

DOWNLOAD PDF THE MAKING OF THE ENGLISH LANDSCAPE (PENGUIN HISTORY)

Chapter 1 : The New Penguin History of the World by J.M. Roberts

Deals with the historical evolution of the English landscape as we know it. It dispels the popular belief that the pattern of the land is a result of 18th-century enclosures and attributes it instead to a much longer evolution.

Undergraduate Certificate in the Making of the English Landscape: Landscape History and Archaeology Alert: There are currently no places available on this course. Please register your interest and we will notify you if places become available. This certificate course is based on, and updates, W. It uses the evidence of the landscape itself together with maps and documents, archaeological and ecological evidence as well as that of churches and secular buildings to trace long-term continuities and changes in the making of the rural English landscape from prehistory into the nineteenth century. It aims, too, to support students, if they wish, in exploring their own landscapes of interest. The Certificate in the Making of the English Landscape is offered over linked weekends at Madingley Hall, the headquarters of the Institute of Continuing Education, enabling students from all over the UK and beyond to study for these awards. Container What will I be studying? Prehistoric and Roman sites, monuments and landscapes Prof Stephen Upex Teaching sessions take place on the weekends of 19 - 21 October and 7 - 9 December This unit will look at the archaeology of prehistoric, Roman and Romano-British landscapes. Each session will examine a different aspect of the prehistoric and Romano-British landscape through a number of case studies, focussing on land use, evidence and interpretation, and will discuss how the landscape contributes to the corpus of knowledge of prehistoric and Roman Britain and its use in modern archaeology. Continuity and change in the Anglo-Saxon and medieval landscape Dr Susan Oosthuizen Teaching sessions take place on the weekends of 8 - 10 February and 15 - 17 March This unit examines the initially sparse and later more plentiful and detailed archaeological and other evidence for continuity and change in the Anglo-Saxon origins and development of, and post-Conquest expansion in, the medieval landscape, focussing particularly but not exclusively on settlement and agricultural production. Interpreting post-medieval landscapes Prof Stephen Upex Teaching sessions take place on the weekends of 3 - 5 May and 5 - 7 July The unit explores radical transformations of countryside and towns from the later s to today. History, archaeology, architecture and field studies are combined to explore population, political and social structure, the development of urbanism, the privatization of land and everyday life, the rise of capitalism and the industrialization of agriculture and other forms of production. The weekends run from Friday evenings preceded by dinner to Sunday morning followed by lunch , thus giving time for discussion both within and without classtime. Applications are welcomed both from those living within travelling distance of Cambridge and those from further afield. If you would like to book accommodation please contact Liz Deacon: What can I go on to do? If you wish, you can develop your studies in this subject by taking a second Undergraduate Certificate in English Landscape. There are three complementary pathways at Certificate level; these can be studied independently of each other, and in any order. Entry requirements There are no formal entry requirements for this course. However, please be aware that the course is taught at university level and you should be able to read, write and speak English fluently. If English is not your first language, you will need to send us evidence of your competence in the English language when you apply for a place. The University cannot provide visa support for this course. Assessment What is the status of this qualification? This is equivalent to half of the first year of full-time undergraduate study. How will I be taught and assessed? The course is taught through a mixture of informal lectures and seminars, fieldtrips and discussion. You will learn how to present your creative ideas both through speaking and writing. You will also have access to online support through our virtual learning environment, which will accelerate your learning and enhance your experience of the course. All students are expected to take an active part in the course and submit work showing evidence of learning. In particular, you will be expected in each term to: It is essential that you have an email account and regular access to the internet. The course is supported by a web-based virtual learning environment VLE and course communications will be sent via email. Your assignments will

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be submitted online, and feedback on assignments is sent to you online. Students will retain access to the course VLE space and learning resources for two academic years after completing their course. You can pay in one of two ways: ICE fees and refunds policy Please note that students are normally responsible for their own travelling costs to the venue for fieldtrips and for any venue entry fees. For information on a loan from Student Finance England for course fees and maintenance costs, please see <https://www.studentfinance.gov.uk/>: The closing date for receipt of all applications is Friday 5 October Applications for this course can be received until midday 12 noon on 5 October This course will require a minimum number of students in order to run. Applicants for this course will be notified by 7 September if the course is not going to be running at which point students will be offered a refund of the fees they have paid so far please see our Refund and Cancellation policy. If you would like an informal discussion on academic matters before making your application, please contact the Course Director: Dr Susan Oosthuizen smo23 cam.

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Chapter 2 : The Making of the English Working Class - E. P. Thompson - Google Books

The best introduction to the evolution of the the English landscape. For professionals, students, travelers and all who seek to understand the processes - natural and human - behind the scenery, this is the best place to start.

A 7th century Saxon estate boundary between the royal estate of Silverton left and the Exeter Abbey estate right was marked by a "double ditch", creating high earth hedgebanks on both sides. The first edition was published by Hodder and Stoughton in . They reprinted the book in , , , , , , , . They issued a new edition in , a revised edition in , and a new edition in , reissued in . They published Korean and Japanese editions in . Penguin reprinted in , , , , , , , , , and . In , Teach Yourself Books published a paperback edition in England. In , the Folio Society published an edition in England. In , Little Toller books published a paperback edition in England. Illustrations[edit] The book is illustrated with 82 monochrome plates and 17 maps or plans, all uncredited except for some use of Ordnance Survey maps, and so apparently the work of Hoskins himself. The photograph shows high hedgebanks in bright sunshine, dwarfing the figure of a woman in the middle distance. The book covers its subject in 10 chapters: He argues that the landscape historian "needs to be a botanist , a physical geographer , and a naturalist , as well as an historian" [7] to understand a scene in full: For what a many-sided pleasure there is in looking at a wide view anywhere in England, not simply as a sun-drenched whole, fading into unknown blue distances, like the view of the West Midland plain from the top of the Malvern Hills , or at a pleasant rural miniature like the crumpled Woburn ridge in homely Bedfordshire ; but in recognizing every one of its details name by name, in knowing how and when each came to be there, why it is just that colour, shape, or size, and not otherwise, and in seeing how the various patterns and parts fit together to make the whole scene. Celtic and Roman Britain. He estimates very roughly that , acres at most were in use as arable or grassland in Roman times, compared to 27 million acres in . The English Settlement[edit] The method of ploughing the fields created a distinctive ridge and furrow pattern in open field system farming. The outlines of the mediaeval strips of cultivation, called selions, are still clearly visible in these now enclosed fields at Wood Stanway , Gloucestershire. Hoskins describes how England was settled with Anglo-Saxon people between c. Estate boundaries from this period survive in features such as sunken lanes and banks. Many English villages were given their shape in this period, and almost all are described in some detail in the eleventh century Domesday Book. Hoskins identifies three major types of village: The country had almost every village that exists today; a typical one, Hoskins writes, had a small watermill and a church without a spire. Under Henry II perhaps a third of the country was royal forest. Marshes such as those in Lincolnshire , Norfolk and the Pevensey Levels were reclaimed at this time, whole communities working together, often under the Danelaw. The Black Death and after[edit] Hoskins describes the abandonment of villages from the bubonic plague of , the Black Death , which killed a third to a half of the population he states , and the subsequent new colonisation and building as the population eventually recovered. Marginal land such as the Breckland of Norfolk and Suffolk, never thickly populated, was abandoned. Many villages in counties such as Leicestershire were deserted. Villages such as Lower Ditchford in Gloucestershire can be seen today only as a ground-plan from the air. Between and , many new buildings appeared, especially churches with towers like Fotheringhay in Northamptonshire. Some fine bridges as at Wadebridge in Cornwall are from this period. There were four million acres of hardwood forest, remembered now as Epping Forest , the Forest of Arden , Sherwood Forest , the Forest of Dean , Wychwood and many others. There were extensive heaths and wild places, largely uninhabited, with "no industrial smoke, nothing faster on the roads than a horse, no incessant noises from the sky". Some fields and orchards appear to have been enclosed directly from the woods to the west of the town in mediaeval times. The network of Roman roads to the town had been joined by a network of five railway lines. In this chapter Hoskins describes the effects of enclosure on the landscape and on fields, hedgerows and trees, roads and farmhouses. He begins by quoting the rural poet John Clare: The revolution in the landscape began in about , affecting about 3, parishes, especially in the English midlands.

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Between and there were 1, enclosure acts, covering 2. Some counties such as Kent, Essex and Devon were little affected, having largely been enclosed much earlier, often directly from forest or moorland. Many miles of new straight hedgerows were laid to mark out the newly enclosed fields of the midlands; in some areas such as Derbyshire, straight limestone walls were used instead. Many straight new roads were created at the same time. Farmhouses remained in the old villages at first, but new red-brick Victorian ones were often built in the middle of their now enclosed land in due course. The Industrial Revolution and the Landscape[edit] Hoskins begins his chapter on industrialisation with the remark "England was still a peaceful agricultural country at the beginning of the seventeenth century. He quotes a poem by Anna Seward lamenting the ravishing of Coalbrookdale, c. He is critical of the industrial slums and the smoke and dirt of the Staffordshire Potteries. He emphasises the rapid growth of industrial towns like Preston, and of new towns like Middlesbrough, which went from a single farm in to over 50, inhabitants in However he appreciates the mining landscapes of Cornwall, including the gleaming white china clay pits of St Austell and the abandoned tin mines of St Cleer, commenting that "there is a point, as Arthur Young saw, when industrial ugliness becomes sublime". Roads, Canals, and Railways[edit] The canal basin at Stourport, the only town in England to be created by canals, according to Hoskins Hoskins describes roads and trackways from the Iron Age like the Jurassic Way across the midlands, near his Oxfordshire home and Roman times like Akeman Street in the same area. He notes that the Fosse Way runs for miles in Gloucestershire away from any village, as the Anglo-Saxons built villages away from large roads for safety. He goes on to describe the building of the canal network between roughly and, noting that just one town was created by the canals, Stourport. Soon afterwards, a much more widespread transport network transformed the English landscape: He mentions, too, that Wordsworth campaigned against the railway from Kendal to Windermere, bringing trains into the heart of the Lake District, and that conservatives like Wordsworth "lost all along the line". The Landscape of Towns[edit] The main street in the former market town of Marlborough, Wiltshire is exceptionally wide, probably made, argues Hoskins, to hold the once regular sheep market. Hoskins justifies this on the grounds that understanding towns brings pleasure. He describes in turn planned towns, the open-field town, and the market town. Another burst of town planning came with the spa towns in the late 18th century, and of new industrial towns like Middlesbrough and Barrow-in-Furness in the mid 19th century. Open-field towns like Nottingham, Leicester, and Stamford grew naturally in their own open fields, but were trapped by pasture rights from growing in the 19th century, giving Nottingham slums, and Leicester a problem that it just managed to solve, growing across its fields: The Landscape Today[edit] Hoskins concludes with a brief chapter, with one image, Plate 82, "The completed English landscape" showing a tall tree in a wide open field, a strip of hedges and villages just visible in the distance. Contemporary[edit] The geographer E. Taylor, reviewing the book for the Royal Geographical Society in, wrote that Hoskins made the case for getting a strong pair of boots to learn landscape history clearly enough. She noted also that Hoskins did not talk about London though he covered town landscapes, and appeared unaware of urban geography. No scruples weakened their lust for money; they made their money and left their muck. Hoskins, she wrote, forgetting all the horrors, "reaches back through the centuries one by one and rediscovers Eden". You were to put on your walking boots and understand the country in which you lived. Plenty did, or tried to; I did. It was as if the landscape was all of a sudden an archaeological dig " hills and dales, woods and copses, fields and rivers, villages and roads ceased to be simple features of a view. Instead the whole history of English humankind and husbandry was on display, from the Holocene age to the latest horrors of agribusiness. And the book in which that history was written was the very land itself. It told us of the extent to which our landscape had been made by man, not God, and taught us to look much more observantly at it. Johnson, writing a chapter on English culture and landscape in the edited book The Public Value of the Humanities, identifies "six key points" established by Hoskins: The landscape is of great antiquity "everything is much older than we think" [26] [25] 2. Landscapes often changed suddenly, as in the 18th century enclosures. Hoskins thus told a "grand and emotive story about that landscape. The narrative is populist, to be disseminated "to anyone who would listen. It was "openly anti- modernist ". Airfields have

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flayed it bare – Poor devastated Lincolnshire and Suffolk! And those long gentle lines of the dip-slope of the Cotswolds, those misty uplands of the sheep-grey oolite, how they have lent themselves to the villainous requirements of the new age! England of the Nissen-hut , the " pre-fab " , and the electric fence, of the high barbed wire around some unmentionable devilment; England of the arterial by-pass, treeless and stinking of diesel oil, murderous with lorries; England of the bombing-range wherever there was once silence – Barbaric England of the scientists, the military men, and the politicians; let us turn away and contemplate the past before all is lost to the vandals.

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Chapter 3 : W. G. Hoskins - Wikipedia

The Making of the English Landscape is a book by the English local historian William George www.nxgvision.com is illustrated with 82 monochrome plates, mostly photographs by Hoskins himself, and 17 maps or plans.

Roberts was a big-picture person. And this is a big-picture book, but even though it is an all-encompassing chronicle that traces every major development of historical significance beginning with our prosimian ancestors through to the early years of the 21st century, it is no meaningless clutter of facts and figures; Roberts brings his erudition to bear on these to identify within them the major historical processes of our past. Structurally, the book is divided into broad sections which illustrate these processes: All through, the text is supplemented with a variety of maps and statistics pertinent to the era. Within each section, the unifying features and broader trends are identified and elaborated upon. It is therefore a somewhat personal view of history, but only in the ordering of events in terms of their relative importance, and the objectivity of the narration rarely suffers. Despite having to employ, perforce, rather broad strokes in the attempt to condense the shared experience of millions of lives into a few pages of history, Dr Roberts manages to intersperse the account with enough whimsy to keep the narrative interesting. The growing power and scope of science was by no means adequately represented by such facts, but material advance of this sort impressed the average man and led him to worship at a new shrine This was what made the nineteenth century the first in which science truly became an object of religion - perhaps of idolatry. By advocating an Italian unity most of his countrymen did not want and conspiring unsuccessfully to bring it about, he became an inspiration and model for other nationalists and democrats in every continent for over a century and one of the first idols of radical chic. These are uncertain times. If distance does indeed bring perspective, then having dealt with the entire span of human history across space and time from a 21st century vantage point, the author is in a unique position to comment on the outlook for the future for humankind. It is therefore rather telling when he says in the preface to this edition " I now feel that my children will probably not live in so agreeable a world as I have known Resolving problems requires that they be clearly understood, and this book is as good a place as any to begin that process. Politicians and policy-makers everywhere should read this. I happen to know that because I circled the book for at least a couple of years before finally purchasing it. Weighing in with 1, pages of text supplemented by 57 pages of Index, it seemed both too long and too shortâ€”too long because the project of reading it would take time that might be devoted to two or three other books that I looked forward to reading; too short because any useful history of human existence seemed to merit one of those ponderous three-volume sets that in fact I would never read. In any event quite often when I visited bookstores, I would sit down with the book and read short excerpts. Then upon coming to Mexico, I checked out a copy from the library and started it. It soon became a apparent that I needed my own copy. I purchased one and was off on a long adventure. Roberts , the British historian, died in May after completing the fourth edition. The first edition of *The Penguin History of the World* was published in He had a point of view, as any historian worth his salt must. At this point I am going to change to the present tense. This fifth edition, first published in , includes updates and further revision by Odd Arne Westad. Professor Barrie sees modern historyâ€”occupying the period from to the presentâ€”as the global triumph of Western European culture. Asia is stepping to the forefront of history as limits on the power of the United States have become more and more pronounced. But it is an Asia that has now selectively embraced many of the cultural, economic, and political ideals of the Western Europe. While the power of the Western Europe has waned, the pervasive changes that European ideas have wrought in the rest of the world live on. He points out the trick bag in which non-European

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civilizations found themselves when they faced the implacable incursions of European civilization around the world. The only way to resist that successfully was to adopt European ways and European technology. I mention this because of the relatively brief treatment afforded Latin America, including Pre-Columbian civilizations there, and Africa, for example. Without having researched reviews of the book, I suspect that Professor Roberts must have been criticized for ethnocentrism or Euro-centrism through the years. He makes no apologies for this and addresses the subject directly. He is concerned with civilizations that changed world history. While he never characterizes Latin American or African civilizations as inferior, he simply holds that they did not have a wide impact in the world at large. The global triumph of European culture in modern times may seem a rather banal, stale even. Also, one begins to perceive how very new concepts such as nationhood, capitalism, liberal concepts of individual rights and liberty, and other currently and widely received wisdom incorporate serious imperfections. This received wisdom does not represent the end of game of human progress. These concepts comprise only a temporary setting of ideas within which we live right now. Asia, for example, has never embraced western concepts of individual liberty. In that area, which is now becoming the forefront of historical evolution, the collective, not the individual, remains paramount. It can be a challenging book. I personally found the accounts of the waxing and waning of various ancient civilizations in the Near East and in India to be taxing. If that were to be the case with you, I would recommend that you simply keep reading. Drive on, and do not be too concerned about this. The reward for me personally was this. Let me put it this way. This book has provided me with handholds with which I have begun—and only begun—to gain a grasp on some context within which all of these events occurred. For example, I cannot tell you how helpful it is to consider the history of the Near and Middle East in the Twentieth Century within the framework of the collapse of the Ottoman Empire along with the background of that empire itself as it existed over centuries previously. One begins to understand. At this point in the end game of my life, I am grateful to Professor Barrie for that. Even in our age when change continues to accelerate, certain trends speed up while others slow down in an entirely unpredictable fashion. Therefore, the book in no way purports to be a vehicle for traveling into the future. Its focus is entirely on the past. As that future unfolds during the lifetime left to me and itself becomes the past, it would be wonderful if Professor Barrie were still around to complete further revisions of the book. Still, as nearly as I can tell, Odd Arne Westad is carrying on fairly seamlessly in the spirit of the original author. I wish him good health.

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Chapter 4 : - The Making of the English Working Class (Penguin History) by E.P. Thompson

Deals with the historical evolution of the English landscape as we know it. It dispels the popular belief that the pattern of the land is a result of 18th-century enclosures and attributes it instead to a much longer evolution. This book traces the chronological development of the English landscape.

The Making of the British Landscape: Pryor is a sheep-farmer and an archaeologist "whose expertise lies in the earlier third millennium BC" , but he draws on social history, ecology, geography, urban planning, economic history, and a range of other disciplines as well. He follows that in attempting to paint a big picture on a large canvas, but he includes a lot more detail and is more hard-headed and less romantic. The seven hundred pages of text is divided into fifteen chronological chapters the early modern period and the nineteenth century get two chapters each, with rural and urban landscapes treated separately. The basic units of The Making of the British Landscape, however, are the sections within chapters, typically four to ten pages long, which tackle distinct topics and are largely self-contained. So chapter 11, "From Plague to Prosperity: Townscapes in Early Modern Times " has sections "London: His broader view is island-wide, but Pryor regularly narrows down to look at representative locations in some detail. Maiden Castle in Dorset is used as an example of an Iron Age hillfort, for example, and Ludlow as a typical medieval market town, while a history of planned housing estates focuses on Gateshead. His is not the old-style archaeology, however, where all the attention falls on a few high-profile sites, but reflects the modern move towards settlement studies. There are some facts and details that stand by themselves. Pryor continually emphasizes, for example, that the appearances of landscapes and structures are often important, and not just byproducts of functional use or construction "€" and that this is as true of megalithic sites and medieval castles as it is of modern planning or architecture. This is especially true of the many urban and rural castles constructed in the later eleventh century. These were plainly designed to remind people in no uncertain terms that there was now a new regime in control. He is quite hard-headed when it comes to the practicalities of conservation and the realities of economics. This is most notable as he carries his account down to the present, ending with some thoughts on conserving late-twentieth century structures and some speculation in a final chapter "Sat Nav Britain" about the future of British landscapes. Pryor makes extensive use of maps, of individual sites and local areas "a ground plan of Old Wardour Castle, Wiltshire, at first floor level" as well as of regional and national features "the distribution of deserted medieval villages in England" , along with a few charts and tables. There are lots of small halftones and sixteen pages of colour plates, mostly of landscapes and structures. And there are fifty pages of references and another fifty of glossary, bibliography and index, along with brief notes on "further reading" and "books to keep in the car boot". It is a far cry from the approach, which Pryor himself decries, of television series which present gorgeous scenery and dramatic reconstructions but make no attempt to convey structured information or explore complex ideas. For anyone curious about what they are seeing around Britain, and why and how it came to be that way, reading The Making of the British Landscape should be a great pleasure.

Chapter 5 : The Making of the English Landscape - Wikipedia

The Making of the English Landscape (Penguin History) by W. G. Hoskins. Penguin Books Ltd, This book has soft covers. Ex-library, With usual stamps and markings, In fair condition, suitable as a study copy.

Chapter 6 : www.nxgvision.com:Customer reviews: The Making Of The English Landscape (Penguin History)

The Making of the English Landscape (Penguin History) by W. G. Hoskins. Penguin UK. Used - Very Good. Ships from the UK. Former Library book. Great condition for a used book!

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Chapter 7 : William Boyd: rereading The Making of the English Landscape by WG Hoskins | Books | The G

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Chapter 8 : - The Making of the English Landscape (Penguin History) by W. G. Hoskins

Landscape history - or landscape archaeology, or historical ecology - had become a new area of study but Hoskins's book, it can be fairly said, was its inaugurating monument.

Chapter 9 : The Making of the British Landscape (Francis Pryor) - review

the making of the english landscape (ed., cover design by germano facetti and bruce robertson).