

HISTORY FACULTY
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From the Coordinator of Undergraduate Studies
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**To: History Tutors
Second Year History & Associated Joint School Students
Third Year MHML Students**

Honour School of History

Please find enclosed a copy of the Supplement to the Handbook for the Honour School of History, 2010-12.

Details of two new Special Subject courses, SS 15 **The Dutch Golden Age, 1615-72** and SS 29 **Britain from the Bomb to the Beatles: gender, class, and social change, 1945-1967**, are included. These will be available in Michaelmas Term 2011. The prescribed texts of SS 21, **Art and its Public in France, 1815-67** have been revised and its two principal sources can now be studied in English. This will also be available in Michaelmas 2011 and again details are included.

There will also be two new Further Subjects: FS 14 **The Military and Society in Britain and France, c.1650-1815** and FS 32 **Britain at the Movies: Film and National Identity since 1914**, which will be taught from Hilary Term 2012. Details are included.

Peter Ghosh
Co-ordinator of Undergraduate Studies

FURTHER SUBJECTS 2011-12

- 1. Anglo-Saxon Archaeology of the Early Christian Period, c. 600–750**
- 2. The Near East in the Age of Justinian and Muhammad, 527–c. 700**
- 3. Carolingian Renaissance**
- 4. Viking Age: War and Peace c.750-1100**
- 5. The Crusades**
- 6. Culture and Society in Early Renaissance Italy, 1290–1348**
- 7. Flanders and Italy in the Quattrocento, 1420–1480**
- 8. The Wars of the Roses, 1450-1500**
- 9. Women, Gender and Print Culture in Reformation England, c.1530-1640**
- 10. Literature and Politics in Early Modern England**
- 11. English Society in the Seventeenth Century**
- 12. Society and Government in France, 1610–1715**
- 13. Court Culture and Art in Early Modern Europe, 1580–1700**
- 14. The Military and Society in Britain and France, c.1650-1815 (New Subject)**
- 15. The Metropolitan Crucible, London 1685-1815**
- 16. The First Industrial Revolution, 1700-1870**
- 17. Medicine, Empire & Improvement, 1720 to 1820**
- 18. Age of Jefferson, 1774-1826**
- 19. Culture and Society in France from Voltaire to Balzac**
- 20. Nationalism in Western Europe, 1799-1890**
- 21. Intellect and Culture in Victorian Britain**
- 22. The Authority of Nature, 1800-1940**
- 23. Imperialism and Nationalism, 1830–1980**
- 24. Modern Japan, 1868–1972**
- 25. British Economic History (PPE)**
- 26. Revolutionary Mexico, 1910–1940**
- 27. Nationalism, Politics and Culture in Ireland c. 1870–1921**
- 28. A. Comparative History of the First World War, 1914–20**
- 29. China in War and Revolution, 1890–1949**
- 30. The Soviet Union 1924–1941**
- 31. Culture, Politics & Identity in Cold War Europe**
- 32. Britain at the Movies: Film and National Identity since 1914 (New Subject)**
- 33. Scholasticism and Humanism**
- 34. The Science of Society, 1650–1800**
- 35. Political Theory and Social Science**

FS 14: The Military and Society in Britain and France, c.1650-1815 (New Subject)

Course description:

The Further Subject offers students the opportunity to explore, within a comparative context, the relationship between the armed forces and society from the end of the Thirty Years War to the conclusion of the Napoleonic Wars. This century and a half was marked by almost constant European conflict, fought across the globe and drawing on, and affecting the lives of, an ever-increasing number of people. The era also saw significant developments in the ways war was practised, organised, financed, and justified. A key aim of the course is to suggest ways in which military history can be embedded within the wider framework of political, social, and cultural history, as well as within the context of the history of medicine and gender studies. It will focus primarily on Britain and France although it will consider other European states, such as Prussia, where appropriate.

The lively historiographical debate over the ‘military revolution’, grappling with the role of the changing nature of warfare in the genesis of the modern state, offers a starting point. The course then provides an opportunity to examine how states sourced and resourced military manpower. It will also consider private entrepreneurship, privateering, irregular warfare, the representation of the military in art and literature, the impact of disease on the waging of war, and the position of soldiers, sailors, veterans and prisoners of war within civil society. More generally, readings will investigate the extent to which different political systems shaped military cultures and priorities, and will think about the ways in which service and combat were experienced by military personnel. This period saw the development of revolutionary ideas about the French nation in arms, alongside the global ascendancy of British imperial force. You will be asked to evaluate the nature of these transformations. Readings include primary sources detailing legal and philosophical theories of war, alongside journals, letters, memoirs, and political correspondence recording the experience of warfare on land and sea. Students will be encouraged to study the collections of the National Army Museum and the National Maritime Museum (both in London) and visit Blenheim Palace, Woodstock, the Royal Naval Hospital, Greenwich, and the Royal Hospital, Chelsea. While a reading knowledge of French is not required - the French source material will be provided in translation - some secondary reading will be set in French for those who wish to use or develop their reading knowledge.

Prescribed texts:

1. The military revolution

- **Henry L. Snyder (ed.), *The Marlborough-Godolphin Correspondence* (Oxford, 1975), Vol. I, pp. 332-51. [Past Masters: ‘The Emerging Tradition 1500-1700’ via OxLIP: <http://library.nlx.com/xtf/search?browse-collections=true>]**
- **Tony Hayter (ed.), *An Eighteenth-Century Secretary at War: The Papers of William, Viscount Barrington*, Army Records Society (London, 1988), pp. 100-11, 223-33.**

- Roger Williams, *A Briefe Discourse of Warre* (London, 1590), pp. 1-62 [Early English Books Online: <http://eebo.chadwyck.com/home>]
- J. De Gheyn, *The Exercise of Armes for Caliuers, Muskettes, and Pikes* (1608) pp. 1-8 + 117 plates (STC: 11811; Reel: 596.02). [Early English Books Online: <http://eebo.chadwyck.com/home>]

2. Naval warfare

- William Spavens, *The Seaman's Narrative* (Louth, 1796), pp. 52-76 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>].
- Daniel Baugh (ed), *Naval Administration, 1715-1750*, Naval Records Society Vol. 120 (London, 1977), pp. 207-8, 227-32, 241-60, 319-24, 407-21.
- [Patrick Renney], 'The Journal of a Naval Surgeon, 1758-1763', in W.H. Long, ed., *Naval Yarns* (London, 1899; 1973), pp. 61-107.
- H. G. Thursfield (ed.), 'Robert Mercer Wilson, 1805-1809', in *Five Naval Journals 1789-1817*, Naval Records Society Vol. 91 (London, 1951), pp. 133-52.
- Jacob Nagle, *The Nagle Journal: A Diary of the Life of Jacob Nagle, Sailor, from the Year 1775 to 1841* ed. John C. Dann (New York, 1988), pp. 68-77, 85-96.

3. Tactics and combat

- Humphrey Bland, *Treatise of Military Discipline* (London, 1727), pp. 1-19, 75-79, 192-205 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>]
- Maurice de Saxe, *Reveries, or, Memoirs Concerning the Art of War* (Edinburgh, 1759), pp. iii-xii, 20-33, 114-25 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>]
- Lancelot Turpin de Crissé, *An Essay on the Art of War* (London, 1761), Vol. I, pp. 15-30, 261-73, Vol. II, pp. 109-18 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>]
- Mr. De Jeney, *The Partisan: or, The Art of Making War in Detachment* (London, 1760), pp. 1-10, 66-73 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>]
- Christopher O'Bryen, *Naval Evolutions: or, A System of Sea-Discipline* (London, 1762), pp. 1-25 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>]

4. Ancien regime military cultures

- Kerry Downes, *Vanbrugh* (London, 1977), Plates 59, 61-69, 73.
- *The Life and Diary of Lieut. Col. J. Blackader of the Cameronian Regiment and Deputy Governor of Stirling Castle* (Edinburgh, 1824), pp. 205-23, 427-31. [Google books: <http://books.google.co.uk/>]

- Saint Simon, *Historical Memoirs of the duc de Saint-Simon Vol. I: 1691-1709* ed. and transl. Lucy Norton (London, 1967), pp. 3-11, 111-15, 182-85.
- Edward Penny, 'The Marquis of Granby giving Alms to a Sick Soldier and his Family' (1764) Image. Ashmolean Museum, Museum ID No. WA1845.39. [<http://www.ashmolean.org/php/search.php?db=wapaintings>].
- Louis XIV, *Mémoires for the Instruction of the Dauphin* ed. Paul Sonnino (New York, 1970), pp. 121-37, 148-55.
- Henry Teonge, *The Diary of Henry Teonge, Chaplain on Board H.M.'s Ships Assistance, Bristol and Royal Oak, 1675-1679* ed. G. E. Manwaring (London, 1927), pp. 66-71, 97-105, 111-17.

5. *The 'nation in arms'*

- Diderot and D'Alembert, *Encyclopedie* [<http://quod.lib.umich.edu/d/did/>] Entries for 'Military discipline', 'military science', 'victory', 'small war', 'duty'.
- Jacques Antoine Hippolyte, comte de Guibert, *Some Few Brief Principles of Tacticks, Extracted from Guibert. By Arthur Browne, Esq. for the Use of the College Corps* (Dublin 1797), pp. 1-48 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>]
- *Declaration of the 'levée en masse', 23 August 1793.* [<http://www.fordham.edu/halsall/mod/1793levee.html>]
- Jean-Baptiste Greuze, *Le fils ingrat; Le fils puni* [<http://www.educnet.education.fr/louvre/greuze/>]
- Guillaume Guillon-Lethière, *Le Patrie en danger 1799*, in Daniel Moran and Arthur Waldron (eds.), *The People in Arms: Military Myth and National Mobilization since the French Revolution* (Cambridge, 2003), p. 22.

6. *Campaigning: experience and logistics*

- Alan J. Guy (ed.), 'George Durant's Journal of the Expedition to Martinique and Guadeloupe, October 1758-May 1759', in *Military Miscellany I: Manuscripts from the Seven Years War, the First and Second Sikh Wars and the First World War*, Army Records Society, Vol. 12 (Stroud, 1997), pp. 17-57.
- Andrew Cormack (ed.), *The Journal of Corporal Todd 1745-1762*, Army Records Society Vol. 18 (London, 2001), pp. 73-108.
- Isabel M. Calder (ed.), 'The Journal of Charlotte Brown, Matron of the General Hospital with the English Forces in America, 1754-56', in *Colonial Captivities, Marches and Journeys* (New York, 1935), pp. 169-98.
- Brian Lavery (ed.), *Shipboard Life and Organisation, 1731-1815*, Naval Records Society Vol. 138 (Aldershot, 1998), pp. 9-51, 257-61.

7. *Law, war and the concept of the 'civilian'*

- Hugo Grotius, *The Rights of War and Peace*, ed. Richard Tuck, from the Edition by Jean Barbeyrac (Indianapolis: Liberty Fund, 2005), Book 1, Preliminary Discourse, pp. 35-50, Book 3, pp. 90-105, 117-22. [<http://oll.libertyfund.org/>]

- Voltaire, *Candide* trans. Roger Pearson (Oxford, 2006), pp. 1-9.
- Emer de Vattel, *The Law of Nations; or Principles of the Law of Nature* (Dublin, 1787), pp. 1-13, 517-40, 564-69 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>].
- *Documents Relating to Law and Custom of the Sea* vol. ii, 1649-1767, Naval Records Society (London 1915-16), pp. 403-35 [Gale: The Making of Modern Law: <http://galenet.galegroup.com/servlet/MOML?locID=oxford>]

8. *Soldiers, sailors, civilians and popular culture*

- George Farquhar, *The Recruiting Officer* (London, 1706), pp. 1-4, 19-24, 65-68 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>]
- Diderot, *Jacques the Fatalist and his Master*, trans. David Coward (Oxford, 2008), pp. 1-11, 50-53, 100-104.
- Jean-Roch Coignet, *The Note-Books of Captain Coignet, Soldier of the Empire* (London, 1998), pp. 50-57, 185-91 [<http://www.napoleonic-literature.com/>]
From End of First Note-Book ‘We reached home on Saturday’ to beginning of Second Note-Book ‘I reaped the benefit of their goodness a long time’; start of Sixth Note-Book, ‘We left Schoenbrunn’ to ‘belonging to my rank’).
- *The Female Soldier: or The Surprising Life and Adventures of Hannah Snell* (London, 1750), pp. 9-12, 17-25 [Eighteenth Century Collections Online: <http://infotrac.galegroup.com/itweb/oxford?db=ECCO>]
- Medals, jewellery, and ceramics, the National Maritime Museum, Accession nos. MEC0848, MEC0746, MEC0765, AAA4355, AAA4410, JEW0143, AAA4400, AAA4479, OBJ0057, AAA4371. [<http://www.nmm.ac.uk/collections//explore/listCollections.cfm>]
- ‘The Four Truths’, ‘The World Turned Upside Down’, ‘Credit is Dead’, ‘The Steps of Life’, ‘Marlbrook’, ‘Le Maréchal de Logis’, ‘Guernadier que tu m’affliges’, ‘La nouvelle heroine francaise’, ‘Cossacks’, ‘The Prodigal Son’, and ‘The Depart and Return of the Conscript’. [Weblearn].

FS 32: Britain at the Movies: Film and National Identity since 1914 (New Subject)

Course Description:

This course invites you to consider the usefulness of film as a way into key historical and historiographical debates in 20th century Britain. Over the course of the century cinema-going emerged as the most popular demotic leisure activity— its appeal cutting across divisions of class, gender, age and region. Over the course of the century, moreover, film became one of the key sites at which to reflect on and make sense of processes of social, cultural and political change in a period of massive upheaval. Taking this as a starting point, it asks you to consider the historical meanings and significance of a series of genres or moments of filmmaking in Britain from the First World War to the present day. These include war and film, the documentary movement of the 1930s, Ealing and Carry

On comedies and narratives of Imperial adventure. Conceptualizing British film in its broadest transnational and Imperial context, the course considers the ways in which ideas of Britishness have been represented, reconfigured and received. Throughout, it aims to get you to think critically about key issues of methodology and epistemology involved in using film as historical source—production, plot, visuality, music—as well as issues of audience and reception. In this way it seeks to move beyond a treatment of film as either a free-floating text or a ‘mirror for England’ in order to situate it at a particular historical moment.

Set Films:

1. War on film

War Women of England (1917)

A Day in the Life of a Munitions Worker (1917)

Battle of Somme (1916)

Fires Were Started (1943)

A Canterbury Tale (1944)

The Dambusters (1955)

2. Documentary film in 1930s Britain

Night Mail and North Sea, in [We Live in Two Worlds: The GPO Film Unit Collection Volume 2](#)

The Edge of the World (1937)

Films in [Land of Promise: The British Documentary Movement 1930-1950 \(Disc 1, covering the 1930s\)](#)

3. Romance and escapism in mid-century Britain

Brief Encounter (1945)

Madonna of the Seven Moons (1945)

The Wicked Lady (1945)

4. Comedy from Ealing to Carry On

Passport to Pimlico (1949)

The Lavender Hill Mob (1951)

Carry On Camping (1969)

5. Social realism and the New Wave

Victim (1961)

Sapphire (1959)

Loneliness of the Long Distance Runner (1962)

6. Affluence and permissiveness

Up the Junction (1968)

Alfie (1966)

Darling (1965)

7. Imperial adventure

Sanders of the River (1935)

Zulu (1964)

A Passage to India (1984)

8. Reflections on post-industrial Britain

Jubilee (1977)

Handsworth Songs (1986)

Billy Elliot (2000)

This is England (2006)

SPECIAL SUBJECTS 2011-12

- 1. St Augustine and the Last Days of Rome, 370-430**
- 2. Francia in the Age of Clovis and Gregory of Tours**
- 3. Byzantium in the Age of Constantine Porphyrogenitus 913-959**
- 4. The Norman Conquest of England**
- 5. Royal Art and Architecture in Norman Sicily, 1130-1194 (suspended in 2011-12)**
- 6. Saint Francis and Saint Clare**
- 7. England in Crisis, 1374-1390**
- 8. Joan of Arc and her Age, 1419-1435**
- 9. Painting and Culture in Ming China**
- 10. Politics, Art and Culture in the Italian Renaissance, Venice and Florence, c.1475 – 1525**
- 11. Luther and the German Reformation (suspended in 2011-12)**
- 12. Government, Politics, and Society in England 1547-1558**
- 13. The Scientific Movement in the Seventeenth Century**
- 14. Commonwealth and Protectorate 1647-1658**
- 15. The Dutch Golden Age, 1618-1672 (New Subject)**
- 16. English Architecture 1660-1720**
- 17. Debating Social Change in Britain and Ireland, 1770-1825**
- 18. Church, State, and English Society 1829-1854 (suspended in 2011-12)**
- 19. Growing up in the middle-class family: Britain, 1830-70**
- 20. Slavery and the Crisis of the Union 1854-1865**
- 21. Art and its Public in France, 1815-67 (Revised)**
- 22. The Russian Revolution of 1917**
- 23. India, 1919-1939: Contesting the Nation**
- 24. The sex age: gender, sexuality and culture in 1920s Britain**
- 25. The Great Society Era, 1960-70**
- 26. Nazi Germany, a racial order, 1933-45**
- 27. France from the Popular Front to the Liberation 1936-1944**
- 28. War and Reconstruction: ideas, politics and social change 1939-45**
- 29. Britain from the Bomb to the Beatles: gender, class, and social change, 1945-1967 (New Subject)**
- 30. The Northern Ireland Troubles 1965-1985**
- 31. The Evolution of a Modern Metropolis: London 1955-1975**

SS 15: The Dutch Golden Age, 1618-1672 (New Subject)

Course description:

This interdisciplinary course examines the (visual) culture of the Dutch Golden Age (1618-1672). While celebrated and much studied, seventeenth-century Dutch art and society have long been regarded as exceptions to the grand narratives in European history. Politically fragmented, religiously diverse, and seemingly egalitarian, the newborn Dutch Republic experienced remarkable economic, cultural and military progress during the seventeenth-century. This course seeks to probe these ambiguous characteristics of the Dutch Golden Age and to identify their possible interconnections.

To this end the course combines historical and art historical approaches, and assesses a wide range of written and visual source material, including pamphlets, diaries and travel accounts as well as prints, paintings and material objects. These sources will enable students to gain a deeper understanding of seventeenth-century Dutch society and also to consider the use of visual evidence in historical scholarship. Classes on political culture, the practice of religious tolerance, and the social impact of migration will alternate with sessions on the relationship between art and trade, and on Rembrandt as a quintessential Dutch artist whose work reveals the pride and ambitions of the Dutch Republic as well as the identity struggles of its citizens. The course will make extensive use of the rich collections of the Ashmolean Museum. A trip to the National Gallery is also part of the course.

Prescribed texts/images:

All texts are in English translation

All images will be made available to the students in an ARTSTOR group

Migration and bourgeois society

Texts:

Alastair Duke, Anton van der Lem, *The Dutch Revolt. Sources*. Leiden

University Library: [Attestation for a Calvinist Family Departing from Antwerp on the Eve of the Surrender to Farnese, 13 August 1585.](#)

Available online:

<http://dutchrevolt.leiden.edu/English/Sources/Pages/15850813.aspx>

G.A. Bredero, *The Spanish Brabanter: A Seventeenth Century Dutch Social Satire in five acts*, transl. and ed. H.D. Brumble. Binghampton: Medieval & Renaissance Texts & Studies, 1982.

Bodleian only

Kees van Strien, *Touring the Low Countries. Accounts of British Travellers, 1660-1720*. Amsterdam: Amsterdam University Press, 1998, pp. 29-52

(Amsterdam); 87-97 (Bergen op Zoom and Breda); 123-128 (Delft); 188-207 (The Hague); 227-237 (Leiden); 366-373 (customs).

Bodleian only

E.S. de Beer, ed., *The Diary of John Evelyn*. Volume II. Oxford: Clarendon Press, 1955, pp. 31-63.

Numerous copies available

Sir William Temple, *Observations upon the United Provinces of the Netherlands*, ed. George Clark. Oxford: Clarendon Press, 1972, pp. 75-97.

Numerous copies available

Herbert H. Rowen, transl. and ed., *The Low Countries in Early Modern Times*. London: Macmillan, 1972, pp. 3-11; 164-70.

Numerous copies available

Simon Schama, *The Embarrassment of Riches*. London: Fontana, 1987. pp. 618-22 (lists of inventories of several Dutch houses).

Numerous copies available

Visual material:

Map of Amsterdam by Blaeu firm, 1649.

Available online:

<http://www.geheugenvannederland.nl/?/en/items/NESA01:L15-0230/&st=Amstelodami%20Celeberrimi&sc=%28cql.serverChoice+all+Amstelodami++AND+Celeberrimi%29>

B. Van der Helst, Schuttersmaaltijd, 1648. Rijksmuseum

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-C-2&lang=en>.

B. van der Helst, Portraits of Andres and Gerard Bicker, 1640s. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-146&lang=en> and: <http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-147&lang=en>.

P. Van den Bosch, Serving Maid with Pots and Pans, 1650s. National Gallery London.

Available online: <http://nationalgallery.org.uk/paintings/attributed-to-pieter-van-den-bosch-a-woman-scouring-a-pot>.

J. Steen, Merry family, 1668. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-C-229&lang=en>.

J. Saenredam, Whale stranded at Beverwijk, 1601. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=RP-P-OB-4635&lang=en>.

Political practice and thought

Texts:

Martin van Gelderen, transl. and ed., *The Dutch Revolt*. Cambridge: Cambridge Texts in the History of Political Thought, 1993, pp. 229-38.

Numerous copies available
Herbert H. Rowen, transl. and ed., *The Low Countries in Early Modern Times*.
London: Macmillan, 1972, pp. 68-74; 114-25; 178-87; 187-91; 191-7; 197-200;
200-13.

Numerous copies available
Sir William Temple, *Observations upon the United Provinces of the Netherlands*,
ed. George Clark. Oxford: Clarendon Press, 1972, pp. 1-74; 127-148.
Numerous copies available

Visual material:

G. Van Honthorst, Frederik Hendrik and Amalia, 1640s. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-874&lang=en>.

P. Van Hillegaert, Prince Maurice accompanied by the king and queen of Bohemia, 1620s. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-452&lang=en>.

C. Visscher, Funeral Maurice of Nassau, 1625. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=RP-P-OB-76.717&lang=en>

D. van Delen, Family portrait in front of the burial monument William of Orange in Delft, 1645.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-2352&lang=en>.

J. Steen, Adolf and Catharina Croeser, 1655. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-4981&lang=en>.

W. Van der Valckert, Regentessen of the leper asylum, 1620s. Rijksmuseum

Available online at

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-C-419&lang=nl>.

J. De Baen, The mutilated bodies of Johan and Cornelis de Witt, 1670s.

Rijksmuseum

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-15&lang=nl>.

Religious toleration

Texts:

Alastair Duke, Anton van der Lem, *The Dutch Revolt. Sources*. Leiden University Library: [State of the Reformed Churches in the Countryside around Dordrecht](#), 24 April 1582; [The 'Unreformed' State of the Countryside: the Experiences of a Calvinist Minister at Zoetermeer](#), 6 July 1586; [A Visitation of the Reformed Churches in the Classis of Dordrecht](#), May - June 1589; [The Dilemma of a Reformed Minister with a Rural Charge](#), 3 May 1602; [Religious Conditions in the Province of Utrecht](#), July 1606.

Available online:

<http://dutchrevolt.leiden.edu/english/sources/Pages/default.aspx>

Sir William Temple, *Observations upon the United Provinces of the Netherlands*, ed. George Clark. Oxford: Clarendon Press, 1972, pp. 98-107.

Numerous copies available

Herbert H. Rowen, transl. and ed., *The Low Countries in Early Modern Times*. London: Macmillan, 1972, pp. 127-42

Numerous copies available

Visual material:

Anonymous, *Vrede maant de kerken to verdraagzaamheid*, 1620s.

Rijksmuseum.

Available online at

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-4152&lang=en>.

Rembrandt, *Staalmeesters*, 1666. Rijksmuseum.

Available online

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-C-6&lang=en>.

Adriaan van de Venne, *Zielenvisserij*, 1614. Rijksmuseum.

Available online http://www.rijksmuseum.nl/aria/aria_assets/SK-A-447?lang=en

Pieter Saenredam, *Church Assendelft*, 1649. Rijksmuseum.

Available online

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-C-217&lang=en>.

Romeyn de Hooghe, *Portuguese Synagogue*, 1670s.

Available online:

http://upload.wikimedia.org/wikipedia/commons/7/7e/Hooghe_De_portugese_synagoge.jpg.

Interior 'Ons lieve heer op Solder'.

Available online: <http://www.opsolder.nl/>.

Art and Commerce

Texts:

‘Inventory of movable goods from Vermeer’s estate’; ‘Inventory of the estate and property due to Jacobus Abrahamsz. Dissius’. In: John Michael Montias, *Vermeer and his Milieu: A Web of Social History*. Princeton: Princeton University Press, 1989, pp. 339-44 and 359.

**Copies available in Bodleian, History Faculty, Sackler, Ruskin
Johan van Beverwyck, *Schat der Gesondheyt*. Dordrecht, voor Mathias Havius, by Hendrick van Esch, 1636. In: Julie Berger Hochstrasser, *Still Life and Trade in the Dutch Golden Age*. 280-284.**

**Copies available in History Faculty, Sackler.
William Sanderson, *Graphice. The Use of Pen and Pensil*. London, 1658. Pp. 6-27.[Bod: Douce S 284]**

**Available via EEBO
Feltham, O., *A Brief Character of he Low-Countries under the States. Being Three Weeks’ Observation of the Vices and Virtues of the Inhabitants*. London, 1652.
[Bod: Harding A 58 (9)]**

**Available via EEBO
Peter Mundy, *The Travels of Peter Mundy in Europe and Asia, 1608-1667*, vol. 4 *Travels in Europe, 1639-1647*, ed. Rochard Carnac Temple. London: 1925, 70-71.**

**Numerous copies available
Samuel van Hoogstraten, *Introduction to the Academy of Painting; or, The Visible World*. Rotterdam, 1678. In: *Art in Theory 1648-1815: An Anthology of Changing Ideas*. Ed. Charles Harrison, Paul Wood and Jason Gaiger. Oxford: Blackwell Publishers, 2000. pp. 273-280.**

**Numerous copies available
Gerard de Lairesse, *The Great Book on Painting*, ‘Book XI. Of Still Life’. In: *Art in Theory 1648-1815: An Anthology of Changing Ideas*. Ed. Charles Harrison, Paul Wood and Jason Gaiger. Oxford: Blackwell Publishers, 2000. pp. 305-7.**

**Numerous copies available
Roger de Piles, *The Principles of Painting*, ‘Preface: On the Idea of Painting’. In: *Art in Theory 1648-1815: An Anthology of Changing Ideas*. Ed. Charles Harrison, Paul Wood and Jason Gaiger. Oxford: Blackwell Publishers, 2000. pp. 308-11.**

Numerous copies available

Visual material:

Dolls’ House of Petronella de la Court, 1670-90, Utrecht, Centraal Museum.

Anonymous, Still Life with Herring, 1650-75. Ashmolean Museum.

Hendrick Andriessen, Vanitas Still Life with a Mask, c. 1640. Oxford, Ashmolean Museum

Available online:

<http://www.ashmolean.org/php/makepage.php?db=wapaintings&view=llisti>

- [&all=&arti=andriessen&titl=&mat=&prov=&sour=&acno=&park=&strt=1&what=Search&cpos=1&s1=artist&s2=mainid&s3=&dno=25](#).
- Jacob van Campen, *Part of Frederik Hendrik's Triumphal Procession, with Goods from the East and West Indies*, 1648, Huis ten Bosch, The Hague.
(Hochstrasser, 264)
- Joseph de Bray, *Praise of the Pickled Herring*, 1656. Dresden, Staatliche Kunstsammlungen. ARTSTOR
- Elias van der Broek, *Still Life with a Snake*, c. 1665. Oxford, Ashmolean Museum
Available online:
<http://www.ashmolean.org/php/makepage.php?db=wapaintings&view=llisti&all=&arti=broeck&titl=&mat=&prov=&sour=&acno=&park=&strt=1&what=Search&cpos=2&s1=artist&s2=mainid&s3=&dno=25>
- Albert Eckhout, *Cannibal Woman from Brazil*, ca. 1641, part of a series of 26 paintings, National Museet, Copenhagen. ARTSTOR
- Albert Eckhout, *West African Woman with Child*, ca. 1641, part of a series of 26 paintings, National Museet, Copenhagen. ARTSTOR
- Albert Eckhout, *Still Life with Tropical Fruits; Cannibal Woman from Brazil*, ca. 1641, part of a series of 26 paintings, National Museet, Copenhagen.
ARTSTOR
- Samuel van Hoogstraten, *Perspective Box*, c. 1660. London, National Gallery.
ARTSTOR
- Willem Kalf, *Still Life with Oriental Rug*, c. 1660, Oxford, Ashmolean Museum.
Available online:
<http://www.ashmolean.org/php/makepage.php?db=wapaintings&view=llisti&all=&arti=kalf&titl=&mat=&prov=&sour=&acno=&park=&strt=1&what=Search&cpos=1&s1=artist&s2=mainid&s3=&dno=25>
- Gabriel Metsu, *A Woman Reading a Letter*, ca. 1662, Dublin, National Gallery of Ireland ARTSTOR
- Jan Miense Molenaer, *Selfportrait with the Artist's Family*, c. 1635, Rijswijk/Amsterdam, Instituut Collection. ARTSTOR
- Abraham Mignon, *Interior with a Still Life*, c. 1660, Oxford, Ashmolean Museum.
Available online:
<http://www.ashmolean.org/php/makepage.php?db=wapaintings&view=llisti&all=&arti=mignon&titl=&mat=&prov=&sour=&acno=&park=&strt=1&what=Search&cpos=1&s1=artist&s2=mainid&s3=&dno=25>
- Adriaen van der Spelt and Frans van Mieris, *Flower Garland with Curtain*, 1658. Art Institute of Chicago. ARTSTOR
- Hendrick Sorgh, *Portrait of Jacob Bierens and his Family*, 1663, The Netherlands Institute of Cultural Heritage. ARTSTOR
- Jan Vermeer, *The Allegory of Painting*, 1665-66. Vienna, Kunsthistorisches Museum. ARTSTOR

Jan Vermeer, *Officer and Laughing Girl*, 1655-60. New York, Frick Collection.
ARTSTOR

Johannes Verspronck, *Boy Asleep in a High Chair*, c. 1664. Heidi Shafranek,
Irvington, New York. ARTSTOR

Gerrit van Vucht, *Breakfast Piece with a Ham*, c. 1660. Oxford, Ashmolean
Museum. ARTSTOR

Emmanuel de Witte, *Family in an Interior*, 1678. Munich, Alte Pinakothek.
ARTSTOR

Emanuel de Witte, *Adriana van Heusden and her Daughter at the new Fishmarket
in Amsterdam*, 1661-63. National Gallery, London.

Available online: <http://www.nationalgallery.org.uk/paintings/emanuel-de-witte-adriana-van-heusden-and-daughter-at-the-fishmarket>

Rembrandt

Texts:

Anton Houbraken, 'Life of Rembrandt', in: *Lives of Rembrandt*, trans. Charles
Ford. London: Pallas Athene, 2008.

No currently available in Oxford

Visual Material

Rembrandt, *Self-portrait in a cap, open mouth*, 1630

<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>v=brow&sec=&dtn=20&cpa=6&rpos=114>

Rembrandt, *Self-portrait in heavy fur cap: bust*, 1631

<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>v=brow&sec=&dtn=20&cpa=4&rpos=63>

Rembrandt, *The Anatomy Lesson of Dr Nicolaes Tulp*, 1632, Mauritshuis, The
Hague (on loan, Rijksmuseum Amsterdam) ARTSTOR

Rembrandt, *Self-portrait wearing a soft cap: full face, head only*, 1634

<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>v=brow&sec=&dtn=20&cpa=2&rpos=38>

Rembrandt, *Saskia as Flora*, 1635, National Gallery, London.

<http://www.nationalgallery.org.uk/paintings/rembrandt-saskia-van-uylenburgh-in-arcadian-costume>

Rembrandt, *Self-portrait with Saskia*, 1636

<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>v=brow&sec=&dtn=20&cpa=9&rpos=176>

Rembrandt, *Adam and Eve*, 1638

<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>v=brow&sec=&dtn=20&cpa=10&rpos=195>

Rembrandt, *The death of the Virgin*, 1639

<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>v=brow&sec=&dtn=20&cpa=11&rpos=208>

- Rembrandt, after Raphael, *Portrait of Baldassare Castiglione*, 1639, Vienna, Graphische Sammlung Albertina. ARTSTOR
- Rembrandt, *Self Portrait*, 1640, National Gallery, London.
<http://www.nationalgallery.org.uk/paintings/rembrandt-self-portrait-at-the-age-of-34>
- Rembrandt, *The Nightwatch*, 1642. Rijksmuseum, Amsterdam. ARTSTOR
- Rembrandt, *Self-portrait drawing at a window*, various stages, 1648.
<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>y=brow&sec=&dtm=20&cpa=3&rpos=46>
<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>y=brow&sec=&dtm=20&cpa=3&rpos=47>
<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>y=brow&sec=&dtm=20&cpa=3&rpos=48>
<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>y=brow&sec=&dtm=20&cpa=3&rpos=49>
- Rembrandt, *The shell (Conus Marmoreus)*, 1650
<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>y=brow&sec=&dtm=20&cpa=3&rpos=59>
- Rembrandt, *Faust*, 1652.
<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>y=brow&sec=&dtm=20&cpa=8&rpos=152>
- Rembrandt, *Christ presented to the people: oblong plate*, 1655
<http://www.ashmolean.org/ash/objects/makedetail.php?pmu=136&mu=155>y=brow&sec=&dtm=20&cpa=10&rpos=181>
- Rembrandt, *The Oath of Claudius Civilis*, 1661. Stockholm, Nationaalmuseum. ARTSTOR
- Rembrandt, *The Jewish Bride*, 1667. Rijksmuseum, Amsterdam . ARTSTOR
- Rembrandt, *Self Portrait*, 1669, National Gallery, London
<http://www.nationalgallery.org.uk/paintings/rembrandt-self-portrait-at-the-age-of-63>.
- Rembrandt, *Self Portrait with Two Circles*, c. 1665, London, Kenwood House. ARTSTOR
- Rembrandt, *Self Portrait*, Boston, Museum of Fine Arts. ARTSTOR
- Rembrandt, *Self Portrait, Leaning on a Stone Wall*, 1639. London, British Museum, ARTSTOR.

The Dutch in the world

Texts:

Herbert H. Rowen, transl. and ed., *The Low Countries in Early Modern Times*. London: Macmillan, 1972, pp. 144-9; 149-57; 157-62; 170-5; 226-32.

Numerous copies available

Sir William Temple, *Observations upon the United Provinces of the Netherlands*, ed. George Clark. Oxford: Clarendon Press, 1972, pp. 108-126.

Numerous copies available

E.B. O’Gallaghan, ed., *Documents Relative to the Colonial History of the State of New York*. Volume I. Albany: Weed, 1856, pp. 39-40; 62-68; 106; 379-80; 619-25.

Available online via Google Books:

http://books.google.co.uk/books?id=oC0OAAAAQAAJ&pg=PR1&dq=documents+relative+to+the+colonial+history+of+new+york+volume+I&hl=en&ei=UyYjTZGyLYezhAfbzeSmAg&sa=X&oi=book_result&ct=result&resnum=5&ved=0CDwQ6AEwBA#v=onepage&q=documents%20relative%20to%20the%20colonial%20history%20of%20new%20york%20volume%20I&f=false

Gerrit de Veer, *The true and perfect description of three voyages so strange and woonderfull, that the like hath neuer been heard of before: done and performed three yeares, one after the other, by the ships of Holland and Zeland, on the north sides of Norway, Muscouia, and Tartaria, towards the kingdomes of Cathaia & China; shewing the discoverie of the straights of Weigates, Noua Zembla, and the countrie lying vnder 80. degrees; which is thought to be Greenland: whereneuer any man had bin before: with the cruell beares, and other monsters of the sea, and the vnsupportable and extreame cold that is found to be in those places. ...*, London, 1609.

STC (2nd ed.) / 24628

Available via EEBO.

John Ogilby, [Arnoldus Montanus], *America : being the latest, and most accurate description of the new vworld containing the original of the inhabitants, and the remarkable voyages thither, the conquest of the vast empires of Mexico and Peru and other large provinces and territories : with the several European plantations in those parts : also their cities, fortresses, towns, temples, mountains, and rivers : their habits, customs, manners, and religions, their plants, beasts, birds, and serpents : with an appendix containing, besides several other considerable additions, a brief survey of what hath been discover'd of the unknown south-land and the arctick region : collected from most authentick authors, augmented with later observations, and adorn'd with maps and sculptures / by John Ogilby ...* (London, 1671) pp. 168-182.

Wing / O165

Available via EEBO

John Skinner, *A true relation of the vniust, cruell, and barbarous proceedings against the English at Amboyna in the East-Indies, by the Neatherlandish gouernour and councel there ...* (London, 1624).

STC / 7452.

Available via EEBO.

Anon., *The Hollanders declaration of the affaires of the East Indies. Or A true relation of that which passed in the Ilands of Banda, in the East Indies: in the yeare of our Lord God, 1621. and before* (London, 1622).

STC / 13598.

Available via EEBO.

John Crouch, *Belgica caracteristica, or, The Dutch character being nevvs from Holland : a poem / by John Crouch* (London, 1665).

Wing / C7291.

Available via EEBO.

Elkanah Settle, *Insignia Bataviae, or, The Dutch trophies display'd being exact relations of the unjust, horrid, and most barbarous proceedings of the Dutch against the English in the East-Indies ...* (London, 1688).

Wing / S2696.

Available via EEBO.

Visual material:

W. Van de Velde, *The Amsterdam Harbour, 1680s*. Amsterdam Historical Museum.

Available online:

[http://commons.wikimedia.org/wiki/File:The_IJ_at_Amsterdam_with_the_fo_rmer_flagship_%27Gouden_Leeuw%27_\(Willem_van_de_Velde_II\).jpg](http://commons.wikimedia.org/wiki/File:The_IJ_at_Amsterdam_with_the_fo_rmer_flagship_%27Gouden_Leeuw%27_(Willem_van_de_Velde_II).jpg)

A. Beeckman, *Batavia Castle, 1650s*. Rijksmuseum.

Available online: http://www.rijksmuseum.nl/aria/aria_assets/SK-A-19?lang=en&context_space=&context_id.

David de Meyne, *Bird's eye view of Amboyna, 1617*. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-4482&lang=en>.

Anonymous, *Praying family, 1627*. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-4469&lang=en>.

Jacob Coeman, *Portrait of Pieter Cnoll and his family, 1665*. Rijksmuseum.

Available online:

<http://www.rijksmuseum.nl/collectie/zoeken/asset.jsp?id=SK-A-4062&lang=en>.

Revised SS 21: Art and its Public in France, 1815-67

Course Description:

This Special Subject is designed to enable you to study a wide range of artistic production in France in the period from the post-Napoleonic restoration to the

international exhibition in Paris of 1867. This is an exciting period, in which most of the contours of French artistic life were subject to debate, and in which artists responded closely to contemporary political and social developments. In turn, reviews of salon exhibitions and art criticism in general provided a context for lively discussion of aesthetic and ideological concerns. The role of the state – as patron and arbiter of artistic production – was contested, as were the structures of artistic education; a series of political revolutions was refracted in visual culture; urbanisation raised questions about landscape and the relations between town and country, and provided new theatres for visual display.

Our principles of selection of texts and images have been the following: we have wanted, so far as possible, to choose substantial texts with which you can engage from different angles. Delacroix's journal and Baudelaire's critical writings are intended as overarching sources, with relevance to all seven of the themes into which we have divided the course. Both of these central texts are prescribed in English; the other texts are set in French. As a result of Francis Haskell's work, the Department of the History of Art and the Sackler Library together contain an unrivalled collection of salon criticism and other primary material, as well as an extensive body of high-quality black and white photographs of paintings and sculptures of the period, from which you can work. You will have CDs containing all the prescribed images and other related images, as a 'virtual gallery' from which to work. You are also encouraged to go to see many of the relevant original works, many of which are in Paris, Lille or London, and are thus relatively easily accessible. The Print Room of the Ashmolean is also an important resource.

Prescribed Texts:

Art and the State

Texts:

Journal of Eugène Delacroix: a selection, edited with an introduction by Hubert Wellington, translated by Lucy Norton (Oxford: Phaidon, 1951; 1980 edn)
Philippe de Chennevières, *Souvenirs d'un directeur des Beaux-Arts*, Paris, Aux Bureaux de l'Artiste, 1883-89: part 1, pp. 1-20; 34-52; 79-98; part 2, pp. 1-19; 34-35; 53-68; 83-117; part 3, pp. 1-18; 30-104; part 4, pp. 1-30; 42-75; 119-159.

Images:

Ingres, *The Vow of Louis XIII*; *Christ Giving the Keys to St Peter*; *The Apotheosis of Homer*; *The Martyrdom of Saint Symphorian*; *The Apotheosis of Napoleon*.

Abel de Pujol, *St Stephen Preaching*; Chapel of St Roch, Saint Sulpice; *Egypt saved by Joseph* (ceiling, Louvre).

Delacroix, *Dante and Virgil*; *Christ in the Garden of Olives*; *Liberty on the Barricades* [cf 1848]; *Jacob and the Angel*; *Heliodorus*; *The Capture of Constantinople*.

Horace Vernet, *Louis-Philippe et ses fils*; *The Battle of Jemmapes*; *The Barricade of Clichy* [cf 1848]; *The Battle of Iéna*; *The Battle of Montmirail*; *The Battle of Hanau*.

Ary Scheffer, *St Thomas Aquinas*; *The Battle of Tolbiac*.

Couture, Lady Chapel at St Eustache, Paris; *The Enrolment of Volunteers*.

Bouguereau, *Napoleon III with Flood Victims at Tarascon*.
Chasseriau, *Defence of the Gauls*.
Antigna, *Napoleon III Visiting Flood Victims*.
Corot, *Baptism of Christ*.
Aligny, *Baptism of Christ*.
Millet, *The Winnower; Harvesters (Ruth and Boaz)*.
Rousseau, *Allée de châtaigniers*.
Delaroche, *Hemicycle of the Ecole des Beaux-Arts*.
Meissonier, *Souvenir of Civil War; Napoleon III at Solferino*.
Leon Cogniet, *St Stephen Visiting the Sick*.
Heim, *Distribution of Prizes at the Salon of 1824; The Martyrdom of St Cyr and St Juliet*.

Landscape

Texts:

Charles Baudelaire, 'Salon de 1859', in *Curiosités Esthétiques: l'Art Romantique, et autres oeuvres critiques*, Paris, Garnier Frères, 1962, pp. 305-396.
Jean-Baptiste Deperthes, *Théorie du paysage, ou: Considérations générales sur les beautés de la nature que l'art peut imiter*, Paris, Lenormant, 1818. 544 pp.

Images:

Aligny, *Prometheus; Quarry; Monk at Prayer*.
Michallon, *Theseus and the Centaurs; Ruins of Taormina; View of Frascati; The Oak and the Reed; Democritus*.
Daubigny, *Optevoz; Harvest Waggon*.
Corot, *Pont de Narni; Ville d'Avray; Chartres; Dance of Nymphs; Silenus; Souvenir of Mortefontaine; Monsieur and Madame Bison; Destruction of Sodom; The Colosseum; Lago di Piediluca; Narni; The Quarry of Fontainebleau; Four Times of Day*.
Millet, *Angelus; Gleaners; Daphnis and Chloe; Peasant Family; Man with a Hoe; Shepherdess Knitting; New-Born Calf; Man Grafting a Tree*.
Léopold Robert, *The Return from the Fête of the Madonna dell'Arco; The Return of Harvesters from the Pontine Marshes; A Wounded Brigand*.
Schnetz, *Sainte Geneviève Distributing Alms; The Childhood of Sixtus V*.
Rousseau, *Descente de vaches; Les Hêtres; Forest of Fontainebleau, Morning; Les Gorges d' Apremont; Forêt en Hiver*.
Jules Breton, *Gleaners; Recall of the Gleaners; Fire in Haystack; Blessing the Wheat*.
Legros, *L'Ex-Voto*
Rosa Bonheur, *Labourage nivernais; Horse Fair; Self-Portrait*.
Antigna, *Forced Halt*.
Courbet, *Bathers; River Valley (Ashmolean)*.
Paul Flandrin, *Flight into Egypt; Landscape near Marseilles*.

1848

Texts:

- Champfleury, *Histoire de la caricature moderne*, Paris, E.Dentu, 1882. 522 pp.
Baudelaire, 'Quelques caricaturistes français', in *Curiosités Esthétiques: l'Art Romantique, et autres oeuvres critiques*, Paris, Garnier Frères, 1962, pp. 265-289.
Etienne-Jean Delécluze, 'Concours national', 2 mai 1848, *Journal des Débats*, 2 mai 1848, in Marie-Claude Chaudonneret, *La Figure de la République: le concours de 1848*, Paris, Réunion des Musées Nationaux, 1989, pp. 139-143.
Gustave Courbet, *Lettre à Alfred Bruyas*, c. October 1853, in James Rubin, *Realism and Social Vision in Courbet and Proudhon*, Princeton, N.J., Princeton University Press, 1988, pp. 105-109.

Images:

- Courbet, *After Dinner at Ornans; Burial at Ornans; Peasants of Flagey; Self-Portrait at Ste Pélagie; Still Life with Apples; Stonebreakers*.
Millet, *The Winnower; Harvesters (Ruth and Boaz)*.
Daumier, *La République; Silenus, Ecce Homo*; plates for *L'Association Mensuelle* (lithographs).
Hippolyte Flandrin, *La République*; frieze in St Vincent de Paul (Paris); murals at St Germain des Près (Paris); *Portrait of Napoleon III*.
Delacroix, *Liberty on the Barricades*.

The Education of the Artist

Texts:

- Amaury-Duval, *l'Atelier d'Ingres*, Paris, Edition Crès et Cie, 1924. 240 pp.
Louis Vitet, *A propos de l'enseignement des arts du dessin: débats et polémiques* (1863), Paris, Ecole Nationale des Beaux-Arts, 1984, pp. 29-65.
Journal of Eugène Delacroix: a selection, edited with an introduction by Hubert Wellington, translated by Lucy Norton (Oxford: Phaidon, 1951; 1980 edn)

Images:

- Géricault, *Head of a Kleptomaniac*.
Meissonier, *Painter at Work*.
Courbet, *Self-Portrait as a Wounded Man*.
Daumier: lithographs, *Histoire Ancienne*, Delteil nos 925, 930, 947, 949.
Decamps, *Defeat of the Cimbri*.
Heim, *Destruction of Jerusalem*.
Chassériau, *Tepidarium*.
Gérome, *Cock Fight*.
Hippolyte Flandrin, *Theseus recognized by his father; Jeune homme assis*.
Baudry, *Zenobia discovered*.
Bouguereau, *Zenobia discovered; Triomphe du martyre*.
Couture, *The Realist*.
Cabanel, *Death of Moses*.

Exhibitions and Critics

Texts:

A.H. Kérairy, *Annuaire de l'école française de peinture: ou, lettres sur le salon de 1819*, Paris, Maradan, 1820.

Stendhal, *Salon de 1824*, in *Mélanges d'art*, Paris, le divan, 1932, pp. [4]-152.

Théophile Gautier, *Les Beaux-Arts en Europe*, 2 vols., Paris, M. Lévy Frères, 1855. 633 pp.

Images:

Biard, *4 o'clock at the Salon*.

Gérome, *Le Roi Candaule; Prayer on Housetop*.

Gericault, *The Raft of the Medusa; The Race of the Riderless Horses*.

Daguerre, *Holyrood*.

Scheffer, *Paolo and Francesca; Souliot Women; Christ consolator; Augustine and Monica; Eberhard le larmoyeur*.

Horace Vernet, *The Wounded Trumpet Player; The Arab Tale-Teller; Joseph and his Coat*.

Cabanel, *The Birth of Venus*.

Ingres, *La Source; Raphael and the Fornarina*.

Delaroche, *Cromwell; The Princes in the Tower; Bonaparte Crossing the Alps; Jane Grey; Joan of Arc; Richelieu and Cinq-mars; The Death of Mazarin*.

William Haussoullier, *La Fontaine de Jouvence*.

Delacroix, *Marino Faliero; Missolonghi; Women of Algiers; Death of Marcus Aurelius; Sultan of Morocco and his Bodyguard; Ovid among the Scythians; Two Foscare; Lion Hunt; Death of Sardanapalus; A Jewish Wedding*.

Courbet, *Studio of the Artist*.

Antigna, *The Fire*.

Manet, *Le Déjeuner sur l'Herbe*.

Art and the City

Texts:

The Painter of Modern Life, and other Essays by Charles Baudelaire, tr. and ed. by Jonathan Mayne (Phaidon, 1964; 1995 edn)

Théophile Gautier et al, *Paris et les Parisiens au XIXe siècle*, Paris, Morizot, 1856. 461 pp.

Ernest Lacan, 'Les diverses applications de la photographie aux beaux-arts et aux sciences', *Esquisses photographiques*, Paris, Grassart, 1856, pp. 18-46.

Images:

Manet, *Musique aux Tuileries; L'Exposition universelle; Le Ballon (lithograph); The Old Musician; Le Balcon; Le Buveur d'Absinthe; Olympia; Portrait of Emile Zola; Portrait of Charles Baudelaire (etching)*.

Charles Meryon, Delteil and Wright, *Catalogue raisonné*, 23, 24, 31, 34(5).

Gustave Doré, *Les Plaisirs champêtres*.

Constantin Guys, *Standing Soldiers; Coaches in the Park; Meeting in the Park*;

Spanish Girls on Balcony.

Charlet, *The Speech.*

*Nadar and Adrien Tournachon, Pierrot photographs, plates 6-20 in Maria Morris
Hambourg, Françoise Heilbrun, Philippe Néagu, Nadar, New York, Metropolitan
Museum of Art, 1995.*

Daumier, *Nadar élevant la Photographie à la hauteur de l'Art* (lithograph).

SS 29: Britain from the Bomb to the Beatles: gender, class, and social change, 1945-1967 (New Subject)

Course description:

This course focuses on social change in postwar Britain with particular reference to working-class people and women. The postwar years were long perceived to be a dull period of normality between the upheaval of war and the radical politics of the late 1960s, peopled by affluent workers and happy housewives who enjoyed economic security and low divorce rates. This appearance of 'normality' is deceptive: a way of life often presented as 'traditional' lasted for just two fleeting decades, in which men were able to be reliable breadwinners, women were able to choose domesticity over paid work, and routes up the social ladder became easier to find. Yet Britain's New Jerusalem seethed with ambition and discontent. These were years of mass migration and mobility: from Commonwealth countries to 'Mother' England; from slums to new towns; from the bottom of the social ladder to a new intelligentsia of writers, film-makers, actors and artists whose work celebrated their humble roots. They were years when women's magazines championed the housewife while women entered work in ever-increasing numbers; when social mobility increased while the working-class hero became a star of stage and screen; and when, despite new educational opportunities, teenagers were identified as hedonists and hooligans.

You will engage with the exciting, emerging historiography on these subjects, but there remains plenty of scope for original investigation. Many of our sources are autobiographies and memoirs. Parliamentary papers, social surveys novels, films, and plays to place these personal accounts in a broader political, economic, and cultural context. In doing so, you will be able to examine the changing relationship between the individual, the state, and society in postwar Britain, and consider what this tells us about the place of the working class, and of women, in modern history.

Prescribed texts:

Useful resources

The following are available through OXLIP and OXLIP+:

Mass Observation Archive

Newspapers, including the *Guardian* and the *Times*

Parliamentary Debates (Hansard)

Parliamentary Papers

TOPIC ONE: AUSTERITY, SPIVS, AND SOCIETY, 1945-1955

Autobiography:

Hoggart, Richard, *The Uses of Literacy*, ch. 2 'Landscape with Figures'.

Social surveys:

Rowntree, Benjamin Seebohm, and G. Lavers, *Poverty and the Welfare State* (London, 1951), pp. 26-36.

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