

**Topics in History: France in the Age of Louis XIV and Enlightenment**  
 HIST 3110: Winter 2015  
 Department of History, University of Manitoba

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Office hours: Mondays and Wednesdays 12:30-1:30.

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This course offers an introduction to the history of France from the mid seventeenth century until 1789. The class will cover the articulation of a distinctive form of monarchy, associated with the person of Louis XIV, and its persistent strength and difficult challenges when faced by the different circumstances of the eighteenth century. It will also concentrate on the extensive and interlinked changes in culture, science, ideas, economy, society, and sociability during the period. We will particularly examine the movement for human emancipation known as the “Enlightenment,” and locate it in its particular contexts.

The class will feature two lectures a week, but most of the Friday classes will be “workshops” where we will discuss primary sources or important historical articles. Students should become familiar with some issues and disputes in recent historiography, as well as a range of primary sources. Although French reading knowledge is not a requirement, there will be opportunities for reading in French if you have the desire and ability. (Naturally enough, much of the best literature on the history of France is written in French.)

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**Course Books:**

Available for purchase in the Bookstore; I will also expect you to  
 print out some primary sources and journal articles.

William Beik, *Louis XIV and Absolutism: A Brief Study with Documents*. (Boston: Bedford St. Martin's, 2000).

Colin Jones, *The Great Nation: France from Louis XIV to Napoleon*. (London: Penguin Books, 2002).

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**Assignments:**

**Paper # 1: The Age of Louis XIV ? 30 %, 6-8 pages: Due Monday, 2<sup>nd</sup> February, 2015.**

Critically scrutinize the articles assigned under each topic, and discuss how the authors view the interaction of monarchical example and broader social practice in each of the domains under consideration. Prepare a brief bibliography that would serve as a point of departure for further research into the theme.

**Theme 1: Court Culture and Consumption**

Michael R. Lynn, "Sparks for Sale: The Culture and Commerce of Fireworks in Early Modern France," *Eighteenth century life*. 30, 2 (Spring, 2006): 74-97.

William H. Sewell, "The Empire of Fashion and the Rise of Capitalism in 18<sup>th</sup> Century France," *Past & Present*. 206,1 (Feb, 2010): 81-120.

**Theme 2: Natural Philosophy and Monarchy**

Stephen Gaukroger, "The Academie des sciences and the Republic of Letters: Fontenelle's Role in the shaping of a new natural-philosophical persona, 1699-1734", *Intellectual History Review* 18, 3 (Sept, 2008): 385-402.

Anita Guerrini, "The King's Animals and the king's books: the illustrations for the Paris Academy's *Histoire des Animaux*," *Annals of science* 67, 3 (2010): 383-404.

**Paper #2: Enlightenment: 30 %, 6-8 pages. Due Monday, 16<sup>th</sup> March 2015.**

**Option 1: *Candide*:** Answer one of the following questions about *Candide*.

1. Which of the characters—Candide or Pangloss—best represents the spirit of the Enlightenment, as it is articulated in the article "Encyclopedia" in Diderot and D'Alembert?
2. Rape features prominently and repeatedly in *Candide*. Does rape's importance reveal anything about Voltaire's politics?
3. An insightful historian of 18<sup>th</sup> century France commented that "The appeal of *Candide* lay in its representation of a key idea of the Enlightenment: the embrace of the concrete, the idea that the spiritual does not exist apart from its manifestations." Do you agree and why?

**Option 2: Philosophical Dictionary**

1. Does Voltaire adopt the same strategy as Diderot and D'Alembert? Or does his *Dictionary* represent a different approach to knowledge than that of the *Encyclopedia*?

**Final Examination: During Exam period: 40 %.**

**A note on academic honesty:** Education and scholarship depends upon a certain sort of basic honesty. I expect that when you claim to have done work, you will actually have done it. When you use the work or ideas of another scholar or student, you should respect them by treating their work fairly and accurately, and give them public credit by citing them openly. Always err on the side of giving too much credit to others than too little. In formal essays, I prefer citations in footnotes using the form known as the Chicago humanities style; see the quick guide at [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) and follow the examples marked "F" and "B".

The University cares about academic honesty as well, because it has to maintain a standard of fairness and equity. The Faculty of Arts requires me to repeat its policy here, as well.

*The common penalty in Arts for plagiarism on a written assignment is a grade of F on the paper and a final grade of F (DISC) (for Disciplinary Action) for the course. For the most serious acts of plagiarism, such as purchase of an essay and repeat violations, this penalty can also include suspension for a period of up to five (5) years from registration in courses taught in a particular department/program in Arts or from all courses taught in this Faculty.*

*The Faculty also reserves the right to submit student work that is suspected of being plagiarized to Internet sites designed to detect plagiarism or to other experts for authentication.*

*The common penalty in Arts for academic dishonesty on a test or examination is F for the paper, F (DISC) for the course, and a one-year suspension from courses acceptable for credit in the Faculty. For more serious acts of academic dishonesty on a test or examination, such as repeat violations, this penalty can also include suspension for a period of up to five years from registration in courses taught in a particular department or program in Arts or from all courses taught in or accepted for credit by this Faculty.*

**Marking:** I will make every effort to return papers within a week, and you will thus have considerable feedback before the voluntary withdrawal (VW) date of 19 March 2015. I normally hand out marked work in class. The comments on your work are supposed to help you improve, so I encourage you to look at them when you pick up your work in class. (The Faculty of Arts wants me to warn you that if you do not pick up your work for four months after the course ends, the work will become the property of the Faculty of Arts; once it belongs to the Faculty, it will “be subject to confidential destruction.”) I will take into account the quality and diligence of research, the creativity, strength, and coherence of thought and argument, and the correct use of grammar, usage, proofreading and citation. Extensions will not be granted except in highly unusual circumstances. 4 % a day will be deducted for unexcused lateness.

A +, 90-100 %: Exceptional: Astonishingly excellent work, which demonstrates originality and a singular command of the subject.

A, 80-89 %. Truly excellent work, free from errors.

B+, 75-79 %. Very good work.

B, 70-75 %. Good.

C+, 65-69 %. Satisfactory.

C, 60-64 %.

D, 50-59 %.

F, 0-49 %.

The Faculty of Arts also asks me to remind you that “Students who wish to appeal a grade given for term work must do so within 10 working days after the grade for the term work has been made available to them.”

READING SCHEDULE UNTIL BREAK

William Beik, *Louis XIV and Absolutism*, abbreviated as Beik.

Colin Jones, *The Great Nation*, abbreviated as Jones.

Lecture subjects and workshop readings are subject to change.

**WEEK I:**

Read Beik, 1-16.

W: 7<sup>th</sup> January: Introduction

F, 9<sup>th</sup> January: Diversity and French institutions.

**WEEK II:**

Read Beik, 19-49..

M: 12<sup>th</sup> January: France before Louis XIV

W: 14<sup>th</sup> January: Into the Fronde

F: 16<sup>th</sup> January Workshop I: Readings from Beik.

**WEEK III**

Read Louis XIV, *Mémoires*, from me.

M: 19<sup>th</sup> January: Mazarin and Personal Rule

W: 21<sup>st</sup> January: Style of Rule

F: 23<sup>rd</sup> January: Workshop II: Louis XIV, *Mémoires*, From me.

**WEEK IV**

Read: Beik, 50-120, 199-204.

M: 26<sup>th</sup> January: Court Culture and Versailles

W: 28<sup>th</sup> January: Dutch War

F: 30<sup>th</sup> January: Workshop III: Documents in Beik.

**WEEK V**

Read: Beik, 166-198.

M: 2<sup>nd</sup> February: *Paper # 1 Due!* Revocation of the Edict of Nantes.

W: 4<sup>th</sup> February: Religious dissent & alliances against Louis

F: 6<sup>th</sup> February: Workshop IV: Louis XIV, Orthodoxy, and Dissent: Beik,. and Pierre Bayle, A *Philosophical Commentary on These Words of the Gospel, Luke 14.23, 'Compel Them to Come In, That My House May Be Full'* [1686], preliminary discourse. Available at

[http://oll.libertyfund.org/index.php?option=com\\_staticxt&staticfile=show.php%3Ftitle=163&Itemid=27](http://oll.libertyfund.org/index.php?option=com_staticxt&staticfile=show.php%3Ftitle=163&Itemid=27) On the .pdf file, read pages 27-45.

**WEEK VI**

Read Beik, 156-165, 219-222.

M: 9<sup>th</sup> February: Endless War

W: 11<sup>th</sup> February Dissent and Death

F: 13<sup>th</sup> February: Workshop V: Vauban and dissent: *The Royal Tithe*, From me.

**READING WEEK**

**WEEK VII**

Read Jones, Introduction, 1-81.

M: 23<sup>rd</sup> February: Hopes of the Regency

W: 25<sup>th</sup> February: John Law and his consequences.

F: 27<sup>th</sup> February: Workshop VI: Regency Culture: Montesquieu: Selected *Persian Letters*, available at

<http://rbsche.people.wm.edu/teaching/plp/>

**WEEK VIII**

Read: Jones, chapter 3.

M: 2<sup>nd</sup> March: Fleury's Regime.

W: 4<sup>th</sup> March: Changes in Society.

**WORKSHOP:** F: 6<sup>th</sup> March: Voltaire, From the English Letters, letters 8,9, 10, 14 and 25.

Available at <http://oll.libertyfund.org/titles/666>

**WEEK IX**

Read: Jones, chapter 4.

M: 9<sup>th</sup> March: French Empire

W: 11<sup>th</sup> March: Louis XV's Sunny Moment

**WORKSHOP:** F: 13<sup>th</sup> March: *Encyclopédie*, I: Definition, "Encyclopédie/Encyclopedia."

Available at "The Encyclopedia of Diderot and D'Alembert: Collaborative Translation Project," at <http://quod.lib.umich.edu/d/did/>

**WEEK X**

Read Jones, Chapter 5.

M: 16<sup>th</sup> March: **PAPER II DUE!** The Encyclopedic Moment

W: 18<sup>th</sup> March: Sentiment & the Royal Image.

**WORKSHOP:** F: 20<sup>th</sup> March: *Encyclopédie*, I: Definitions "Cannibals," "Cuisine," "Giraffe", "Intolerance" and "Slavery", Available at "The Encyclopedia of Diderot and D'Alembert: Collaborative Translation Project," at <http://quod.lib.umich.edu/d/did/>

**WEEK XI**

Read Jones, Chapter 6 and 7.

M: 23<sup>rd</sup> March: Reform

W: 25<sup>th</sup> March: Seven Years War

F: 27<sup>th</sup> March: Selections from Jacques-Louis Ménétra, *Journal of My Life*. From me.

**WEEK XII**

Read Jones, Chapter 8 and 9.

M: 30<sup>th</sup> March: Reform or Revolution.

W: 1<sup>st</sup> April: Towards the national convention

**WORKSHOP:** F: 3<sup>rd</sup> April: Selections from Abbé Sieyes, *What is the Third Estate?*

**WEEK XIII.**

Read Jones, 9 and 10.

M: 6<sup>th</sup> April: The rights of man and the republic of virtue

W: 8<sup>th</sup> April: Review and Retrospect.