, עמ' 127–160, 2003

Edward Muir. *The Culture Wars of the Late Renaissance* (2007), entire
Ellen Rosand, *Monteverdi's Last Operas – A Venetian Trilogy*, Berkeley, 2007, pp.
[[לעקוב]. 329-377
Lucette Valensi, *The Birth of the Despot*, Ithaca, 1993, pp. 9-21. 31-44
Natalie Rothman, *Brokering Empire: Trans-Imperial Subjects between Venice and Istanbul*, 2011, introduction pp. 1-11, and top of 20 to top of 22; chapter 4 (converts and their house), pp. 123-150, 160-162
Deborah Howard, *Venice and the East: The Impact of the Islamic World on Venetian Architecture 1100-1500*, New Haven, 2000, chapter 6: "The Palazzo Ducale", pp. 171-188
Mikhael Bakhtin, *Rabelais and His World* (Bloomington, 1984), pp.5-31 and 325-331
Don Handelmann, 'Christmas Mumming in Newfoundland', in his *Models and Mirrors: Towards an Anthropology of Public Events*, Cambridge, 1990, pp. 138-159
Dror Wahrman, *The Making of the Modern Self: Identity and Culture in Eighteenth-Century England*, New Haven, 2004, pp. xi-xviii, 157-185, 265-278, 294-299

Additional Reading Material:

Barker, Wagner and Venice University of Rochester Press, 2008.
Beth Glixon and Jonathan Glixon, *Inventing the business of opera : the impresario and his world in seventeenth-century Venice*, Oxford ; New York : Oxford University Press, 2006
Jeffrey G. Kurtzman, *The Monteverdi Vespers of 1610: Music, Context, Performance*. Oxford: Oxford University Press, 1999.
H. C. Robbins Landon and John Julius Norwich, *Five Centuries of Music in Venice*, New York: Schirmer Books, 1991.
David Chambers and Brian Pullan eds. *Venice: A Documentary History, 1450-1630* , University of Toronto Press with Renaissance society of America reprint text series, 2001.

Course/Module evaluation:

End of year written/oral examination 0 %
Presentation 70 %
Participation in Tutorials 30 %
Project work 0 %
Assignments 0 %
Reports 0 %

Research project 0 %
Quizzes 0 %
Other 0 %

Additional information: