

**Centre for  
Medieval & Renaissance Studies  
Oxford**



**Schedule of Courses  
2010–2011**

2-8 TUTORIALS

**AUTUMN SEMESTER**

9-10 INTEGRAL I

10-12 SEMINARS

**SPRING SEMESTER**

12-13 INTEGRAL II

14-15 SEMINARS

**Website: [www.cmrs.org.uk](http://www.cmrs.org.uk)**

# TUTORIAL COURSES

## ARCHAEOLOGY

- ARC/1 Archaeology & Prehistory.** Archaeology has an arsenal of methods and theories with which to explore prehistoric peoples. Drawing on world-wide examples, this course explores the ways in which archaeological data is acquired and analysed as a means of surveying the structures and evolution of societies without writing.
- ARC/2 Archaeology of Britain, I: Antiquity to High Middle Ages.** Britain in this period was settled by Neolithic and Bronze Age peoples, Celts, Romans, Saxons, Scandinavians and Normans. This course investigates the picture of their lives gained from modern archaeology. We also explore the theory and practice of how material evidence relates to written sources.
- ARC/3 Archaeology of Britain, II: Late Middle Ages & Renaissance.** Our knowledge of life in Britain from the 14th to the 16th centuries has been greatly enlarged by modern archaeology and from the close study of surviving towns, villages and buildings. We thus explore the contribution that a study of material culture can make to the understanding of societies which have writing.
- ARC/4 Archaeology of Britain, III: Into the Modern World.** In the period from c. 1600 to 1850, Britain was transformed into a recognisable complex, modern society. This course explores how a wide range of archaeological techniques and theory can elucidate these changes in countryside and town, and how this evidence relates to that drawn from written sources.
- ARC/5 The Atlantic World, c. 1460-1830.** By using textual and material remains to gain an overview of the Atlantic world in a crucial era, this course connects the artificially separated histories of Europe, Africa and the Americas, and thus shows how their most important developments can only be understood in the context of the Atlantic world as a whole.

## ART HISTORY

- ART/1 Greece and Rome.** The classical language of form, proportion and ornament is studied first in the elegant temples and theatres of ancient Greece, and later in the urban architecture of the Roman world. The Graeco-Roman aesthetic is illustrated through the media of sculpture, ceramics and wall-painting.
- ART/2 Early Christian Art.** From the Roman catacombs to the public buildings of the 6th century, Christians adopted and adapted the media and conventions of Classical art evolving a new and dynamic artistic language, and creating some of the world's great works of art. This course explores these developments through a detailed examination of specific examples.

- ART/3 Byzantine Art & Architecture.** By studying mosaics, icons, manuscripts, buildings and other works of art in context, this course traces the Byzantine achievement in art and architecture from late antiquity to the Fourth Crusade, observing the transformation of the classical tradition into a distinctively Eastern Christian art.
- ART/4 Carolingian and Romanesque Art and Architecture.** An examination of the genesis, development and transformation of Romanesque art and architecture from the Carolingian Renaissance to Gothic's 12th-century arrival.
- ART/5 Gothic Art & Architecture.** Famed for soaring arches, rich stained glass, fine sculpture, stunning manuscripts and elaborate wall-paintings, Gothic spread throughout Europe from the mid-12th century. This course traces developments down to the 15th century with particular reference to France and England.
- ART/6 Early Italian Renaissance.** Between 1300 and 1500 Italians such as Giotto, Brunelleschi, Donatello, Fra Angelico, Masaccio, Alberti, Michelozzo and Botticelli began the Renaissance transformation of architecture, painting and sculpture. This course traces that transformation, concentrating on the 15th century.
- ART/7 Italian High Renaissance.** Sixteenth-century Florence, Rome and Venice are rightly renowned for their riches of architecture, sculpture and painting. With particular attention to Leonardo, Michelangelo, Raphael, Palladio and Titian, this course examines that wealth and the Mannerist reaction to it.
- ART/8 Renaissance in the North.** A study of the flowering of German, French, English and Flemish art in the 15th and 16th centuries. Artists studied include Jan van Eyck, Rogier van der Weyden, Hieronymus Bosch, Albrecht Dürer and Pieter Bruegel.
- ART/9 Rembrandt and the Dutch School.** Extraordinary for its various intense visions of human nature, landscape and light, the painting of 17th-century Dutch artists like Rembrandt, Vermeer and Ruisdael, along with its historical and cultural context, repays detailed attention in this course.
- ART/10 Baroque Art and Architecture.** A study of the impact of the Counter-Reformation on the style of art, sculpture and architecture, with special attention to Tintoretto, Caravaggio, Bernini, Borromini, El Greco and Velazquez.
- ART/11 English Architecture, 1530-1790.** A study of the development of architectural style and building practice from Henry VIII to George III, with examples from town and country houses, palaces, cathedrals and collegiate buildings. Emphasis is given to the work of Smythson, Jones, Wren, Vanbrugh, Hawksmoor and Adam.

- ART/12 Painting in Britain, 1530–1790.** This course studies the development and flowering of British painting, and the work and influence of foreign-born painters. Artists might include Holbein, Hilliard and Oliver, Van Dyck, Lely, Kneller, Hogarth, Reynolds and Gainsborough.
- ART/13 Architecture and Painting in Britain, 1790–1850.** This course explores British architecture and painting in the Romantic era and the early industrial revolution. Architects include Soane, Nash, Barry and Pugin; painters, Constable, Turner, Blake, Palmer and Lawrence.
- ART/14 Art of the Garden.** This course studies the history of gardens and parks in Europe from the Middle Ages to the early 19th century. Topics include: castle gardens, monasteries and colleges; Physick and Botanic gardens; the formal park; the classical style of the 18th century; the English tradition of Brown and Repton.
- ART/15 Art in the Enlightenment: Classic to Romantic.** The course examines the flourishing of the Fine Arts in the 18th century, exploring such masters as Canaletto, Friedrich, David, Greuze, Watteau and Ingres.
- ART/16 Architecture and Painting in the Victorian Age.** This course traces the development of British architecture and painting from 1850 to 1901. The works of G.G. Scott, Butterfield, Pearson, the Pre-Raphaelites, Landseer and Leighton are considered, as well as the influence of Pugin, Ruskin and Morris.
- ART/17 Negotiating Antiquity.** For more than 500 years and for artists as diverse as Michelangelo, Rubens, Cezanne and Picasso, classical art has been one of the fundamental ‘givens’. Some sought models in antiquity, others denounced its influence, few ignored it. This course explores these debates through examining key moments in art and writing about art.
- ART/18 Images of Oxford.** Oxford has a unique assemblage of paintings, sculptures, buildings and *objets d’art*, including the oldest surviving purpose-built museum in the world. This course uses these resources to explore central issues and themes in the history of art and architecture, of collecting and museums. It also asks how they affect the ‘construction’ of Oxford.

## GENDER STUDIES

- GST/1 Gender & History.** Recent scholars have increasingly made a gendered reading of history; this course samples and assesses the success of these approaches while exploring the nature, development and contestation of societies’ gender norms, leading models of change, and key methodological issues. Issues include work, political change, religion, culture and sexuality.

- GST/2 Women & Literature in the Middle Ages.** We examine the presentation of women in poetry, prose and drama, from the Virgin Mary to the Wife of Bath, and study the writings of Héloïse, Margaret Paston, Margery Kempe, Julian of Norwich and Christine de Pisan.
- GST/3 Deviance, Sexuality & Social Order in Medieval Europe.** Medieval western Christendom saw the evolution of a remarkable set of gendered social norms, and (arguably) of increasingly restrictive means of maintaining them. This course uses insights drawn from a range of disciplines to explore medieval attitudes to gender, sexuality, and ‘outsiders’.
- GST/4 Women & Literature in the Renaissance.** The main focus is on English literature and its background, with reference to the continent. Writers include the poet and translator Mary Sidney, Mary Wroth, poet and playwright, and poet Aemilia Lanyer.
- GST/5 The Family, Sex & Marriage in England, 1500–1700.** This course explores the economy of gender norms in early modern England, concentrating on family life. It asks how far they altered with social change and religious upheaval, and whether a new synthesis emerged.
- GST/6 Women and Literature: Restoration to Enlightenment.** The expanding role of women in the modernizing genres of poetry, drama, fiction, journals and memoirs is studied through important practitioners like Aphra Behn, Mary Wortley Montagu, Hannah More, Joanna Baillie, Maria Edgeworth and Ann Radcliffe.

*Please Note: GST/1, GST/3 and GST/5 may also be taken for HISTORY credit. GST/2, GST/4 and GST/6 may also be taken for LITERATURE credit.*

## HISTORY

### European History, c. 500–1600

- HST/1 Charlemagne and the Carolingian Renaissance, 768–887.** This course explores the period through the medium of selected primary texts (in translation): correspondence; biography and narrative; educational texts; capitularies; theology; poetry.
- HST/2 Knights, Priests, Peasants.** This course uses primary sources in translation to sketch medieval society, not least the ‘Three Orders’ of ‘labourers, fighters and men of prayer’.
- HST/3 Heresy & Authority in the Middle Ages.** This course looks briefly at the definition of orthodoxy and heresy in late Antiquity and the early Middle Ages, but concentrates on the period from the 11th to the 15th centuries and on the relationship between the growing power of the Church and the spread of heresy.

- HST/4 The Occult Sciences in the Middle Ages: c. 500–1500.** This interdisciplinary course relates magical, astrological and alchemical beliefs and practices to other contemporary cultural forms: religion, philosophy, literature and art. The subject is explored through the study of primary texts in translation and particular attention is paid to the influence of Platonic, Hermetic, Islamic and Kabbalistic ideas and practices.
- HST/5 The Witches of Early Modern Europe.** This course explores the mental, social and religious worlds of early modern Britain and Europe through the beliefs about (and experience of) witches and witchcraft which brought some 40,000 men and women to their deaths.
- HST/6 Culture & Society in Early Renaissance Italy, 1290–1400.** This interdisciplinary course explores life and culture in Italy in the 14th century through an examination of historical, religious, literary and artistic works. Texts include: Dante’s *Divine Comedy*, Petrarch’s *Sonnets* and Boccaccio’s *Decameron*; works of art, Giotto’s Arena Chapel frescoes and Duccio’s *Maestà*.
- HST/7 Culture & Society in Later Renaissance Italy, 1400–1530.** This interdisciplinary course explores Italian life and art in the 15th and early 16th centuries by examining historical, religious, artistic and literary works. These include: Machiavelli, *The Prince*; Castiglione, *The Courtier*; Ficino, *Letters*; the paintings and drawings of Leonardo and Raphael; the architecture and sculpture of Michelangelo.
- HST/8 Culture & Society in Reformation Europe** This interdisciplinary course traces the impact of the Reformation and Counter-Reformation on 16th-century European culture. Texts include: Luther’s *Three Treatises*, Calvin’s *Institutes*, Ignatius Loyola’s *Spiritual Exercises*. Works of art include Michelangelo’s Sistine Chapel.
- European History, c. 500–1600**
- HST/9 Anglo-Saxon England.** An introduction to the political, ecclesiastical and social history of England to the Norman Conquest, using primary sources in translation. These will include Bede, *Beowulf*, Asser’s *Life of Alfred*, the *Anglo-Saxon Chronicle*, as well as law codes and artistic and archaeological material.
- HST/10 England after the Conquest.** An introduction to the political, ecclesiastical and social history of England from the Norman Conquest to Magna Carta through a detailed examination of the principal primary sources for the period in translation. Sources include Orderic Vitalis and William of Malmesbury.
- HST/11 England in the Later Middle Ages: Henry III to Henry VII.** An introduction to the political and social history of England from Magna Carta to the Tudor Settlement, through a detailed examination of primary sources in translation.
- HST/12 England from Reformation to Revolution.** This course explores one of the most turbulent periods of English political, social, religious and economic history (and historiography) from Henry VIII to the ‘Glorious’ Revolution of 1688, making full use of primary sources.
- HST/13 The Imperial Theme.** This course examines advocates and critics of the royal cult in England in the late 16th and 17th century through texts such as Spenser’s *Faerie Queene* and Sidney’s *Arcadia*, and works of art like portraits of Elizabeth I and the stage designs of Inigo Jones.
- HST/14 The Golden Age of the Aristocracy, 1660 to 1832.** The period after the Restoration of 1660 was one of unprecedented power, wealth and display for the English aristocracy. The effects of this on literature, architecture and art is explored through sources such as Locke’s *Second Treatise of Civil Government*, Chesterfield’s *Letters* and Pope’s *The Rape of the Lock*, and buildings including Blenheim, Stowe and Chatsworth.
- HST/15 Liberty & Monarchy in the 17th Century.** A study of the tension in England in the 17th century between absolute monarchy and the liberty of the subject, with particular attention to the relationship between political ideas and political action.
- Europe & Beyond**
- HST/16 Romans & Barbarians, 370-900.** This course traces the crumbling of the Roman Empire under external pressure and from internal weakness; the interaction of ‘barbarian’ and ‘Roman’; the rise and spread of new forms of religion and new religions; and the evolution of barbarian successor states arguably reaching their apogee under Charlemagne (+814).
- HST/17 The Byzantine World, c. 1071-1204.** As it begins with disastrous defeat at Manzikert and ends with a catastrophic sack of Constantinople, it would be easy to characterize this as an era of decline and decay. This course, however, traces a more complex picture including political, military, cultural and religious highs as well as lows in an era when Byzantine history was greatly shaped by interaction with neighbours.
- HST/18 Byzantium 1204-1453: Fragmentation, Union, Destruction.** The capture of Constantinople in 1204 began one of the most fascinating periods of Byzantine history. It saw fragmentation, reunion and ultimately fatal outside threat, but also innovation, revival and heroic struggle. This course traces the Byzantine world through these complex religious, political and cultural developments.
- HST/19 The Crusades.** This course studies the Crusading movement from the background to the First Crusade of 1095, through the establishment of Crusading states, down to the fall of Acre in 1291. It exploits translated Western, Byzantine and Islamic primary sources.

**HST/20 New World Encounters: Voyages of Discovery & their Impact.** This course examines early modern European voyages of discovery and the beginnings of settlement, commerce and cultural interchange, with particular emphasis on the interaction between the Americas and Europe.

## History of Science

**HST/21 Man & the Natural World.** This course traces 'the Scientific Revolution' in the mechanical and life sciences from the 16th to the 19th century using seminal texts.

**HST/22 Copernicus to Newton.** This course traces the development of the European understanding of the natural world from the Renaissance to the 'Scientific Revolution' of the 17th century.

**HST/23 Mathematics I.** This course studies Apollonian geometry, medieval geometrical problems, Renaissance trigonometry, and the beginnings of symbolic algebra with François Viète.

**HST/24 Mathematics II.** A study of key mathematical developments in the 17th century: Galileo, Viète, Descartes and Fermat, and the development of calculus by Newton and Leibniz.

*Please Note: GST/1, GST/3, GST/5, RST/3, RST/6, RST/7, RST/12 to RST/15 may also be taken for HISTORY credit.*

## LANGUAGES

**LAN/1 Greek.** This course, offered at every level, involves the study of grammar, syntax and readings from classical Greek literature.

**LAN/2 New Testament Greek.** A study of the grammar, syntax and vocabulary as set out in J. Duff, *The Elements of New Testament Greek*.

**LAN/3 Classical Latin.** This course, offered at every level, involves the study of grammar, syntax and readings from classical Latin literature.

**LAN/4 Medieval Latin.** A study of the language, based on the reading of a wide selection of medieval Latin prose and verse.

**LAN/5 Introduction to Old English.** A study of the Anglo-Saxon language based on Sweet's *Anglo-Saxon Primer*, reading at least one work of prose and one work of poetry in the original.

**LAN/6 Introduction to Middle English.** This course studies selected verse and prose including: *Patience, Pearl, Sir Gawain and the Green Knight, Piers Plowman, Saints' Lives of the Katherine Group* and/or *Ancrene Wisse*.

**LAN/7 Introduction to Old French.** A study of the language based on the close reading of the *Chanson de Roland* and/or other selected texts.

**LAN/8 Introduction to Middle High German.** An introduction to language and grammar based on a reading of selected texts from Middle High German literature.

*Please Note: CMRS can also offer tuition at any level in the following languages LAN/9 French; LAN/10 German; LAN/11 Italian; LAN/12 Spanish; LAN/13 Russian.*

## LAW

**LAW/1 The English Legal System.** This course is designed to give a grounding in legal thinking generally, and to explore the English system in particular. Topics might include: Common Law and equity, sources of law, precedent, statutory interpretation, the legal profession, the jury, criminal and civil procedure, legal financing.

## LITERATURE

### Medieval Literature

**LIT/1 Old English Literature in Translation.** A wide selection including *Beowulf, The Wanderer, The Seafarer, The Dream of the Rood, The Battle of Maldon*, with some reference to the original language and versification.

**LIT/2 Viking Literature and Culture.** This course studies Viking mythology, heroic legend, history and culture by exploring a wide range of Old Norse and Icelandic literature in translation, including texts from the *Poetic Edda*, Skaldic poetry, Snorri Sturluson's literary treatises, the *Legendary Sagas*, and the *Icelandic Family Sagas*.

**LIT/3 Chaucer.** A study of works from all periods of his life: early dream visions, prose works, *Troilus and Criseyde, The Legend of Good Women, The Romance of the Rose* and *The Canterbury Tales*.

**LIT/4 Art of the Tale.** Medieval literature is rich in short tales, in romance, fabliau and beast-fable. Framed story-collections offered diversity within an overarching fictional unity, also enhancing the meaning of the individual tales. This course studies three major collections – Chaucer's *Canterbury Tales*, Gower's *Confessio Amantis* and Boccaccio's *Decameron* – against a background of sources and analogues such as Aesop's *Fables*, Ovid's *Metamorphoses* and traditional folktales.

**LIT/5 World of Romance.** This course focusses on Middle English texts like *Sir Gawain and the Green Knight*, the metrical romances and Malory's *Morte Darthur*, but also includes readings, in translation, of Old French and Middle High German Arthurian and other romances.

**LIT/6 World of Courtly Love.** A study of the troubadours and Andreas Capellanus, romances of Chrétien de Troyes and Gottfried von Strassburg, *The Romance of the Rose*, love-poems of Dante and Petrarch, Chaucer's dream visions and *Troilus and Criseyde*.

**LIT/7 Medieval Travel Writers.** Medieval people travelled widely, and wrote fascinating accounts of their adventures. There are also many accounts of purely imaginary voyages, and of imaginary kingdoms, peoples and marvels. The choice of texts to be studied will be made in accordance with the student's interests.

### Renaissance Literature

**LIT/8 The English Renaissance I: Wyatt to Spenser.** Poetry and prose written before 1600: More, Wyatt, Sidney, Spenser, Drayton and Shakespeare's sonnets.

**LIT/9 The English Renaissance, II: Donne to Marvell.** Poetry and prose written between 1600 and 1660: Donne, Jonson, Herbert, Marvell and Milton's early poems.

**LIT/10 Shakespeare I.** The histories and comedies: *Richard III, Richard II, Henry IV Parts I and II, Henry V, The Taming of the Shrew, A Midsummer Night's Dream, Twelfth Night, As You Like It.*

**LIT/11 Shakespeare II.** The tragedies and romances: *Romeo and Juliet, Julius Caesar, Hamlet, Othello, King Lear, Macbeth, The Winter's Tale, The Tempest.*

**LIT/12 Milton.** The poet's handling of the traditions of lyric, masque, tragedy and epic, studied through his major works: *Lycidas, Paradise Regained, Samson Agonistes, Nativity Ode, Il Penseroso and L'Allegro, Comus, Areopagitica, Sonnets and Paradise Lost.*

**LIT/13 Renaissance Sonnet.** A study of sonnet-form from translations of Petrarch, to those by Wyatt, Sidney, Spenser, Shakespeare, Donne and Milton.

**LIT/14 Renaissance Tragedy.** Tragic theory in the Renaissance, including a survey of Greek, Latin and French classical tragedy in translation; the various forms of tragedy in Elizabethan theatre.

**LIT/15 Renaissance Epic.** A survey of the epic form from translations of Greek, Latin and Italian epics to *The Faerie Queene* and *Paradise Lost*.

**LIT/16 Renaissance Pastoral Tradition.** This course studies the pastoral tradition in the work of Sidney, Shakespeare, Spenser, Donne, Milton and Marvell.

### Enlightenment to Twentieth Century

**LIT/17 18th-Century Fiction.** A study of the first great English novelists: Defoe, Richardson, Fielding, Smollett and Sterne.

**LIT/18 18th-Century Poetry & Drama.** A study of Vanbrugh, Restoration Comedy, Pope, Gay, Thomson, Johnson, Sheridan, Shenstone, Crabbe, Goldsmith, Collins, Gray and Blake.

**LIT/19 Jane Austen.** A detailed study of all her major novels, with reference to the works she did not complete or choose to publish in her lifetime.

**LIT/20 Romanticism.** A close study of major works of writers like Wordsworth, Coleridge, Scott, Austen, Byron, Shelley, Keats and Peacock.

**LIT/21 19th-Century Fiction.** A study of major works of authors such as Scott, Austen, Gaskell, Thackeray, Dickens, the Brontës and George Eliot.

**LIT/22 20th-Century British Poetry.** The riches and complexities of British poetry in the 20th century. Topics range from Thomas Hardy to Benjamin Zephaniah, from the Georgians to the Martians, from traditional verse to rap.

**LIT/23 20th-Century British Fiction.** An exploration of major thematic and stylistic concerns of 20th-century British fiction, for example in Conrad, Woolf, Foster, Waugh, Orwell, Lawrence, Naipaul, Amis, Atwood, Lessing and Winterson.

### Drama

**LIT/24 Classical Drama.** The theatre of the Greeks and Romans, with representative plays in translation of Aeschylus, Sophocles, Euripides, Aristophanes, Plautus and Seneca.

**LIT/25 Tragedy.** The nature of tragedy as described by Aristotle and embodied in Greek drama, with a consideration of later Renaissance developments in England and France.

**LIT/26 Comedy.** A study of the types of comedy: Greek, Roman, Shakespearean and 'classical' (as developed by Jonson and Molière).

**LIT/27 Renaissance Drama.** A study of theatrical conventions and dramatic forms in Elizabethan and Jacobean plays, excluding Shakespeare.

### Classics

**LIT/28 Greek Literature in Translation.** Such works as: Homer's epics; tragedies by Aeschylus, Sophocles, Euripides; comedies by Aristophanes; Thucydides' *History*; and Plato's dialogues.

**LIT/29 Latin Literature in Translation.** Such works as: the poetry of Lucretius, Catullus, Horace; Virgil's *Eclogues* and *Aeneid*; some of Cicero's speeches; Livy's *History*; Seneca's tragedies.

**LIT/30 Classical Mythology and Legend.** A study of the mythological background to Western civilization, from the Olympian gods and heroes of Homer and Hesiod to the later cults of Dionysius, Demeter and Isis.

**LIT/31 The Classical Lyric.** This course investigates the growth of lyric verse in Greek and Latin literature, examining poetry by Sappho, Pindar, Catullus, Horace and others, in the formation of an aesthetic intended to charm, beguile and celebrate the well-lived life, rather than instruct or elevate in the high-minded civic sense.

**LIT/32 The Classical Pastoral.** This course explores the origins of the western pastoral tradition, with those Drayton called its 'onlie begetters' - Theocritus and Virgil - through Bion, Moschus, Calpurnius to Nemesian and beyond. This was the legacy which was bequeathed to the Renaissance pastoralists.

### Old French

**LIT/33 Chrétien de Troyes.** The works of the greatest writer of 12th-century French Arthurian Romances are studied in detail.

**LIT/34 The Courtly Romances.** *The Romance of the Rose* and legends of Lancelot, Gawain and Tristan in European courtly literature form the core of this course. Other romances can be included, depending on students' particular interests.

**LIT/35 La Chanson de Roland.** The most famous epic poem of the Middle Ages is studied in detail, and its relationship to other versions of the story and other epic poems is discussed.

*Please Note:* Texts may be studied in original or translation

### The Writing Craft

**LIT/36 Oratory.** For those wishing to practise public speaking. The student works closely with the tutor on composing and delivering speeches.

**LIT/37 Narrative.** For those wanting to write fiction. Practice in various conventions will be required, but work on a novel or story on which the student is engaged can also be included.

**LIT/38 Poetry.** For those wanting to write poetry, concentrating on the production of poetry in as many traditional metres and forms as possible.

**LIT/39 Drama.** For those wanting to write drama, concentrating on designing plots, planning structure and executing dialogue for plays.

*Please Note:* **GST/2**, **GST/4**, and **GST/6**, may also be taken for **LITERATURE** credit.

### MUSIC

**MUS/1 Exploring Western Music.** A study and critical analysis of the major genres of Western music from the Renaissance to the present day, including the Mass, oratorio, opera, symphony and song. Full use is made of Oxford's rich musical life, and historical and artistic resources.

**MUS/2 Music & Liturgy: From Medieval to Tudor.** This course explores the role of music in the Christian tradition, from plainsong and monastic chant, through the events of the English Reformation, to the radical changes made to church music in the reigns of Henry VIII, Edward VI, Mary I and Elizabeth I.

**MUS/3 Madrigals, Songs & Airs at the Renaissance Court.** We examine the relationship between music, literature and the other arts in the courtly culture of Renaissance England. Composers such as Dowland, and courtier-poets such as Greville, Dyer and the Earl of Essex are studied in their collaborations and interrelations.

**MUS/4 Music in the Grand Manner: Purcell to Handel.** This course studies choral, operatic and instrumental development in composition and performance in the 17th and 18th century. The co-dependence of music and drama, from Purcell's work with Dryden to Handel's with John Gay, forms the heart of the course.

### PHILOSOPHY

**PHI/1 Classical Background to Western Philosophy: Plato to Augustine.** This course charts the development of western thought from the Athenians to the early middle ages, exploring all the principal writers in the context of their respective doctrines, schools of thought and influence.

**PHI/2 Medieval Philosophy.** From Augustine to Ockham, the metaphysics, ethics and theology of the Middle Ages are scrutinised against the background of Scholastic philosophy and the intellectual underpinnings of the era.

**PHI/3 Philosophy of Religion.** Analysis of theological and religious language, to include the study of the following: the possibility of natural theology, the nature and grounds of religious belief, the idea and existence of God.

**PHI/4 The Enlightenment.** Key works of the Enlightenment from Locke and Voltaire to Kant and Hume are analysed in order to assess the impact of this European phenomenon on science, religion, politics, gender and the intellectual origins of modern America.

**PHI/5 Ethics & the Good Life.** An examination of modes of moral reasoning, based primarily on the study of the ethical teachings of Aristotle, Augustine, Aquinas and Kant.

**PHI/6 Aesthetics.** This course explores key questions in the philosophy of beauty and the arts. These might include the nature of 'beauty'; the nature, effects and 'value' of art; and issues relating to a range of individual art forms. Amongst our resources will be the seminal arguments of authors such as Plato, Aristotle, Hume and Kant.

### POLITICAL PHILOSOPHY

**PLT/1 Themes & Issues in Political Theory.** This course investigates central issues in the theory of the state through a detailed study of seminal texts from Antiquity to the 19th century. Readings will normally include selections from: Aristotle, Augustine, Aquinas, Hobbes, Locke, *The Federalist* and Tocqueville.

- PLT/2 Political Theory: Ancient & Medieval.** A study of political philosophy from its Greek foundations to the late Middle Ages. Writers normally include: Plato, Aristotle, Augustine, John of Salisbury, Aquinas, Dante and Marsilius.
- PLT/3 Political Theory: Renaissance & Early Modern.** A study of the development of political thought from 14th-century Renaissance humanists to John Locke. Authors might include: Petrarch, Machiavelli, More, Castiglione, Erasmus, Bacon, Hobbes and Locke.
- PLT/4 Political Theory: Enlightenment & Romanticism.** This course investigates the political thought of Locke, Smith, Rousseau, Montesquieu, Burke, Paine, the Shelleys and Godwins, and Cobbett, to trace the development of radicalism and revolutionary Romanticism from the legacy of Enlightenment rationalism.

## RELIGIOUS STUDIES

- RST/1 Old Testament Studies.** This course explores historical, literary and theological issues pertinent to a scholarly understanding of the Old Testament. This may take the form of a general introduction to the subject or concentrate on a more specialised range of topics, depending on the requirements and interests of the student.
- RST/2 New Testament Studies.** This course explores historical, literary and theological issues pertinent to a scholarly understanding of the New Testament. This may take the form of a general introduction to the subject or concentrate on a more specialised range of topics, depending on the requirements and interests of the student.
- RST/3 History of the Early Church to AD 451.** Topics include: Church Order, confessors and martyrs, the challenge of Gnosticism, the Alexandrian school, the 'Conversion' of the Empire, monastic life, the growth of the Papacy, the relationship between Church and State.
- RST/4 Development of Doctrine in the Early Church to AD 451.** Topics include: Tradition and Scripture, Gnosticism, Clement and Origen, the Cappadocians, heresy and heterodoxy, monasticism, sacramental theology, Augustine and Pelagianism, Pope Leo and Chalcedon.
- RST/5 Augustine of Hippo.** This course studies the life and thought of Augustine, including *The Confessions*, *The Happy Life*, *Homilies on the Gospel of St John*, *On Christian Doctrine*, *On the Trinity*, *The City of God*.
- RST/6 The History & Theology of the Eastern Church, 325-787.** This course explores the history of religious thought in the Greek-speaking Christian world from late Antiquity to the 8th century, the period when the self-understanding of the Church was defined by the Universal Councils.
- RST/7 History of the Western Church, 1054–1350.** Topics include: religious orders and other movements; universities and intellectual life; 'Church and State'; the papacy; Western relations with the Eastern Church; Christendom and the non-Christian world.
- RST/8 Origins & Development of Christian Mystical Theology.** After considering the background to the Christian mystical tradition in classical Platonism, Middle- and Neo-Platonism, this course traces the development in the Patristic period, with particular regard to Origen, Gregory of Nyssa, Augustine and Pseudo-Dionysius.
- RST/9 Mystical Theology of the Eastern Church.** A study of Christian mystical theology in the Eastern Church, with close attention to: Clement and Origen, the Desert Fathers, Gregory of Nyssa, Pseudo-Dionysius, Maximus, Symeon the New Theologian and Gregory Palamas.
- RST/10 Spirituality of the Franciscans, Dominicans & Carmelites.** A study of some of the major spiritual writings of Francis and Clare, Bonaventure, Ramon Lull, Aquinas and Albert, Eckhart, Tauler and Suso, Teresa of Avila and John of the Cross.
- RST/11 Medieval English Mystics.** This course examines five major English mystics of the 14th and 15th centuries, setting them in their context: Richard Rolle, the *Cloud*-author, Walter Hilton, Julian of Norwich and Margery Kempe.
- RST/12 Medieval Monasticism.** A study of various forms of monasticism from the 4th to the 16th century. Topics include: the Desert Fathers, *The Rule of Benedict*, Cluniac reform, Cîteaux and Bernard, Augustinians, mendicant orders, late medieval monasticism and its critics.
- RST/13 English Reformation.** This course traces the development of the Reformation in England from the first stirring under Henry VIII to the Elizabethan Settlement. Attention will be given to the political and social ramifications of the theological development within England as well as interaction with the Continental Reformation.
- RST/14 Protestant Reformation.** A study of the primary issues and writers. Topics include: origins of Reformation thought, Church and society, Justification, ecclesiology, sacraments, priesthood, confessions, catechisms. Individuals studied include: Luther, Calvin and Zwingli.
- RST/15 Catholic Reformation.** A study of the primary issues and writers. Topics include: the Reformers' attacks, Catholic humanism, new religious orders, the Society of Jesus and the Council of Trent. Individuals studied include: Erasmus, More and Ignatius Loyola.

*Please Note: RST/3, RST/6, RST/7, RST/12 to RST/15 may also be taken for HISTORY credit.*

# INTEGRAL COURSE – AUTUMN SEMESTER

## INT/I The Making of Europe, 1000 to 1400

This course begins with an investigation of the foundations of the European Middle Ages both in terms of its inheritance from the past, and in respect of its fundamental systems and structures. We examine next the flowering of European civilization in the 12th and 13th centuries: the revival of learning, the renewal of religious life, the birth of the universities, the development of vernacular literature. Finally, we consider some of the major changes and events of the fourteenth century that contributed to the disintegration of the medieval world view. Six lectures are devoted to the presentation and critical analysis of texts which allow the colloquium to explore a selection of formative and representative authors, and significant themes from the period. Lectures are supplemented by colloquium sessions and field trips, and the course is assessed by an examination and an essay. **Subject Credit:** *Art History, History, Literature, Philosophy, Political Thought, Religious Studies.*

### Section One: Foundations of the Middle Ages

1. The Roman Legacy.
2. Church and Society.
3. The Bible in the Middle Ages.
4. Augustine: The Two Cities.
5. Monks, Hermits and the Making of Europe.
6. Medieval Origins of the State.
7. Peasants, Ploughs and Pedlars.

### Section Two: The Renaissance of the Twelfth Century

8. The Twelfth-Century Renaissance.
9. Anselm: Faith Seeking Understanding.
10. The Crusades.
11. The Twelfth-Century Monastic Explosion.
12. Knighthood and the Cult of Chivalry.
13. Romanesque Art and Architecture.
14. Abbot Suger and the Beauty of Holiness.

### Section Three: The High Middle Ages

15. The Papal Monarchy.
16. The Coming of the Friars.
17. Medieval Schools and Universities.
18. Andreas and Courtly Love.
19. Aquinas and the Sum of Theology.
20. The Gothic Style.
21. At the Frontier: Christians and Muslims.

### Section Four: The Late Middle Ages

22. Dante and the Medieval Vision.
23. The Black Death.
24. Petrarch.
25. Reformers and Heretics.
26. Popular Piety and Women Mystics.
27. Chaucer and the Pursuit of Poetry.
28. The Revival of Antiquity.

## COLLOQUIUM TEXTS

The texts studied this term, subject to some variation and selection by tutors, are as follows:

Augustine, *Confessions*.  
Anselm, *Proslogion*.  
Suger, *De Consecratione* and *De Administratione*.  
Andreas Capellanus, *The Art of Courtly Love*.  
Dante, *Inferno*.  
Petrarch, *Sonnets* 1-50, 100-147, 228-250, 290-317.

## FIELD TRIPS

CMRS gives its students a thorough introduction to the colleges, museums and art galleries of Oxford. There are also four field trips outside Oxford to places of historical importance, each under the guidance of a tutor with specialized knowledge of the sites. Field trips are an essential part of the academic programme, and all students are expected to attend. Students may make a special study of at least one site, and answer a question on it for their integral course essay. The places visited this term, subject to some variation, are as follows:

### *Glastonbury Abbey and Wells Cathedral*

*Glastonbury Abbey:* In an area steeped in the legends and mysteries of King Arthur, Glastonbury Abbey even today in its ruins is a dramatic relic of the greatest abbey of the English Benedictines. The town grew in the beneficent shadow of the Abbey and still has two of its oldest buildings: The George and Pilgrim (the original guest house) and The Tribunal (where once the abbots of Glastonbury held legal court).

*Wells Cathedral:* A small arched gate at the top of the market place leads almost abruptly to the Cathedral Close of Wells. The building of the cathedral began about 1175 and continued during the next two centuries: the remarkable twisting staircase (the Angel Steps) and fan-vaulted Chapter House are exceptionally fine. Nearby is the impressively moated Bishop's Palace, a 'castle' set in the broad waters fed to the moat from many springs and wells which give the town its name.

### *Winchester Cathedral and City*

*Cathedral:* Since before the Romans, Winchester has been a significant settlement, not least as one of the most important royal centres of Anglo-Saxon England. The present cathedral is a comparative novelty, having been begun by Bishop Walchelin only in 1079, albeit on the site of the great Anglo-Saxon Old and New Minsters. Subsequent bishops contributed to the building, so every style of English architecture from the Romanesque to the Perpendicular is represented in this, the longest medieval cathedral in Europe at 556 feet in external length. Of its many treasures, the greatest is the Winchester Bible begun in 1160 under the patronage of Bishop Henry of Blois.

*Winchester:* Redevelopment in the 1960's allowed the most comprehensive archaeological exploration ever undertaken in northern Europe. We visit the Great Hall of Winchester Castle, for the last 600 years home to the early fourteenth-century 'King Arthur's Round Table'. There are also several museums (one in the twelfth-century Westgate), and Bishop William of Wykeham's school (founded in 1382, seventeen years before his foundation of New College, Oxford). It may also be possible to visit the Hospital of St Cross with its twelfth- and fifteenth-century buildings where the Wayfarers Dole of bread and ale is still offered to visitors.

### *Gloucester and Berkeley Castle*

*Gloucester:* The great cathedral of Gloucester became nationally important after the murder of King Edward II in nearby Berkeley Castle and his burial in the then Abbey Church. Royal master-masons from Westminster were responsible for transforming the Norman church, introducing the soaring, delicate Perpendicular style of the fourteenth century: great windows, tall choir, and the new fan vaulting in the cloisters.

*Berkeley Castle:* This is one of the finest and most famous castles in England, and the home of the Berkeley family for over eight centuries. Much remains of the medieval fortress

of pink and grey stone, including the Great Hall, the Keep, and the Dungeon where the hapless King Edward II suffered an agonizing death in 1327. Later generations of Berkeleys have gradually changed part of the castle into a more comfortable stately home: the Morning Room (once the 14th-century chapel), Drawing and Dining Rooms are well furnished and rich in tapestries, paintings and silver.

### *Windsor Castle*

Windsor Castle has been at the centre of the history of England since its foundations were laid c. 1070. As a fortress controlling the strategic Thames valley, its fortifications continue to awe as was originally intended. As a chief residence of monarchs from William the Conqueror to Elizabeth II, the Castle has witnessed much of the pageantry of power, as well as historical events such as the submission of William the Lion, king of Scots, in 1166; the foundation of the Order of the Garter in 1348; and - allegedly - the first performance of *The Merry Wives of Windsor* in 1597. As well as St George's Chapel, hailed as one the finest Gothic buildings in England, the Castle houses magnificent State Apartments, a significant part of the Royal Collection of art, and the site of recent important archaeological digs.

## SEMINARS – AUTUMN SEMESTER

### ART AND ART HISTORY

#### SM/1 The Art of the Book

*Tutor: Sue Johnson, B.F.A., M.F.A. Professor of Art at St Mary's College of Maryland.*

This course explores the art and function of the book as a communicative medium by focussing on the historically integrated relationship between form and content. Students develop original content and design for book projects and are encouraged to explore their own poetry, prose, artwork and writing in other areas of interest. They learn basic bookbinding, typography and layout skills. These skills are developed alongside an examination of books in which the form-content relationship is particularly significant: for example, broadsides, illuminated manuscripts and illustrated literary texts. Scientific and philosophical worldviews are studied through their treatment in medieval herbals, later scientific treatises, Linnaean works of British and New World botany. The relationship between narrative and illustration is explored through investigating figures such as William Blake and other practitioners of the illustrated story as a genre within the world of books. **Subject Credit:** *Art, Art History.*

1. Book as Container: Sequence, Narrative & Meaning.
2. Early Books: Herbals & Illuminated Manuscripts.
3. Exploring Form: Pamphlets, Scrolls & Accordions.
4. Picturing New Knowledge: Oxford Collections.
5. Expeditions & Journeys: The Illustrated Journal.
6. The Illustrated Story: The Work of William Blake.
7. Exploring Form: The Codex.
8. British & New World Botany & Ornithology.
9. Science & Art: The Curious Case of Edward Lear.
10. Make Believe: Lewis Carroll & *Alice*.

### HISTORY

#### SM/2 Ruling the Margins? Medieval Europe and the World Beyond

*Tutor: Mark Philpott, M.A., D.Phil.*

Rising tides of bureaucracy, overseas wars and crusades, and increasing international trade meant that medieval Christendom was ever more exposed to - and concerned about - what lay beyond its geographical, religious, social and political boundaries and norms. Popular and elite responses varied from peaceful assimilation and warm enthusiasm on one hand to paranoid fear and bloody persecution on the other. This course explores these phenomena as important in themselves and also as a way of shedding significant light on fundamental issues and problems of medieval (and modern) society, such as the treatment of minorities and deviants, the place of religions, and the proper uses of violence. Students will draw on a broad, eclectic, multidisciplinary range of modern scholarship, but their work will be firmly based on an exploration of the rich primary sources for the period. **Subject Credit:** *History, Religious Studies.*

1. Mapping the World.
2. 'Every thing horrid and abominable': Monsters.
3. 'Of beasts & like beasts': The Cultivated & the Wild.
4. The Monster Within: Pagan and Heretic.
5. 'Slay them not': The Jews.
6. 'On our side, Christ, God, and Man': Iberia.
7. From Mission to Extirpation: The Baltic.
8. 'God transferred the West into the East': Outremer.
9. Beyond the Beyond: The Mongols.
10. The Final Frontier? The Dead and the Revenant.

### SM/3 'No Taxation without Representation': From Medieval England to the Modern U.S.A.

Tutor: Bärbel Brodt, M.A., Ph.D., F.R.Hist.S.

Innovative though the American constitution was, it owed many of its principles and some of its forms to the English past. In England, the application of the principle 'No Taxation without Representation' goes back beyond 1300. The history of impeachment begins with King Edward III's ministers in 1376. More generally, American law is fundamentally derived from the English Common Law which has strongly medieval origins. Such major American institutions as the county and the sheriff have demonstrable English origins at least a thousand years old. The purpose of this seminar is to explore these and other connections between the English past and the American present.

**Subject Credit:** *History*.

1. Obvious Continuities.
2. Magna Carta.
3. John Fortescue's *On the Laws and Governance of England*.
4. Thomas Smith's *De Republica Anglorum*.
5. The Houses of Parliament and Other European Representative Assemblies.
6. Sheriffs, Judges and the 'Common Law'.
7. Impeachment.
8. King and President.
9. The Importance of 'Federalism'.
10. How Intrinsically 'English' are the United States?

## LITERATURE

### SM/4 The Arthurian Legend

Tutor: Diana Wyatt, M.A., Ph.D.

A perennial favourite of writers of fiction, poetry and history, of archaeologists, artists and – latterly – of filmmakers, Arthur's legend developed from his earliest appearances as a Romano-British war leader in ninth-century chronicles and a larger-than-life hero of the Welsh Triads, to the twelfth century when Geoffrey of Monmouth established him as a British king and the literary 'Matter of Britain' as a key figure in courtly and chivalric romance. From the later Middle Ages, the legend has expanded to take in new characters, stories and themes reflecting the preferences and preoccupations of succeeding generations of creators and audiences. This course explores the development of the material, mainly in history and literature, but also offers opportunities to examine representations in other media. The shifting relationships between ideas of historical truth and fiction will also be considered. **Subject Credit:** *Literature*.

1. Arthur, Warrior and King: Romano-British Origins.
2. Continental Romance: Chrétien de Troyes.
3. Chrétien's *Perceval* and Wolfram's *Parzival*.
4. The Grail Quest and Spiritual Chivalry.
5. The Matter of Britain in Britain.
6. Malory I.
7. Malory II.
8. Victorian Revival: Tennyson, Architecture, Painting and Photography.
9. Modern Angles I: *The Once and Future King*, *The Mists of Avalon*, *Excalibur*.
10. Modern Angles II: Film, Television and Archaeology.

### SM/5 Dante and the *Divina Commedia*

Tutor: Nicholas Crowe, M.A., Ph.D.

Dante Alighieri (1265-1321) remains a towering eminence in the culture of High Medieval Christendom. Although exact information about his life and movements is sparse, and the dating of his masterwork, *La Divina Commedia*, is contentious, the monumental significance of his achievement continues to inspire. His influence on later literature and culture is incalculable, but always at its heart is the unique gift for making 'the spiritual visible', as T.S. Eliot put it. The vision of Hell, Purgatory and Heaven which Dante provides is richly emblematic and allusive, recalling Classical astronomy and cultural learning in a massive cosmology which expresses the moral drama of Christianity. This seminar investigates this complex and fascinating vision both in terms of its special internal coherence and its place in the culture of the time. **Subject Credit:** *Literature*.

1. *Inferno*, I-XI. Dante, Virgil and Sin.
2. *Inferno*, XIX-XXV. Corruption in High Places.
3. *Inferno*, XXVI-XXXIII. Lies, Deceptions, Intrigues.
4. *Inferno*, XXXIV. The Place of Satan.
5. *Purgatorio*, I-XVII. Symbolic Landscape of Purgatory.
6. *Purgatorio*, XVIII-XXIX. Free Will, Grace and the Promise of Paradise.
7. *Purgatorio*, XXX-XXXIII. Repentance and Purification.
8. *Paradiso*, I-IV. Love and the Heavenly Vision.
9. *Paradiso*, V-XIII. Incarnation, Redemption and the Lore of the Saints.
10. *Paradiso*, XIV-XXXIII. Eternity and the Final Vision.

### SM/6 Shakespeare, I

Tutor: Ralph Hanna III, M.A., Ph.D.

Shakespeare came up to London from the country, where he had already been associated with household players, just after 1590. He entered a lively world of public performance, already marked by such major dramatic presences as Tom Kyd and Christopher Marlowe. In this, the first half of his career, he showed a readiness to turn his hand to anything (including fairly trashy piecemeal collaborations with other playwrights). The seminar explores the variousness of this output, both comic and tragic. It also investigates Shakespeare's enormous contribution to one craze of the 1590s, the English history play, and concludes (as it began) with Shakespeare's contemplation of Roman history. **Subject Credit:** *Literature*.

1. Introducing Shakespeare.
2. *Titus Andronicus*.
3. *Henry VI, Part Two*.
4. *Romeo and Juliet*.
5. *A Midsummer Night's Dream*.
6. Themes and Issues.
7. *Much Ado About Nothing*.
8. *Henry IV, Part One*.
9. *Henry V*.
10. *Julius Caesar*.

## POLITICAL PHILOSOPHY

### SM/7 Political Philosophy, I: Plato to Dante

Tutor: David Rundle, M.A., D.Phil.

The purpose of this course is to show how philosophers have analysed and justified the role and existence of the state, and to consider various theories of government. Based on the study of primary sources in translation, it also examines the philosophical and historical backgrounds of the various thinkers and how these affect their political thought. This term starts with Greek thought, and ends with the use made of Aristotle's political thought by medieval philosophers. **Subject Credit:** *Political Philosophy, Philosophy.*

1. Plato: *The Republic* with *The Laws*, I.
2. Plato: *The Republic* with *The Laws*, II.
3. Aristotle: *Politics*, I.
4. Aristotle: *Politics*, II.
5. Cicero: *On Duties*.
6. Augustine: *City of God*.
7. John of Salisbury: *Policraticus*.
8. Aquinas' Political Writings.
9. The Influence of Aquinas: *Mirrors for Princes*.
10. Dante: *On Monarchy*.

## INTERDISCIPLINARY

### SM/8 Great Books Seminar, I

Tutor: Nicholas Crowe, M.A., Ph.D.

This course extends over the whole semester and is devised specifically, but not exclusively, for students at universities and colleges which follow a curriculum of 'great books'. These books are the works that have had a profound influence on the development of western civilization and are of perennial fascination and importance. They comprise what is described by Matthew Arnold as 'the best that has been thought and said.' The works studied this term, subject to some variation and selection by tutors, are as follows:

1. Cervantes, *Don Quixote*, Prologue, I.
2. *Don Quixote*, II.
3. John of the Cross, *Spiritual Canticle*.
4. Montaigne, *Apology for Raimond Sebond; Selected Essays*.
5. Calderón, *Life Is A Dream*.
6. Descartes, *Discourse on Method; Meditations on First Philosophy*.
7. Pascal, *Pensées*.
8. Hobbes, *Leviathan*, I, 1-16; II, 17-21 and 24-30.
9. Milton, *Paradise Lost*.
10. Spinoza, *Ethics*, I, i-xiii; II, i-xxxv.
11. Locke, *Second Treatise on Government*.
12. Locke, *Essay Concerning Human Understanding*, I and II.
13. Leibniz, *Vindication of God's Justice; Monadology*.
14. Swift, *Gulliver's Travels*.

## INTEGRAL COURSE – SPRING SEMESTER

### INT/II Renaissance to Enlightenment

There are fortnightly lectures during the first ten weeks of term which trace the breakdown of the medieval world view and the emergence of the Renaissance. These prepare students for colloquium, and for the lectures and field trips during the final four weeks of semester. We consider the contribution of Renaissance artists, scholars and humanists whose ideas inaugurated a new era of European civilization. Attention turns next to the impact of the Reformation on European society, philosophy, religion and culture, and to the revolutionary changes that ensued in England in the seventeenth century. Finally, we look at the 'Augustan Age', that period of new stability, discovery and expansion that profoundly influenced the shape of the modern world. Lectures are supplemented by colloquium sessions and field trips, and the course is assessed by an examination and an essay. **Subject Credit:** *Art History, History, Literature, Philosophy, Political Science, Religious Studies.*

#### Section One: Renaissance and Humanism

1. Art, Philosophy and the Dignity of Man.
2. The Origins of Renaissance Humanism.
3. Italian Renaissance Art.
4. Renaissance Women?
5. England and the Renaissance.
6. Erasmus and Catholic Humanism.
7. More, Bacon and Renaissance Utopias.

#### Section Two: The Dawn of a New Age

8. The Medieval Church: Ripe for Reform?
9. The Stripping of the Altars: The Reformation.
10. Luther and the Reformation of Art.
11. Shakespeare as a Renaissance Writer.
12. Copernicus and Galileo.
13. Renaissance Literature and the Pastoral.
14. Bacon and the Experimental Philosophy.

#### Section Three: Society in Transformation

15. The English Reformation.
16. Popular Religion in the English Reformation.
17. Witchcraft and Magic in Early Modern England.
18. John Milton's 'noble and puissant nation'.
19. Oliver Cromwell: A Seventeenth-Century Life.
20. Backgrounds to Enlightenment.
21. The Glorious Revolution in England.

#### Section Four: The Augustan Age

22. The Rise of the Atlantic World.
23. Defoe, Swift, Pope and Augustan Literature.
24. Sir Christopher Wren.
25. Newton.
26. The English Country House and Garden.
27. Walpole and the Wits.

## COLLOQUIUM TEXTS

The texts studied this term, subject to some variation and selection by tutors, are as follows:

Pico della Mirandola, *On the Dignity of Man*.

More, *Utopia*.

Luther, *Against the Heavenly Prophets*, Extracts.

Bacon, *Novum Organum*, Book 1.

Milton, *Areopagitica*.

Locke, *A Letter Concerning Toleration*.

## FIELD TRIPS

CMRS gives its students a thorough introduction to the colleges, museums and art galleries of Oxford. There are also four field trips outside Oxford to places of historical importance, each under the guidance of a tutor with specialized knowledge of the sites. Field trips are an essential part of the academic programme, and all students are expected to attend. Students may make a special study of at least one site, and answer a question on it for their integral course essay. The places visited this term, subject to some variation, are as follows:

### *Hampton Court Palace, London*

Begun by Cardinal Wolsey as a great palace to outshine the splendour of King Henry VIII, Hampton Court was taken over and completed by the King who rebuilt the Great Hall. The Tudor building is in English red brick and timber with a hint of Italian style in decoration. In the seventeenth century it was partially remodelled in the classical style by Sir Christopher Wren for William and Mary, and now the best of English Tudor and Anglo-French-Dutch Classicism stand side-by-side.

Hampton Court in 1838 was the first Royal Palace to be opened to the public. Today, six routes have been devised to disclose the historical development of Renaissance state and private royal apartments. We explore the Tudor Great Hall of King Henry VIII, the Chapel Royal, the Wolsey Rooms and the Great Kitchens. Equally interesting are the palace gardens illustrating the fashion in garden design from the Tudor Knot Garden to the famous maze of 1690 and the Privy Garden of King William III.

### *Kenilworth Castle and Stratford-upon-Avon*

*Kenilworth Castle*: Built originally in the twelfth century, Kenilworth was enlarged by King John, John of Gaunt and King Henry V, and became one of the greatest castles in England. In the reign of Queen Elizabeth I, Robert Dudley, Earl of Leicester, transformed the Castle from a fortress into a stately residence fit for the Queen. She was entertained on her visits with extravagant shows, including fireworks and water-borne pageantry. After the Civil War, the ruins of the Castle became overgrown and picturesque, and were a source for Sir Walter Scott's historical novel.

*Stratford-upon-Avon*: A major tourist attraction with a world-famous theatre company, it is still a local market town with many reminders of past and present prosperity. Inevitably the Shakespeare connection is paramount: the few remaining properties associated with him are cared for by the Shakespeare Birthplace Trust, and we view one of the best, Hall's Croft, where his son-in-law Dr John Hall lived. We also visit Holy Trinity Church where Shakespeare and other members of his family are buried.

### *Bath*

*Bath*: For over two thousand years Bath has been famous for its thermal springs (250,000 gallons a day at 116°F). Next to the ruins of the great Roman bath complex the Anglo-Saxons founded a monastery. In 1499 Bishop Oliver King was inspired to rebuild his Norman cathedral. Although his ambitious plans were still incomplete at the time of the Dissolution of the Monasteries, the soaring architecture with its fan-vaulting stands testimony to the vibrancy and wealth of the last generation of English monasticism.

The appointment of 'Beau' Nash as Master of Ceremonies in 1704 made Bath into one of the most fashionable resorts of English Society. From about the 1720's it was transformed into the neo-Classical city known (and hated) by Jane Austen which substantially survives today. The excellent Building of Bath Museum helps to trace the process. Students may also enjoy visiting the Fashion Museum housed in the world-famous Assembly Rooms.

### *The Tower of London*

Although this fortress founded by William the Conqueror continued in all its traditional roles including garrison, menagerie, government offices and royal palace, the Tower was increasingly famed under Tudor and Stuart monarchs as a prison and place of execution. Amongst those who followed the path from Traitors' Gate to the scaffold on Tower Green were three queens (Anne Boleyn, Catherine Howard and Jane Grey) and two Catholic martyrs (Thomas More and John Fisher). The Protestant martyr, Anne Askew, left a detailed account of her torture at the Tower, but like many less socially exalted prisoners she was actually executed outside the walls. A large number of these met their grisly fate nearby on Tower Hill.

While little trace remains of the imprisonment and death of King Edward V and his brother Richard, 'the Princes in the Tower', Walter Raleigh's restored apartments in the Bloody Tower show the comfort enjoyed by some prisoners. The sad graffiti carved by others into the stark walls of the Beauchamp Tower lend a more chilling perspective.

From the Romanesque splendour of St John's Chapel in the White Tower, through the recreation of the medieval palace and fascinating Armouries, to the modern, high-technology Jewel House, the Tower bears eloquent witness to 900 years of English history.

# SEMINARS – SPRING SEMESTER

## ART AND ART HISTORY

### SM/9 Drawing in the Museums

Tutor: Sue Johnson, B.F.A., M.F.A. Professor of Art at St Mary's College of Maryland

This course draws its central inspiration from the view that the process of learning to see and draw begins by studying the art and artefacts of the past. Linked to this strategic interpretation of learning how to 'see' is the important historical record which shows how the surviving artefacts of a culture provide evidence of the ways in which that culture understood the world. Students are taught practical drawing and watercolour painting skills and acquire an art-historical grounding through visits to art and natural history museums in Oxford, an experience that culminates in a portfolio of artworks and writing investigating the connections between art and the wider ideas of a culture. No previous experience with art is required. The course brings out the importance of the relationship between art and ideas, and the connection between theory and methodology. **Subject Credit:** *Art, Art History.*

1. Collectors & Collecting: The Nature of Museums.
2. On Looking & Seeing: How Artists Do It.
3. The Tradescant Collection: An Expedition.
4. The Art & Ideas of John Ruskin.
5. Studying The Masters: Ruskin Teaching Collection.
6. Drawn from Life: The Natural History Museum.
7. Artificial & Natural: Cabinets of Curiosities.
8. Collecting The Other: The Pitt Rivers Museum.
9. People, Places & Things: Tracing Influence.
10. Constructed Realities: The New Museum.

## HISTORY

### SM/10 Chivalry and Courtly Love

Tutor: Mark Philpott, M.A., D.Phil.

In the popular mind it is hardly possible to separate the idea of the middle ages from the image of the knight in shining armour, lance in hand, riding to the rescue of some damsel in distress. This course seeks to delve behind the image to expose the military, religious, political, social and economic realities which lay behind the increasing actual and literary dominance of the order of knights from the twelfth to the fourteenth century. In our final two weeks we will explore how the stereotype came to be so persistent today. **Subject Credit:** *History.*

1. 'Armour, gold, and great estate': Warrior Values.
2. 'The soldiery of Christ': Baptising Violence.
3. 'Bons, saiges et cortois': The Norms of Chivalry.
4. 'The patron saint of chivalry': William the Marshal.
5. The Eternal Triangle: Knight, Lady and Husband.
6. The Three Matters: Knights and their Mythology.
7. 'Scilt ende Vrient': A New Military Epoch.
8. 'The mixed smell of Blood and Roses'.
9. Among the Sophisters, Economists and Calculators.
10. 'Getting medieval': Celluloid Knights.

### SM/11 Heresy to Orthodoxy in Reformation Europe

Tutor: Bärbel Brodt, M.A., Ph.D., F.R.Hist.S.

Beginning with its roots in the 'heretical' soil of the late middle ages, this seminar reflects on the real changes wrought by the European reformations. We explore the lives and ideas of three important reformers, and why and how their doctrines were established, in somewhat varied forms, as state-supported orthodoxy in what became the Protestant part of Europe. We conclude by considering Catholic reaction to the new Protestant orthodoxies and the way in which this reaction changed the Catholic church. **Subject Credit:** *History, Religious Studies.*

1. Defining 'Heresy'?
2. 'Forerunners': Wycliffe and Hus.
3. The State of the Catholic Church c.1520.
4. Martin Luther.
5. Huldrych Zwingli.
6. John Knox.
7. Living in the 'City of Glass': Calvin's Geneva.
8. The Anabaptists' Rule over Münster.
9. The 'Counter-Reformation'.
10. 'Heresy' or 'Orthodoxy'? A successful 'Reformation'?

## LITERATURE

### SM/12 English Medieval Theatre

Tutor: Diana Wyatt, M.A., Ph.D.

The London commercial theatre of the late sixteenth century rested on a rich, varied and well-documented tradition which extended back over more than two centuries. From the fourteenth century onwards, Biblical plays (individually, or in sequences or cycles), saints' plays, morality plays and interludes were variously performed by community groups on processional waggons or fixed stages, or by touring companies in a variety of adaptable venues, from inns and taverns to town halls, college halls and private houses. This course gives students a thorough grounding in this wealth of texts and staging methods. As an alternative to a research essay, students may develop a production of a play for performance at the end of the course. **Subject Credit:** *Literature, Dramatic Arts.*

1. Biblical Drama: Introduction and Overview.
2. Noah, Abraham & Isaac, Nativity, & Last Judgement.
3. Staging the Old Testament: The York Cycle.
4. Playing the New Testament: The York Cycle.
5. N-Town: Cycle or Anthology?
6. Moralities: Text & Staging of *The Castle of Perseverance*.
7. Moralities: *Mankind, Youth, Everyman*.
8. Humanists: *Fulgens & Lucrece & The Play of the Weather*.
9. Social and Political Commentary: Skelton and Lindsay.
10. Reformation, Suppression and Reinvention.

### SM/13 European Humanism

Tutor: Nicholas Crowe, M.A., Ph.D.

The broad movement known as Humanism characterized a particular way of thinking during the Renaissance, across the whole spread of European culture. This way of thinking advocated recognition of the specific gifts and characteristics of the individual and of personal genius, and fostered their development as uniquely valuable contributions to Christian society. In this way, the modern concept of 'personality' can be seen to emerge. Dynamic scrutiny of the Classical inheritance within a Christian context generated a huge cultural energy, which flowed over all fields of endeavour, epitomized in the type of the 'Renaissance Man' as genius, scholar, adventurer and rebel. It is the keywords of this restlessly creative, scintillating era which form the heart of this course. **Subject Credit:** *Literature.*

1. Sir Thomas More and his *Utopia*.
2. Erasmus and *The Praise of Folly*.
3. John Colet and the *Expositions*.
4. Henry VIII and *A Defence of the Seven Sacraments*.
5. Rabelais: *Gargantua and Pantagruel*.
6. Montaigne and his *Essays*.
7. Petrarch and his *Sonnets*.
8. Machiavelli and *The Prince*.
9. Castiglione and *The Courtier*.
10. Bacon and his *Novum Organum*.

### SM/14 Shakespeare, II

Tutor: Ralph Hanna III, M.A., Ph.D.

Although early Shakespeare is scarcely devoid of an interest in the disastrous, his career from 1600 is renowned for its deep analysis of the human capacity for depravity and for ruin. The seminar examines this increasingly sombre mood, contemporary with Elizabeth's last years and the developing sense in England of what is often described as a 'counter-Renaissance'. We will read a problematic late comedy before approaching four of the great tragedies, analyses of the human capacity to err disastrously unmatched since ancient Athens. Yet at the end of his public career, Shakespeare discovered a new balance, and the course will conclude with a look at the late 'tragicomic' plays. **Subject Credit:** *Literature.*

1. Introducing Shakespeare
2. *Twelfth Night*.
3. *Hamlet*.
4. *Othello*.
5. *King Lear*.
6. Issues and Themes
7. *Antony and Cleopatra*
8. *Pericles*.
9. *The Winter's Tale*.
10. *The Tempest*.

### POLITICAL PHILOSOPHY

#### SM/15 Political Philosophy, II: Ockham to Locke

Tutor: David Rundle, M.A., D.Phil.

Late medieval and Renaissance political thinkers answered questions which have a familiar ring: is it ever justified to overthrow a tyrant? is a regime bent on military expansion anything other than tyrannical? what is it to live freely? can religion play any part in the state? The answers those writers gave continue to have relevance and inform modern writing on politics. This course studies political thought from the fourteenth to the seventeenth centuries by going directly to the primary texts themselves. **Subject Credit:** *Political Philosophy, Philosophy.*

1. Marsilius of Padua and William of Ockham.
2. Civic Humanism.
3. Machiavelli as Civic Humanist.
4. Machiavelli as Advisor to Princes.
5. More and Erasmus.
6. The Papacy and its Critics: Lorenzo Valla.
7. Reformation Political Theory: Luther & Calvin, Bodin.
8. Early Seventeenth Century: James VI and I, Filmer.
9. Hobbes.
10. Concepts of Liberty in Renaissance and Early Modern Political Thought.

### INTERDISCIPLINARY

#### SM/16 Great Books Seminar, II

Tutor: Nicholas Crowe, M.A., Ph.D.

This course extends over the whole semester and is devised specifically, but not exclusively, for students at universities and colleges which follow a curriculum of 'great books'. These books are the works that have had a profound influence on the development of western civilization and are of perennial fascination and importance. They comprise what is described by Matthew Arnold as 'the best that has been thought and said.' The works studied this term, subject to some variation and selection by tutors, are as follows:

1. Molière, *The Miser*.
2. Shaftesbury, *Characteristics* (Selections).
3. Pope, *Essay on Man*; *The Rape of the Lock*.
4. Vico, *The New Science*, I-III.
5. Berkeley, *Three Dialogues*.
6. Hume, *Inquiry Concerning Human Understanding*.
7. Rousseau, *Social Contract*.
8. Kant, *Prolegomena to Any Future Metaphysics*.
9. Smith, *Wealth of Nations*, I, i-iv; II, i-v; III, i.
10. Sterne, *Tristram Shandy*.
11. Blake, *Songs of Innocence and Experience*.
12. Wordsworth and Coleridge, Selections.
13. Voltaire, *Candide*.
14. Austen, *Pride and Prejudice*.

## LECTURERS AND TUTORS

|  |   |
|--|---|
| <b>Ian Archer, M.A., D.Phil., F.R.Hist.S.</b>        | <i>Fellow and Tutor in Modern History, Keble College, Oxford</i>                |
| <b>Bärbel Brodt, M.A., Ph.D., F.R.Hist.S.</b>        | <i>Fellow, Institut für vergleichende Städtegeschichte, Universität Münster</i> |
| <b>Michael Burden, B.A., M.A., Ph.D.</b>             | <i>Reader in Music. Fellow in Opera Studies, New College, Oxford</i>            |
| <b>James Campbell, M.A., D.Litt., F.B.A., F.S.A.</b> | <i>Formerly Professor of Modern History, Worcester College, Oxford</i>          |
| <b>Victoria Condie, B.A., M.A., D.Phil.</b>          | <i>Art History and Medieval Literature</i>                                      |
| <b>Nicholas Crowe, M.A., Ph.D.</b>                   | <i>European Literature/Philosophy. CMRS Senior Dean/Academic Librarian</i>      |
| <b>Valerie Dodd, M.A., M.Litt.</b>                   | <i>Renaissance and Modern English Literature</i>                                |
| <b>John Feneley, M.A., D.Phil.</b>                   | <i>Religious Studies. Principal of CMRS</i>                                     |
| <b>Sandra Feneley, B.Ed., D.F.A., F.R.S.A.</b>       | <i>Stained Glass and Stone Carving. Fellow Librarian of CMRS</i>                |
| <b>Antje Frotscher, M.A., D.Phil.</b>                | <i>Medieval Languages and Literature. Gender Studies</i>                        |
| <b>Perry Gauci, M.A., D.Phil.</b>                    | <i>Fellow and Praelector in History, Lincoln College, Oxford</i>                |
| <b>Bernard Green, O.S.B., M.A., D.Phil.</b>          | <i>Tutor in Theology, St Benet's Hall, Oxford</i>                               |
| <b>Ralph Hanna, M.A., Ph.D.</b>                      | <i>Professor of Palaeography. Fellow of Keble College, Oxford</i>               |
| <b>Catherine Holmes, M.A., D.Phil.</b>               | <i>Fellow and Tutor in History, University College, Oxford</i>                  |
| <b>Alun Jones, M.A., Dip.Cl.Arch., FBCart.S.</b>     | <i>Archaeology and Art History. Emeritus Dean of CMRS</i>                       |
| <b>Maurice Keen, M.A., D.Phil., F.B.A., O.B.E.</b>   | <i>Emeritus Fellow in History, Balliol College, Oxford</i>                      |
| <b>Matthew Kempshall, M.A., D.Phil.</b>              | <i>Fellow and Tutor in History, Wadham College, Oxford</i>                      |
| <b>Alexander Kerr, M.A., Ph.D.</b>                   | <i>Medieval Languages and Literature</i>  |
| <b>Brian Klug, M.A., Ph.D.</b>                       | <i>Senior Research Fellow and Tutor in Philosophy, St Benet's Hall, Oxford</i>  |
| <b>Henrietta Leyser, M.A., B.Litt., F.R.Hist.S.</b>  | <i>Emerita Fellow of St Peter's College, Oxford</i>                             |
| <b>Thomas McCoog, S.J., M.A., Ph.D.</b>              | <i>Librarian and Archivist to the British Province of the Society of Jesus</i>  |
| <b>Martin McLaughlin, M.A., D.Phil.</b>              | <i>Agnelli-Serena Professor of Italian Studies, Oxford</i>                      |
| <b>Leslie Mitchell, M.A., D.Phil., F.R.Hist.S.</b>   | <i>Emeritus Fellow in History, University College, Oxford</i>                   |
| <b>Mark Philpott, M.A., D.Phil.</b>                  | <i>Medieval History. Senior Tutor of CMRS</i>                                   |
| <b>John Roche, M.Sc., M.A., D.Phil.</b>              | <i>History of Science</i>   |
| <b>David Rundle, M.A., D.Phil.</b>                   | <i>Political Philosophy</i>   |
| <b>Richard Smail, M.A.</b>                           | <i>Classical Languages, Literature and History</i>                              |
| <b>Lesley Smith, M.A., D.Phil., F.R.Hist.S.</b>      | <i>Fellow and Tutor in Politics, Harris Manchester College, Oxford</i>          |
| <b>George Southcombe, M.A., M.St., D.Phil.</b>       | <i>British Academy Postdoctoral Fellow, Somerville College, Oxford</i>          |
| <b>Diana Wood, B.A., Ph.D., F.R.Hist.S.</b>          | <i>Medieval Studies</i>   |