

**The Ohio State University**  
**Colleges of the Arts and Sciences Course Change Request**

International Studies  
 Academic Unit

International Studies

210

Book 3 Listing (e.g., Portuguese)

Course Number

Summer    Autumn    Winter    Spring    X Year 2008

**Proposed effective date:** choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information.** Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

**COMPLETE ALL ITEMS THIS COLUMN**

**Present Course**

1. Book 3 Listing: International Studies
2. Number: 210
3. Full Title: Introduction to Western Europe
4. 18-Char. Transcript Title: INTRO WESTERN EUR
5. Level and Credit Hours U 5
6. Description: Introduction to Western Europe with a particular focus on its political and economic development.
7. Qtrs. Offered : AU,WI
8. Distribution of Contact Time: 2 1.5 cl. (e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): none
10. Exclusion: none (Not open to....)
11. Repeatable to a maximum of NA credits.
12. Off-Campus Field Experience: NA
13. Cross-listed with: NA
14. Is this a GEC course? Yes
15. Grade option (circle): Ltr X S/U P  
If P graded, what is the last course in the series?
16. Is an honors version of this course available? Y  NX  
Is an Embedded Honors version of this course available? Y  NX
17. Other general course information:

**COMPLETE ONLY THOSE ITEMS THAT CHANGE**

**Changes Requested**

- 1.
- 2.
- 3.
- 4.
- 5.
6. Introduction to Western Europe, with particular attention to its social, political, cultural and artistic development over the past several centuries.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
16. Yes
- 17.

**B. General Information**

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?  
NA

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2. Does this course currently satisfy any GEC requirement, if so indicate which category?  
Soc sci human, natural, and economic resources course.

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3. What other units require this course? Have these changes been discussed with those units?  
none

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4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter?  
Attach relevant letters.  
NA

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5. Is the request contingent upon other requests, if so, list the requests?  
No

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6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).)

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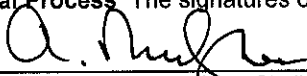
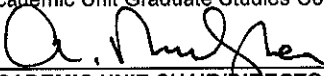
7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):  
 Required on major(s)/minor(s)       A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)       A general elective:  
na

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8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:  
na

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**Approval Process** The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

- |  |                |         |
|--|----------------|---------|
|   | ANTHONY MUGHAN | 12/3/07 |
| 1. Academic Unit Undergraduate Studies Committee Chair   | Printed Name   | Date    |
|   | ANTHONY MUGHAN | 12/3/07 |
| 2. Academic Unit Graduate Studies Committee Chair  | Printed Name   | Date    |
| ACADEMIC UNIT CHAIR/DIRECTOR   | ANTHONY MUGHAN | 12/3/07 |
| 3. ACADEMIC UNIT CHAIR/DIRECTOR  | Printed Name   | Date    |
| 4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 <sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:asccurrofc@osu.edu">asccurrofc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee. |                |         |
| 5. COLLEGE CURRICULUM COMMITTEE  | Printed Name   | Date    |
| 6. ARTS AND SCIENCES EXECUTIVE DEAN  | Printed Name   | Date    |
| 7. Graduate School (if appropriate)  | Printed Name   | Date    |
| 8. University Honors Center (if appropriate)   | Printed Name   | Date    |
| 9. Office of International Affairs (study tours only)  | Printed Name   | Date    |
| 10. ACADEMIC AFFAIRS   | Printed Name   | Date    |

**The Ohio State University  
General Education Curriculum (GEC)  
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

Undergraduate International Studies Program

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2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)

International Studies 210

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3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

Historical Study, and Diversity

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4. Attach:

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. Proposed Effective Date Spring 2008

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6. If your unit has faculty members on any of the regional campuses, have they been consulted? \_\_\_\_\_

7. Select the appropriate descriptor for this GEC request:

Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

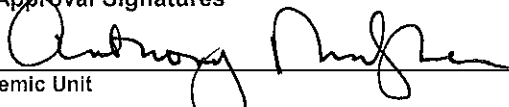
Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).

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9. Approval Signatures

  
\_\_\_\_\_  
Academic Unit

12/3/07  
\_\_\_\_\_  
Date

\_\_\_\_\_  
College Office/College Curriculum Committee

\_\_\_\_\_  
Date

\_\_\_\_\_  
Colleges of the Arts and Sciences Committee on Curriculum and Instruction

\_\_\_\_\_  
Date

\_\_\_\_\_  
Office of Academic Affairs

\_\_\_\_\_  
Date

**Request for and Justification of Change in GEC Category for  
International Studies 210: Introduction to Western Europe**

1. New course description: GEC Category 3, Historical Study

Introduction to Western Europe, with a particular focus on the evolution of the state, society, art, architecture, and music, 11th through early 20th centuries.

Two 2-hour class sessions per week.

Previous course description (for GEC Category 2, Social Sciences):

Introduction to Western Europe with a particular focus on its political and economic development.

2. Rationale for change:

This course serves as the required introduction to the Western European track in the International Studies major. It was initially designed by a now-retired professor of Economics, and the sample syllabus submitted for consideration of this course as a Social Science GEC course had a very heavy bias towards economic history. The course was never taught in that manner, however, since its creator retired without ever teaching it, and I (as the first person to actually offer a section of this course) regarded it as much too narrow to be useful as either an IS gateway to the West European Track or as a GEC "breadth requirement." My initial inclination to broaden the scope of the course was reinforced by suggestions from members of the International Studies Oversight Committee that core IS courses should include more coverage of Humanities and the Arts. I was pleased to accommodate these suggestions.

As a Political Scientist, I initially shifted the principal concern of the course to the emergence and evolution of the modern state in Western Europe. The economic evolution of Western Europe continued to be covered (in fulfillment of its mission as a GEC Social Science course), but more in the role of an "independent variable" influencing processes of social-structural and political change. I also added a substantial component on the evolution of art, architecture, and music, which helps to define the cultural context of these changes in West European polities and societies. In short, the course "migrated" beyond the bounds initially envisioned for a Social Science GEC course, but all the while it continued to cover the core subject matter required by that GEC categorization. It was becoming clear to me that it actually fit better within the Historical Study category, since it had reemerged as a classic "Western Civilization" course. However, until the recent round of GEC reforms opened up that category to single courses (rather than sequences) outside the Department of History, it was not eligible for that categorization. Fortunately, those reforms make such a shift in GEC categories possible.

This is truly a Historical Study. In terms of readings, all students are required to read nearly three quarters of Palmer, Colton, and Kramer's superb history text (whose third edition I had read when I was an undergraduate at Berkeley over four decades ago!). Students are

required to demonstrate a command of those required readings in their essay-formatted answers to Midterm and Final Examination questions, but also in three *unannounced* quizzes (that make up a total of 30% of the course grade),<sup>1</sup> an example of which is included as an appendix to this proposal. As can be seen in that sample quiz, this is an extremely demanding course. Indeed, I administered the attached quiz to three faculty friends (one a full professor in a Humanities department, and two tenured faculty in Political Science)--none of whom passed the exam with a score of 50 or higher! My students, however, did much better: the median score for that quiz in a recent course offering (taken by 117 students) was 78, and the mean was 75. Clearly, while this is a very demanding class, students have had no difficulty meeting my high expectations.

Students wishing to go beyond my lecture presentations regarding the evolution of the arts are encouraged to read most of *Fleming's Arts and Ideas*, whose chapters and subchapters correspond perfectly to the lectures I give on the evolution of various styles of music, art and architecture. This segment of the course is fully in keeping with the prior classification of several courses in fields like Economics, which present historical analyses of discipline-specific subject matters. (If an embedded Honors section of the course is approved by the Honors Committee, those optional readings will become mandatory for Honors students.) And the analyses of state-building covers the evolution of Spain, Portugal, The Holy Roman Empire, England, and France from the collapse of the Roman Empire to the early 20th century.

This course is truly interdisciplinary. Its analysis of state-building includes a heavy dose of relevant social-science concepts and theory. Its detailed study of the evolution of art, architecture and music goes well beyond the usual content of traditional History courses by incorporating in lectures extensive discussions based upon the literatures in musicology, architecture and art history, and by exposing students to numerous examples of these evolving art forms in "music videos" that I created (which required thousands of hours of my time), as well as to filmed performances of opera and ballet. (For a complete listing of the contents of these music videos, see the appended document "West European Art, Architecture and Music, 11<sup>th</sup>-20<sup>th</sup> Centuries".) More importantly, the interrelationships among these course concerns are explicitly interwoven in a truly interdisciplinary way. The emergence and subsequent decline of feudalism, for example, is analyzed in a manner that takes into consideration technological, economic, and cultural factors, patterns of social and political interaction among the various strata of West European society, and the key role of political leadership--all heavily rooted in the Social Sciences. And, when appropriate, the interrelationship between politics and society, on the one hand, and the arts, on the other, are also carefully examined, especially with regard to the cultural dimensions of nationalism that served as the driving force behind the Italian and German state-building processes.

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<sup>1</sup> Quizzes are unannounced in order to provide an incentive to keep up with the readings and to attend all class sessions. Students who miss a quiz are only entitled to take a make-up if they provide documentary proof of a valid excuse (car trouble, etc.), and if they inform me by telephone or e-mail *prior to the missed class session* that they will be unable to attend. These incentives are most effective: as indicated by the response rate for my SEI evaluations, attendance in my class sessions exceeds 75% of enrollment, and most class sessions in the first half of the quarter are attended by about 90% of students enrolled in the course.

This course can be, and has been, taught by History faculty (two lecturers and a graduate student in the OSU Department of History have taught the course since its inception in 2002). It could also be taught by other faculty in the Social Sciences and the Arts who have sufficiently broad knowledge as to deal with this subject matter. With regard to my own qualifications, I have extensive knowledge of each aspect of the course. As a political scientist, my research, publications and teaching are deeply rooted in history (with my recent book *Democracy in Modern Spain*, for example, beginning its analysis in the 8th century--see attached CV). My expertise concerning the history of music is based upon the Minor in musicology I pursued at Berkeley, as well as attendance at over 600 symphony concerts, opera and ballet performances. My knowledge of the history of art and architecture derives from extensive studies of scholarly works on these subjects in preparation for this class, as well as regular museum attendance and visits to important architectural works during more than four years of residence in Europe. Indeed, nearly all pictures of architecture and the great majority of the paintings included in the music videos that conclude each class are my own photos, taken in the National Galleries of London and Washington; the Louvre, Musée d'Orsay, and Musée Carnavalet of Paris; the Prado, Thyssen-Bornemisza and Reina Sofia museums of Madrid; the Alte Pinakothek of Munich; the Gulbenkian Museums of Lisbon; the Chicago Art Institute; and other important museums in Europe and the United States.

It should be noted that a primary objective of this course is to stimulate student interest in history, social science and the arts. Far from exhausting student involvement in these fields, it explicitly encourages students to pursue further studies in these academic disciplines. Past experience has clearly indicated that this has been a common behavioral pattern, and that many students have subsequently enrolled in additional courses in these disciplines. With regard to the arts, in particular, it is intended to be an inviting "sampler" of great works in art, architecture and music that students are unlikely to have had any familiarity with (particularly given the unfortunate scaling back of arts education courses in high schools).

**How this course meets the GEC goals for Category 3, Historical Study, and Category 5, Diversity, International Issues.**

The purpose of courses in Category 3 is to develop students' knowledge of how past events influence today's society and help them understand how humans view themselves. Category 5 courses help students become educated, productive and principled citizens of their nation and the world, with the specific learning Objectives of helping students to understand "political, economic, cultural, physical and social differences among the nations of the world." This course does so in several ways:

- The historical origins (as far back as the Roman Empire) of six important West European countries are examined in considerable detail. The notion of path-dependency is illustrated at numerous points in this analysis.
- Whenever relevant, these historical events are linked to contemporary West European politics and social issues (e.g., political violence in Northern Ireland from the 1960s

through the 1990s; continuing struggles over national identity and the structure of the state in Spain; the present-day political ramifications of historically rooted agrarian class cleavages in Italy, Portugal and Spain; etc.). More broadly, students are made aware that politics and important features of society today may have been molded or influenced by events that took place centuries ago.

- Both the sociopolitical and more broadly cultural dimensions of identity within European countries are explored, and their historical origins are examined.
- Students are exposed to the classic works of art that help to define Western Civilization, and how those art forms have evolved over a millennium.
- Examination procedures will require students to reflect on historical case studies and draw specific implications for the dynamics of political change. Both Midterm and Final examinations are entirely essay-formatted. They each include a question requiring students to explicitly compare the state-building experiences of the countries examined in depth as an empirical base for the testing of theoretical propositions regarding factors that may facilitate or hinder successful state-building.

**Questions concerning specific aspects of the course and the objectives of Historical Study courses:**

1. How do the particular objectives of the course fit the objectives of the Historical Study Category?

The ultimate products of the historical processes analyzed in this course are (1) the modern West European state, and (2) the cumulative artistic heritage of this important world region. Both of these are analyzed from their origins in the 11th century through various phases in their evolution over the following millennium. They clearly inform the student about how these present-day features of West European societies were the products of long-term historical processes.

2. How do the readings assigned fit the objectives of the Historical Study category?

Since the lectures on socioeconomic change and state-building are structured in such a manner as to present relevant social science concepts and theories, or to follow each historical case from its origins in the aftermath of the collapse of the Roman Empire until the early 20th century (except for the cases of Italy and Germany, which begin in the aftermath of the Napoleonic Wars and the Congress of Vienna), the more traditionally chronological structuring of readings from the Palmer, Colton and Kramer textbook help students place each of these cases in proper historical and international context.

The readings from *Fleming's Arts and Ideas*, however, coincide perfectly with the artistic periods analyzed in lectures and illustrated in the music videos that conclude each class

session. Class session #2, for example, discusses major developments with regard to the evolution of music from Gregorian homophony to simple and more complex examples of polyphony in the 12<sup>th</sup> and 13<sup>th</sup> centuries. Among these are the emergence of parallel organum and florid organum as examples of early polyphony. More extensive discussion of these musical innovations appear in the appropriate reading for that class from *Fleming's*. And the musical excerpts played as illustrations of each type of polyphony during lecture, as well as the works by Hildegard von Bingen that serve as the soundtrack for that session's music video all fully demonstrate the nature of these artistic innovations to students. Similarly, that same class session discusses the characteristics of Ottonian and Romanesque architecture. These architectural forms are further discussed and illustrated in the reading assignment from *Fleming's Arts and Ideas*. And the music videos from this and the previous class session include slides of the Ottonian church of St. Michael in Hildesheim, Germany, and numerous examples of Romanesque architecture (e.g., S. Miniato al Monte, the Basilique Ste. Madeleine, and the magnificent Romanesque churches of the Catalan Pyrenees [Sant Joan de Boi, Santa Eulalia d'Erill la Vall, Sant Climent de Taüll, etc.]).

3. How do the weekly/lecture topics fit the objectives of the Historical Study category?

See above.

4. How do the written assignments fit the objectives of the Historical Study category?

The unannounced quizzes (see appended example) are intended to guarantee that students are keeping up with the readings and attending all class sessions. (Since class attendance in previous offerings of this course has typically ranged between 75% and 90%, I regard this policy as most successful.) The essay-formatted midterm and final exams require students to use their knowledge of the case studies to test theoretical propositions set forth at various points in the lectures and to draw more general implications regarding state-building processes in general. The following question (from the final exam) is an example:

**Mandatory Essay** (60 points) This question requires a long essay answer that includes an introduction, an argument to answer the question and a conclusion. Be sure to use factual examples to support your explanations. The essay should be a minimum of four pages long.

Describe either the Italian or the German state-building process from the 19<sup>th</sup> century. Contrast your selected case to one of the earlier state-building processes from the first half of this course. What are the fundamental differences between these two examples of earlier state-building on the one hand and late state-building on the other hand? Discuss at least two such differences.

(If an embedded Honors section is approved for this course, Honors students will, in



addition, prepare term papers in which they explain important features of the state building process in a country of their own choosing. This will entail additional research concerning the history of that country.)

5. How will students sharpen communication skills through the preparation of essay exams and papers and through participation in discussions in this course?

This is taught as a large lecture course (with enrollments ranging between 85 and 140). Opportunities for class discussion are therefore limited. Essay-formatted midterm and final exams require students to formulate thoughtful answers to questions posed and present them in a clear and persuasive manner. Students are also encouraged to meet with the TA and/or the instructor to discuss ways in which they can improve these written communications skills.

If an Honors section for this class is approved, students will meet in supplementary tutorial sessions with the instructor (not the TA) in order to select an appropriate term paper topic and readings, and to receive feedback from the instructor on drafts of their term papers. This will provide the kind of one-on-one interaction that will be most effective in improving communication skills.

## International Studies 210: Introduction to Western Europe

Tuesdays and Thursdays, 11:30-1:18, 014 University Hall  
Prof. Richard Gunther, Department of Political Science  
2058 Derby Hall; phone 292-6266; e-mail Gunther.1@osu.edu  
Office Hours: Monday 2:00-3:00, Tuesday, 3:00-4:00, and by appointment

This course presents an introductory overview of the historical background to modern Western Europe. It surveys the development of society and politics, as well as the evolution of art, architecture and music from the 11th century until shortly after World War I.

Two components of the course will be structured chronologically: both the readings (required and optional), and the second half of each class session (on art, architecture and music) will unfold in temporal order, beginning with Europe at the beginning of the 11th century. The first segment of each class session, however, will be primarily be organized along thematic lines.

Each class session will begin with a lecture dealing with the social, economic and political development of Western Europe, with particular emphasis on the emergence and evolution of the state. Some of these lectures will summarize key concepts and theories relevant to the emergence of the West European state--e.g., concerning the definition of the modern state, the nature of feudalism, the impact of technological and economic change on society and polity, the dynamics of state-building, and the role of nationalism. The remainder of these opening segments will be devoted to the detailed examination of case studies of state-building in Spain, Portugal, The Holy Roman Empire (as an example of failed state-building), Great Britain and Ireland, France, Italy, and Germany.

The second segment of each class will be devoted to the arts. Following an overview of the principal developments in art, architecture and music during each historical period, class sessions will conclude with a video presentation of music and art from that period. The music and works of art included in each of these video presentations are listed in the appendix, "West European Art, Architecture, and Music: 11th to 20th Centuries."

Attendance at all class sessions is essential, particularly since the student's exposure to the relevant art and music will take place only during class sessions. In order to provide an added incentive to attend all class sessions, there will be three *unannounced* quizzes over the course of the quarter which will collectively make up 30 percent of the course grade. Students not in attendance at the time of the unannounced quiz will not be allowed to take a make-up exam unless they had notified the instructor or TA (via e-mail or telephone message) of their absence *prior* to the time of the quiz, and upon presentation of proper documentation of a valid excuse for absence. In those quizzes and examinations, students will be expected to have kept up with the readings in accord with the following schedule, as well as all of the presentations of art and music presented in class. The midterm examination will account for another 35 percent of the grade, and the final exam 35 percent.

[Language describing GEC courses on Diversity, International Issues: "Diversity: International issues courses help students become educated, productive and principled citizens of their nation and the world. Learning Objectives: Students exhibit an understanding of political, economic, cultural,

physical and social differences among the nations of the world."

Language describing GEC Historical Study courses: "History courses develop students' knowledge of how past events influence today's society and help them understand how humans view themselves. Expected outcomes are: (1) Students acquire a perspective on history and an understanding of the factors that shape human activity; (2) students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding; (3) students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts."]

Students with disabilities that have been certified by the Office for Disabilities Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Ave; telephone 292-3307, TDD 292-0902; <http://www.ods.ohio-state.edu/>.

All required readings are from R.R. Palmer, Joel Colton, and Lloyd Kramer, *A History of the Modern World*, tenth edition, which may be purchased at any of the campus-area bookstores. (Students may wish to purchase less expensive used copies of earlier editions of the Palmer, Colton and Kramer text; if an earlier edition is used, however, students should make certain that they are reading the correct section of the chapter [as indicated by the subtitle], and be aware that the pages on which these segments appear may vary from one edition to another.) Recommended readings to supplement lectures on the arts and music are from Mary Warner Marien and William Fleming, *Fleming's Arts and Ideas*, tenth edition (also available in the campus-area bookstores).

### Class Sessions and Reading Assignments

#### 1 (March 25) Introduction

*Lecture:* An overview of the evolution of Western Europe from the 11th century through the early 20th century

*Music and Art:* The 11th Century

#### 2 (March 27)

*Readings:* Palmer and Colton, pages 1-46 ("Geography and History;" "Ancient Times;" "The Early Middle Ages;" "The High Middle Ages," secular civilization and the Church.

*Lecture:* The legacy of the Roman Empire, and the nature of feudalism

*Music and Art:* The 12th Century

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 6 ("Romanesque Style"), pp. 155-186.

#### 3 (April 1)

*Readings:* Palmer and Colton, pages 47-77 ("Disasters of the Fourteenth Century;" "The Renaissance in Italy;" "The Renaissance Outside Italy;" "The New Monarchies")

*Lecture:* The rise of monarchies

*Music and Art:* The 13th Century

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 7 ("Gothic Style"), pp. 189-213.

4 (April 3)

*Readings:* Palmer and Colton, pages 77-127 ("The Protestant Reformation;" "Catholicism Reformed and Reorganized;" "The Opening of the Atlantic;" "The Commercial Revolution;" "Changing Social Structures;" "The Crusade of Catholic Spain")

*Lecture:* State-building in Portugal and Spain, part 1

*Music and Art:* The 14th Century

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 8 ("International Styles in the Late Medieval Period"), pp. 215-241.

5 (April 8)

*Readings:* Palmer and Colton, pages 127-153 ("The Disintegration and Reconstruction of France;" "The Thirty Years' War, 1618-1648;" "The *Grand Monarque* and the Balance of Power;" "The Dutch Republic")

*Lecture:* State-building in Portugal and Spain, part 2

*Music and Art:* The 15th Century

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 9 ("Florentine Renaissance Style"), pp. 245-277.

6 (April 10)

*Readings:* Palmer and Colton, pages 153-186 ("Britain: The Puritan Revolution... and The Triumph of Parliament;" "The France of Louis XIV, 1643-1715;" "The Triumph of Absolutism;" "The Wars of Louis XIV: The Peace of Utrecht, 1713")

*Lecture:* The failure of the Holy Roman Empire, part 1

*Music and Art:* 1500-1550

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 10 ("Roman Renaissance Style"), pp. 279-297.

7 (April 15)

*Readings:* Palmer and Colton, pages 187-224 ("Three Aging Empires;" "The Formation of an Austrian Monarchy;" "The Formation of Prussia;" "The Westernizing of Russia;" "The Partitions of Poland")

*Lecture:* The Reformation, the Thirty Years' War, and the failure of the Holy Roman Empire, part 2; State-building in England, part 1

*Music and Art:* 1550-1600

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 11 ("Northern Renaissance and Reformation Styles"), pp. 279-325, and Chapter 12 ("The Venetian Renaissance and the Rise of International Mannerism"), pp. 327-354.

8 (April 17)

*Readings:* Palmer and Colton, pages 225-263 ("Elite and Popular Cultures;" "The Global Economy of the Eighteenth Century;" "Western Europe after the Peace of Utrecht;" "The Great War of the Mid 18th Century")

*Lecture:* State-building in England, part 2; Scotland and Ireland

*Music and Art:* 1600-1650

*Recommended reading:* *Fleming's Arts and Ideas*, "Roads to the Baroque" (pp. 355-357), and Chapter 13 ("From Counter-Reformation to Baroque"), pp.361-387.

9 (April 22)

*Readings:* Palmer and Colton, pages 265-293 ("Prophets of a Scientific Civilization;" "The Road to Newton;" "New Knowledge of Human Beings and Society;" "Political Theory")

*Lecture:* State-building in France, part 1

*Music and Art:* 1650-1700

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 14 ("Aristocratic Baroque Style in France and England"), pp. 389-413, and Chapter 15 ("Bourgeois Baroque Style"), pp.415-433.

10 (April 24)

*Readings:* Palmer and Colton, pages 295-342 ("The Philosophes;" "Enlightened Despotism;" "The British Reform Movement;" "The American Revolution")

*Lecture:* Early 18th art and architecture, and the history of opera through the late 18th century

*Music and Art:* 1700-1750

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 16 ("The Enlightenment"), pp. 435-457.

11 (April 29)

*Readings:* Palmer and Colton, pages 343-387 ("The French Revolution")

*Lecture:* State-building in France, part 2

*Music and Art:* 1750-1789

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 17 ("Neoclassicism: Style and Reaction"), 462-479.

12 (May 1)

Midterm Examination

13 (May 6)

*Readings:* Palmer and Colton, pages 389-425 ("Napoleonic Europe")

*Lecture:* The French Revolution and Napoleonic Europe

*Music and Art:* 1789-1825

*Recommended reading:* *Fleming's Arts and Ideas*, Chapter 18 ("Romantic Style"), pp. 481-513.

14 (May 8)

*Readings:* Palmer and Colton, pages 427-474 ("Reaction versus Progress")

*Lecture:* The Congress of Vienna and the Post-Napoleonic reaction.

*Music and Art:* 1825-1865

*Recommended reading:* *Fleming's Arts and Ideas*, "Realism" (first part of Chapter 9), pp. 515-529.

15 (May 13)

*Readings:* Palmer and Colton, pages 475-517 ("Revolution and the Reimposition of Order, 1848-1870"; "The Idea of the Nation-State;" "The Unification of Italy")

*Lecture:* The Italian State-Building Process, part 1

*Music and Art: Carmen, Act I*

**16 (May 15)**

*Readings:* Palmer and Colton, pages 517-529 ("The Founding of a German Empire;" "The Dual Monarchy of Austria-Hungary")

*Lecture:* The Italian state-building process, part 2

*Music and Art: Carmen, Acts II, III and IV*

**17 (May 20)**

*Readings:* Palmer and Colton, pages 551-588 ("European Civilization, 1871-1914: Economy and Politics")

*Lecture:* The German state-building, part 1.

*Music and Art:* 1865-1885

*Recommended reading: Fleming's Arts and Ideas, "Impressionism" (middle part of Chapter 19), 529-537.*

**18 (May 22)**

*Readings:* Palmer and Colton, pages 589-612 ("European Civilization, 1871-1914: Society and Culture")

*Lecture:* The German state-building process, part 2

*Music and Art:* 1885-1911

*Recommended reading: Fleming's Arts and Ideas, "Post-Impressionism" (last part of Chapter 19), 537-547.*

**19 (May 27)**

*Readings:* Palmer and Colton, pages 657-696 ("The First World War")

*Lecture:* Nationalism and The First World War

*Music and Art:* 1912-1939

*Recommended reading: Fleming's Arts and Ideas, Chapter 20 ("Twentieth-Century Modernism, Part I"), pp. 549-571.*

**20 (May 29)**

*Readings:* Palmer and Colton, pages 743-800 ("The Apparent Victory of Democracy;" and "Democracy and Dictatorship")

*Lecture:* Revolution, Repression, or Reform and Democracy: Political developments in the inter-war period

*Music and Art: Two views of Romeo and Juliet*

**Academic Misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

## Assessment Plan for International Studies 210

This is not a new course, and it has been rigorously assessed following each of the six times it has been offered by this instructor (Richard Gunther). This assessment has been undertaken by the instructor, and by the staff and the director of the Undergraduate International Studies Program (UISP). The course has been revised in accord with weaknesses identified by previous assessments. Assessment techniques include the following:

- (1) Although most grading is done by a Teaching Assistants, the instructor regularly reads a sizable sample of student exams to make sure that students have been attaining the learning objectives of the course.
- (2) The Teaching Assistants for the course are debriefed by the instructor with regard to (1) feedback that they may have received from students concerning the course, and (2) their own suggestions regarding possible course improvements.
- (3) SEI data are carefully reviewed. In addition, the UISP requires the administration of an additional form in which students write two short essays evaluating the course: one asks students to describe the strengths of the course; the other asks students to identify weaknesses in the course and to suggest changes in the course.

These student assessments and suggestions for change led to the following modifications in the course since its inception:

PowerPoint projections of lecture notes. Even though the instructor personally detests PowerPoint displays of lecture outlines (usually finding them to be an annoying distraction), the instructor acquiesced to widespread student requests to project lecture notes during the course of the lectures. Accordingly, all subject matters (including the historical/social science analyses of state building, as well as discussions of the evolution of art, architecture and music) are clearly presented in summary form.

*Fleming's Arts and Ideas* was added as an optional reading in response to student requests for supplementary information about the evolution of the arts.

SEI data indicate that these changes have led to improvements in student evaluations of the course from an initially below average mean score. Courses with IS 210's characteristics and enrollment levels have a university-wide mean of **4.1**. SEI evaluations of this course since its inception in 2002 are as follows:

Spring 2002	3.9
Winter 2003	4.2
Winter 2004	4.3
Winter 2005	4.4
Winter 2006	4.4
Winter 2007	4.3

## OSU Standard Grading Scale

- The OSU Standard Scheme is as follows:

93 - 100 (A), 90 - 92.9 (A-), 87 - 89.9 (B+), 83 - 86.9 (B), 80 - 82.9 (B-), 77 - 79.9 (C+), 73 - 76.9 (C), 70 - 72.9 (C-), 67 - 69.9 (D+), 60 - 66.9 (D), Below 60 (E).

- If needed, you can create your own grade scheme.

For 31 years, I have used the following scale. Since most of the grade in my courses is based upon qualitative assessments of essay-formatted answers to exam questions and term papers, deviation from the scale presented above is arbitrary and does not affect the grades given to students in my classes. As a result, the mean and median grades from my courses are very close to those of comparable courses university-wide:

90-100 (A), 85-89 (A1), 80-84 (B+), 75-79 (B), 70-74 (B-), 65-69 (C+), 60-64 (C), 55-50 (C-), 50-54 (D+), 45-49 (D), below 54 (E).



## IS 210 #2: The Legacy of the Roman Empire, and Feudalism

[overture: 1:53]

While we begin the chronological overview of the evolution of Western Europe around the year 1000 (which is when, as Palmer, Colton and Kramer point out, an entity that we call Europe had come into existence), it is first necessary to take a brief look at the Roman Empire.

The several centuries that WE was under Roman domination left several important legacies that had a profound and lasting impact on the region.

[overhead map of Roman Empire]

At its peak, Rome governed all of Iberia, France, Britain up to the Scottish border, the southern half of Belgium, parts of Germany, Italy, Switzerland, Austria, Hungary, Yugoslavia, Romania, Greece and Turkey. Within that region, the following legacies were left behind.

[outline slide: Legacies of the Roman Empire, #1]

(1) **Language:** Latin

Later mixed with indigenous languages to produce what subsequently evolved into Spanish, French, Italian, Portuguese, Romanian, Catalan, and other regional languages and dialects.

A second wave of Latinization of WE languages occurred as the result of the influence of the Roman Catholic church (discussed later).

Throughout the early to mid middle ages, the Church was the only repository of literacy and cumulative knowledge. Official language, Latin.

Thus, even Germanic languages became somewhat latinized as a long-term consequence of the literary influence of the clergy.

A third wave affected Britain: The Norman invasion of 1066 imposed a French-speaking social and political elite over an Anglo-Saxon-speaking population. Over the following centuries, the two merged, but unevenly.

Ordinary day-to-day language tends to come more from the Germanic Anglo-Saxon, while more elevated vocabulary tends to come from French, and therefore is closer to Latin. And the more abstract and elevated the terminology, the more purely Latin its origins.

This has led to much greater linguistic similarity than is found in most other parts of the world, whose indigenous languages often belong to entirely different language families.

- (2) **Religion:** Roman Catholicism became the official religion of the Roman Empire in the 4th century (following Emperor Constantine's conversion to Christianity in 312)

although Roman Catholicism progressively drifted away from Orthodox Christianity (centered in Constantinople), culminating in a definitive schism between the two versions of christianity in 1054.

Even after the collapse of the Roman empire and the invasion and conquest by various Germanic tribes, Christianity retained its dominant position due to the conversion of the soc-called "barbarian" monarchs.

The Visigoths in Spain; the Franks in France (Clovis converted in 496); The English in 597 (following the conversion of the King of Kent); even the Huns converted following the conquest of Hungary by Attila.

As we will see, the Church exerted a profound influence over society and culture, especially during the middle ages, when it was without doubt the most powerful institution in the region.

**[outline slide #2]**

- (3) *Pax Romana* and the development of trade, commerce and long-distance transportation.

The Roman empire was large and powerful. Its military and judicial force was sufficient to suppress banditry and piracy, making possible long-distance trade.

Its currency facilitated the massive development of commerce.

It built ports for shipping and roads for overland transportation over huge distances.

All of this contributed to the development of a regional economy, as well as intellectual and technological exchanges over great distances.

Aqueducts brought water from distant sources to cities, facilitating some urbanization in certain parts of the empire.

- (4) A single system of **government and law** was set in place.

Roman Law would become the basis of continental legal traditions for centuries.

And the single, hierarchical conception of the state, headed by a divine monarch, became embedded in WE political culture.

This notion of authority is not to be taken for granted. Many societies lack a tradition of binding, decision-making authority in the hands of any single actor.

As we shall see, even though that central political authority had collapsed by the year

1000, this shared historical memory of a hierarchical state would contribute to state-building activities over the following centuries, and would greatly aid emerging monarchs in their struggles to become politically dominant.

Indeed, there was one ambitious and extremely premature effort to reestablish the political unity of the Roman Empire in the 9th century, but it lasted for a very short period of time, as we will explore in one of our case studies in about two weeks.

Charlemagne established the Holy Roman empire in 800, with its capital in the German town of Aachen. This included what later became France, the north-eastern corner of Spain, Northern Italy, much of Germany, Bohemia--most of what had been the West European segment of the Roman empire, except Britain.

It failed to maintain political unity after a very brief period of time. It did, however, establish a historical precedent for a confederal form of state that acquired much territory and exercised considerable power, particularly in the early 16th century.

What was **Western Europe** like in the year **1000**?

[outline slide #3]

**Religion:**

It remained Roman Catholic, and the Church was enormously rich and powerful. It exercised a virtual monopoly over all philosophical thought and the more advanced forms of artistic expression.

In fact, one of the major trends in the arts that you will note over the following several weeks is that the most noteworthy expressions of music, painting and sculpture over the first several centuries of our survey are religious.

Secular themes and sources of financing for works of art and music became significant only with the Renaissance. And by the modern era, secular expressions of art and music had become overwhelmingly dominant.

The Church zealously protected its monopoly over religious belief. It was intolerant of other religions, and often waged war against and executed those it accused of heresy--the latter often taking the form of burning at the stake. In some countries, this entailed espionage and cruel interrogations by the Holy Office of the Inquisition.

And as we will see, when scientific research led to conclusions that challenged religious dogma, it went to great efforts to suppress these heretical beliefs, and sometimes exiled, tortured and/or executed the scholar in question.

**Government:**

Powerful, authoritative central government collapsed. And with it, the ability to suppress banditry and piracy, and block barbarian raids and invasions.

In 711, a weak Visigothic kingdom in Iberia was swiftly overrun by Islamic Moors, from North Africa. Various Moorish kingdoms governed parts of what later became Portugal until the 13th century, and Spain until 1492.

In the east, Magyars invaded the middle Danube region around 900, eventually laying down the linguistic and cultural roots of present-day Hungary.

And throughout the north (particularly Britain and the Baltic region), Viking raids and conquests were common, and often devastating in their impact on society and economy.

As we shall see, centralized, state-like government (of the kind that existed under the Roman Empire) had disappeared, or was exceedingly weak.

#### **[outline slide #4]**

#### **Economy:**

The collapse of central government authority had a devastating impact on economic activity.

Raids, piracy and common banditry made long-distance trade dangerous and unprofitable, if not impossible.

The collapse of the physical infrastructure (especially roads) made transportation extremely difficult, unless you were located on the seashore or a navigable river.

But the same access to water transportation that would have facilitated the development of trade, also made it easy for seaborne marauders to raid and pillage, thereby disrupting normal economic activity. And the Vikings were excellent sailors, as their settlements in Greenland and their discovery of the new world attest.

The collapse of government authority led to the disappearance of once widely acceptable currencies. And the demonitization of economic activity at the local level reduced commerce to primitive forms of barter and the reciprocal exchange of services.

In general, economic activities were restricted to the local level, devoid of long-distance trade, and based largely upon primitive barter (exchanges of goods and services) rather than money.

#### **Society:**

Populations were, with extremely few exceptions, entirely rural, agrarian and physically isolated.

There were virtually no towns or cities of any size.

Simple (and usually subsistence) farming was the overwhelmingly dominant form of economic activity, and the quality of life was extremely poor.

Households fabricated most of what they needed for daily life, or bartered for it with relatively few artisans.

Food was tasteless and boring. Indeed, the search for something as simple as pepper provided an overwhelming stimulus for the development of international trade in later centuries.

There was extreme social inequality, not only with regard to the distribution of material goods (of which the majority of the population had virtually none, while the landed aristocracy enjoyed much affluence),

but also with regard to basic rights and privileges.

In most of the territories (particularly those in which feudalism was especially strong, such as in what later became England and France, the overwhelming majority of the population could own no property, were tied to the land where they were born, and were subjected to the rule of local aristocrats.

At the other extreme, the aristocracy and the clergy had considerable power, and were exempted from many obligations (commonly, from responsibility for paying taxes) that peasants were subjected to.

A notable exception to this pattern was **Venice**. It was founded on an island in 570, and was therefore protected from local bandits.

It was able to establish a massive trading empire, and was by far the wealthiest society in Western Europe at the time we begin our overview of the evolution of WE.

It is for this reason that the Basilica di San Marco stood out as so exceptional in the first slide presentation. It was more similar in its levels of economic activity, technological level, standards of living, and political power to ancient Rome or to its contemporary rival, Constantinople, than it was to the rest of Western Europe.

Elsewhere, in the absence of strong central government, local elites emerged to offer protection from banditry and the collapse of civil order-- but in exchange for a very heavy-handed overlordship. This led to a highly decentralized form of political, social and economic organization called feudalism.

As nicely described by Palmer, Colton and Kramer, feudalism was "a means of carrying on some kinds of government on a local basis where no organized state existed."

Individuals who held or acquired aristocratic rank also acquired ownership of the land in

that local area. They literally became "lords of the manor." Ordinary individuals were often reduced to serfdom, in which they were specifically restricted to that particular manor, or "tied to the land."

Feudalism was a form of political, social and economic authority based upon reciprocal rights and obligations.

**[outline slide #5: characteristics of feudalism #1]**

The aristocracy owned all agricultural lands.

Peasants or serfs worked the fields, and turned over part of their produce to the lord of the manor.

In return, the feudal aristocrat offered the peasants "protection from physical violence and the framework of communal living without which the peasants could not grow crops or tend livestock." [P, C & K]

There was no effective central government. Even though kings or emperors existed in name throughout most of the territories of Western Europe, they had almost no power, and most of the activities that we associate with government

rule making, rule application, and rule adjudication,

were performed by local aristocrats.

In the aggregate, Western Europe was fragmented into hundreds of largely autonomous political and social units.

How and why did this unusual form of governance, based upon a complete fusion of political and economic power, emerge at this particular time?

Collapse of central authority, in combination with threats of raids, banditry and invasion, within a framework defined by the technology of warfare at that time.

Following the invention of the stirrup in 9th century China, armored knights on horseback emerged as the most powerful **offensive weapon** of the age.

**[slides of armor #1]**

This reached its pinnacle with the Carolingian invention of the crouched-lance cavalry charge, which proved to be overwhelmingly decisive in such crucial events as the Battle of Hastings.

**[slides of armor #2 and #3]**

Armor and cavalry were extremely expensive. In the late 11th century it is estimated that it cost between 10 and 200 pounds per day to maintain a knight, his armor, his horse and his supportive retinue, as compared with 1 penny per day for a foot soldier.

And in the primitive agrarian economies of that time, the only individuals who could possess that kind of wealth were those who owned the land.

Coupled with this was the fact that the principal **defensive weapon**, the fortified castle, was also extremely expensive to construct and maintain.

**[slides of castles, starting with Segovia]**

In the slides that you will see representing the 11th through 15th centuries, you will see lots of castles. That is because these were the central core of social, economic and political groupings of most Europeans at that time.

Typically, castle on hill; just outside, a small town where artisans would fabricate simple goods; surrounded by peasants and agricultural fields.

**[slides of castles: Coco (surrounded by moat); Caernafon (surrounded by water); Almorai (both); or simply by big walls (Manzanares)]**

During time of threat of violence--ranging from war to simple raids--the surrounding population would take refuge inside the walls of the castle, and would be protected militarily by the lord of the manor.

Thus, even though from our contemporary perspective we would conclude that the landowning aristocracy was unfairly exploiting their serfs, there was an exchange of services and obligations that lay at the heart of this social organization.

There were clear understandings of the rights and obligations of individuals in these feudal societies. The aristocratic overlords, for example, "could not expropriate the villagers or drive them away. He owed them protection and the administration of justice."

In addition, the manor provided some primitive social welfare protection for individuals who became disabled or aged.

"Noblesse oblige." Beer and Bendix argue that this carried over into the modern era, such that the upper classes in societies which had advanced forms of feudalism assumed greater sense of social responsibility--and more readily embraced the creation of the modern welfare state--than did those in societies lacking feudal traditions.

E.g., the US.

For most purposes, then, "government" was fragmented, localized, based upon the provision of military protection by the same individual (the lord of the manor) who owned the land, and therefore dominated the economy.

But the lord of the manor was, in turn, linked to higher levels of a decentralized and fragmented polity by his obligations to superior aristocrats, and ultimately to the king or emperor.

**[overhead diagram of feudal hierarchy]**

At the top of this hierarchy in most (but not all) of Western Europe was a king, to whom the aristocracy was, in principle, subordinate.

But the aristocracy, itself, was structured in accord with relationships of deference and obligations of "vassals" to "lords".

Typically, Dukes would be vassals of kings or emperors, Counts served as "vassals" to dukes, etc., all the way down to the lowest level of the aristocracy.

All of this was based on the reciprocal exchange of rights or favors.

In exchange for their lands, or **fiefs**, the vassals pledged to perform certain services for their lords, who ultimately owed specific responsibilities to the king, most commonly providing military support, and vassals' own expense.

However, this subordination, and the scope of obligations to these higher levels of authority, were sharply limited. Largely to providing military service during times of war.

In most feudal societies, the king was very weak, and unable to perform most of the functions we associate with heads of state in modern polities.

Why? The vassals were economically self-sufficient and not dependent on coordination with other sectors of society, except in time of war.

Meanwhile, the King had no authoritative leverage over the aristocracy. Could not even impose taxes without their consent.

And typically when the aristocracy approved taxes, they exempted themselves, as well as the clergy, from that obligation.

The king could not simply command them or their subordinates to comply with his wishes. Instead, there was a kind of bargaining relationship based upon shared understandings of vaguely defined mutual rights and obligations.

As Rinehart Bendix described it, monarchs would typically demand increased revenue and military service. "Local notables [would] typically respond to such demands by exacting further guarantees of their rights, or increases of their existing privileges, by way of compensating for the greater services demanded of them. Under medieval conditions, the king's power was limited where he finds it necessary or expedient to rely on the landed aristocracy."



The king's power was greatly restricted by virtue of the fact that the military forces at the disposal of the king were largely those provided to him by his vassals under the terms of these agreements. Different from modern armies in modern states, where the authority of the state over soldiers is reinforced by virtue of the fact that their livelihoods are dependent on the payment of monetary wages.

There were some variations, however.

**[outline slide: weak and strong monarchies, and Powerful Popes]**

The crown was relatively stronger in England, Portugal and Castile, and was weak throughout the diverse territories of the Holy Roman Empire, and the Kingdom of Aragon.

Example of a strong king: In England following the Norman invasion, the crown had a more direct role in law enforcement and the judicial system. Kings appointed Sheriffs.

Example of a weak monarch: In Germany, taxes were not part of the feudal tradition, and the Holy Roman Emperor was expected to live on his own income derived from his own properties.

In general, in the 11th century, the modern state (which we will define more extensively in our next lecture) was unknown. Monarchs were very weak and precariously dependent upon military support from their vassals. And powerful aristocrats who owned the principal source of wealth in a primitive agrarian economy--land--jealously fought for and defended their own rights and privileges.

National monarchs were also weak relative to **the church**. Thus, they were squeezed from below, by local aristocrats anxious to minimize the power of the crown, and from above, by the most powerful international force of the time, the Roman Catholic Church.

The Church was not only the only repository of literacy and historical knowledge, and an overwhelming moral and social force, it was also the most powerful political actor of the time.

This became prominent 11th century under the papacy of Gregory VII (1073-1085), who believed that the church should judge and guide all human actions, and would prevail over secular monarchs whenever they transgressed (as we will discuss more extensively later).

Symbolically, this was best illustrated by Gregory's excommunication of the Holy Roman Emperor, Henry IV, who was forced to shiver in the cold to beg for the Pope's forgiveness at Canossa after losing a battle with him over who would have the right to appoint bishops.

The political power of the church, however, reached its peak under the papacy of Pope Innocent III (1198-1216), who incessantly intervened in politics and amassed enormous wealth for the church.

As we shall see, however, monarchs and eventually the state would struggle for centuries to reduce the political power and social influence of the church in Western Europe.

### **The Arts:**

#### **[outline slide: developments in music in the 11th and 12th centuries]**

In music: (1) Invention of musical notation, so written records of music possible;  
(2) composition begins to replace improvisation;  
(3) principles of order of music (e.g., modes, later keys) established;  
(4) polyphony begins to emerge.

It is probable that secular music featured some polyphony prior to the 11th century (since there are references to "two voices" in textual references to popular music), but since these were never written down, we have no record of what these might have sounded like.

But over the course of the 11th century there emerged some simple polyphony.

#### **[click once to bring up slide]**

Gregorian chants were a centerpiece of the Latin mass. Developed by Pope Gregory The Great around the year 600;  
standardized by the 9th century;  
and following the introduction of a simple form of musical notation in the 10th century written down. Accordingly, they are the earliest form of music about which we can be confident in the accuracy of contemporary performances.

All voices sing in unison. "Monophonic"

#### **[click again to play overture of 11th century]**

Early polyphony: There are two basic types of early polyphony that began to emerge by the end of the 11th century.

#### **[outline slide: early types of polyphony]**

In one, a second vocal line is added to harmonize with the primary line. But the two lines of music run parallel with one another. This would add a voice running parallel with principal line of music (the so-called "tenor" line) at a fourth interval, a fifth interval, or an octave apart-- either above or below the tenor line.

This simple kind of polyphony is called "parallal organum."

#### **[play example on synthesizer]**

In another, an example of which we will hear, one voice sings a single note [called a "pedal tone"]--or a sequence of very long notes-- while a second voice would develop a much more complex melodic line.

This is sometimes referred to as **florid organum**, and it really came into its own in Santiago de Compostela in Spain and Limoges in France.

Our example is by Hildegard von Bingen--a truly gifted and multifaceted composer, writer, and herbalist, who was born in 1098, and composed most of her works in the first half of the 12th century.

This more free-flowing form of polyphony developed first in Northern Europe, in contrast with the singing in unison that typified the Mediterranean styles of music.

In the following musical excerpt, one voice begins by singing the main melody, but then fixes on one note and becomes the pedal tone as other voices enter

**[play: overture for 12th century] [AT END, CLICK TO BLANK SLIDE]**

### **Art and Architecture:**

As one might expect on the basis of our discussion of the political history of this early period, architecture will best be illustrated by castles--the fortresses that underpinned the political and economic power of the aristocracy-- and churches or monasteries, which were almost invariably the most splendid artistic and architectural creations of these early centuries.

Our first two slides show present examples of two important schools of art and architecture.

**[outline slide: Ottonian empire]**

First, the Ottonian, named after the dynastic line that followed Charlemagne as heads of the Holy Roman Empire. [Founded by Otto I, the Great, crowned in Rome in 962 as the first Saxon emperor. The Ottonian empire lasted until 1056, and included most of Germany, parts of France and northern Italy.]

We saw two excellent examples of Ottonian art in the first presentation:

The Church of St. Michael, in Hildesheim, Germany. While extremely beautiful, note the heaviness of the construction and the general lack of windows. While this picture is bright, these were pretty dark places, especially on overcast days.

**[show: 11th cent, Church of St. Michael, in Hildesheim, Germany]**

Note the **flat ceiling**, the **rectangular shape** of the open space inside the church, and the **plain, unadorned walls**. These are all characteristics of Ottonian architecture.

There was also an Ottonian style in painting.

[show: 11th cent, The Portrait of Otto III].

Again, while beautiful, note the complete lack of perspective and the odd use of proportion--size is used to connote importance, rather than actual size or proximity to the viewer. Otto is clearly the most important person in the picture, and he is huge, with his head almost bumping the ceiling--while sitting down!

In today's slide and music show, we see the same lack of realistic proportions, and the same lack of perspective. In addition, as with the Portrait of Otto, the overall impact is one of flatness and two-dimensionality.

There is no depth or sense of perspective in this picture.

[show: 12th cent #23]

Portrait of Hildegard von Bingen, who is also our composer.

But we also see a new development: Romanesque architecture.

[click to outline slide: Romanesque Architecture]

Romanesque is a term that was first used in the nineteenth century to describe an architectural style that was believed to bear some resemblance to the round arches and blunt, heavy walls of Roman architecture.

But architectural historians now regard Romanesque architecture (which was dominant over a period of two centuries) as its own self-contained style.

Like the Ottonian church we just saw, there is an overall blocky appearance. A grouping of large, simple, easily definable geometrical masses--rectangles, cubes, cylinders, and half-cylinders.

**However**, unlike earlier Ottonian architecture, exterior wall surfaces, which had been plain and unadorned, now reflect the interior organization of the structure. Formerly blank wall surfaces are now much more lively.

NOTE that Romanesque is not a standardized style. There was considerable variation from one region to another.

[show: 11th cent]  
the church of San Miniato al Monte, Florence

[show: 11th cent]  
the Cathedral complex in Pisa,

[show: 11th cent]  
and the Baptistery of San Giovanni in Florence

[show: 11th cent]  
as well as this lovely church in the Spanish Pyrenees, in the Vall de Boi.

[show: 11th cent]  
the church of St. Sernin, located in Toulouse, France

[show: 11th cent] Exterior of Speyer Cathedral

Also unlike Ottonian style, there were curved arches, rather than rectangular open spaces with flat ceilings.

[show: 11th cent]  
interior of Speyer Cathedral, Germany,

[show: 11th cent #14]  
the Church of Sant Ambrogio, Milan

Today we will see additional excellent examples of Romanesque art:

[show: 12th cent #17]  
The Basilique Ste. Madeleine, Vezelay, France

[show: 12th cent #3]  
and the Basilica de San Vicente in Avila, Spain

[MUTE SCREEN: UPLOAD AVI FILE FOR 12TH CENTURY AND PLAY, after right-click to bring up full screen mode

-- 9:30 MIN]

**International Studies 210: Quiz 1**

A

Questions 1 through 13 are worth 5 points each. Please circle or write in the most appropriate answer to each question.

1. Which religious reformer was credited with setting up his model Christian community in Geneva?
  - A. St. Augustine
  - B. John Calvin
  - C. Martin Luther
  - D. Galileo
  
2. Merchants and craftspeople in the towns of the high Middle Ages were increasingly organized in...
  - A. Corporations
  - B. Communes
  - C. Guilds
  - D. Barter associations
  
3. To which city was the Papacy moved in the 14th century during the so-called "Babylonian Captivity?"
  - A. Madrid
  - B. Babylon
  - C. Antwerp
  - D. Avignon
  
4. According to Palmer, Colton and Kramer, what were the distinctive elements of the Roman Empire?
  - A. Violence, debauchery and immorality
  - B. Organization, administration and law
  - C. Philosophy, science and mathematics
  - D. Liberty, equality and fraternity
  
5. According to Palmer, Colton and Kramer, parliaments evolved from what practice?
  - A. Church councils on dogma and belief
  - B. Noble consultations or "talks" with the king
  - C. Peasant rebellions in favor of private land ownership
  - D. Peasant petitions to the king
  
6. The emergence of medieval cities coincided with the emergence of what new social group?  

A. Ecclesiastics    B. Burghers    C. Serfs    D. Knights
  
7. The Great Schism of 1054 separated \_\_\_\_\_ from \_\_\_\_\_.

8. Name at least one 14<sup>th</sup> century technological advance that began to undermine the battlefield superiority of the armored knight on horseback.
9. Of the following states, which possessed the weakest and most decentralized government by the late 1400s?
- A. England      B. Germany      C. France      D. Portugal
10. Which of the following was **not** a leader of the Protestant Reformation?
- A. John Calvin  
B. Martin Luther  
C. Henry VIII  
D. Thomas More
11. The fusion of Aragon and Castile in 1469 created a joint monarchy ruling what country?  
\_\_\_\_\_.
12. According to Palmer, Colton and Kramer which of the following is not true about mercantilism as it was practiced by European states in the 1500s?
- A. The state took an active role in national economies.  
B. The state encouraged the growth of new industries.  
C. The state took a strong regulatory stance.  
D. The state supported manufacturers' guilds.
13. [See Slide #1] This portrait of Emperor Otto portrays him as a huge man in comparison to his court. Why? (Please provide a complete answer.)

**Bonus question (from Fleming's Arts and Ideas):** (ten points possible)

What was the Bayeux Tapestry, and how does it relate to the "state-building" theme of the social-science part of this course? Describe and discuss the content and historical referents of one or two of its panels.

**Music:**

For each of the excerpts of music that will be played in class, select as many of the descriptive statements listed in the column on the right as are correct and appropriate. More than one descriptive statement will be appropriate for each musical excerpt; some of the descriptive statements on the right may be relevant to more than one excerpt of music while some of the descriptive statements that appear in the right-hand column may not be appropriate for any piece of music. Each correct answer is worth 2 points; 1 point will be subtracted from your total score for each incorrect answer. Write in the letter of the correct answers in the blanks located below each music excerpt. (Not all of the blanks need be filled in.)

**Music Excerpt #1:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Descriptive Statement:**

- A. 11th century or earlier
- B. 12th century
- C. 13th century or later
- D. Homophonic
- E. Simple polyphony
- F. More complex polyphony
- G. Gregorian Chant
- H. Florid organum
- I. Romanesque
- J. Hildegard von Bingen
- K. Gothic

**Music Excerpt #2:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Music Excerpt #3:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architecture:**

For each of the slides to be shown in class, select appropriate descriptions from the list in the right-hand column. Point values are as above and there is no bonus choice in this section. (Not all of the blanks need be filled in.)

**Slide #2:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Slide #4:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Descriptive Statements:**

- A. 11th century or earlier
- B. Late 12th century or later
- C. Gothic
- D. Ottonian or Romanesque
- E. Homophonic
- F. Flying buttresses
- G. Florid organum

**Slide #3:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Slide #5:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## West European Art, Architecture and Music, 11th-20th Centuries

### 11th Century

Introit, *Puer natus est nobis*, Gregorian chant (The Benedictine Monks of Santo Domingo de Silos) [3:40]

*Christus factus est pro nobis*, gradual; *Puer natus in Bethlehem*, ritmo; *Laetatus sum*, gradual [7:16]

Romanesque Church, Santillana del Mar, Spain (3 slides)

Sant Joan de Boi, Lérida, Spain

Santa Eulalia d'Erill la Vall, Vall de Boi, Lérida, Spain (3)

Sant'Ambrogio, Milan

St. Michael, Hildesheim, Germany

Basilica di San Marco, Venice (7 slides)

The Tower of London

Chateau Comtal (8th century castle keep), Carcassonne, France

City walls, Carcassonne, France

Speyer Cathedral, Germany (2)

Cathedral complex, Pisa, Italy (2)

St. Étienne, Caen, Fr (2)

S. Miniato al Monte, Florence

St. Sernin, Toulouse, Fr.

Baptistery of San Giovanni, Florence

Portrait of Emperor Otto III, Germany

"Christ Washing the Apostles' Feet," Gospel Book of Otto III

"Adoration of the Magi," Gospel Book of Otto III

Crucifixion, Cologne Cathedral, Germany

"Annunciation to the Shepherds," Lectionary of Henry II, Reichenau, Germany

"Battle of Hastings" and "Funeral Procession," Bayeux Tapestry, France

### 12th Century

Hildegard von Bingen, *O frondens virga* (Anima) [1:53].

Hildegard von Bingen, *Inviolata Maria intacta*; Anonymous, *Alleluia justus ut palma*;  
Anonymous, *Karitas* and *Cum processit* (Anima) [8:42]

City Walls, Ávila, Spain

Castle, Castilla-La Mancha, Spain

Almoural castle, Santarém, Portugal (3)

Porte Narbonnaise, Carcassonne, France

Upper bailey, Carcassonne, France

Chateau de Beynac, Dordogne, France (7)

Town square and romanesque church, Sepúlveda, Spain

Street scene, Vézelay, France

Convento de San Marcos, León, Spain (4 slides)

Basilique Ste. Madeleine, Vézelay, Fr.

Basílica de San Vicente, Ávila, Spain

Sant Climent de Taüll, Vall de Boi, Lérida, Spain

Sant Feliu de Barruera, Vall de Boi, Lérida, Spain  
Durham Cathedral  
Abbey Church, St.Savin sur Gartempe, France  
Eglise St.Trophime, Arles, France  
Pórtico de la Gloria, Catedral de Santiago de Compostela, Spain (2)  
Decorative cross, Spain  
Votive Pendant, Italy  
Altarpiece, Flanders  
Book cover, Limoges, France  
"Virgin and Child," Auvergne, France  
Head of St.Alexander, Stavelot Abbey, Belgium  
"Vision of Hildegard von Bingen"  
"Christ in Majesty," Santa María de Mur, Lerida, Spain  
"The Scribe of Eadwine," from The Eadwine Psalter

### 13th Century

Notre Dame School, *Gedeonis area* (Anima) [1:44]

Codex of the Convento de Las Huelgas, *Maria, Virgo virginum*; Notre Dame School, *O lilium convalium*; Codex Las Huelgas, *Mundi dolens de iactura, Ex illustri nata prosapia*, and *Iam nubes*; Notre Dame School, *Ave Maris Stella* [12:42]

Alcázar, Segovia, Spain (2 slides)  
Cathedral, León, Spain (5)  
Cathedral, Burgos, Spain (4)  
Street scene, Hervás, Extremadura, Spain  
Towers and residences, San Gimignano, Italy (5)  
Cathedral, Evora, Portugal (2)  
St. Stephen's Basilica, Budapest  
Katedrála Sv.Vita' (St.Vitus's Cathedral), Prague (6)  
Windsor Castle, England (3)  
Salisbury Cathedral, England (3)  
Cathedral, Santiago de Compostela, Spain (4)  
Westminster Abbey, London  
Caernafon Castle, Wales (2)  
Wells Cathedral, England (5)  
Ste. Chapelle, Paris  
Notre Dame Cathedral, Paris (2)  
Ameins Cathedral, France  
Strasbourg Cathedral (2)  
Coffer, Limoges, France  
Altarpiece, Stavelot Abbey, Belgium  
"God as Architect of the World," Vienna, Austria  
"Abraham and the Three Angels," from the Psalter of St.Louis  
"The Virgin and Child Enthroned," Margarito d'Arezzo  
"Blanche of Castille, Louis IX and Monks," France  
Master Hugo, "Moses Expounding the Law," the Bury Bible

### 14th Century

*Kyrie* from the Tournai Mass (Ensemble Organum Marcel Pérès) [2:25]

Guillaume de Machaut, *Kyrie and Sanctus and Benedictus* from the *Messe de Notre Dame* (The Hilliard Ensemble); Codex from the Convento de las Huelgas, *Resurgentis Domini* (Anonymous Four) [12:15]

Tyn Church, Prague  
 Warwick Castle, England (3 slides)  
 Cathedral, Toledo, Spain (3)  
 Cloisters, Cathedral of Evora, Portugal  
 Fresco, Papal Palace, Avignon, France  
 Castle and town, Arévalo, Segovia, Spain  
 St.Jakobskirche, Rothenburg ob der Tauber, Germany (2)  
 Street scenes, Rothenburg ob der Tauber, Germany (2)  
 Palazzo Ducale, Venice, Italy (2)  
 The Bridge of Sighs, Palazzo Ducale, Venice  
 Castillo de Bellver, Mallorca, Spain (2)  
 Duomo, Orvieto (3)  
 Duomo, Milano, Italy (2)  
 Virgin and Child, Ste. Chapelle, Paris  
 The Butler-Bowden Cope, embroidery on red velvet, London  
 Simone Martini, "Annunciation"  
 Simone Martini, "St.Louis of Toulouse"  
 Nardo di Cione, "Saints Peter, Benedict, Julian, Stephen and a Holy Bishop"  
 Jacopo di Cione, "The Coronation of the Virgin with Adoring Saints" (2)  
 Agnolo Gakki, "Madonna Enthroned with Saints and Angels"  
 Paolo Veneziano, "Coronation of the Virgin"  
 Duccio di Buonisegna, "Maesta" (2)  
 Duccio, "Temptation of Christ on the Mountain"  
 Duccio, "Annunciation of the Death of the Virgin"  
 Giotto, "Last Judgement," from the Scrovegni Chapel, Padua (2)  
 Giotto, "The Resurrection," from the Scrovegni Chapel, Padua  
 Giotto, "The Resurrection of Lazarus," from the Scrovegni Chapel, Padua  
 The Wilton Diptych, London  
 Simone Martini, "Guidoriccio da Fogliano," Palazzo Pubblico, Siena, Italy  
 Palazzo Pubblico, tower and overview, Siena, Italy (4)  
 Ambrogio Lorenzetti, "The Effects of Good Government in the Secure City,"  
 Palazzo Pubblico, Siena (3)  
 Lorenzetti, "The Virtues: Peace, Fortitude and Prudence,"  
 Palazzo Pubblico, Siena

### 15th Century

Guillaume Dufay, *Se la face ay pale* (Capella Antiqua München) [3:07]

*Ecce Quod Natura* from On Yoolis Night (Anonymous 4); Guillaume Dufay, *Kyrie* from *Missa "Se la face ay pale," Resvelons nous, and Bon Jour, bon mois* (The Chiaroscuro Ensemble and His Majesties Sagbutts & Cornetts) [11:18]

Castillo de Manzanares el Real, Madrid, Spain (4 slides)  
 Interior decoration, Alcázar, Segovia, Spain (2)  
 King's College, Cambridge, England (2)  
 Porta della Carta, Palazzo Ducale, Venice (3)

Castillo de Coco, Segovia, Spain (3)  
 Interior, Stephansdom, Vienna (2)  
 Piazza San Marco, Venice  
 Duomo, Florence, Italy (3)  
 Lorenzo Ghiberti, North Door, Baptistery, Florence (3)  
 Pietro Torrigiano, Tomb of Henry VII, Westminster Abbey, London  
 Master of the Life of the Virgin, "The Annunciation"  
 Gentile da Fabriano, "Adoration of the Magi: Procession"  
 Master of the St. Bartholomew Altarpiece, "Adoration of the Kings"  
 Rogier van der Weyden, "St Luke Drawing the Madonna"  
 Bellini, "Madonna and Child with Saints"  
 Andrea della Robbia, "Madonna and Child"  
 Masaccio, "Tribute Money," Santa Maria del Carmine, Brancacci Chapel, Florence (2)  
 Master of Los Reyes Católicos, "The Marriage at Cana"  
 Jan van Eyck, The Ghent Altarpiece, St. Bavo, Ghent, Belgium  
 Dieric Bouts, "Christ Taken Prisoner"  
 Andrea Mantegna, "Saint Sebastian"  
 Lorenzo Monaco, "Coronation of the Virgin with Adoring Saints"  
 Rogier van der Weyden, "The Exhumation of St. Hubert"  
 Master of the Holy Family, "Legend of St. Anthony of Egypt"  
 "Les Tres Riches," Book of Hours of the Duc de Berry (2)  
 Domenico Ghirlandaio, "Portrait of a Young Man"  
 Botticelli, "Portrait of a Young Man"  
 Albrecht Dürer, "The Painter's Father"  
 Lorenzo de Credi, "Self Portrait"  
 Sandro Botticelli, "The Three Graces"  
 Botticelli, "The Birth of Venus"  
 Gentile Bellini, "Procession in San Marco"  
 Vittore Carpaccio, "Departure of Ursula" (2)  
 Quentin Massys, "Matched Lovers"  
 Jan van Eyck, "Portrait of Giovanni Arnolfini and his Wife"  
 Heironymus Bosch, "Death and the Miser"

### 1500-1550

Josquin des Prez, *Ave Maria* (La Chapelle Royale) [4:47]

Josquin des Prez, *Kyrie* from *Missa Pange Lingua* (The Tallis Scholars); Heinrich Isaac, *Der Welte Fundt* and *Instrumentalsatz ohne Titel* (Empire Brass); Alonso Mudarra, *Fantasia que contrahaze la harpa en la manera de Ludovico* (Lutz Kirchhof); Costanzo Festa, *Quando ritrovo la mia pastorella* (Huelgas Ensemble) [12:10]

University of Salamanca (4 slides)  
 Cathedral, Salamanca (4)  
 Monestiro dos Jerónimos, Lisbon, Portugal (4)  
 Bath Abbey, England  
 Michelangelo, Palazzo dei Conservatori, Capitoline Hill, Rome  
 Michelangelo, Palazzo Farnese, Rome  
 The Sistine Chapel, Vatican (2)  
 Michelangelo, Ceiling, The Sistine Chapel, Vatican (3)

Michelangelo, "David," Academia, Florence  
 Matthias Grünewald, The Isenheim Altarpiece (2)  
 Master of St. Giles, "Episodes from the Life of a Bishop Saint"  
 Hans Schöpfer the Elder, "The Story of Susanna"  
 Jörg Breu the Elder, "The Legend of Lucretia"  
 Gerard David, "Canon Bernardijn and Three Saints"  
 Ludwig Refinger, "The Sacrifice of Marcus Curtius"  
 Barthel Beham, "The Legend of the Holy Cross"  
 Gerard David, "Adoration of the Magi"  
 Vittorio Carpaccio, "St Etienne's Sermon in Jerusalem"  
 Titian, "Doge Andrea Gritti"  
 Leonardo da Vinci, "Mona Lisa"  
 Torre de Belém, Lisbon, Portugal  
 Chateau de Chenonceau, Loire valley, France (2)  
 Albrecht Dürer, "Self Portrait"  
 Lucas Cranach the Elder, "The Nymph in the Spring"  
 Titian, "Venus and the Lute Player"  
 Titian, "Venus of Urbino"  
 Titian, "Paul III with his Nephews"  
 Raphael, "The School of Athens," Stanza della Segnatura, Vatican (2)  
 Cranach, "Portrait of a Man"  
 Cranach, "Portrait of a Woman"  
 Raphael, "Baldassare Castiglione"  
 Hans Holbein, "Erasmus Writing"  
 Holbein, "The Ambassadors"  
 Giovanni Bellini, "Doge Leonardo of Loredan"  
 Heironymus Bosch, "The Garden of Earthly Delights" (5)  
 Heironymus Bosch, "The Temptation of St Anthony" (2)

### 1550-1600

Orlande de Lassus, *Sanctus* from *Missa Bell' Amfitrit' altera* (Schola Cantorum of Oxford)  
 [4:35]  
 Giovanni Pierluigi da Palestrina, *Kyrie* from *Missa Hodie Christus natus est* (Schola  
 Cantorum of Oxford); John Dowland, *The Earle of Essex Galiard*, *Mr. George  
 Whitehead his Almand*, *The King of Denmark's Galiard*, *Mistresse Nichols Almand* (The  
 Dowland Consort) [8:57]  
 El Greco, "Christ on the Cross, Worshipped by Two Donors"  
 El Greco, "St. Louis, King of France, and a Page"  
 El Greco, "St. Jerome as a Cardinal"  
 El Greco, "Agony in the Garden"  
 El Greco, "Purification of the Temple"  
 El Greco, "The Assumption of the Virgin"  
 El Greco, "St. Martin and the Beggar"  
 El Greco, "St. Idelfonso"  
 El Greco, "The Burial of Count Orgaz" (2)  
 El Greco, "Lacoön"  
 El Greco, "Madonna and Child with St. Martin and St. Agnes"  
 Vatican Museum, Rome (2)

Trujillo, Extremadura, Spain (3 slides)  
 Orvieto, Italy (2)  
 Roof, Stephansdom, Vienna  
 Ceiling, Royal Palace, Sintra, Portugal  
 S. Georgio Maggiore, Venice  
 Gardens and Fountains, Villa del Este, Tivoli, Italy (2)  
 Chinon, France  
 Anon., "Sir Walter Raleigh with his Son"  
 Anon., "The Earl of Essex"  
 Agnolo Bronzino, "Portrait of a Young Man"  
 Titian, "Danae"  
 Titian, "Venus and the Organ Player with Cupid"  
 Bartholomeus Spranger, "Hercules and Omphale"  
 Jacopo Tintoretto, "Mars and Venus Surprised by Vulcan"  
 Pieter Bruegel the Elder, "Return from the Hunt"  
 Orazio Gentileschi, "Martha Reproving her Sister Mary"  
 Pieter Bruegel, "The Harvesters" (2)  
 Pieter Bruegel, "The Blind Leading the Blind"  
 Lucas van Leyden, "The Card Players"  
 Pieter Bruegel, "Peasant Wedding"

### 1600-1650

Girolamo Frescobaldi, *Canzon prima* in G Major (Boston Brass Ensembles with E. Power Biggs, organ) [2:54]

Giovanni Gabrieli, *Canzon septimi toni* no. 2 and *Canzon à 12* (Philadelphia Brass ensemble, Cleveland Brass Ensemble, Chicago Brass Ensemble); Claudio Monteverdi, *Tocatta*, Balletto *Lasciate i monti*, and *Sinfonia Ecco pur ch'a voi ritorno* from *L'Orfeo* (The Monteverdi Choir, The English Baroque Soloists and His Majesties Sagbutts and Cornetts); Orlando Gibbons, Galliard for 6 viols (Rose Consort of Viols) [13:49]

The Vatican: St. Peter's Basilica, Bernini altar (7 slides)  
 Plaza Mayor, Madrid, Spain (2)  
 Santa Maria della Salute, Venice (2)  
 San Paolo Fuori di Mura, Rome  
 Peter Paul Rubens, "The Crowning of the Virtuous Hero"  
 Rubens, "The Exchange of the Two Princesses of France and Spain"  
 Rubens, "The Arrival of Marie de Medici"  
 Rubens, "The Three Graces"  
 Rubens, "Diana as Huntress"  
 Rubens, "Allegory of War" (2)  
 Rubens, "Lion Hunt"  
 Rubens, "The Massacre of the Innocents"  
 Francisco Zurbaran, "St Serapion"  
 Zurbaran, "St Francis Kneeling in Meditation"  
 Zurbaran, "The Holy House of Nazareth"  
 Jusepe de Ribera, "Imprisonment of St. Agnes"  
 Ribera, "Martyrdom of St. Bartholomeo" (2)  
 Canal scenes, Venice (5)  
 Place des Voges, Paris (2)

Staromestská Náměstí, Prague, Czech Republic  
 Azulejos façades, Lisbon, Portugal (2)  
 Jan Brueghel the Elder, "Large Fish Market"  
 Frans Hals, "A Naval Officer"  
 Hals, "The Jolly Drunk"  
 Diego Velazquez, "The Drunks"  
 Brueghel, "Peasant Wedding"  
 Rubens, "Feast of Venus"  
 Brueghel, "The Land of Sleep"  
 Brueghel, "Harbor Scene with Christ Preaching" (2)  
 Ribera, "Sense of Taste"  
 Anthony van Dyck, "James Stuart"  
 Van Dyck, "Portrait of the Painter Theodor Rombouts"  
 Van Dyck, "Charles I at the Hunt"  
 Van Dyck, "Charles I with Marquis de St. Antoine"  
 Van Dyck, "Self Portrait"  
 Van Dyck, "Genoese Noblewoman and her Son"  
 Van Dyck, "Rachel de Ruvigny, Countess of Southampton, as Fortuna"  
 Rubens, "Anne of Austria"  
 Van Dyck, "Queen Henrietta Maria with Sir Jeffrey Hudson"  
 Velazquez, "The Surrender of Breda" (3)  
 Velazquez, "Las Meninas" (4)  
 Velazquez, "Archbishop Fernando de Valdés"  
 Velazquez, "Philip IV on Horseback"  
 Velazquez, "Conde Duque de Olivares"  
 Velazquez, "Prince Don Balthasar"  
 Velazquez, "Old Woman Cooking Eggs"

### 1650-1700

Dietrich Buxtehude, *Präludium, Fuge* and *Ciaconna* (Wolfgang Rübsam on the organ of the Cathedral St. Martin in Colmar) [5:56]

Heinrich Biber, Sonata I in C (The Parley of Instruments); Henry Purcell, Rondeau from *Abdelazer* (The Academy of Ancient Music); Purcell, Harpsichord Suite No. 1 in G major [12:00]

Versailles (7 slides)  
 Palais (now Musée) Carnavalet, Paris (2)  
 Zwinger, Dresden, Germany (2)  
 St. Paul's Cathedral, London (2)  
 Church, Avignon, France  
 Les Invalides, Paris  
 San Lorenzo Cathedral, Turin, Italy  
 Theaterinerkirche, Munich (3)  
 St. Peter auf dem Schwarzwald, Germany (3)  
 Ayuntamiento (City Hall), Pamplona, Spain (2)  
 Rembrandt van Rijn, "Belshazzar's Feast" (2)  
 Rembrandt, "Nightwatch" (3)  
 Rembrandt, "Anatomy Lesson of Dr. Nicolaes Tulp"  
 Rembrandt, "Self Portrait at Age 63"

Bartolomé Murillo, "The Imaculate Conception of El Escorial"  
Murillo, "The Virgin Appearing to St. Bernard"  
Murillo, "Holy Family"  
Murillo, "Laban Searching for his Stolen Goods in Jacob's Tent"  
Piazza Navona, Rome (5)  
Old Town (seen from Charles Bridge), Prague  
Peterskirche, Munich (2)  
Aelbert Cuyp, "The Mees at Dordrecht"  
Pieter de Hooch, "The Jacott Hoppesack Family"  
de Hooch, "The Drinker"  
Davie Teniers, "Tavern Scene"  
de Hooch, "Dead Birds & Other Figures in Stable"  
de Hooch, "A Dutch Courtyard"  
Jan Vermeer, "Woman with a Water Jug"  
Vermeer, "Woman Standing at the Virginal"  
Jacob van Ruisdael, "Winter Landscape"  
van Ruisdael, "The Jewish Cemetery"

### 1700-1750

George Friedric Handel, "For Unto Us" from *Messiah* (Atlanta Symphony Orchestra and Chamber Chorus) [3:45]

Jeremiah Clarke, *The Prince of Denmark's March*, trumpet voluntary (Philharmonia Virtuosi of New York); Handel, Allegro from *Water Music Suite #1* (Philharmonia Virtuosi); Tomaso Albinoni, Concierto for Violin, Strings and Continuo, opus 5 no.1; Handel, *No, no, I'll take no less* from *Semele* (Kathleen Battle) [14:53]

Belvedere Palace, Vienna, Austria  
Interior rooms of the Residenz (palace of the Wittelsbach monarchs), Munich (5 slides)  
Palacio Real, Madrid, Spain (4)  
Buckingham Palace, London  
Palace and fountains, La Granja, Segovia, Spain (5)  
Canal scenes, Bamberg, Germany (2)  
Karlskirche, Vienna, Austria  
Schönbrunn Palace, Vienna  
Abbey Church, Weltenburg, Germany  
Santa Maria Maggiore, Rome  
Obradoiro façade, Catedral de Santiago de Compostela, Spain (3)  
Baroque organ, Catedral de Santiago de Compostela, Spain (2)  
Dreifaltigkeitskirche, Speyer, Germany  
Convento Los Loios, Evora, Portugal (3)  
Kostel Sv. Mikuláše (St. Nicholas Church), Prague (3)  
Ayuntamiento, Salamanca, Spain  
Charlottenburg Palace, Berlin (3)  
Gendarmenmarkt, Berlin, Germany (2)  
Palác Goltz-Kinskyen, Staromestská Náměstí, Prague, Czech Republic  
Canaletto (Giovanni Antonio Canal), "The Piazzetta," Venice  
Canaletto, "Regatta on the Grand Canal," Venice  
William Hogarth, "Marriage a la Mode: The Marriage Arranged"



Hogarth, "Marriage a la Mode: The Tête à Tête (breakfast scene)"  
 Hogarth, "Marriage a la Mode: The Visit to the Quack"  
 Hogarth, "Marriage a la Mode: The Lady's Death"  
 Canaletto, "The Rialto Bridge"  
 Canaletto, "The Piazzetta"  
 Canaletto, "View of the Riva degli Schiavoni"  
 Canaletto, "Piazza San Marco"  
 Canaletto, "Feast Day of Saint Roch"  
 Canaletto, "Entrance to the Grand Canal"  
 Canaletto, "The Basin of San Marco on Ascension Day"  
 Francesco Guardi, "View of the Rialto and the Palazzo dei Camerlenghi"  
 François Boucher, "Madame Bergeret"  
 Jonathan Richardson, "Richard Boyle, 3rd Earl of Burlington"  
 Antoine Watteau, "Embarkation for Cythera"  
 Watteau, "French Comic Actors"  
 Watteau, "Italian Comedians"  
 Watteau, "Gilles"  
 Hogarth, "A Rake's Progress"  
 Hogarth, "A Rake's Progress: The Orgy"  
 Hogarth, "A Rake's Progress: The Gaming House"  
 Hogarth, "A Rake's Progress: The Arrest"  
 Hogarth, "A Rake's Progress: The Prison"  
 Hogarth, "A Rake's Progress: The Madhouse"

### 1750-1789

Luigi Boccherini, *Minuetto* from Guitar Quintet No. 1 (Richard Savino with the Artaria Quartet) [4:50]

Mozart's Piano Concierto #17 (Alfred Brendel, piano, with the orchestra of the Vienna Volksoper, Peter Angerer, cond.) [12:34]

François-Hubert Drouais, "Group Portrait"  
 Elisabeth Vigee-Lebrún, "The Marquise de Pezé and the Marquise de Roget with her Two Children"  
 Musikvereinsgebäude, Vienna, Austria  
 Pantheon, Paris (5 slides)  
 Solitude Palace, Stuttgart  
 The Royal Crescent, Bath, England (2)  
 Praça Dom Pedro IV, Lisbon  
 The Brandenburg Gate, Berlin (2)  
 Hubert Robert, "The Old Bridge"  
 Jean Honore Fragonard, "The Swing"  
 Fragonard, "Blind Man's Bluff"  
 Fragonard, "The Meeting"  
 Fragonard, "Diana and Endymion"  
 François Boucher, "Venus Consoling Love"  
 Giovanni Battista Tiepolo, "The Wedding of Frederick Barbarossa"  
 Tiepolo, "The Continenence"  
 Tiepolo, "Queen Zenobia Addressing her Soldiers"

Sir Joshua Reynolds, "Miss Kitty Fisher as Cleopatra" (2)  
 Reynolds, "A Caricature Group"  
 Reynolds, "A Conversation"  
 Reynolds, "The Marlboro Family"  
 Reynolds, "Lord Heathfield"  
 Reynolds, "Lady Bampfylde"  
 Thomas Gainsborough, "Haymaker and Sleeping Girl"  
 Gainsborough, "The Blue Boy"  
 Reynolds, "Mrs. Peter William Baker"  
 Gainsborough, "The Mall at St. James's Park" (2)  
 Vigee-Lebrún, "Portrait of a Lady"  
 Jean-Baptiste Greuze, Portrait of a Man  
 Jean-Baptiste Greuze, "The Village Agreement"  
 Greuze, "The Punished Son"  
 Greuze, "Neopolitan Gesture"  
 Greuze, Portrait of a Man  
 Greuze, "Claude Henri Watelet"  
 Francisco de Goya y Lucientes, "Self Portrait"  
 Goya, "Jovellanos"  
 Goya, "Marqués de Sofraga"  
 Goya, "King Carlos III"  
 Goya, "The Family of Carlos IV" (2)  
 Goya, "María Teresa de Borbón y Villabriga"  
 Goya, "The Marquesa de Pontejos"  
 Goya, "La Maja vestida"  
 Goya, "La Maja desnuda"  
 Goya, "The Wedding"  
 Goya, "The Kite"  
 Goya, "The Parasol"  
 Goya, "Blind Man's Bluff"  
 Trevi Fountain, Rome (4)

### 1789-1825

Rossini, Overture to *Semiramide* (London Symphony Orchestra, Ion Marin cond.) [10:32]

Beethoven, Symphony #3 (*Eroica*) [total running time 31:51], first movement [16:05]

Jacques Louis David, "Napoleon Crossing the St. Bernard" (2 slides)  
 David, "Tennis Court Oath" (3)  
 Francois Gerard, "French People Demanding the Overthrow of the Tyrant"  
 Antoine-François Callet, "Louis XVI"  
 Anon., "Louis XVI Impotent in Bed"  
 Anon., "Louis XVI at the Guillotine"  
 Anon., "Execution of Louis XVI"  
 Anon., "Marie Antoinette being taken to the Guillotine"  
 Anon., "Marie Antoinette at the Guillotine"  
 Villeneuve, "Food for Thought for the Crowned Jugglers"  
 Jean-Baptiste Lallemand, "Looting Weapons from Invalides"  
 Lallemand, "The Taking of the Bastille"

Charles Thevenin, "M. de Lannay, Governor of the Bastille, Captured by the Assailants"  
David, "Death of Bara"  
Thevenin, "Massacre of the Marquis de Pellepont"  
David, "Ceremony to Honor the Memory of Lepeletier de St. Fargeau"  
Thevenin, "The Festival of Federation at the Champ de Mars, July 14"  
David, "The Festival of the Supreme Being"  
Anon., "The Festival of Federation"  
Pierre-Antoine de Machy, "The Festival of Unity," Aug. 10, 1793  
David, "The Death of Lepeletier de St Fargeau"  
Anon. "Charlotte Corday Stabbing Marat"  
David, "Death of Marat"  
David, "Death of Marat" (2)  
David, "Funeral of Jean-Paul Marat" (2)  
Anon., "Marat, the Friend of the People"  
"The Night of 9/10 Thermidor, Year 2," July 1794  
Horace Vernet, "The Barricade at Clichy"  
David, "Rape of the Sabines"  
Theodore Gericault, "The Raft of Medusa"  
David, "Brutus Receiving Bodies of his Dead Sons" (2)  
David, "Napoleon Crossing the St. Bernard" (2)  
Antoine Jean Gros, "Napoleon as First Consul"  
David, "The Emperor Napoleon in his Study in the Tuileries"  
Gros, "Napoleon at Marengo"  
Vernet, "The Battle of Valmy"  
Gros, "The Battle of the Pyramids" (2)  
David, "Coronation of Napoleon" (3)  
Gros, "Napoleon at the Arcole Bridge"  
Vernet, "The Battle of Jenappes"  
Vernet, "The Battle of Hanau"  
David, "Napoleon in his Study"  
David, "Head of Napoleon"  
Ingres, "Napoleon on his Imperial Throne" (2)  
Napoleonic-era Apartments, Palace of Versailles (4)  
Francisco de Goya, "Ferdinand Guillermardet, French Ambassador to Spain"  
Gros, "Joachim Murat, King of Naples"  
David, "Distribution of the Eagle Standards"  
Gericault, "Charging Chasseur"  
Gericault, "The Wounded Cuirassier"  
Gericault, "Cart Bearing Wounded Soldiers"

Beethoven, Symphony #3, second movement [15:35]

St. Louis des Invalides (4 slides)  
St. Louis des Invalides, Napoleon's Tomb  
Hubert Robert, "Grave Robbers Defiling the Royal Tombs at the Basilique de St.Denis"  
Robert, "Demolition of the Church of St. Jean en Greve"  
David, "The Death of Socrates"  
Delacroix, "Death of Sardanapalus" (2)  
Anne-Louis Girodet, "Atala Carried to the Grave"  
Girodet, "French Heroes Received by Ossian in Odin's Paradise"  
Girodet, "Apotheosis of the Dead French Heroes"

Ingres, "The Death of Leonardo da Vinci"  
Francisco Goya, "Disasters of War: Presentiments"  
    "Everything going Wrong"  
    "The Same"  
    "Barbarians"  
    "Cruel Suffering"  
    "They are like Wild Beasts"  
    "What Courage!"  
    "One Cannot look at These"  
    "Nor These"  
    "There is no Remedy"  
    "Was it for this that you were born?"  
    "The Carnivorous Vultures"  
Francisco Goya, "2 de mayo, 1808"  
Goya, "Tribune of the Inquisition"  
Goya, "3 de mayo, 1808" (7)  
Goya, "Colossus"  
Goya, "The Fight with Cudgels"  
Goya, "Fantastic Vision"  
Goya, "Saturn Devouring His Children"  
Goya, "Witches' Sabbath"  
Goya, "The Festival of San Isidro" (4)  
Goya, "Judith & Holofernes"  
Goya, "Old Men Eating Soup"  
Goya, "Manola, Doña Leocadia Zorrilla"  
Goya, "Dog Buried in the Sand" (2)  
Goya, "3 de mayo 1808"

### 1825-1865

Strauss, *Wiener Blut* (Berlin Philharmonic, Herbert von Karajan cond.) [8:53]

Felix Mendelsohn, *The Hebrides* (Bamberg Symphony Orchestra, Claus Peter Flor cond.)  
[10:30]

Joseph M.W. Turner, "The Fighting Temeraire Tugged to her Berth to be Broken Up"  
Turner, "Ulysses Deriding Polyphemus"  
Turner, "Dido Building Carthage"  
John Constable, "Salisbury Cathedral"  
Constable, "Salisbury Cathedral from the Meadows"  
Turner, "Oillebeuf, Mouth of the Seine"  
Jean Baptiste Camille Corot, "Agostina"  
Honoré Daumier, "Crispin and Scapin"  
Constable, "Stonehenge"  
Westminster Palace (Houses of Parliament), London (2)  
Westminster Abbey and Westminster Palace  
Kunsthistorisches Museum, Vienna  
Staatsoper, Vienna (3)  
Turner, "Fishermen at Sea"

Turner, "The Slave Ship"  
 Turner, "Hannibal and Crossing the Alps"  
 Puerta de Toledo, Madrid  
 Cortes Españolas (Parliament), Madrid  
 Galleria Vittorio Emmanuale, Milano (2)  
 Parliament, Vienna, Austria  
 Apartments of Napoleon III, The Louvre, Paris (2)  
 Dining room, Gare D'Orsay (now Musée D'Orsay), Paris  
 Great Synagogue, Budapest (2)  
 Turner, "Rain, Steam and Speed: The Great Western Railroad"  
 Daumier, "Third Class Carriage"  
 Daumier, "The Uprising"  
 Gustave Courbet, "Self Portrait: The Desperate Man"  
 Courbet, "The Charity of a Beggar"  
 Jean-Auguste Ingres, "Comtesse d'Haussonville"  
 Ingres, "Baronne de Rothschild"  
 Corot, "Albanian Woman"  
 Daumier, "Lunch in the Country"  
 Courbet, "Girls on the Banks of the Seine"  
 Paul Delaroche, "Girl in a Basin"  
 Ingres, "Odalisque with Slave"  
 Jacques-Louis David, "Cupid & Psyche" (1817)  
 Ingres, "Amadée-David, Marquis de Pastoret"  
 François Gérard, "Charles X"  
 Ingres, "Duc d'Orleans"  
 Anon., Two scenes from the Revolution of 1830  
 Turner, "Burning of the House of Lords and Commons, Oct 16, 1834"  
 Turner, "The Decline of the Carthaginian Empire"  
 Ingres, "Madame Moitessier"  
 Puvis de Chavannes, "Thomas Alfred Jones"

### 1865-1885

Richard Wagner, Overture to *Die Meistersinger* (Staatskapelle Dresden, Herbert von Karajan, cond.) [9:30]

Johannes Brahms, Symphony #2, 1st movement (Academy of St. Martin in the Fields, Neville Marriner, cond.) [19:04]

Neues Rathaus (New City Hall), Munich (2 slides)  
 Pena Palace, Sintra, Portugal  
 Orságház (Parliament), Budapest  
 Szent Istvan Bazilika (St. Stephen's Basilica), Budapest, Hungary  
 Semper Opera House, Dresden, Germany  
 Palais Garnier (old Paris Opera House)  
 Monumento a Alfonso II, Madrid (2)  
 Claude Monet, "Impression: Sunrise"  
 Monet, "The Artist's Garden"  
 Monet, "Terrace at Saint Adresse"  
 Eduard Manet, "On the Beach"

Auguste Renoir, "The Dance in the City"  
Monet, "The Rue Montorgueil"  
Monet, "The Hotel des Roches Noires at Trouville"  
Monet, "Gare St. Lazare" (3)  
Gustave Caillebote, "Paris Street, Rainy Day"  
Camille Pissarro, "Boulevard des Italiens"  
Pissarro, "Avenue de l'Opera"  
Pissarro, "Place du Havres"  
Monet, "Boulevard des Capuchines"  
Monet, "The Quai du Louvres"  
Pissarro, "Boulevard Montmartre"  
Pissarro, "The Old Market at Rouen"  
Monet, "Jerusalem Artichoke Flowers"  
Renoir, "La Promenade"  
Monet, "Women in the Garden"  
Monet, "Picnic on the Grass"  
Monet, "Bordighera"  
Renoir, "La Grenouillère"  
Monet, "The Coal Haulers"  
Eduard Manet, "Music in the Tuileries Gardens"  
Renoir, "Moulin de la Galette"  
Renoir, "Girl Reading"  
Renoir, "Two Sisters on the Terrace"  
Mary Cassatt, "Little Girl in a Blue Armchair"  
Renoir, "Two Girls Reading"  
Manet, "The Fife Player"  
Paul Cezanne, "Self Portrait"  
Monet, "Seine at Bougival"  
Alfred Sisley, "Village Street in Marlotte"  
Pissarro, "Banks of the Oise"  
Sisley, "Road at Louveciennes"  
Manet, "Olympia"  
Renoir, "Nude in the Sunlight"  
Renoir, "Bather Drying her Hair"  
Cezanne, "Modern Olympia"  
Cezanne, "The Ass and the Thieves"  
Cezanne, "The Murder"  
Monet, "Boats on the Beach at Etretat"  
Monet, "Entry to the Port of Honfleur"  
Monet, "Stormy Sea at Etretat"  
Cesare Dell'Acqua, "Departure of Maximilian and Charlotte"  
Manet, "Execution of Maximilian" (3)  
Manet, "Mlle. Victoriane Meurende in Costume of D'Espada"  
Manet, "The Old Musician"  
Manet, "Masked Ball at the Opera"  
Manet, "Luncheon on the Grass"  
Pissarro, "The Cowherd"  
Manet, "The Croquet Party"  
Sisley, "Banks of the Oise"  
Renoir, "The Seine"  
Monet, "Passage a Vétheuil"

Sisley, "Snow at Mavly le Roi"  
 Monet, "The Magpie"  
 Edgar Degas, "Rehearsal of the Ballet on Stage"  
 Degas, "Ballet at the Opera"  
 Degas, "Dancers Bending"  
 Degas, "The Dance Class"  
 Manet, "Bar at the Folies Bergere"  
 Manet, "Corner of a Cafe Concert"  
 Sisley, "Il de la Grande Jatte"  
 Pissarro, "Place du Carrousel"  
 Renoir, "Pont Neuf"  
 Monet, "The Railway Bridge at Argenteuil"  
 Georges Seurat, "Sunday on la Grande Jatte" (2)  
 Cassatt, "Miss Mary Ellison"  
 Renoir, "Woman at the Piano"  
 Berthe Morisot, "The Pink Dress"  
 Morisot, "Reading"  
 Manet, "The Reading"  
 Manet, "Stéphane Mallarmé"

### 1885-1912

Claude Debussy, *Fêtes*, from Three Nocturnes (Radio Luxembourg Symphony Orchestra, Louis de Froment, cond.) [6:18]

Enrique Granados, "Oriental," from *Danzas Españolas* (Alicia de Larrocha, piano); Debussy, *Nuages*, from Three Nocturnes [12:45]

Paseo del Prado, Madrid  
 Palacio de Telecomunicaciones (Post office), Madrid, Spain  
 Gare (now Musée) d'Orsay, Paris  
 Late 19th Century Architecture: Spain (3 slides)  
 Late 19th Century Architecture: Strasbourg, France (2)  
 Antoni Gaudí, Parque Güell, Barcelona  
 Gaudí, Sagrada Familia, Barcelona (4)  
 Henri de Toulouse-Lautrec, "Salon, Rue de Moullins"  
 Toulouse-Lautrec, "The Moulin Rouge"  
 Toulouse-Lautrec, "Femme Retroussant sa Chemise"  
 Toulouse-Lautrec, "At the Moulin Rouge"  
 Toulouse-Lautrec, "Moulin de la Galette"  
 Toulouse-Lautrec, "Marcelle Lender Dancing"  
 Toulouse-Lautrec, "La Danse de la Goulue"  
 Toulouse-Lautrec, "Equestrienne at the Circus Fernando)  
 Georges Seurat, "The Circus"  
 Paul Cezanne, "Boy in a Red Waistcoat"  
 Cezanne, "Uncle Dominique Dressed as a Lawyer"  
 Vincent van Gogh, "Self-Portrait" (2)  
 Van Gogh, "Thatched Cottage at Montcel"  
 Van Gogh, "Wheatfield with Cypruses"  
 Van Gogh, "Roses"

Van Gogh, "Sunflowers" (2)  
 Van Gogh, "Bedroom at Arles"  
 Van Gogh, "Self Portrait"  
 Van Gogh, "The Night Cafe"  
 Van Gogh, "Wheatfields under Clouded Sky"  
 Van Gogh, "The Starry Night"  
 Van Gogh, "Roots and Tree Trunks"  
 Van Gogh, "Portrait of Dr. Paul Gachet"  
 Van Gogh, "Two Cut Sunflowers"  
 Van Gogh, "The Church at Auver-sur-Oise"  
 Claude Monet, "Rouen Cathedral: Full Sun"  
 Monet, "Rouen Cathedral: Morning Light"  
 Monet, "Rouen Cathedral: Evening Effect"  
 Monet, "Rouen Cathedral: Grey Weather"  
 Monet, "Houses of Parliament, Sunset"  
 Monet, "Water Lilies" (2)  
 Monet, "Wiseria"  
 Paul Gauguin, "Self Portrait" (2)  
 Gauguin, "Where are You Going?"  
 Gauguin, "Tahitian Women with Mango Blossoms"  
 Gauguin, "Women of Tahiti on the Beach"  
 Gauguin, "Three Tahitians in Conversation"  
 Gauguin, "Words of the Devil"  
 Gauguin, "By the Sea"  
 Gauguin, "The Day of the God"  
 Gauguin, "Tehamana has Many Ancestors"  
 Gauguin, "Three Tahitian Women"  
 Paul Cezanne, "The Arlésiennes"  
 Henri Matisse, "Interior with Top Hat"  
 Matisse, "The Luxembourg Gardens"  
 Matisse, "The Green Stripe"  
 Matisse, "Woman with Hat"  
 Matisse, "Blue Nude: Memory of Biskra"  
 Matisse, "The Dance"  
 Pablo Picasso, "Celestina"  
 Picasso, "La Vie"  
 Picasso, "The Tragedy"  
 Picasso, "Gertrude Stein"  
 Picasso, "Woman Drinking Absinthe"  
 Picasso, "Les Demoiselles d'Avignon"  
 Picasso, "Three Women"  
 James Ensor, "Portrait in a Flowered Hat"  
 Ensor, "Tribulations of St. Anthony"  
 Ensor, "Entry of Christ into Brussels" (2)  
 Ensor, "Fireworks"

### 1912-1939

Richard Strauss, Waltzes from *Der Rosenkavalier* (Dresdener Staatskapelle, Rudolf Kempe, cond.) [17:00]



Igor Stravinsky, *The Rite of Spring* (San Francisco Symphony, Michael Tilson Thomas, cond.) [15:53]

Gustav Klimt, "Adele Bloch-Bauer"  
Klimt, "The Bride"  
Klimt, "Maiden"  
Egon Schiele, "Landscape"  
Oskar Kokoschka, "Self Portrait"  
Kokoschka, "Hans & Erica Tietz"  
Kokoschka, "Dresdner Neustadt"  
Kokoschka, "Great Thames Landscape"  
Kokoschka, "Madrid"  
Kokoschka, "Still Life with Putto and Rabbits"  
Kokoschka, "Bride of the Wind"  
Henri Rousseau, "The Tiger Hunt"  
Kokoschka, "Tiglon"  
Kokoschka, "Mandrill"  
Rousseau, "Exotic Landscape"  
Rousseau, "Tiger in Tropical Storm (Surprised!)  
Rousseau, "Unpleasant Surprise"  
Rousseau, "War, or The Round of Discord"  
Amadeo Modigliani, "Nude"  
Pablo Picasso, "Girl"  
Amadeo de Souza Cardozo, "Portrait of a Doctor"  
Picasso, "The Lovers"  
Picasso, "Ceret"  
Picasso, "El Aficionado"  
Picasso, "Crucifixion"  
Picasso, "Weeping Woman"  
Cardozo, "Painting"  
Georges Braque, "The Portuguese"  
Braque, "Woman with Guitar"  
Braque, "Carafe & Newspaper"  
Braque, "The Table"  
Braque, "Still Life: Le Jour"  
Braque, "The Smoker"  
Braque, "Glass of Beer and Playing Cards"  
Picasso, "Still Life"  
Joan Miró, "The Path Ciurana"  
Miró, "Portrait of Mrs. Mills in 1750"  
Miró, "Dutch Interior"  
Miró, "The Rose"  
Miró, "Composition"  
Miró, "Birth of the World"  
Paul Klee, "Struck from the List"  
Juan Gris, "Guitar, Newspaper and Glass"  
Picasso, Untitled (Man with Mustache, Buttoned Vest and Pipe, Seated in Armchair)  
Klee, "Twittering Machine"  
Klee, "Rocky Landscape"  
Picasso, "The Painter and his Model"

Klee, "Sunset in the City"  
Klee, "Hammamet with the Mosque"  
Klee, "Ab Ovo"  
Amadeo Modigliani, "Portrait of Lunia Czechowska"  
Modigliani, "Young Man with a Cap"  
Modigliani, "The Young Servant Girl"  
Modigliani, "Nude on a Cushion"  
Georges Rouault, "The Injured Clown"  
Rouault, "Crucifixus"  
Rouault, "The Judge"  
Rouault, "The Dreamer"  
Salvador Dalí, "Soft Self-Portrait with Fried Bacon"  
Dalí, "Illumined Pleasures"  
Dalí, "Persistence of Memory"  
Dalí, "Shades of Night Descending"  
Dalí, "Construction with Boiled Beans: Premonition of Civil War"  
Dalí, "The Invisible Man"  
Fernand Leger, "The Road Crossing"  
Leger, "Three Women"  
Max Ernst, "Woman, Old Man & Flower"  
Ernst, "The Children Threatened"  
Ernst, "Garden Airplane-Trap"  
Ernst, "The City"  
Ernst Kirchner, "Factories in Chemnitz"  
Kirchner, "Street Scene, Berlin"  
Kirchner, "The Street"  
Kirchner, "Lady in Pink"  
Kirchner, "Women in the Street"  
Kirchner, "Tower Room"  
Kirchner, "Self-Portrait"  
Picasso, "Guernica" (4 slides)  
Otto Dix, "Self-Portrait as Mars"  
Dix, "War"  
Dix, "The Seven Deadly Sins"  
Dix, "Prager Strasse"  
Dix, "Self-Portrait as Soldier"  
Dix, "Self-Portrait as a Prisoner of War"  
Dix, "Crippled War Veterans Playing Cards"  
Dix, "My Girlfriend Elis"  
Review Session

## CURRICULUM VITAE

Richard Gunther

Born September 8, 1946 in Los Angeles, California

U.S. Citizen. Married.

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### Education:

B.A. University of California at Berkeley, 1968 (Political Science)  
(1966/67 at London School of Economics and Political Science, London, England)  
M.A. University of California at Berkeley, 1971 (Political Science)  
Ph.D. University of California at Berkeley, 1977 (Political Science)

### Employment:

Lecturer, University of California, Santa Cruz, Winter-Spring, 1976.  
Visiting Instructor, Ohio State University, Columbus, Ohio, 1976-77.  
Assistant Professor, Ohio State University, 1977-81.  
Associate Professor, Ohio State University, 1982-89.  
Professor, Ohio State University, 1989-.  
Executive Director of International Studies, Ohio State University, 1996-2000.  
Visiting Professor, Department of Political Science, Wuhan University,  
Hubei Province, People's Republic of China, May-June 1989.  
Visiting Scholar, Instituto Juan March de Estudios e Investigaciones, Madrid, 1994-95.  
Faculty Associate, Instituto Juan March de Estudios e Investigaciones, 1995-  
Faculty Associate, The John Glenn Institute for Public Service and Public Policy, Ohio State  
University, 1999-.

### Recent Honors and Awards:

University Distinguished Scholar Award, 2006, Ohio State University  
University Distinguished Faculty Service Award, 2004, Ohio State University.  
Joan N. Huber Fellowship for Outstanding Scholarship, College of Social and Behavioral  
Sciences, Ohio State University, 2004.

**Research Grants:**

Co-Principal Investigator, "Religion, Ideology, and Voting in Europe," Ministerio de Educación y Ciencia (Spain), \$95,000, 2006-2009.

Co-Principal Investigator, "Democracy and Cultural Change in the New Southern Europe," the Eleni Nakou Foundation, \$8,900, 2006-2007.

Co-Principal Investigator, "Democracy at the Grassroots: A Comparative Study of Intermediation, Values and Citizen Politics," Chiang Ching-kuo Foundation, 2006, \$25,000.

Principal Investigator, "Values, Identities, Electoral Conflict, and Democratic Support in Europe, Asia, Africa, and the Americas," The Mershon Center, \$48,000, 2006-2007.

Co-Principal Investigator, "Participación política y capital social en España: un análisis comparado," Comisión Interministerial de Ciencia y Tecnología, 20,000,000 Ptas. (ca. \$106,000), 2001-2003.

Co-Principal Investigator, "Political Intermediation and Democratic Legitimacy in New Democracies: Eastern Europe, Latin America, Southern Europe and Asia in Comparative Perspective," Volkswagen Stiftung, 1999-2003, 150,000 DM (ca. \$83,300).

Co-Principal Investigator, "Democratic Consolidation and Electoral Politics in Comparative Perspective: The Hungarian Parliamentary Elections of 1998," National Science Foundation, 1998-99, \$21,900.

Principal Investigator, "Democratic Consolidation and Electoral Politics in Comparative Perspective: Phase 2," The Mershon Center, 1998-2002, \$22,475.

Principal Investigator, "Democratic Consolidation and Electoral Politics in Comparative Perspective," The Mershon Center, 1997-98, \$20,451.

Co-Principal Investigator, "Democratic Consolidation and Electoral Politics in Bulgaria," The Mershon Center, 1996-97, \$28,101.

Co-Principal Investigator, "La consolidación democrática en España: procesos de intermediación política y de decisión de voto," Comisión Interministerial de Ciencia y Tecnología, 1995-97 (\$57,400).

Co-Principal Investigator, "Chile, Uruguay and the Comparative National Elections Project," North-South Center, 1994-95 (\$35,000).

Co-Principal Investigator, "Political Intermediation in a Spanish Election," National Science Foundation, 1993-1994 (\$20,000).

Co-Principal Investigator, "Politics in Modern Spain," Program Between Spain's Ministry of Culture and United States Universities, 1992-1993 (\$4,000).

Co-Principal Investigator, "Four Collaborative Projects," Comité Conjunto Hispano-Norteamericano para la Cooperación Cultural y Educativa, 1992-1993 (\$1,600).

Co-Principal Investigator, "Technology and Democratic Change," The Battelle Endowment for Technology and Human Affairs (\$55,000), and The Merson Center, 1991-1993 (\$18,000).

Co-Principal Investigator, "Spain and the Comparative National Election Project," Comité Conjunto Hispano-Norteamericano para la Cooperación Cultural y Educativa, 1990-1991 (\$9,685).

Co-Principal Investigator, "The Nature and Consequences of Democracy in the New Southern Europe," Stiftung Volkswagenwerk, 1989-1994, DM 600,000 (ca. \$345,000).

Co-Principal Investigator, "Elites and Democratization in Southern Europe and Latin America," 1989-1990, The Tinker Foundation (\$10,000); and Program of Cultural Cooperation Between Spain's Ministry of Culture and United States' Universities (\$2,500).

Co-Principal Investigator, "The Development of Party Loyalties in a New Democracy," 1986-1987, Comité Conjunto Hispano-Norteamericano para la Cooperación Cultural y Educativa (\$17,525); and 1988-1989, Comité Conjunto Hispano-Norteamericano (\$31,227), and Ohio State University: Office of the Vice President for Research and Graduate Studies (\$4,000), The 1992 Committee (\$4,000), College of Social and Behavioral Sciences (\$2,000), and Department of Political Science (\$1,000).

Co-Principal Investigator, "The 1982 Spanish Elections: The Consolidation of a New Democracy?", 1982-1986, Stiftung Volkswagenwerk (ca. \$300,000); and National Science Foundation (\$52,000).

Co-Principal Investigator, "The Development of Competitive Politics in Spain, 1977-1981, National Science Foundation, (\$247,000); and Travel Grant, Comité Conjunto Hispano-Norteamericano para la Cooperación Cultural y Educativa, June 1981 (\$2,700).

### **Institutional Grants:**

Tertiary Education Linkage Project (USAID), 2000-2003, \$460,000, for collaboration with faculty and staff of University of North West (South Africa) to improve its academic programs and enhance its administrative capabilities.

Academic Enrichment Grant to Office of International Studies, 1999, \$40,000 (annual rate) for interdisciplinary lectures, seminars and conferences on international themes, and

\$100,000 (cash) for seed money and matching funds for writing of grant proposals to external agencies.

Academic Enrichment Grant to Office of International Studies, 1997, \$90,000 (annual rate) for faculty and graduate student international travel, and undergraduate study abroad scholarships, and \$70,000 (cash) for interdisciplinary lectures, seminars and conferences on international themes.

### **Language Ability:**

Spanish - reading, writing and speaking (nearly fluent)  
 French - reading only (fair to good)  
 German - reading, writing and speaking (gradually decaying)  
 Italian, Portuguese and Catalán - reading only (fair)

### **Professional/Service Responsibilities**

#### **University Service Responsibilities:**

Vice Chair and Chair-Elect of Faculty Council, University Senate, 2007-2009  
 Member, Faculty Leadership Committee, University Senate, 2007-2009.  
 Member, Advisory Committee on Centers and Institutes, 2007.  
 Member (ex officio), Budget System Advisory Committee, 2007-2008.  
 Member, Executive Advisory Group, Undergraduate International Studies Program, 2006-2007.  
 Member, Advisory Committee, Undergraduate International Studies Program, 1996-2007.  
 Member, Social and Behavioral Sciences Institutional Review Board, 2006-7.  
 Member, Search Committee for Director of John Glenn School of Public Affairs, 2006.  
 Member, Council on Academic Affairs, 2005-2007.  
     Member, Subcommittee B, 2005-2007.  
     Member, Student Evaluation of Instruction Oversight Committee, 2005-2007.  
 Member, SBS Budget and Planning Committee, 2005-.  
 University Senator, 1988-91; 1998-2001 (alternate); 2001-2004; 2005-2008.  
 Member, Faculty Council, 1988-91; 1998-2004; 2005-2009.  
 Member, Ohio Faculty Council (statewide), 2007-2009.  
 Member (ex officio), University Senate Steering Committee, 2007-2009.  
 Member, Faculty Cabinet, 2002-2004, 2007-2009.  
 University Senate Fiscal Committee, 1988-91; 2001-2004 (chair, 2002-2004).  
     Chair, Subcommittee on Budget Planning and Evaluation, 1988-89.  
     Member, Subcommittee on Long-Range Resource Planning, 1988-89.  
     Member, Subcommittee on Central Distributions, 2002-2004.  
     Member, Subcommittee on Central Services, 2002-2004.  
     Chair, Ad Hoc Budget Restructuring Review Committee, 2003-2004.  
 Member, Arts and Sciences Senate, 2003-2007.  
 Member, Colleges of the Arts and Sciences Leadership Committee, 2004-2006.  
     Chair, Policy Subcommittee, 2004-2006.

Member, Colleges of the Arts and Sciences International Advisory Committee, 2005-2006.  
 Member, University Research Committee, 2004-2008.  
 Member, University Senate Evaluation of Central Administrators Committee, 2004-2006.  
 Coordinator, Ad Hoc Working Group on State Support for Higher Education in Ohio, 2003.  
 Member, Ad Hoc Committee on the Evaluation of Teaching, 1983-84.  
 Member, Student Evaluation of Teaching Committee, 1984-86.

Chair, Subcommittee on the use of SET in Promotion and Tenure Decisions, 1985-86.  
 Chair, Student Evaluation of Instruction Committee, 1987-94.  
 Chair, Student Evaluation of Instruction Advisory Committee, 1995-98.  
 Member, Ad Hoc Working Group on the Reevaluation of SEI, 1998-99.  
 Member, Research and Graduate Council, 1992-94.

Member, Fellowships and Financial Aids Committee, 1992-94.  
 Member, International Coordinating Committee, 1984-86.  
 Member, Search Committee for Director of International Studies, 1986.  
 Member, Study Abroad Committee, 1987-89.  
 Member, Faculty Advisory Committee on a Spanish Studies Chair, 1988-89.  
 Director, Program on Democratization, The Mershon Center, 1994-99.  
 Director, West European Studies Program, 1995-96.  
 Member, Committee for the review of the Department of Slavic Languages and Literatures,  
 College of the Humanities, 1995-6.

Member, Department of Slavic and East European Languages and Literatures Oversight  
 Committee, College of the Humanities, Ohio State University, 1996-97.  
 Member, International Directors Committee, 1995-96.  
 Member, Office of International Education Advisory Committee, 1995-.  
 Executive Director, Office of International Studies, 1996-2000.

Member, CIC Senior International Officers Council, 1996-2000.  
 Member, Oversight Committee for International Affairs, Ohio State University, 1996-99.  
 Member, CIBER Advisory Committee, College of Business, 1997-2000.  
 Chair, International Studies Council, 1997-2000.  
 Member, Advisory Committee for International Affairs, Ohio State University, 1999-2000.  
 Member, University Solid Waste Management Committee, 1991-92.

Chair, Ad Hoc Subcommittee on Recycling, 1992.  
 Member, University Ad Hoc Committee for the Review of Centers and Institutes, 2002.  
 Director, OSU/Univ. of North-West (South Africa) Linkage Project (USAID), 2000-03.

#### **Political Science Department Service:**

Member, Undergraduate Studies Committee, 1976-86.  
 Masters Degree Coordinator, 1979-81, 1985-86, 1987-94.  
 Teaching Evaluation Coordinator, 1977-85.  
 Member, Guest Lecture and Colloquium Committee, 1981-86.  
 Advisor, Pi Sigma Alpha, 1978-80.  
 Member, Ad Hoc Committee on Creation of Graduate Program in Public Policy, 1979-80.  
 Member, Public Policy Field Implementation Committee, 1980-81.  
 Member, Graduate Studies Committee, 1985-86, 1987-94, 1995-2001.  
 Member, Minority Affairs and Affirmative Action Committee, 1987-94, 1995-2000.  
 Coordinator for International Programs, 1987-94, 1995-2005.

Field Coordinator, Comparative Politics, 2000-2005.  
 Member, Executive Committee, 2000-2005.  
 Coordinator for departmental course-scheduling, 2005-2006.  
 Member, Awards Committee, 2007-2008.

**Non-OSU Professional Service Responsibilities:**

Founder and Co-Chair, Subcommittee on Southern Europe, Joint Committee on Western Europe, Social Science Research Council and the American Council of Learned Societies, 1988-2000.  
 Member, International Advisory Board, *Democratization*, a quarterly journal, 1994-2005.  
 Member, Editorial Board, *South European Society and Politics*, a quarterly journal, 1996-2005.  
 Member, Consultative Council, *Análise Social* (Portugal), 2006-.  
 Member, International Scientific Board, *Journal of International Relations and Political Science* (Portugal), 2006-.  
 Program Coordinator, Comparative Politics--First World, American Political Science Association, 1988-1989.  
 Member, Research Support Committee, American Political Science Association, 1996-.

**Publications**

**Books and Edited Volumes:**

- José Ramón Montero, Richard Gunther, and Juan J. Linz, eds., *Partidos políticos: viejos conceptos y nuevos retos*. [Updated and revised Spanish-language edition of Gunther, Montero, and Linz, *Political Parties: Old Concepts and new Challenges*.] (Madrid: Editorial Trotta/Fundación Alfonso Martín Escudero, 2007).
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Richard Gunther and Anthony Mughan, eds., *Democracy and the Media: A Comparative Perspective* (Cambridge and New York: Cambridge University Press, 2000).

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*Politics, Society and Democracy: The Case of Spain*, ed., (Boulder, CO: Westview Press, 1993), 273 pages.

John Higley and Richard Gunther, eds., *Elites and Democratic Consolidation in Latin America and Southern Europe* (New York, Cambridge and Melbourne: Cambridge University Press, 1992), 354 pages.

Richard Gunther, Giacomo Sani and Goldie Shabad, *Spain After Franco: The Making of a Competitive Party System* (Berkeley: University of California Press, 1986), 516 pages. Revised paperback edition published by University of California Press in 1988, 509 pages.

Spanish-language edition, *El sistema de partidos en España*, translated by Miguel Jerez, (Madrid: Centro de Investigaciones Sociológicas, 1986), 527 pages.

*Public Policy in a No-Party State: Spanish Planning and Budgeting in the Twilight of the Franquist Era* (Berkeley: University of California Press, 1980), 361 pages.

#### **General Series Editor:**

Series on The New Southern Europe:

Gunther, Diamandouros and Puhle, eds., *The Politics of Democratic Consolidation* (Baltimore: Johns Hopkins University Press, 1995).

Heather Gibson, ed., *Economic Transformation, Democratization and Integration into the European Union: Southern Europe in Comparative Perspective* (London: Palgrave, 2001).

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Series on Politics, Society, and Democracy, Westview Press:

Gunther, *Politics, Society, and Democracy: The Case of Spain*, 1993.

H. E. Chehabi and Alfred Stepan, eds., *Politics, Society, and Democracy: Comparative Studies* (Boulder, CO: Westview Press, 1995).

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Belén Barriero, Richard Gunther, Narciso Michavila, José Ramón Montero, Giacomo Sani and Julián Santamaría, *Guerra de Irak y elecciones del 14 M: un año después* (Madrid: Fundación Alternativas, 2005).

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- Richard Gunther and José Ramón Montero, "Legitimidade política em novas democracias." *Opinião Pública* [São Paulo], 9, #1, abril 2003, 1-43.
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- José Ramón Montero and Richard Gunther, "Los estudios sobre los partidos políticos: un revisión crítica." *Revista de Estudios Políticos*, 118, Oct-Dec. 2002, 9-38. Revised version also published in José Antonio Portero Molina, ed., *Conocimiento y realidad* (Salamanca: Editorial San Esteban/Universidad de Granada, 2004).
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- Richard Gunther and José Ramón Montero, "The Media and Democratization in Spain." *European Political Science*, 1, #1, 2001, 13-16.
- José Ramón Montero and Richard Gunther, "Introduction: Reviewing and Reassessing Parties," in Richard Gunther, José Ramón Montero and Juan J. Linz, eds., *Political Parties: Old Concepts and New Challenges* (Oxford and New York: Oxford University Press, forthcoming January 2002), pp. 1-38.
- Richard Gunther and Jonathan Hopkin, "A Crisis of Institutionalization: The Collapse of the UCD in Spain," in Gunther, Montero and Linz, eds., *Political Parties: Old Concepts and New Challenges*, pp. 191-232.

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- Larry Diamond and Richard Gunther, "Introduction," in Diamond and Gunther, eds., *Political Parties and Democracy* (Baltimore and London: Johns Hopkins University Press, forthcoming November 2001), 37 pages.
- Richard Gunther and Larry Diamond, "Types and Functions of Parties," in Diamond and Gunther, *Political Parties and Democracy*, 45 pages.
- P. Nikiforos Diamandouros and Richard Gunther, "Preface: The New Southern Europe," in Diamandouros and Gunther, eds., *Parties, Politics and Democracy in the New Southern Europe* (Baltimore and London: Johns Hopkins University Press, 2001), xi-xviii.
- P. Nikiforos Diamandouros and Richard Gunther, "Introduction," in Diamandouros and Gunther, eds., *Parties, Politics and Democracy*, pp. 1-15.
- Thomas C. Bruneau, P. Nikiforos Diamandouros, Richard Gunther, Leonardo Morlino Morlino, Arend Lijphart and Risa A. Brooks, "Democracy, Southern European Style?" in in Diamandouros and Gunther, eds., *Parties, Politics and Democracy*, pp. 16-82.
- Richard Gunther and José Ramón Montero, "The Anchors of Partisanship: A Comparative Analysis of Voting Behavior in Four Southern European Democracies," in Diamandouros and Gunther, eds., *Parties, Politics and Democracy*, pp. 83-153.
- Richard Gunther and P. Nikiforos Diamandouros, "Conclusion: Parties, Politics and Democracy in the New Southern Europe," In Diamandouros and Gunther, eds., *Parties, Politics and Democracy*, pp. 388-398.
- Richard Gunther, P. Nikiforos Diamandouros and Hans-Jürgen Puhle, "Democratic Consolidation: O'Donnell's 'Illusions'" (reprint of October 1996 *Journal of Democracy* article). In *The Global Diversity of Democracy* (Baltimore: Johns Hopkins University Press, 2001).
- Richard Gunther, "Opening a Dialogue on Institutional Choice in Indonesia: Presidential, Parliamentary and Semi-Presidential Systems," in Mochtar Pabottingi and R. William Liddle, eds., *Toward Political Structural Reform in Post-New Order Indonesia* (Jakarta: LIPI, 2001).
- Richard Gunther, "Membuka Dialog Mengenai Pilihan Institusi Di Indonesia: Sistem Presidentil, Psarlementer, dan Semi-Presidentil," in Ikrar Nusa Bhakti, Riza Sihbudi and R. William Liddle, eds., *Menjauhi demokrasi kaum penjahat: belajar dari kekeliruan negara-negara lain*. Mizan: Jakarta, 2001.

- Anthony Mughan and Richard Gunther, "The Media in Democratic and Non-Democratic Regimes: A Multilevel Perspective," in Richard Gunther and Anthony Mughan, eds., *Democracy and the Media: A Comparative Perspective* (Cambridge and New York: Cambridge University Press, 2000), pp. 1-27.
- Richard Gunther and Anthony Mughan, "The Political Impact of the Media: A Reassessment," in Gunther and Mughan, *Democracy and the Media*, pp. 402-448.
- Richard Gunther, José Ramón Montero and José Ignacio Wert, "The Media and Politics in Spain: From Dictatorship to Democracy," in Gunther and Mughan, *Democracy and the Media*, pp. 28-84.
- Richard Gunther, "The Relative Merits (and Weaknesses) of Presidential, Parliamentary and Semi-Presidential Systems." *Jurnal Demokrasi & Ham*, 1, Mei-Agustus, 2000, 57-88.
- José Ramón Montero, Richard Gunther, and Mariano Torcal, "La démocratie en Espagne: légitimité, mécontentement et désaffection." *Revue Française de Science Politique*, 49, 2, avril, 1999, pp. 171-204.
- "The Relative Merits (and Weaknesses) of Presidential, Parliamentary and Semi-Presidential Systems: The Background to Constitutional Reform," *Journal of Social Sciences and Philosophy* (Taipei), 11, March, 1999, pp. 61-91. An abbreviated version is also published in Chinese.
- José Ramón Montero, Richard Gunther, and Mariano Torcal, "Actitudes hacia la democracia en España: Legitimidad, descontento y desafección," *Revista Española de Investigaciones Sociológicas*," 83, julio-septiembre 1998, 9-40.  
Also published as "Legitimidad, descontento y desafección: El caso español," *Estudios Públicos* (Santiago, Chile), 74, otoño 1999, pp.107-149.
- José Ramón Montero, Richard Gunther, and Mariano Torcal, "Sentimientos antipartidistas en el sur de Europa: una exploración preliminar," in Ángel Valencia Sáiz, ed., *Participación y representación políticas en las sociedades multiculturales* (Málaga: Servicio de Publicaciones de la Universidad de Málaga, 1998) pp. 131-162.
- José Ramón Montero, Richard Gunther, and Mariano Torcal, "Democracy in Spain: Legitimacy, Discontent and Disaffection," *Studies in Comparative International Development*, 32, 3, Fall 1997, 124-160.
- "Managing Democratic Consolidation in Spain: From Consensus to Majority in Institutions," in Metin Heper, Ali Kazancigil and Bert A. Rockman, eds., *Institutions and Democratic Statecraft* (Boulder, CO, and Oxford: Westview Press, 1997), pp. 263-96.
- "The Impact of Regime Change on Public Policy: The Case of Spain," *Journal of Public Policy*, vol 16, no. 2, Winter 1996, pp. 157-201; also published as "El impacto del

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- the Spanish Transition to Democracy," in Robert P. Clark and Michael H. Haltzel, eds., *Spain in the 1980s* (Cambridge, Mass.: Ballinger, 1987), pp. 35-66.
- "Introducción," (by Richard Gunther and Goldie Shabad), in Juan J. Linz and José R. Montero, eds., *Crisis y cambio: partidos y electores en los años ochenta* (Madrid: Centro de Estudios Constitucionales, 1986), pp. XXXI-XL.
- "El realineamiento del sistema de partidos de 1982," in Linz and Montero, *Crisis y cambio*, pp. 27-70.
- "Que hubiera pasado si...?: el impacto de la normativa electoral," (by Giacomo Sani and Richard Gunther), in Linz and Montero, *Crisis y cambio*, pp. 125-154.
- "El hundimiento de UCD," in Linz and Montero, *Crisis y cambio*, pp. 433-492.
- "Los partidos comunistas de España," in Linz and Montero, *Crisis y cambio*, pp. 493-524.
- "The Spanish Socialist Workers Party: From Clandestine Opposition to Party of Government," in Stanley G. Payne, ed., *The Politics of Democratic Spain* (Chicago: Chicago Council on Foreign Relations, 1986), pp. 8-49
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- "Constitutional Change in Contemporary Spain," in Keith Banting and Richard Simeon, eds., *The Politics of Constitutional Change in Industrial Nations: Redesigning State* (London: Macmillan, 1985), pp. 42-70. Released in North America under the title *Redesigning the State: The Politics of Constitutional Change in Industrial Nations* (Toronto: University of Toronto Press, 1985).  
Also published as "El proceso constituyente español," *Revista de Estudios Políticos*, #49, Madrid, enero-febrero, 1986, pp. 33-62.
- "The New Democracy, Federalism and Centralism: The Re-Shaping of the Spanish Political System," in Stanley G. Payne, Eusebio M. Mujal-Leon, Thomas D. Lancaster and Richard Gunther, *Spain's Prospects* (New York: The Spanish Institute, 1985), pp. 36-41.
- "Ökonomische Planung in einem autoritären System", in Peter Waldmann, Walther Bernecker and Francisco López-Casero, eds., *Sozialer Wandel und Herrschaft im Spanien Francos* (Paderborn: Schöningh, 1984), pp. 305-322.
- Goldie Shabad and Richard Gunther, "Language, Nationalism and Political Conflict in Spain," *Comparative Politics*, July, 1982, pp. 443-477.

"Political Evolution Toward Democracy: Political Parties," in John Crispin, José Luis Cagigao and Enrique Pupo Walker, eds., *Spain 1975-1980: The Conflicts and Achievements of Democracy* (Madrid and Mexico, D.F.: Editorial Porrúa, 1982), pp. 159-191.

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"Party Strategies and Mass Cleavages in the 1979 Spanish Parliamentary Election," (by Richard Gunther, Giacomo Sani and Goldie Shabad), *World Affairs*, vol. 143, #2, Fall, 1980, pp. 163-216.

Also published as "Estrategias de los partidos y escisiones de masas en las elecciones parlamentarias españolas de 1979," *Revista de Derecho Político*, #11, otoño 1981, pp. 141-186.

Richard Gunther and Roger Blough, "Conflicto Religioso y Consenso en España: Historia de dos Constituciones," *Revista de Estudios Políticos*, #14, Madrid, marzo-abril, 1980, pp. 65-109.

Also published in English as "Religious Conflict and Consensus in Spain: A Tale of Two Constitutions," *World Affairs*, vol. 143, #4, Spring 1981, pp. 366-412;

and as "O Conflito Religioso e o Consenso na Espanha: Um Relato de Duas Constituicoes," in Gilberto Dupas, ed., *A Transição Que Deu Certo* (São Paulo: Trajetoria Cultural, 1989), pp. 269-323

"Indicators of Economic and Military Interdependence," Appendix to Ernst B. Haas, *The Obsolescence of Regional Integration Theory* (Berkeley: Institute of International Studies, University of California, 1975), pp. 102-115.

#### Translations (from Spanish):

Eugenio Tironi and Guillermo Sunkel, "The Modernization of Communications: The Media in the Transition to Democracy in Chile," in Richard Gunther and Anthony Mughan, eds., *Democracy and the Media: A Comparative Perspective* (Cambridge and New York: Cambridge University Press, 2000).

Amando de Miguel, "The Lynx and the Stork," in Richard Gunther, ed., *Politics, Society and Democracy: The Case of Spain* (Boulder: Westview Press, 1993).

Manuel Gómez-Reino, Francisco A. Orizo, and Darío Vila Carro, "Spain: A recurrent Theme for Juan Linz," in Gunther, ed., *Politics, Society and Democracy*.

Miguel Jerez Mir, "Juan Linz's Contribution to Political Science in Spain," in Gunther, ed., *Politics, Society and Democracy*.

José Cazorla, "The Theory and Reality of the Authoritarian Regime, Thirty Years Later,"

in Gunther, ed., *Politics, Society and Democracy*.

José Ramón Montero, "Revisiting Democratic Success: Legitimacy and the Meanings of Democracy in Spain," in Gunther, ed., *Politics, Society and Democracy*.

Francisco J. Llera, "*Conflicto en Euskadi Revisited*," in Gunther, ed., *Politics, Society and Democracy*.

Miguel Beltrán, "The Seventeen Spains," in Gunther, ed., *Politics, Society and Democracy*.

Carlota Solé, "The Integration of Immigrants in an Industrialized Society," in Gunther, ed., *Politics, Society and Democracy*.

Jesús de Miguel and Josep A. Rodríguez, "The Politics of Health Policy Reform in Spain," in Gunther, ed., *Politics, Society and Democracy*.

Pedro González Blasco and Juan de Dios González-Anleo, "Socioeconomic Issues and the Catholic Church in Spain," in Gunther, ed., *Politics, Society and Democracy*.

#### **Book Manuscripts in Progress:**

*Politics in Spain*, by Richard Gunther and José Ramón Montero (currently under contract at Cambridge University Press).

*Democracy and Cultural Change in the New Southern Europe*, ed. by Hans-Jürgen Puhle, José Ramón Montero and Richard Gunther (book chapters currently being revised).

#### **Professional Conference Presentations and Guest Lectures:**

Paper Presenter and Discussant, International Conference on After the Third Wave: Problems and Challenges for the New Democracies. Taiwan Thinktank and Taiwan Foundation for Democracy, Taipei, Taiwan, August 13-14, 2007.

Conference Organizer, Chair, Paper Presenter and Discussant, Conference/Workshop on Values, Identities, Electoral conflict, and Democratic support in Europe, Asia, Africa and the Americas, Comparative National Elections Project and the Mershon Center, Trieste, Italy, July 19-21, 2007.

Keynote Speaker, conference on New Perspectives on the Spanish Transition to Democracy, King's College, London, May 18-19, 2007.

Guest lecturer, Instituto de Ciências Sociais, University of Lisbon, May 7, 8, 14 and 15, 2007.

Conference Organizer, Chair, Paper Presenter and Discussant, Comparative National Institutions Conference, Yunnan Institute of Chinese Culture, Kunming, People's Republic of China, July 24-28, 2006.

Guest lecturer, Departamento de Ciencias Políticas, Universidad Autónoma de Madrid, March 30-31, 2006.

- Guest lecturer, Instituto de Ciências Sociais, University of Lisbon, March 27-April 4, 2006.
- Paper presenter and discussant, Conference on Prospects for Political Transition in the Middle East, Directorate of Intelligence, Office of Transnational Issues, and Office of Near Eastern and South Asian Analysis, Washington, D.C., January 18, 2006.
- Keynote Speaker, Conference of Taiwan's Election and Democratization Study, Taipei, November 12-13, 2005.
- Guest Lecturer, Department of Political Science and Election Study Center, National Cheng-chi University, Taipei, Nov. 11, 2005.
- Paper Presenter and Co-Author (two papers), Annual meeting, American Political Science Association, Washington, D.C., September 1-3, 2005
- Paper Presenter, Conference Organizer, Discussant, conference on Intermediation and Electoral Politics in Contemporary Democracies, Mateus Foundation, Vila Real, Portugal, June 22-25, 2005.
- Participant, Workshop on Politics and Cultural Change in Contemporary Democracies, Research Directorate General, European Union, Strasbourg, France, June 16-18, 2005.
- Guest Lecturer, Instituto de Ciências Sociais da Universidade de Lisboa, Lisbon, Portugal, April 8-12, 2005.
- Guest Lecturer, Department of Political Science, Universitat Pompeu Fabra, Barcelona, April 4-7, 2005.
- Paper Presenter and Discussant, conference on the 2004 Spanish general election, Fundación Alternativas and Observatorio Política Exterior Española, Madrid, April 1, 2005.
- Guest Lecturer and Discussant, symposium on Democracy, the Economy and the Middle Class, The Strassler Center, Clark University, Worcester, MA, November 12-14, 2004.
- Paper Presenter and Discussant, roundtable on Change in Political Parties, United States Agency for International Development, Washington, DC, October 1, 2004.
- Paper Presenter, colloquium series on European political studies, Center for German and European Studies, Georgetown University, Washington, DC, Sept. 20, 2004.
- Paper Presenter, Conference Organizer, Panel Chair, Discussant, conference on Electoral Mobilization, Political Participation and Attitudes Toward Democracy in Thirteen Countries, University of Cape Town, South Africa, July 26-30, 2004.
- Guest Lecturer, Instituto de Ciências Sociais da Universidade de Lisboa, Lisbon, Portugal, April 20-29, 2004.
- Panel Chair and discussant, panel on Nationalism in Historical Perspective, conference on Memory and Identity: Borders and Nation in the Cultures of Spain, Ohio State University, April 2, 2004.
- Guest Lecturer, Chinese Association of Political Science and the Center for Election Studies, National Chengchi University, Taipei, December 11, 2003.
- Paper Presenter, conference on How East Asians View Democracy: The Region in Global Perspective, The Comparative Study of Democratization and Value Changes in East Asia Project, College of Social Sciences, National Taiwan University, Taipei, December 8-9, 2003.
- Discussant, Conference on The Quality of Democracy: Improvement or Subversion?, Center on Democracy, Development and the Rule of Law, Institute for International Studies, Stanford University, October 10-11, 2003.
- Paper Presenter, discussant, chair and conference organizer, Conference on Democratic

- Consolidation and Electoral Politics in Comparative Perspective (CNEP II), The Mershon Center, Ohio State University, September 4-6, 2003.
- Paper Presenter, Forum de Reserca de Ciència Política i Social, Universitat Pompeu Fabra, Barcelona, April 28, 2003.
- Paper Presenter and discussant, Conference on Portugal a Votos: Eleições Legislativas de 2002, Fundação Luso-Americana and Instituto de Ciências Sociais, Lisbon, Portugal, February 27-28, 2003.
- Guest speaker and discussant, Working Session of Project on Constitution-Making, Peace Building and National Reconciliation, United States Institute for Peace, The Brookings Institution, Washington, DC, February 6, 2003.
- Guest speaker and discussion leader, United States Agency for International Development, Democracy and Governance Officer's Training Workshop, Washington, DC, December 9-10, 2002.
- Conference organizer, paper presenter and discussant, Conference/Workshop, The Comparative National Elections Project, Mannheim, Germany, June 30-July 2, 2002.
- Conference organizer, paper presenter and discussant, Conference/workshop of the Comparative National Elections Project, Santiago, Chile, December 10-14, 2001.
- Paper Co-Author, V Congreso Español de Ciencia Política, La Laguna, Tenerife, Spain, September 26-28, 2001.
- Paper Presenter, Annual meeting of American Political Science Association, San Francisco, August 30-September 2, 2001.
- Paper Discussant, Conference on Consolidating Indonesian Democracy, The Mershon Center, Ohio State University, May 11-13, 2001.
- Guest Speaker, Center for European Studies, Harvard University, April 20, 2001.
- Paper Presenter, Conference A desafección política nas democracias europeas, Santiago de Compostela, Spain, October 19-21, 2000.
- Organizer, Chair, Paper Presenter and Discussant, Conference/Workshop of the Comparative National Elections Project, Yogyakarta, Indonesia, July 14-18, 2000.
- Opening Speaker, Closing Speaker and Paper Presenter, Workshop on The Modernization of Southern European Society and Politics, Bureau of Intelligence and Research, U.S. Department of State, Washington, DC, February 4, 2000.
- Paper Presenter, Seminar Series on Comparative Politics, The Helen Kellogg Institute for International Studies, University of Notre Dame, October 5, 1999.
- Keynote Speaker, Conference on *A Democracia Portuguesa: Problemas e Desafios*, Universidade Católica Portuguesa, Lisbon, May 7, 1999.
- Organizer, Chair and Discussant, Conference/Workshop of the Comparative National Elections Project, Budapest, Hungary, June 24-26, 1999.
- Guest Lecturer, Center for Advanced Studies in the Social Sciences, Fundación Juan March, Madrid, May 4-6, 1998.
- Conference Organizer and Discussant, Subcommittee on Southern Europe, Social Science Research Council, Bologna, Italy, June 29, 1998.
- Paper Presenter, International Conference on Democrazie Transizione Politica Scelte Elettorali, Istituto Cattaneo, Bologna, July 1, 1998.
- Paper Presenter, Conference on Political Change in Indonesia, Jakarta, August 12-14, 1998.
- Discussant, conference on Managing Pluralism: Twenty Years of Spanish Democracy, National

- Endowment for Democracy and Instituto Universitario Ortega y Gasset, Washington, DC, September 17, 1998.
- Guest Speaker, Center for West European Studies, University of California at Berkeley, April 24-25, 1997.
- Paper Presenter and Discussant, International Roundtable on Constitution Choice, Institute of Social Sciences, Academia Sinica, Taipei, Taiwan, May 31, 1997.
- Guest Lecturer, Wuhan University, Hubei Province, People's Republic of China, June 3-10, 1997.
- Paper Presenter, SSRC follow-up conference on Culture Change in the New Southern Europe, Palma de Mallorca, Spain, June 28-29, 1996.
- Paper Presenter, Comparative National Elections Project Conference, Fundación Juan March, Madrid, July 4-6, 1996.
- Discussant, Conference on Dilemmas of Transition: The Hungarian Experience, Hungarian Research Institute of Canada, Trinity College, University of Toronto, Canada, September 27-28, 1996.
- Co-Organizer, Panel Chair and Report Presenter, Conference on International Activities in Changing Global and Regional Contexts: The CIC Agenda, Indiana University, Bloomington, Indiana, September 29-October 1, 1996.
- Paper Co-Author, Conference on The Erosion of Confidence in Advanced Democracies, Society for Comparative Research and L'Université Libre de Bruxelles, Brussels, November 7-10, 1996.
- Co-Organizer, Panel Chair and Discussant, Conference on Political Parties and Democracy, National Endowment for Democracy's International Forum for Democratic Studies, Washington, D.C., November 18-19, 1996.
- Guest Speaker, Universidad del País Vasco, February 1, 1995.
- Paper Presenter, Comparative National Elections Project Conference, Ohio State University, Columbus, Ohio, March 12-14, 1995.
- Keynote Speaker, Conference on Mass Response to the Transformation of Post-Communist Societies, St. Antony's College, Oxford University, March 16-19, 1995.
- Guest Speaker, The Goethe Institute and the United States Information Agency, Athens, Greece, April 6, 1995.
- Paper Presenter, Seminar series of the Greek Political Science Association and the Department of Political Science and Public Administration, University of Athens, Greece, April 7, 1995.
- Paper Presenter, Conference Co-Organizer and Co-Chair, SSRC Conference on Culture Change in the New Southern Europe, Agios Nikolaus, Crete, Greece, July 7-9, 1995.
- Paper Co-Author, Conference on El Sistema Electoral en España, Centro de Estudios Constitucionales, Madrid, Jan. 31, 1994.
- Guest Lecturer, Center for European Studies, Harvard University, April 25, 1994.
- Paper Presenter and Panel Chair, Conference on Electoral Reform and Democratization, Institute on Western Europe, Columbia University, April 29-30, 1994.
- Conference Co-Organizer, Co-Chair and Discussant, Follow-up conference on The Changing Functions of the State in the New Southern Europe, University of the Bosphorus, Istanbul, Turkey, July 1-2, 1994.
- Paper Presenter and Discussant, Conference/Workshop of the Comparative National Elections Project, Nuffield College, Oxford, England, July 12-13, 1994.

- Paper Presenter, International Political Science Association, Sixteenth World Congress, Berlin, Germany, August 19-24, 1994.
- Paper Co-Author, Annual Meeting of American Political Science Association, New York City, September 1, 1994.
- Guest Speaker, Conference Series on Nuevas Democracias y Partidos en el Sur de Europa, Fundación Juan March, Madrid, October 25 and November 4, 1994.
- Paper Presenter and Discussant, International Symposium on Political Parties: Changing Roles in Contemporary Democracies, Centro de Estudios Avanzados en Ciencias Sociales, Instituto Juan March, Madrid, December 15-17, 1994.
- Paper Presenter, Panel Chair and Discussant, Tokyo Symposium on the Comparative National Elections Project, Tokyo, December 19-21, 1994.
- Guest Lecturer, Electoral Change in Southern Europe, Fundación CLAEH, Montevideo, Uruguay, April 3, 1993.
- Conference Co-Organizer, Co-Chair and Discussant, follow-up Conference on Economic Change in the New Southern Europe, Fondazione Levi, Venice, Italy, April 29-30, 1993.
- Conference Co-Organizer, Co-Chair and Discussant, Conference on The Changing Functions of the State in the New Southern Europe, Zentrum für Interdisziplinäre Forschung, Universität Bielefeld, Germany, July 8-10, 1993.
- Paper Presenter and Discussant, Conference on The Emergence of Party Systems in New Democracies, University of Bristol, United Kingdom, Sept. 17-19, 1993.
- Paper Co-Author, International Conference on Comportamiento Político y Electoral, Universidad Nacional de Educación a Distancia, Madrid, February 26-28, 1992.
- Conference Co-Organizer, Co-Chair and Paper Presenter, follow-up Conference on Democratic Politics in the New Southern Europe, Institute Clingendael, The Hague, Netherlands, March 26-27, 1992.
- Guest Lecturer, Wissenschaftszentrum Berlin für Sozialforschung, Berlin, March 30, 1992.
- Conference Co-Organizer, Co-Chair and Discussant, Conference on Economic Change in the New Southern Europe, Sintra, Portugal, July 10-12, 1992.
- Conference Co-Organizer, Co-Chair and Discussant, Battelle-Mershon Conference on Mass Media Technologies and Democracy, Ohio State University, October 8-11, 1992.
- Guest Lecturer, Universidad Complutense de Madrid, May 16, 1991.
- Guest Lecturer, Universidad Autónoma de Madrid, May 16, 1991.
- Paper Presenter, Institut de Ciències Polítiques i Socials, Universitat Autònoma de Barcelona, May 22, 1991.
- Paper Presenter, Conference Co-organizer, Co-chair and Discussant, Conference on Democratic Politics in the New Southern Europe, European Culture Centre, Delphi, Greece, July 6-8, 1991.
- Discussant, Panel on Issues in Democratization, National Research Council, Commission on Behavioral and Social Sciences and Education, Washington, D.C., October 1-2, 1991.
- Panel Discussant, Conference on Political Institutions and their Consequences, The Brookings Institution, Washington, February 2-3, 1990.
- Conference Organizer, Co-Chair, Paper Presenter and Discussant, Conference III on Elites and Democratic Consolidation in Latin America and Southern Europe, Panajachel, Guatemala, March 16-18, 1990.
- Paper Presenter, Colloquium Series on Iberian Studies, Center for European Studies, Harvard



- University, April 6, 1990.
- Guest Lecturer, Universidad Complutense de Madrid, June 12, 1990.
- Paper Presenter, Institut de Ciències Polítiques i Socials, Universitat Autònoma de Barcelona, July 2, 1990.
- Conference Organizer, Co-Chair and Discussant, Conference on Problems of Democratic Consolidation in Southern Europe, Centro de Estudios Avanzados en Ciencias Sociales, Instituto Juan March de Estudios e Investigaciones, Madrid, July 6-8, 1990.
- Paper Presenter and Panel Discussant (three panels), Annual Meeting of the American Political Science Association, San Francisco, California, August 29-September 2, 1990.
- Guest Lecturer, Centro de Estudios Constitucionales, Madrid, December 10-12, 1990.
- Conference Co-Organizer, Co-Chair and Discussant, Conference on The Politics of Democratic Consolidation in Southern Europe, Dipartimento di Sociologia, Università di Roma, December 13-15, 1990.
- Paper Presenter, Seminar Series on Politics and Culture, The Hoover Institution, Stanford University, March 13, 1989.
- Discussant, Conference on Problems of Democratic Consolidation: Spain and the New Southern Europe, Werner Reimers Stiftung, Bad Homburg, West Germany, July 10-12, 1989.
- Chair and Participant, Roundtable Panel on The New Democratic Politics, American Political Science Association Annual Meeting, Atlanta, Georgia, Sept. 2, 1989.
- Guest Lecturer, Seminar Series on Democratization in Southern Europe, University of Minnesota, Minneapolis, April 21, 1988.
- Paper Presenter, International Political Science Association convention, Washington, D.C., August 29-30, 1988.
- Paper Presenter, Colloquium Series on Recent Research on Mass Politics, Survey Research Center, University of California at Berkeley, January 23, 1987.
- Paper Presenter, Conference Series on Politics and Culture, U.S. Department of State, Washington, D.C. March 19, 1987.
- Participant, Meeting on Issues in the Consolidation of Democracy in Latin America and Southern Europe in Comparative Perspective, Kellogg Institute, University of Notre Dame, April 24-25, 1987.
- Paper Presenter and Discussant, Conference on Elites and Democratization in Latin America, Institute for Latin American Studies, University of Texas at Austin, May 1-2, 1987.
- Participant, Roundtable on The Utility of the Concept of Culture in Empirical Research on Politics, Annual Meeting of the International Society of Political Psychology, San Francisco, July 4-7, 1987.
- Co-Chair, Working Group on the Consolidation of Democracy in Southern Europe, European University Institute, Badia Fiesolana, Florence, Italy, September 15-18, 1987.
- Paper Presenter and Discussant, Panel on Southern Europe in the 1980s, Conference of Europeanists, Council for European Studies, Washington, D.C., October 30-31, 1987.
- Co-Chair and Paper Presenter, Conference II on Elites and Democratization in Latin America, Institute for Latin American Studies, University of Texas at Austin, December 11-12, 1987.
- Panel Discussant, Midwest Political Science Association Annual Meeting, Chicago, April 11, 1986.
- Guest Lecturer and Panel Discussant, Roundtable Conference on Spain and Europe, Center for European Studies, Harvard University, April 30, 1986.

- Paper Presenter, Conference on Elecciones 1986, Centro de Estudios Constitucionales, Madrid, Spain, June 25, 1986.
- Guest Lecturer and Consultant, Briefing Session for Ambassador Reginald Bartholomew, U.S. Department of State, Washington, D.C., July 10, 1986.
- Roundtable Participant, American Political Science Association Annual Meeting, Washington, D.C., August 28, 1986.
- Paper Presenter, Political Analysis Seminar Series, Department of Political Science, Stanford University, October 22, 1986.
- Paper Presenter and Panel Discussant, conference on Perspectives on History and Society, 1936-1986: From the Civil War to Contemporary Spain, Center for European Studies, Harvard University, November 14-16, 1986.
- Guest Lecturer, The Foreign Service Institute, U.S. Department of State, Washington, D.C., January, 1985.
- Paper Presenter and Panel Discussant, Interdepartmental Conference on Spain, U.S. government, Washington, D.C., March, 1985.
- Panel Discussant and Rapporteur, Executive Seminar on Spain's Prospects, The Spanish Institute, New York, June 14 and 15, 1985.
- Panel Discussant, American Sociological Association Annual Meeting, Washington, D.C., August 29, 1985.
- Paper Presenter and Panel Discussant, American Political Science Association Annual Meeting, New Orleans, La., August 31, 1985.
- Paper Presenter and Panel Discussant, Conference on Spain in the 1980s, The Woodrow Wilson Center, Smithsonian Institution, Washington, D.C., September 26, 1985.
- Paper Presenter, Seminar on the Democratization of Spain and Portugal, Chicago Council on Foreign Relations, November 15 and 16, 1985.
- Paper Presenter and Panel Discussant, Symposium on Contemporary Spain, University of California at Santa Barbara, April 13, 1984.
- Co-organizer, Paper Presenter and Panel Discussant, International Colloquium on Spain, 1984, The Ohio State University, May 10-11, 1984.
- Participant, Workshop/Conference on the Transition to Democracy in Spain, Fundación José Ortega y Gasset, Toledo, Spain, May 13, 1984.
- Paper Presenter and Panel Discussant, Conference on Budgetary Theory and Practice, Faculty of Economic and Social Sciences, University of Manchester, Manchester, England, May 18-19, 1984.
- Panel Discussant, Conference on Spain and Portugal: Internal Developments and External Significance, Aspen Institute, Berlin, West Germany, October 23-31, 1984.
- Co-organizer and Panel Chairman, International Conference on Contemporary Sociological Theory, The Ohio State University, November 2-3, 1984.
- Paper Presenter and Panel discussant, Seminar on The Democratization of Spain and Portugal: Recent Transformations and Implications for the Future, Chicago Council on Foreign Relations, Chicago, Illinois, November 15, 1984.
- Discussant and Chair, After Autonomy: The Dynamics of Regionalism in Spain, Chicago Council on Foreign Relations, Chicago, Illinois, December 6, 1984.
- Panel Discussant, Symposium on Europe's Southern Tier, U.S. Department of State, Washington, DC, March 24-25, 1983.

- Paper Presenter and Panel Discussant, International Studies Association Convention, Mexico, D.F., Mexico, April 5-9, 1983.
- Guest Lecturer and Panel Discussant, Conference on Spain on the Eve of the González Visit, U.S. Department of State, Washington, DC, April, 1983.
- Paper Presenter and Panel Discussant, Workshop/Conference on Continuities and Discontinuities in the Process of Democratization in Spain, 1977-1982, Werner Reimers Stiftung, Bad Homburg, West Germany, June 30-July 2, 1983.
- Paper presenter and Panel Discussant, International Symposium on Spain and the United States: Present and Future Relations, University of Florida, Gainesville, Florida, December 8-10, 1983.
- Paper Presenter and Panel Discussant, Conference on Problemas de Consolidación de la Monarquía Parlamentaria en España, Werner Reimers Stiftung, Bad Homburg, West Germany, May 1982.
- Paper Presenter and Panel discussant, Conference of the Society for Spanish and Portuguese Historical Studies, Toronto, Ontario, Canada, April 1981.
- Paper Presenter and Panel Discussant, Symposium on Cambio Social y Poder en la España de Franco, Arbeitskreis Sozialwissenschaftliche Forschung über Spanien und Portugal, Werner Reimers Foundation, Bad Homburg, West Germany, June 1981.
- Paper Presenter, Panel Discussant and Guest Lecturer, Conference on Mediterranean Democracies, Grinnell College, Grinnell, Iowa, Nov. 1981.
- Paper Presenter and Panel Discussant, Conference of Association of Centres for the Study of Federalism, Institute of Intergovernmental Relations, Queen's University, Kingston, Ontario, Nov. 1981.
- Guest Lecturer, The Foreign Service Institute, U.S. Department of State, Washington, DC, May 1980.
- Paper co-author, American Political Science Association Convention, Washington DC, August 1980.
- Paper Presenter and Panel Discussant, Conference for Europeanists, Council on European Studies, Washington, DC, October 1980.
- Guest Lecturer, The Spanish Institute, New York University, New York City, March 1980.
- Paper Presenter and Panel Discussant, International Symposium on Spain 1975- 1980: The Conflicts and Achievements of Democracy, Vanderbilt University, Nashville, Tennessee, March 1980.
- Paper Presenter and Panel Discussant, International Symposium on Spain and the United States, University of Florida, Gainesville, Florida, December 1979.
- Paper Presenter and Panel Discussant, Council for European Studies, conference of Europeanists, Washington, DC, March, 1979.
- Paper Presenter and Panel Discussant, Conference on Political Parties in Modern Societies, Northwestern University, September, 1978.
- Paper Presenter and Panel Discussant, American Political Science Association Convention, Washington, D.C., September, 1977.
- Participant, Weekend Workshop Conference on Legislatures, Institute of International Studies, Berkeley, California, April 1-3, 1977.
- Participant, Workshop/Conference, Committee on Southern Europe, Columbia University, New York, March 21-23, 1977.

Paper Presenter and Panel Discussant, Intensive Panel on Liberalization in Spain, International Studies Association Convention, St. Louis, Missouri, March 19, 1977.