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.)

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


Assignments:
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

Theme 2: Natural Philosophy and Monarchy

Paper #2: Enlightenment: 30 %, 6-8 pages. Due Monday, 16th 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 18th 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 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 or 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

Colin Jones, *The Great Nation*, abbreviated as Jones.
Lecture subjects and workshop readings are subject to change.

**WEEK I:**
Read Beik, 1-16.
W: 7th January: Introduction
F, 9th January: Diversity and French institutions.

**WEEK II:**
Read Beik, 19-49.
M: 12th January: France before Louis XIV
W: 14th January: Into the Fronde
F: 16th January Workshop I: Readings from Beik.

**WEEK III**
Read Louis XIV, *Mémoires*, from me.
M: 19th January: Mazarin and Personal Rule
W: 21st January: Style of Rule

**WEEK IV**
Read: Beik, 50-120, 199-204.
M: 26th January: Court Culture and Versailles
W: 28th January: Dutch War
F: 30th January: Workshop III: Documents in Beik.

**WEEK V**
Read: Beik, 166-198.
M: 2nd February: *Paper # 1 Due!* Revocation of the Edict of Nantes.
W: 4th February: Religious dissent & alliances against Louis

**WEEK VI**
Read Beik, 156-165, 219-222.
M: 9th February: Endless War
W: 11th February Dissent and Death

**READING WEEK**
WEEK VII
Read Jones, Introduction, 1-81.
M: 23rd February: Hopes of the Regency
W: 25th February: John Law and his consequences.
http://rbsche.people.wm.edu/teaching/plp/

WEEK VIII
Read: Jones, chapter 3.
M: 2nd March: Fleury’s Regime.

WEEK IX
Read: Jones, chapter 4.
M: 9th March: French Empire
W: 11th March: Louis XV’s Sunny Moment

WEEK X
Read Jones, Chapter 5.
M: 16th March: PAPER II DUE! The Encyclopedic Moment
W: 18th March: Sentiment & the Royal Image.

WEEK XI
Read Jones, Chapter 6 and 7.
M: 23rd March: Reform
W: 25th March: Seven Years War

WEEK XII
Read Jones, Chapter 8 and 9.
M: 30th March: Reform or Revolution.
W: 1st April: Towards the national convention
WORKSHOP: F: 3rd April: Selections from Abbé Sieyes, What is the Third Estate?

WEEK XIII.
Read Jones, 9 and 10.
M: 6th April: The rights of man and the republic of virtue
W: 8th April: Review and Retrospect.